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# GERMAN VIDEO AND PERFORMANCE

**DR. WULF HERZOGENRATH**

**ULRIKE ROSENBACH**

**MARCEL ODENBACH**

**JOCHEN GERZ**

**KLAUS VOM BRUCH**

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*Presented with the generous assistance of Goethe Institute, Munich:*

Jan 4 - 25

Goethe Institute, Toronto

**Toronto**

A Space  
299 Queen Street West, Suite 507  
Contact: Peggy Gale (416) 595-0790

Jan 20 - 23

**London**

Forest City Gallery  
213 King Street  
Contact: Rae Davis (519) 434-5875

London Regional Art Gallery

University of Western Ontario, McIntosh Gallery

Fanshawe College, Dept. of Fine Arts

Feb 8 - Feb 10, Feb 24

**Banff**

Banff Centre School of Fine Arts, Walter Phillips  
Gallery  
Contact: Lorne Falk (403) 762-3391

Jan 26 - Feb 21

**Vancouver**

Western Front  
303 East 8th Avenue  
Contacts: Elizabeth Chitty and Glenn Lewis  
(604) 876-9343

Vancouver Art Gallery

Jan 30 - 31

Goethe Institute, Montreal

**Montreal**

Véhicule  
307 r. Ste-Catherine  
Contact: Trevor Goring (514) 844-9623

Articule

1012 rue de la Montagne  
Contact: François Morelli (514) 861-8634

Jan 14 - 17

Goethe Institute, Ottawa

**Ottawa**

Galerie SAW  
55 Byward Market  
Contact: Marlène Creates (613) 236-6181  
Université d'Ottawa, Dept. of Visual Arts

Jan 29 - Feb 12

Goethe Institute San Francisco

**San Francisco**

University Art Museum, Berkeley  
San Francisco Art Institute



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## PREFACE

This ambitious series of performances, installations, video productions and presentations, has been in preparation for well over a year, and was originated in conversation with the then director of Goethe Institute Toronto, Dr. Rolf Dencker. As the concept grew, we agreed that the best choice for the eventual invitations could be made by an artist in Germany who was an integral part of the scene that so interested us. For that reason Ulrike Rosenbach of Cologne was asked to act as curator for the series of GERMAN PERFORMANCE AND VIDEO, working to coordinate the individuals, the catalogue materials, and the final presentations from her home/studio in Cologne.

This series of events would not have been possible without the generous financial help of the Goethe Institute in Munich, coordinated through Toronto by the current director of Goethe Institute Toronto, Dr. Helmut Liede, and programme coordinator Brigitte Kleer. Their encouragement with each aspect of the rather complex touring arrangements, and their unstinting help with each part of the project, even to arrangements for translation of the German texts and cooperation with sister Goethe Institutes in North America, is gratefully acknowledged and very much appreciated. Generous contributions from Goethe Institutes in Ottawa, Montreal and San Francisco have helped to complete this project.

We felt that this series of visits and presentations should aim at establishing a dialogue between artists in Germany and in North America, in an area that is currently in the midst of growth and still very much under discussion. It is to be hoped that the interests and concerns of both sides of the Atlantic will have an airing, and lead to ongoing awareness and interest for all parties.

Peggy Gale  
December 1980



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a series of events presented with the cooperation of Goethe Institute:

## GERMAN VIDEO AND PERFORMANCE

- |                      |   |
|----------------------|---|
| Tuesday 13 January   | ULRIKE ROSENBACH: <u>"Psyche, aber ..."</u><br>performance 8pm A Space  |
| Thursday 15 January  | MARCEL ODENBACH: <u>"The Goalie's Anxiety<br/>at the Penalty Kick"</u>  |
| Tuesday 20 January   | KLAUS VOM BRUCH: performance/screening<br>of a new work produced in Toronto<br>8pm A Space                                  |
| Thursday 22 January  | JOCHEN GERZ: <u>"We Are Coming"</u><br>performance 8pm A Space  |
| Sunday 25 January    | OPEN DIALOGUE 3pm A Space<br>with Rosenbach, Odenbach,<br>Vom Bruch and Gerz. No admission charge                           |
| Wednesday 25 January | DR WULF HERZOGENRATH<br>Director, Cologne Kunstverein<br><u>"Video/Performance in Germany"</u><br>a lecture at 8pm, A Space |

admission to performances: \$3.00 general (\$2.00 A Space members)

This series has been curated for A Space by Ulrike Rosenbach. The artists will tour Montreal, Ottawa, London, Banff, Vancouver and San Francisco after their A Space opening events, during January/February 1981. Fully illustrated catalogue with biographical notes, statements, essays and schedules, available from A Space \$2.50

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Toronto artists GENERAL IDEA will present "The Honeymoon is Over: a Post-performance Installation" on Sunday, December 14th, 1980 in the parking lot behind 136 Simcoe Street, from 9:00 pm.

General Idea are three artists (AA Bronson, Felix Partz, and Jorge Zontal) who have worked collectively since 1968 in multiple media and disciplines encompassing television, video, performance, books, magazines, exhibitions, and installations. Their work has been shown in both alternate spaces and major museums throughout North America and Europe.

General Idea's ongoing project includes a method of describing, through inversion and paradox, the mass media as it prevails in North American popular culture: its overwhelming influence and the ambivalence with which it is received.

In their words, "THE HONEYMOON IS OVER is a post-performance installation for an audience in transit". It consists of a series of relics arranged outdoors with allusions to a 'son et lumiere' spectacle.

The installation is in conjunction with an exhibition at the Carmen Lamanna Gallery, Dec. 13-Jan. 8, 1981.

Curated by Tim Guest as part of a series of social investigations. For more information contact A SPACE.

In case of bad weather the event will take place on the following Sunday.

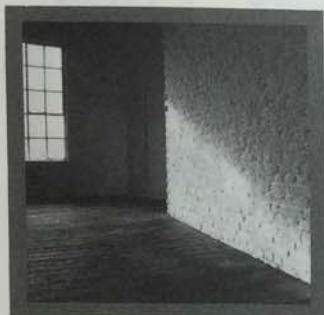
A Space, 299 Queen Street West, Suite 507, Toronto, Ontario, Canada M5V 1Z9 (416) 595-0790  
A Space/Nightingale Arts Council is supported by Canada Council/Ontario Arts Council



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Galerie Albert Baronian 13 rue des Francs / 1040 Bruxelles / Tél. 7337875

Brussels, the 2 January 78



My dear Aline.

How are you?

I hope to you a happy new year full of love, health and good business. I was sad that you didn't come at Brussels and Kassel.

When ~~come~~ will you coming in Europe? He, I hope come to N.Y at the second fifteen of march.

And our plans? " PS 1 at Brussels?"

The girl who gives to you my letter is a very very good friend of me. I would like that you be affable with her like me. We have together big plans ... she shall speak about this. Could you please make a visit

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together at P.S. 1 (Queens)  
It is very kind of you.

I show the 12 January at the gallery  
an installation of Lonnie Beckley.

I don't forget that I had see the  
first time this work at P.S. 1.

Many thanks, see A. Leine, for  
all the marvellous souvenirs.

Love

Alfred

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Alanna's Copy

THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013  
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR  
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

VICE PRESIDENT AND DIRECTOR OF PLANNING AND DEVELOPMENT

February 11, 1978

Mr. Arturo Schwarz  
C/O Hilton Hotel, Room 2953  
1335 Avenue of the Americas  
NEW YORK, N. Y. 10019

Dear Arturo:

Works of the Seventies is booked by U.S.I.A. Mzy/June 1978  
in Ankora (200-250 running feet framed). Projects of the Seventies  
is booked May/June 1978 for Vienna (200-250 running feet framed).  
The person coordinating these bookings is:

Mr. Richard Boardman  
U.S.I.A.  
1750 Penn, N. W., Rm. 220  
IOP/DA  
Washington, D. C. 20547

Tel: (202) 724-1654

Besides Richard Boardman, you should contact Lois Roth, U.S.I.S,  
Rome. Many thanks for your interest in the exhibitions. It would be  
wonderful if they could be seen in Bologna.

With best wishes.

Sincerely,

Stephen Reichard

c.c. Richard Boardman  
Arturo Schwarz/via Gesu, 17/20121 MILANO



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Annina Nosei Weber 190 Riverside Drive New York 10024, 7246758

Alanna Heiss

Institute of Art and Urban Researches, New York

Feb, 6 78

Dear Alanna,

I have planned an exhibition on the theme of Time-Sequences-Photos. It is an exhibition which should include works \_photographical works- by Eve Sonneman, Sol Lewitt, Laura Grisi, Giuseppe Chiari, Leandro Katz, Ian Dibbets and some other European artists or American less seen works.

The pieces that I have already "booked" -of the above mentioned artists-generally consist of a SERIAL PROJECT OF PHOTOS DEALING WITH TIME\_MEMORY AS A SPECIFIC ELEMENT OF THE PROJECT.

Would I have any possibility to show this exhibition at any of the spaces of the Institute?

I would like this exhibition to travel and I am also "conspiring" for other places. Any advice?

Warm greetings,

annina

*affection*

*Annina*

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Feb. 3, 1978

Ms. Alanna Heiss and Ms. Linda Blumberg  
The Institute for Art and Urban Resources  
The Clocktower  
108 Leonard St  
NY NY 10013

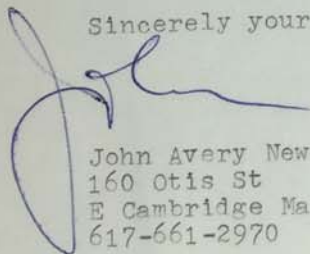
Dear Alanna and Linda:

I was glad to receive your recent letter, and I am happy that you found my work interesting enough to hold on to some slides. I am very interested in the Clocktower and P.S. I spaces and hope you will keep me in mind for future programs and exhibitions.

I am writing to let you know that I will be moving to NYC in early spring. I recently found a loft right across the street from the Clocktower! and I would like to be the first to invite you both down as soon as I get settled. I have a number of new works that I would like to show you, I feel that I am in the middle of a very productive period. I hope I can show you some photos of these pieces soon. I have just completed teaching fall semester at Bennington College. I am pleased to say (with proud tongue in cheek) that I was the first non-English non-Greenbergian non-welded steel sculptor to be invited there, and it was quite terrific. I am finishing up my work at MIT and will be a visiting artist at a number of colleges this spring. I will be showing my work in Boston and Buffalo and hopefully the west coast this spring. I will send along announcements.

I appreciated hearing from you and <sup>hope</sup> we can stay in touch. I hope you are well and I look forward to talking with you in the future.

Sincerely yours,



John Avery Newman  
160 Otis St  
E Cambridge Mass 02141  
617-661-2970

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OFFICE OF THE VICE PRESIDENT

WASHINGTON

January 12, 1978

To my friends at P.S.1 (and the Clocktower),

How wonderful to hear from fellow laborers for the arts! Your congratulations were truly appreciated. Thanks so much for thinking of me.

Sincerely,

John Avery Newman  
160 Otis St  
E Cambridge Mass 02141



Ms. Alanna Heiss and Ms. Linda Blumberg  
Institute for Art and Urban Resources  
The Clocktower  
108 Leonard St  
NYC NY 10013



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OFFICE OF THE VICE PRESIDENT

WASHINGTON

January 12, 1978

To my friends at P.S.1 (and the Clocktower),

How wonderful to hear from fellow laborers for the arts! Your congratulations were truly appreciated. Thanks so much for thinking of me.

Sincerely,

Mary Ann Tighe  
Arts Advisor

Brendan Gill, Alanna Heiss, Linda Blumberg,  
and Stephen Reichard  
Institute for Art & Urban Resources  
108 Leonard Street, 13th Floor  
New York, New York 10013

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Report on administration:

for Institute for Art & Urban Resources

September 8, 13 and 27, 1972

The Institute for Art & Urban Resources is a newly incorporated body set up initially to operate two acting projects, WORKSPACE and Exhibitions. The initial problem is to set up the organization in such a way that

- (a) operation of those projects can continue and expand
- (b) new projects and studies can be undertaken whose work either support or are supported by the beginning projects, thus exacting maximum utilization of the resources available
- (c) administration for these related activities can be minimized by having informed staff serving dual purposes.

Staff

In view of the current situation, it would appear that there should be a staff of three: an executive director, a secretary/assistant, and a part-time coordinator of special projects.

If the secretary were familiar with concerns of architectural nature, and the part-time coordinator were familiar with concerns of art related activities, a small staff could more effectively serve the multi purposes of the Institute.

Board of Directors

At present, the Institute has a board of directors formed of the original incorporators; out of these 6 or 7 incorporators at least 4 are willing to step aside when individuals whose names would produce immediate recognition become available to be on the board.

The institute also has a large Board of Advisors; these advisors are persons who have rendered help and advice to the program in the past. Material describing the Institute, its former programs, its current status and its future plans should be prepared and sent to these advisors. Discussions should then take place with these advisors as to their willingness to contribute more such aid in the future. Out of these discussions, it will become clear which advisors can or are willing to replace members of the present board. These negotiations should take place as quickly as possible, but not without clear program material available.



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The remaining advisors should be broken down into clear areas of professional usefulness, and if possible coordinated into working committees.

#### Membership

The Institute is advised not to be a membership organization at this stage of the game. Services to these members would probably be too erratic and prove disappointing to all concerned.

#### Publications

It would be more useful for the Institute to look towards publication of materials, be it art or art studies as a way of making information more publicly accessible.

#### Exhibitions

Although considerable press has been attracted towards the exhibitions put on in the past, it should be recognized that organization of these exhibitions is a matter so timestaking that the Institute should consider carefully its responsibilities in these areas.

#### Conclusion

The Institute's present funds are so limited that it seems clear that it would be silly to devote weeks of time to organizing a structure for the Institute modelled on the Museum of Modern Art. On the other hand, there are a number of opportunities for future funding looming on the horizon; if the next 3 or 4 months can be devoted almost exclusively toward coordinating and organizing information in the professional manner necessary to take advantage of these immediate opportunities, the results in terms of funds received would determine the necessity for an administration whose duties and responsibilities are more clearly defined.



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## WORKSPACE

The idea of using empty buildings temporarily to provide working space for artists is hardly a new one, if for no other reason than the fact that I have discussed this project with everyone remotely concerned for the past year and a half.

I was deeply involved with Peter Sedgely and Bridget Riley in the successful S.P.A.C.E. project at the London Docks: since my return to this city two years ago, it has been increasingly evident that New York desperately needs such a project. Land values are exceptionally high and well-meant publicity for the SOHO loft legislation has made it nigh impossible for working artists to find cheap, big working space.

It can hardly be emphasized enough that we are not concerned here with the living problems of the individual artists, but with enabling that individual to have space in which to produce his work. Through a special project of the Municipal Art Society, WORKSPACE, we plan to lease large empty buildings for a limited period of time and then to make this space available to the artist at a minimum rental.

### WORKSPACE will:

- a) make the intricate arrangements necessary to lease the building.
- b) make that building operable for use as rough studio space.
- c) assume all maintenance responsibilities necessary for that building.
- d) offer space in the building to working artists on the basis of need and compatibility of their work to the type of space available.
- e) charge the individual artists a "rent" according to the area of square footage occupied; this rent would be the minimum necessary to operate the project.

### Three premises are essential to the concept of WORKSPACE:

- a) there would be no living on the premises.
- b) the premises would be only temporary and would be vacated upon demand of the owner.
- c) during the tenancy WORKSPACE would continue to investigate and make available alternate buildings which could be used in the same manner.

The city either owns outright or controls many large buildings which are scheduled for demolition and/or eventual development. These buildings rest in a limbo of beaurocratic intrigue, waiting for both the proper manipulations of political forces and the allocations of funds to make their future a reality.

As it becomes less and less easy to justify expenditures of municipal and state monies on so called "cultural" activities, we must constantly search for means to assist the individual artist by allowing him to make use of resources that the city already possesses.



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## 2, Workspace

Oddly enough this objective is in many cases more easily accomplished by a private organization which can introduce concepts and programs difficult for a city agency to initiate. It has been my experience that imaginative people in government are eager to receive this kind of pressure, as this gives them a sort of mandate. Government still acts in response to pressure, and it is pressure that the Municipal Art Society could exert by first overcoming all the problems and then operating a prototype project in a building such as Building B in the Brooklyn Naval Yards.

The Brooklyn Naval Yard, formally occupied and used by the Federal Government, was turned over to the city in a complicated interchange in 1965. Under the administration of an amalgamation of local officials and community members called for some obscure reason CLICK, the naval yard was supposed to be the site of intensive development of jobs for the community through the rental of the buildings within the yard. That CLICK has been notoriously unsuccessful at accomplishing this objective is a well-known fact (see the N.Y. Times article of last May 23, 1971), but of no particular concern here. The facts are that out of 131 structures in the yards, some 27 are occupied by industrial tenants at the present time; consequently the proposed use of # 13 will not be snatching needed space away from waiting industrial tenants, the prospective employees of the neighborhood.

An area of commercial space as large as the Brooklyn Naval Yards brings with it a comensurate amount of concern in the inner levels of commerce and government. In other words, it is a political bomb which nobody wants to touch. The time-honored beaurocratic procedure for dealing with sticky issues is to simply do nothing until the forces that be work themselves out, and life continues on.

It is this cycle of "non-action" with regard to buildings that WORKSPACE would like to interrupt by using Building 13 in the Brooklyn Naval Yards as a first project. It has of course been pointed out to us that any involvement with government-owned property merely multiplies every problem, but we maintain that this break in the cycle could prove most valuable in the future (recognizing Rule # 2 in beaurocratic procedures, "If it hasn't been done before, it's not going to happen here first, so forget it."). We are dealing here with no particular political maliciousness, but rather the inability of government, particularly municipal government, to function efficiently in art-related activities which carry no commercial or political weight.

Our interest in the Naval Yard buildings has been increased and strengthened by innumerable discussions with everyone from Ken Patton, director of the Economic Development Administration to the head of the local security union in Brooklyn; during the past year we have met with the Downtown Brooklyn Development Corporation, the Brooklyn Borough Presidents Office, the Brooklyn Academy of Music, the Brooklyn Arts Council, the Brooklyn Planning Commission, the Brooklyn Childrens Museum, the Dept. for Cultural Affairs, the Citizens for Artists' Housing, the SoHo Artists Association, the American Federation of Arts, the Corporation for Planning in the

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## 3, Workspace

Arts, the N.Y.S. Council on the Arts, The Office of Midtown Planning and Development, and other persons and organizations who would have some interest in the project. With this type of support, we can take our request to government. But coordination of this support takes time and money. Without planning and coordination, this project could easily founder even if the funds needed to make the necessary repairs to the building were available.

Children, artists, puppets, politicians and Crown Heights residents will be gathering on Saturday morning, December 10, '78 at 11:00 A.M., at the old 57th Precinct located at 413 Grand Street, Brooklyn. The crowd will be witnessing the arrival of artists who will be accompanying, by request, the old 57th Precinct Station House, the present headquarters for Neighborhood Patrol Team 57, 77th Precinct. Tomorrow as it may seem, poets, painters and police will share the old 57th Precinct building which has recently merged with the 77th Precinct. The Incoming Officer, Captain Alan Richter said, "Team Commander Ed Donovan uses only the first floor and basement of the building. This arrangement with the Institute for Art and Urban Resources provides a fuller use of the building and brings the creative arts, at the actual production level, into contact with the children of our community, who also use the building. We want them to see and feel art in the making. Director of the Institute Alanna Weiss pointed out that working space for artists is scarce throughout the city. "The opportunity to use this space, through the generosity of the 77th Precinct has meant that these artists can continue to live and work in Brooklyn." A branch of the world renowned Bread and Puppet Theatre, "The Puppet Theatre for War, Dragons and Children", will have use of the 3rd floor of the Station House and will be demonstrating its gratitude to the Crown Heights community by staging with the help of many neighborhood children, a spectacular street parade, complete with giant dragons, devils and assorted mythical animals. The street fair will conclude with a puppet show at the old 57th Precinct Station House.

Inside of, and supporting the giant dragons will be well known community leaders. One of them Conrad V. Overton, the new Housing Director for Crown Heights, laughingly refused to reveal which end of the dragon he would occupy and stood fast. "One of the particularly recent buildings in an outgrowth of the decentralization experiment now going on in Crown Heights. Coordination for this project was provided by the Institute for Art and Urban Resources, the Police Department and the Planning and Development Administration with the support of the Mayor's Office of Neighborhood Government."

Some of the other invited guests will include Crown Heights Brooklyn Borough President Louis, Catherine Wagoner and Crown Heights Neighborhood Council.

For further information:

Alanna Weiss

Institute for Art and Urban Resources

11 John Street, N.Y.

Tel. 212-2796



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## ARTISTS OCCUPY POLICE HEADQUARTERS

0000 BY REQUEST OF POLICE

FOR IMMEDIATE RELEASE

FOR IMMEDIATE RELEASE

Children, artists, puppets, policemen and Crown Heights residents will be gathering on Saturday morning, December 16, '72 at 10:00 A.M., at the old 80th Precinct located at 653 Grand Avenue, Brooklyn. The crowd will be witnessing the arrival of artists who will be occupying, by request, the old 80th Precinct Station House, the present Headquarters for Neighborhood Police Team #4, 77th Precinct. Incongruous as it may seem, poets, painters and police will share the old 80th Precinct building which has recently merged with the 77th Precinct. The Commanding Officer, Captain Adam Butcher said, "Team Commander Ed Donovan uses only the first floor and basement of the building." This arrangement with the Institute for Art and Urban Resources provides a fuller use of the building and brings the creative arts, at the actual production level, into contact with the children of our community who also use the building. We want them to see and feel art in the making. Director of the Institute Alanna Heiss pointed out that working space for artists is scarce throughout the city. "The opportunity to use this space, through the generosity of the 77th Precinct has meant that these artists can continue to live and work in Brooklyn." A branch of the world renowned Bread and Puppet Theatre, "The Puppet Theatre for War, Dragons and Children", will have use of the 3rd floor of the Station House and will be demonstrating its gratitude to the Crown Heights community by staging with the help of many neighborhood children, a spectacular street parade, complete with giant dragons, devils and assorted mythical animals. The street fair will conclude with a puppet show at the old 80th Precinct Station House.

Inside of, and supporting the giant dragons will be well known community leaders. One of them Conrad J. Obregon, HDA's area Housing Director for Crown Heights, laughingly refused to reveal which end of the dragon he would occupy and stated that, "Use of the partially vacant building is an outgrowth of the decentralization experiment now going on in Crown Heights. Coordination for this project was provided by the Institute for Art and Urban Resources, the Police Department and the Housing and Development Administration with the support of the Mayor's Office of Neighborhood Government".

Some of the other invited guests will include Mayor Lindsay, Brooklyn Borough President Leone, Councilman Thompson and State Assemblyman VanderBeatty.

For Further information:

Alanna Heiss  
Institute for Arts & Urban Res  
11 John Street, N.Y.  
Tel. 233-1096

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## NEW YORK CITY CULTURAL COUNCIL CULTURAL COUNCIL FOUNDATION

41 EAST 65TH STREET, NEW YORK, NEW YORK 10021, (212) 535-3434

Ms. Alanna Heiss  
Institute for Art & Urban  
Resources  
11 John Street  
New York, New York

October 10, 1973

Dear Alanna:

This is the result of our discussions the other night. I am a little concerned that we appear only to be asking for an increase in funding. However, I feel that this does establish some clear lines of responsibility and authority which are not related to fiscal matters.

This was done in haste and if I have left out any of your suggestions, I apologize. Although it will be after the fact, please feel free to criticize or comment on any of this, and, more importantly, to recommend methods of implementation.

Best regards,

*Elaine*

Elaine Naramore  
Executive Director

/enclosure

John V. Lindsay, Mayor

Richard M. Clurman, Administrator,  
Parks, Recreation and Cultural Affairs

Mrs. Phyllis Robinson, Deputy Commissioner,  
Department of Cultural Affairs

**COUNCIL MEMBERS**  
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Richard M. Clurman, *ex officio*  
Leonard Bernstein  
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Courtney Callender  
Miriam Colon  
Mrs. Russel Crouse  
Merce Cunningham  
Mrs. Martin A. Fisher  
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Rita Fredericks-Salzman  
Jerrold E. Gertz  
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Herbert Scott-Gibson  
George Seuffert  
Billy Taylor  
Bethuel M. Webster  
Roger Wilkins

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ABRAHAM BEAME TASK FORCE ON PARKS, RECREATION AND CULTURAL AFFAIRS

Statement by Elaine Naramore  
Executive Director  
Cultural Council  
Foundation  
October 10, 1973

1) In recognition of the importance of cultural activities to the lives of its citizens and the economic well being of the city and to ensure the development of efficient procedures and programs, the Department of Cultural Affairs shall be given a full time Commissioner who shall be empowered to increase staff funding levels to enable the Department to attract a highly professional staff whose responsibilities shall include, but not be limited to, the following functions:

- a) Through the staff, and in consultation with the City Cultural Council, the Commissioner of Cultural Affairs shall provide to the Mayor evaluations and recommendations relative to the expenditure of expense funds for major cultural institutions. These recommendations shall include those monies recommended by any other city agency as well as the Borough presidents for any cultural purpose.
- b) The Department of Cultural Affairs shall receive an allocation of not less than 25% of the allocation in Expense Budget Code 998 for cultural institutions. These monies shall be used to respond to requests from community arts groups for support of their programs. While these funds shall be distributed in consultation with the Borough Arts Councils,



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their sole determination remains the responsibility of the Commissioner of Cultural Affairs.

A recent Lou Harris<sup>1</sup> Study showed that a large percentage of the people in New York City feel they lack access to cultural facilities; by this they meant not only that the costs were beyond their means, but that events took place too far away and were irrelevant to their lives and "not meant for us". When asked to rank those things they would most like to have in their community, more people chose a theatre and/or an arts and crafts workshop than a sports arena or stadium, and a concert hall and art museum rated higher than a zoo. Clearly the people of New York City have asked for increased attention to and support for community arts organizations, community based activities and events.

- c) The Department of Cultural Affairs shall also receive an allocation of not less than \$25<sup>0</sup>,000 with which to initiate and produce community based arts programming throughout the City.
- d) The Department of Cultural Affairs shall be responsible for promoting issues and developing policies relating to the commercial aspects of the arts in New York City; for example, they should have been the responsible agency for coordinating the Mayor's program to facilitate commercial film production in New York City.

In a similar way, the Department shall concern itself with methods of attracting and facilitating the return of television

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production to New York City. It should also be the central force in the development of legislation affecting the arts in the city; an example is the recent incentive zoning for the commercial theatre district.

- e) The Department shall be responsible for acting as an advocate for artists, arts organizations, and arts related issues in the city.
- 2) In order for the New York City Cultural Council to fulfill the responsibilities entrusted to it in 1968 when it was established, the City shall appropriate sufficient monies to cover the Council's administrative expenses. To insure the ability of the Council to promote cultural appreciation and understanding; to undertake studies; and to more professionally assist the Parks, Recreation and Cultural Affairs administrator in reviewing capital and Expense Budgets an additional sum of not less than \$100,000 shall be appropriated. These funds shall be used to hire professional consultants and part-time personnel, and to develop programs relating to the participation in and appreciation of the arts throughout the City.
- 3) The Mayor shall consult with the Cultural Council on the selection of a Commissioner of Cultural Affairs.
- 4) To promote increased understanding of cultural activities the Chairmen of the Art Commission and City Cultural Council shall each designate a member to be ex-officio on the other agency.
- (1) Arts and The People conducted by National Research Center for the Arts, Inc. An Affiliate of Louis Harris and Associates, Inc.



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**Michael J. Altschuler,  
Architect**

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TEL. (212) 787-7988

December 15, 1970

Mr. Arthur William Rashap  
Director of Finance  
New York State Council on the Arts  
250 West 57th Street  
New York, New York 10019

Re: Building No. 13 Conversion, Brooklyn  
Navy Yard: Preliminary evaluation  
based on site inspection and meeting  
12/1/70 with Ira Mitlin, V.P. of  
Marketing and Albert Henriques, archi-  
tect for CLICK

Dear Arthur:

Many of the points that we touched on December 8th should be elaborated for the record. I've outlined my observations as a basis for further investigation.

SITE (see plan A)

A. Building No. 13 has the potential for relating to the residential community rather than the industrial yard.

1. Site is close to Navy Street and Flushing Avenue
2. Site is closest point in Yard to Williamsburg Urban Renewal project.
3. Entrance to the building can be made without engaging industrial ambiance of Yard.

B. The proposed demolition of building No. 14 could open up a transitional outdoor vestibule for building No. 13 and other community facilities (see plan B).

C. The concept of converting an industrial building to an arts building at the Yard is valid.

1. The rental is free, parking is abundant, public transportation is fair and will improve.
2. Federal, State and City agencies are pouring money into the tri-community area (Ft. Greene, Williamsburg & Bedford Stuy.).



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Arthur William Rashap  
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3. CLICK is moving towards a 10-year projection for an industrial park with 30,000 employees.
4. An arts building at the Yard might generate another So-HO.

BUILDING NO. 13 DESCRIPTION (see plan C)

- A. Building No. 13 has been continuously renovated since 1924; its present dimensions and construction are as follows:
  1. 3 stories plus attic; 54-feet high with a 12-foot-wide balcony on the second and third stories (southern side).
  2. 303-feet long x 60-feet wide (reported by CLICK+- 69,000grossSF).
  3. I believe closer to 50,000 net square feet allowing 25% for circulation i.e. 37,000 usable square feet.
  4. Floor live loads: 150, 100 and 125 pounds per square foot 1st, 2nd and 3rd floors respectively.
  5. Column spacing from 16 feet to 18 feet on center.
  6. Floor to ceiling heights vary from 11 to 14 feet.
  7. Exterior brick bearing walls with windows approximately 11 feet on center. Wood floors on exposed steel beams generally; concrete with hardener and quarry tile in selected areas. Wood floors generally covered with tile (V.A.T.). Roof wood deck and joists on exposed open web steel joists. Interior columns exposed steel. Balcony wood deck on steel joist.
- B. The building was last used as a marine barracks after which it was abandoned and vandalized for six years. A cursory look indicates damage, the extent of which could only be determined by survey.
  1. Electrical fixtures have been removed.
  2. Water damage has destroyed hung ceiling and floor tiles and possibly the wood deck areas.
  3. Pipes have burst from frost indicating that plumbing systems were not properly closed down.
  4. Doors and windows have been vandalized.

COMPLIANCE WITH THE CODE FOR ANTICIPATED OCCUPANCY

- A. Building No. 13 is classified according to its type of construction as Class III-Non-fireproof (C 26-241-0 Administrative Building Code).
- B. The anticipated building occupancy is classified as a Public Building (C 26.235.0). A Public Building is defined as a structure where people congregate for the use of civic, educational, exhibition, museum, lecture, dance or theater facilities.

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- C. The anticipated occupancy might also be classified as a Commercial Building (C 26.235.0). Included under this category are warehouses, offices and factories.
1. Artist studios and dance rehearsal rooms might loosely be interpreted as offices.
  2. Printing facilities as factory
  3. Media facilities storage banks as warehouse.
- D. Classification of Building No. 13 as Type III-non-fireproof places certain restrictions on the use of the building (C 26.254.0).
1. Only 5,000 square feet can be used as a public building.
  2. Only 15,000 square feet can be used as a commercial building.
  3. Sprinklers for the building would cost from \$60,000- \$80,000 but would not affect the classification of the building, only the insurance rates.
  4. Variances from the Board of Standards and Appeals can be secured--especially because of the political nature of the intended use and sponsor.
- E. In addition to the above restrictions a certificate of occupancy would only be issued after compliance with the code. A survey would have to be made for the extent of non-compliance. A cursory look reveals:
1. The two interior fire stairs would have to be completely fire enclosed and a third stair created at the south-east extreme of the building.
  2. Electrical distribution is outdated and would have to be rerouted.
  3. Both of the above would affect insurance rates.

**SUGGESTED DIRECTIONS**

- A. CLICK's architect said that other buildings are available. CLICK should be approached for discussion of alternate spaces.
1. Alternate building sites should be adjacent to the boundary between the community and the yard.
  2. Allowable live loads of 60 p.s.f. are adequate for most anticipated uses.
  3. Buildings should preferably be of Class I or II construction (fire proof or fire retardant).



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- B. The Council must define the users of the building as a pre-requisite for choosing an alternate site.
1. If the building is for the 30,000 projected employees of the Yard it should turn inward and an interior site might be considered.
  2. If it is for the adjacent community it should turn outward (as described under SITE). If it serves the five boroughs it should probably turn in on itself.
  3. If fine artists were the intended users a waterfront site could be desirable.
- C. The economic return from the conversion rent roll must be weighed against the capital investment.
1. If the intention is to provide work space below market prices a building requiring the minimum amount of code compliance work should be chosen.
  2. In the above approach areas of high electrical and mechanical use would be defined and methods for dividing spaces detailed after which blocks of space would be rented with divisions made by tenants.
  3. If the intention is to provide specialized space not otherwise available careful programming will dictate the type of building. For example:
    - (a) A multi-media use would function best in a ship fabricating space because of the greater spatial flexibility and high electrical service.
    - (b) A theater recital use would function best in a class I building because of the rigid code requirements.
    - (c) Building No. 13 could be used for a & b above by adding services, breaking out floors and fireproofing areas, but all at a cost.
- D. The tri-community has been very vocal in its disapproval of the slowness with which CLICK has produced jobs for its people. There are now 1400 workers at the Yard. By charter, each leasee is committed to employing one person for every 500 square feet, or 100 employees for Building No. 13. The Council should move cautiously in its relations with the community.



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Arthur William Rashap  
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Arthur, I hope this memo will be helpful. I'll follow this with a letter proposal indicating alternate ways of proceeding.

Sincerely,

*Michael Altschuler*

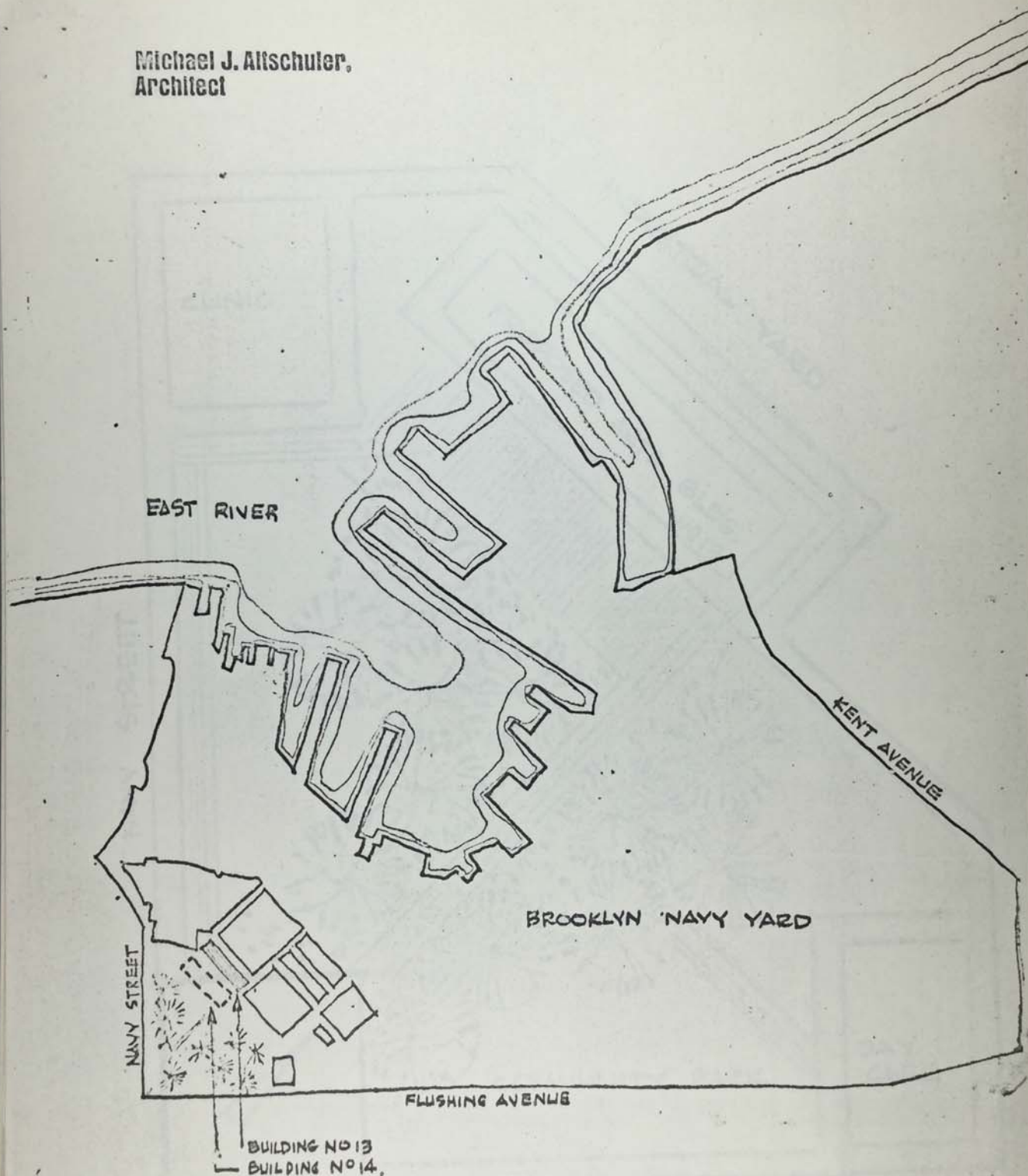
Michael J. Altschuler



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Architect

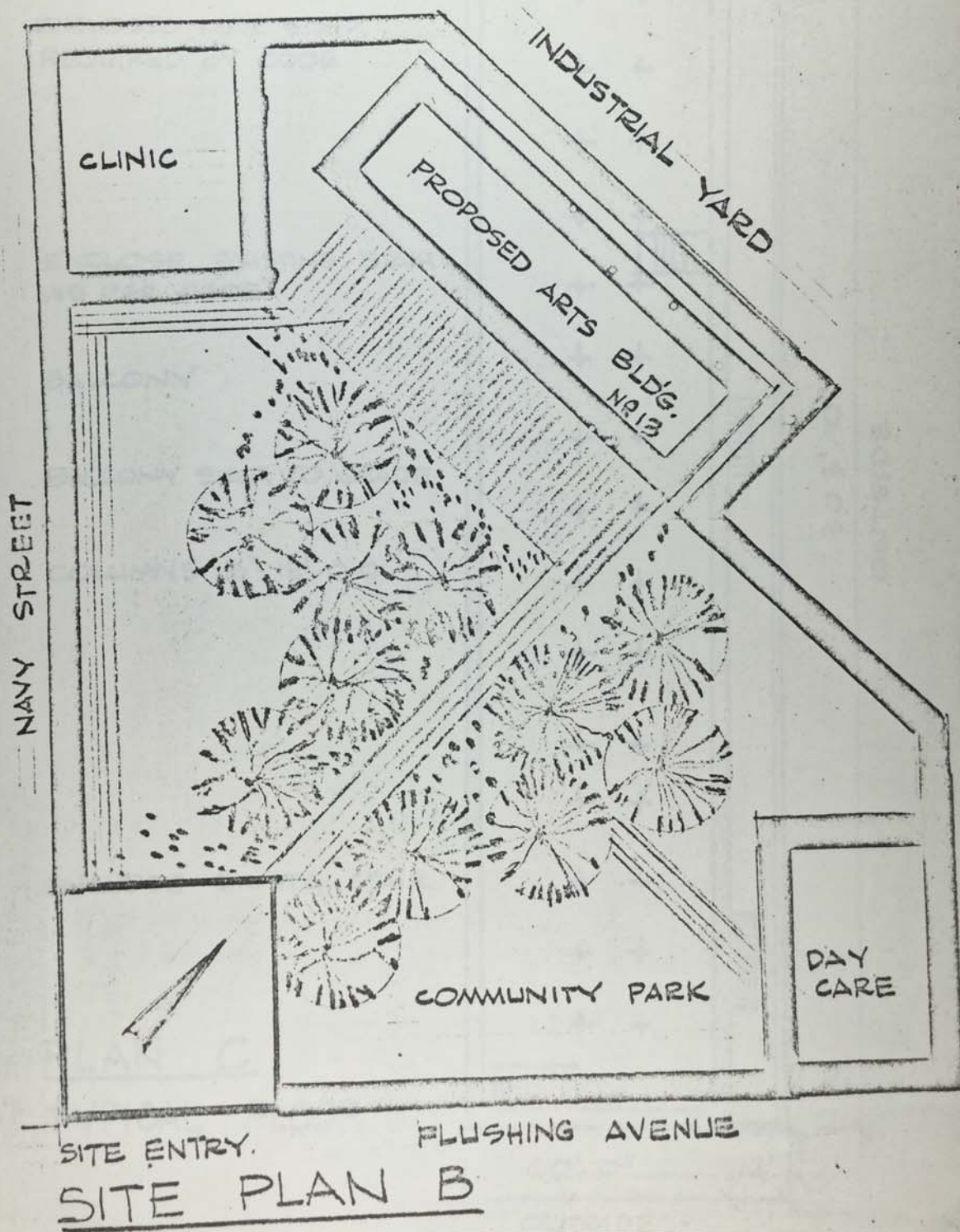


SITE PLAN A

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Architect

ENCLOSED FIRE STAIR  
REQUIRED BY CODE

ENCLOSE EXISTING STAIR  
AS PER CODE

BALCONY

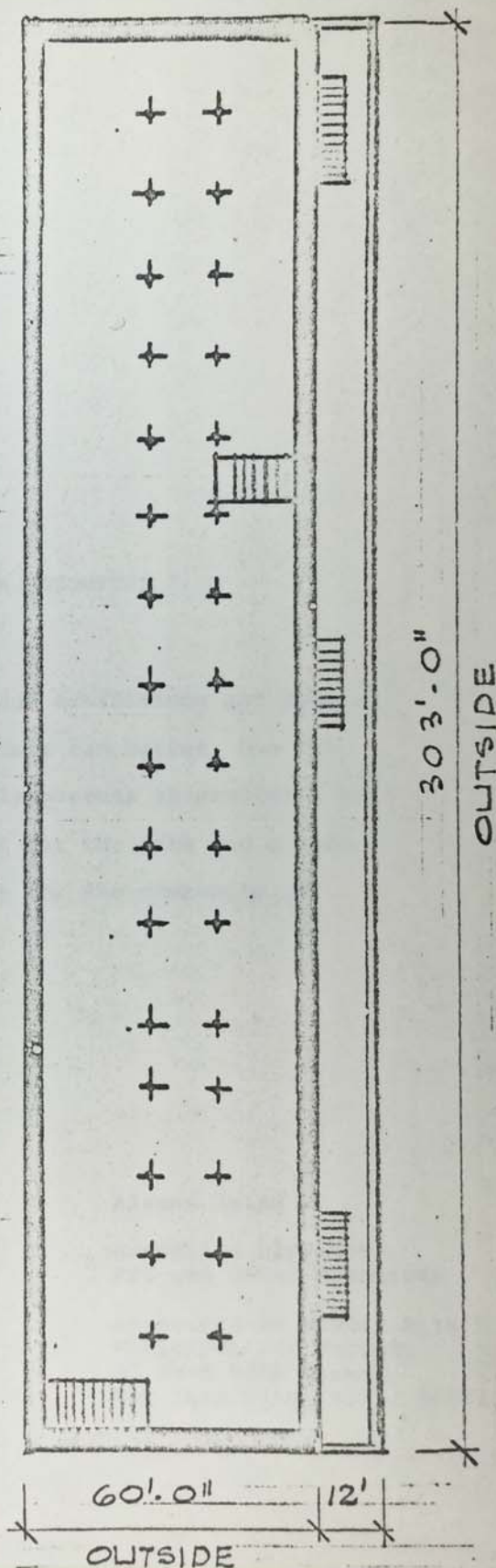
BALCONY STAIR TO GRADE

COLUMNS 16' 18" O.C.

ENCLOSE EXIST'G. STAIR

PLAN C

TYPICAL FLOOR



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"ART AND URBAN RESOURCES "

... To illustrate through exhibitions and special projects how urban centers can better use the resources they presently possess to provide a more sympathetic environment for the arts and a more stimulating environment for the community...

Alanna Heiss

Executive Director  
Art and Urban Resources

Associate in Visual Arts  
Municipal Art Society  
41 East 65th Street  
New York City, N.Y., 10021



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WORKSPACE - a program for the provision of working

The idea for workspace came from the fact that the fact that I have discussed this project with everyone recently concerned for the past year and a half.

I was deeply involved with Peter Sedgely and Bridget Riley in the  
Exhibitions E. S. C. E. project at the London Dock. Since my  
 "Brooklyn Bridge Event" 10 years ago, it has been increasingly  
 "Enclosures" - (one man show) Richard Nonas such a project. And  
 "5 Sculptors - 7,000 Sq. Feet" a well-warranted publicity for the  
 "Group Show" studio has made it high impossible for working  
 artists to find cheap, big working space.

It can hardly be emphasized enough that we are not concerned  
Special Projects  
 WORKSPACE - a program for the provision of working  
 studios for artists  
 work. The United States has been enjoying international status  
 as a country whose artists are producing work considered impor-  
 tant by the rest of the world. This position is jeopardized,  
 however, by growing difficulty in locating space in which to  
 produce this work.

through a special project of the Municipal Art Society, WORKSPACE.  
 we plan to show how large, old empty warehouses and buildings can  
 be converted for a limited period of time, can be made available  
 for working studios, and be made available to artists at minimal  
 rentals, and can be, when required, vacated with no problem for

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# WORKSPACE: Working Studio Project

The idea for using empty buildings temporarily to provide working space for artists is hardly a new one, if for no other reason than the fact that I have discussed this project with everyone remotely concerned for the past year and a half.

I was deeply involved with Peter Sedgely and Bridget Riley in the successful S. P. A. C. E. project at the London Docks: since my return to New York City two years ago, it has been increasingly evident to me that New York desperately needs such a project. Land values are exceptionally high, and well-meant publicity for the SOHO loft legislation has made it nigh impossible for working artists to find cheap, big working space.

It can hardly be emphasized enough that we are not concerned here with the living problems of the individual artists, but with enabling the individual to have space in which to produce his work. The United States has been enjoying international status as a country whose artists are producing work considered important by the rest of the world. This position is jeopardized, however, by growing difficulty in locating space in which to produce this work.

Through a special project of the Municipal Art Society, WORKSPACE, we plan to show how large, old empty warehouses and buildings can be leased for a limited period (2-5 years), can be made operable for working studios, can be made available to artists at minimal rentals, and can be, when required, vacated with no problem for



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the owner. The premises would be only temporary and would be devoted upon demand of the owner.

By developing prototype buildings in a different category of ownership, we hope to establish precedents for the future use of such "excess" space.

We have investigated a multitude of empty buildings in the New York City area. They fall into different categories, some

Experience has shown that although the idea of transient use by artists of empty buildings is reasonable, logical, and very easily understood, it simply will not happen on a useful scale until prototype buildings are actually in operation. To put these buildings into operation for working studios, WORKSPACE will:

- a) make the intricate arrangements necessary to lease the building.
- b) make that building operable for use as rough studio space.
- c) assume all maintenance responsibilities necessary for that building.
- d) offer space in the building to working artists on the basis of need and compatibility of their work to the type of space available.
- e) charge the individual artists a "rent" according to the area of square footage occupied; this rent would be the minimum necessary to operate the project.

Three premises are essential to the concept of WORKSPACE:

- a) there would be no living on the premises

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- b) the premises would be only temporary and would be vacated upon demand of the owner.
- c) during the tenancy WORKSPACE would continue to investigate and make available alternate buildings which could be used in the same manner.

We have investigated a multitude of empty buildings in the New York City area. They fall into different categories, some of which we want to pursue to the prototype stage. Generally, the categories of ownership or control are as follows:

- I. Municipal
  - A. Super Agency; Economic Development Administration, Housing Development Administration, etc.
  - B. Department of Real Estate
  - C. Department of Ports and Terminals
- II. Real Estate Conglomerate
- III. Private
- IV. Public Utility

WORKSPACE has chosen representative buildings in these categories, and completed enough investigation to clearly define both the need and the sensibility in pursuing this program to a point where it can serve as both a "manual" for alternative use of space, and a working project for the immediate art community.

Our progress so far has been made possible by the cooperation of interested architects, engineers, city planners, lawyers and other professionals. The project demands the full time attention of an

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executive director for coordination of all these efforts, and it demands a budget for technical assistance and expenses no longer possible to defer.

It is our belief that the National Endowment for the Arts, under the Architectural and Environmental Arts Program will find that our preliminary research indicates exciting possibilities to create new opportunities for the arts in financially strained urban areas. A grant of \$25,000 which we request from the National Endowment will make it possible to launch this important concept which, in turn, we believe, will be a substantial contribution to the continued existence of contemporary art in the United States.

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# I. MUNICIPAL

The city either owns outright or controls many large buildings which are scheduled for demolition and/or eventual development.

## I. Municipal

### A. Super-Agency

### B. Department of Real Estate

### C. Department of Ports and Terminals

## II. Real Estate Conglomerates

## III. Private

## IV. Public Utility

Some of these buildings are truly useless; rehabilitation for transient purposes is prohibitively expensive. This is certainly the case when the proposed user is one who requires certification for public use (i. e., child care center, etc.) However, the artist is a user whose needs are extremely minimal, who does not need to give the public access to the space, and who is accustomed to dealing with basic problems of carpentry, plumbing, and electricity. The artist is the perfect, and in many cases, the only feasible user for these buildings. In addition, the city, by allowing use of this property to artists, can provide a most valuable service to its art community at no cost to itself.

Obtaining this suggestion it in many cases have easily accom-



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## I. MUNICIPAL

The city either owns outright or controls many large buildings which are scheduled for demolition and/or eventual development. These buildings rest in a limbo of bureaucratic inertia, waiting for both the proper manipulations of political forces and the allocations of funds to make their future a reality.

## A. Super Agency

As it becomes more and more difficult to justify city and state monies on so-called "cultural" activities, we must constantly search for means to assist the individual artist by allowing him to make use of resources already possessed by the city.

Some of these buildings are truly useless; rehabilitation for transient purposes is prohibitively expensive. This is certainly the case when the proposed user is one who requires certification for public use (i. e. child care center, etc.) However, the artist is a user whose needs are extremely minimal, who does not need to give the public access to the space, and who is accustomed to dealing with basic problems of carpentry, plumbing, and electricity. The artist is the perfect, and in many cases, the only feasible user for these buildings. In addition, the city, by allowing use of this property to artists, can provide a most valuable service to its art community at no cost to itself. Oddly enough, this objective is in many cases more easily accom-

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lished by a private organization which can introduce concepts and programs difficult for a city agency to initiate. It has been my experience that imaginative people in government are eager to receive the kind of pressure that WORKSPACE could exert by first overcoming the problems and then operating a prototype project in a building such as Building 13, in the Brooklyn Naval Yards.

#### A. Super Agency

Example: Building 13, Brooklyn Naval Yard

Agency: Economic Development Administration

The Brooklyn Naval Yard, formally occupied and used by the Federal Government, was turned over to the city in a complicated interchange in 1965. Under the administration of an amalgamation of local officials and community members called for some obscure reason CLICK, the naval yard was supposed to be the site of intensive development of jobs for the community through the rental of the buildings within the yard. That CLICK has been notoriously unsuccessful at accomplishing this objective is a well-known fact (see the New York Times article of last May 23, 1971), but is of no particular concern here. The facts are that out of 131 structures in the yards, some 27 are occupied by industrial tenants at the present time; consequently the proposed use of # 13 will not be snatching needed space away from waiting industrial tenants, the prospective employees of the neighborhood.

An area of commercial space as large as the Brooklyn Naval Yards

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brings with it a commensurate amount of concern in the inner levels of commerce and government. In other words, it is a political bomb which nobody wants to touch. The time-honored bureaucratic procedure for dealing with sticky issues is to simply do nothing until a safe course of action is evident. It is this cycle of "non-action" with regard to public buildings that WORKSPACE would like to interrupt by using Building 13 in the Brooklyn Naval Yards as a pilot project. It has, of course, been pointed out to us that any involvement with government-owned property merely multiplies every problem, but we maintain that a break in the cycle could prove most valuable in the future (recognizing Rule # 2 in bureaucratic procedures, "If it hasn't been done before, it's not going to happen here first, so forget it".) We are dealing here with no particular political maliciousness, but rather the inability of government, particularly municipal government, to function effectively in art-related activities which carry no commercial or political weight.

Our interest in the Naval Yard buildings has been increased and strengthened by innumerable discussions with everyone from Ken Patton, director of the Economic Development Administration to the head of the local security union in Brooklyn; during the past year we have met with the Downtown Brooklyn Development Corporation, the Brooklyn Borough Presidents Office, the Brooklyn Academy of Music, the Brooklyn Arts Council, the Brooklyn Planning Commission, the Brooklyn Childrens Museum, the Department for Cultural Affairs, the Citizens for Artists' Housing, the SoHo Artists Association, the American Federation of Arts, the Corporation for Planning in the Arts, the New York State Council on the Arts, the Office of

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Downtown Planning and Development, and other persons and organizations who would have some interest in the project. With this type of support, we can take our request to government. But coordination of this support takes time and money. Without planning and coordination, this project will founder even if the funds needed to make the necessary repairs to the building were available.

Final decisions regarding the Naval Yards rest with Administrator Ken Patton, of the Economic Development Administration. Patton, who finds the proposal "interesting" is waiting to find out how strong a case can be presented for this building, and it is the job of WORKSPACE to construct and present this case. Further details on Building 13 can be found in Appendix A. A video tape of the building, interior and exterior, is also available.

Because no precedent has been established for its use, WORKSPACE

B. The Department of Real Estate of the City Planning Commission, an Example: 111 Worth Street - writing of demolition contracts.

Mr. Copper wishes to stipulate that contracts may not be given

For five years, 111 Worth Street, a building of about 35,000 sq.ft. has remained vacant. It was originally bought to be part of a land parcel for the new federal court building on Lafayette Street. No longer included in those plans, it is zoned for demolition, and eventually a municipal office building.

Recently, a short term lease was given to a "discount store" occupying a portion of the ground floor. The Department of Real Estate regards the rest of the building as unusable, has boarded up all the entrances, and turned off all main supplies (electricity, gas, water). All inquiries for this building have met with an

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absolutely negative response. One reason given is the excuse that the upper floors are extremely damaged by fire. A personnel inspection, accompanied by an architect, made of the upper floors showed no visible fire damage, and a check with the records kept by the fire department showed no alarm warning for that building in seven years.

*the International Longshoremen's Association (I.L.A.) threatened to strike, and the plan was abandoned.*

The Department of Real Estate is the authority most unsympathetic to not only WORKSPACE type proposals, but to almost any proposal outside of immediate demolition. The Commissioner, Ira Duchan, is unresponsive to anything but the most powerful political or financial pressures. Because of these reasons, 111 Worth Street is not considered a feasible pilot project. On the other hand, it represents an excellent example of a suitable building wasted because no precedent has been established for its use. WORKSPACE plans to work with Alex Cooper, of the City Planning Commission, on a project involving the re-writing of demolition contracts. Mr. Cooper wishes to stipulate that contracts may not be given out until cause for demolition is established, and that such contracts must include the preparation of the vacant site for some interim public use such as playgrounds, parks, etc. Working with the City Planning Commission, we hope to propose WORKSPACE as an interim use before demolition.

#### C. Department of Ports and Terminals

Example: West Side Piers

The empty warehouses and piers on the Manhattan waterfront have

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long been an eyesore to even the most unconcerned of New Yorkers. Several efforts have been made to utilize one of these piers as an arts center, but have proved futile. The last serious effort three years ago (The People Yes Festival) was almost accomplished when the International Longshoremen's Association (I. L. A. ) threatened to strike, and the plan was abandoned.

A study of the failure of the "People Yes Festival" revealed that the planners had left negotiations with the I. L. A. to the city, which was collaborating on the project. The city was, in the final analysis, unable to negotiate with the I. L. A. large conglomerate. Advising WORKSPACE in this category is a well-known By going directly to the executive vice-president of the I. L. A., Mr. Johnny Baur, WORKSPACE has over the past year established sufficient credibility with the union so that Mr. Baur is willing to consider a very temporary use of one of "his piers" for exhibition purpose. We plan to pursue this under our exhibition program. An exhibition of art on the Manhattan piers could be influential in spearheading imaginative development of the waterfront in general. As an illustration of this, I point out that our three-day "Event" which took place on a pier underneath the Brooklyn Bridge stirred such public interest in the rehabilitation of that area for recreational use that the Department of Ports and Terminals was forced to demolish it three weeks later.

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We see no immediate possibility of using one of the covered piers for artists' working studios; however, we have been invited to work on a collaborative project with the West Side Highway Project and Community Planning Board 2 in developing a comprehensive plan for the Greenwich Village Waterfront.

For maps and plans, see Appendix B. *Macaroni factory; this is available for ten years and possibly more; the property is extremely large*

## II. Real Estate Conglomerate *experiment with both studio and exhibit-*

Example: Macaroni Factory and Warehouses

Many sites are owned not by a single developer, but by a large conglomerate. Advising WORKSPACE in this category is a well-known real estate firm, primarily specializing in research. Our advisors tell us that were it possible to operate successfully one or two projects in this category, other similar conglomerates could be persuaded to follow suit with their "problem space". Fortunately, our advisors are able to talk directly with executives representing the developers, and are very interested in presenting WORKSPACE studio projects to them. *Street, was located, and WORKSPACE successfully negotiated with the owner to*

Although too complex to outline here, the major difficulties involve the construction of a short term lease satisfactory to the owners, and the completion of a convincing proposal for use.

*This space (5,000 sq. ft. a floor) is now serving as working*  
Under consideration are four warehouses, vacant for two years, and most likely vacant for the next two years. Although in good condition, the brokers have instructions to give only a six month

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lease, as the owners wish them to be immediately available should there be a shift in the financial structure. Naturally, no industry is interested in a six month tenancy, although for many artists, this would be a feasible arrangement in return for low rent.

Also under negotiations is an old macaroni factory; this is available for two years and possibly more; the property is extremely large and WORKSPACE would like to experiment with both studio and exhibition use.

This is a particularly interesting situation, and is viewed as a most promising pilot project.

### III. PRIVATE

Example: 10 Bleecker Street

Occasionally a private owner has a building which he plans to rehabilitate in the future, but prefers to wait several years before doing so. Such a building, 10 Bleecker Street, was located, and WORKSPACE successfully negotiated with the owner to lease the two vacant floors (the other five are occupied by industries) at about a third of the market rental for the space.

This space (5,000 sq. ft. a floor) is now serving as working space for sculptors, painters, a composer, and a dance group, at extremely low rent.

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A more detailed analysis of 10 Bleecker Street can be found in Appendix C, in addition to the lease constructed for the owner and the prototype lease constructed for the artist-tenant.

demolished and the site used for parking lots. We found that

#### IV. PUBLIC UTILITY

Example: Con Edison Warehouses, Brooklyn, New York  
providing working space to artists at low rental. A rough summary

Investigation of the old Con Ed warehouses on the Brooklyn Waterfront at the request of the Brooklyn City Planning Department proved negative, but produced interesting plans from David Morton, an architect, for the rehabilitation of these buildings into artists housing. It is our opinion that the amount of rehabilitation necessary to make these buildings workable does not coincide with any temporary use, especially as we feel it unlikely that the future of this three million dollar site will involve any arts-oriented use. These warehouses are not considered potential WORKSPACE projects.

#### Additional Suggestions:

\* Buildings abandoned by the landlord and falling into city ownership have an unfortunate effect on the surrounding neighborhood, as the buildings are boarded up, vandals descend, and eventually drug addicts move in. Once WORKSPACE is established, it is hoped that the city can be encouraged to make these buildings available to WORKSPACE who will find artist tenants for them.

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\* The interruption of the "Parking Lot Syndrome" represents fascinating possibilities. With the cooperation of the Holzer Realty Company, a study was made of three of their buildings now demolished and the sited used for parking lots. We found that WORKSPACE could take control of a building, and offer the same profit to the owner as the parking lot franchise, while providing working space to artists at low rental. A rough summary is found in Appendix A, Sample B.

organizations hoping to use space in a similar manner; it is a practical necessity in terms of the actual effectation of a pilot project; the characteristics of a building and the feasibility of its adaptation for a WORKSPACE project should be understood if we are to arrive at a set of policy guidelines for the future development of WORKSPACE situations.

WORK DONE TO DATE: Preliminary investigations have uncovered a multiplicity of interesting situations some of which have been explored for use as a pilot project. Attached to this report are rough notes on our most complete. As our preliminary investigations we have selected select buildings which we have found promising and appropriate.



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# OUT LINE OF PROGRAM FOR RESEARCH ON WORKSPACE PROGRAM

PURPOSE OF STUDY: To envision and to effect the actualization of WORKSPACE it is necessary to make intelligent reviews of the program's opportunities in terms of an analysis of buildings which might lend themselves to this use. This preliminary information about the buildings would be particularly valuable for other organizations hoping to use space in a similar manner; it is a practical necessity in terms of the actual effectation of a pilot project; the characteristics of a building and the feasibility of its adaptation for a WORKSPACE project should be understood if we are to arrive at a set of policy guidelines for the future development of WORKSPACE situations.

WORK DONE TO DATE: Preliminary investigations have uncovered a multiplicity of interesting situations some of which have been explored for use as a pilot project. Attached to this outline are rough notes on our explorations. In our preliminary investigation we have tried to select buildings which represent varying problems and opportunities.

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We see a comprehensive study shaped in the following areas: Opportunity Areas; Problem Areas; Community Participation, and Recommendations for future projects. While negotiations with the owner/authorities continue, and all efforts be made to start initial prototype projects, the "feasibility" study would emerge by continued investigation as outlined below.

WORK TO BE DONE: Possible building sites should be classified and detailed plans should be made of buildings most likely to succeed as WORKSPACE Projects; negotiations with the authorities should continue, and all efforts be made to fund an initial prototype project. Meanwhile continuing investigation should be made in the following areas:

#### I. Opportunity Areas

##### A - Immediate Opportunities

1. 10 Bleecker Street loft building (privately owned)
2. Brooklyn Naval Yard (city owned)
3. Queens warehouses and macaroni factory (real estate conglomerate)

##### B - Intermediate Opportunities

1. City Hospital on Welfare Island (Urban Development Corporation)

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2. Starek Lehigh Building (privately owned)

3. Bush Terminal warehouses (Brooklyn)

C - Long Range Opportunities

1. Interruption of the "Parking Lot Syndrome" (Example: the Warren Street buildings owned by Holzer Real Estate)

2. Abandoned slum tenements, controlled by the Department of Real Estate

3. 111 Worth Street

4. West Village Piers

II. Problem Areas

A. Bureaucratic procedures: Developing methods for securing buildings.

B. Legal: Setting up prototype lease agreements.

C. Insurance

D. Securing Buildings Department variances to provide minimal rehabilitation.

E. Fixtures: investigation of movable fixtures which once purchased can be transferred to another site.

III. Community Participation; working with the local Community Planning Board and concerned community groups to insure

A. project occupies no building which could be put to a better immediate use by the community

B. understanding of the nature of the project.

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## APPENDIX A

## PRELIMINARY STUDIES - SAMPLES 1 AND 2

## APPENDIX A

Sample A. The Brooklyn Naval Yard, Building 11

Building 113 is a mess. Abandoned in 1965, it had been subjected to considerable vandalism before CLIC took over. Formerly the naval barracks, it is in structure and condition the most unlikely to appeal to the industrial client. Well aware of this, CLIC (the organization responsible to the city for the development of the Yard), when under pressure from a community group to provide a community facility such as a museum, theatre or day care center, often has suggested it as a possible site.

The Problem: Built under federal rather than city building codes, it was never intended to fulfill the city code requirements for the public building specifications. Although such suggestions have been made, any public use would involve considerable expenditures to the tune of at least several hundred thousand dollars, and it would have to be considered as well as a museum; perhaps it would be most valuable to the community. Additional time would be necessary for design, construction and the search for funds to do so.

Whether Building 11 is used for industrial purposes or used as a community facility, it will not likely be abandoned for a number of years. During the two-year period of our contract, its status has never changed. Empty.



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Appendix A, Sample A APPENDIX A

Our Project PRELIMINARY STUDIES - SAMPLES A AND B

Rough studies have been made in two cases.

Sample A. The Brooklyn Naval Yards, Building 13

Building #13 is a mess. Abandoned in 1965, it had been subjected to considerable vandalism before CLICK took over. Formerly the naval barracks, it is in structure and condition the most unlikely to appeal to the industrial client. Well aware of this, CLICK (the organization responsible to the city for the development of the Yards), when under pressure from a community group to provide a community facility such as a museum, theatre or day care center, often has suggested # 13 as a possible site.

The Problem : Built under federal rather than city building codes, 13 was never intended to fulfill the city code requirements for the public building specifications. Although such suggestions have been made, any public use would involve considerable renovation to the tune of at least several hundred thousand dollars, and, we would hope, commensurate time in consideration of what facility would be most valuable to the community. Additional time would be necessary for design, construction and the search for funds to do so.

Whether Building 13 is used for industrial purposes or used as a community facility, it will most likely remain vacant for a period of years. During the two year period of our interest, its status has never changed. Empty.

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Appendix A, Sample A cont'd.

/2

Our Projected Use

The city, represented by the E. D. A., agrees to allow CLICK to lease # 13 for a nominal sum to WORKSPACE, a non-profit project run by the Municipal Art Society. WORKSPACE agrees to take all responsibility for the building, including insurance and maintenance.

WORKSPACE provides the initial money required to put the building in working order for working, not living, studios. It selects from a list of waiting artists those who appear neediest, whose work is such that Building # 13 would be appropriate for their requirements, and who have evinced a strong desire to participate in the initial project run by WORKSPACE. This particular building has several large areas on the third floor which could be used as rehearsal studios for dance and theatre companies. There is a soundproof room which would be valuable as a rehearsal studio for groups of musicians, and it is feasible that some of the space would be used by writers and photographers. Taking our architects figure of 37,000 sq. ft. of useable space, we could provide 37 studios of 1,000 sq. ft. each. This is merely a theoretical figure, as the space would actually divide into smaller and larger areas.

What does "working order" mean for Building #13?

As the building was built to house over a thousand men, the plumbing lines are more than sufficient. Minimum requirements for us would be to reconnect water mains and make operable 2-3 toilets/sinks per floor.



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Appendix A, Sample A cont'd.

/3

Heat is provided by a central heating plant which serves the entire Yard. It seems difficult to imagine that for our use the entire project would cost over \$30,000.00. It is a certainty that the building could be made operable for this amount. Compliance with building codes would be necessary to some degree, and this is accomplished with seasoned architectural advice and proper submissions to the Board of Standards and Appeals.

#### Security

The Naval Yard operates on a 24 hour basis, with security personnel at all entrances. Artists with studios in # 13 could carry identification cards, as do all employees who work in the Yard. As there is a 24 hour operation, artists would have constant access to the studio building.

#### Some Figures

If 37,000 sq. ft. of space is useable for studios and this were assessed at a minimum of \$.50 a sq. foot (excluding heat and electricity) this building would gross \$18,500.00 per year. It has been impossible to establish any insurance costs, as these require a detailed analysis of the building and would vary greatly according to the amount of repair. At this point, none of my estimates have been over \$9,000.00 a year. This sum would be necessary in order to cover situational difficulties, contingencies and administrative planning. Definite records, reports, and evaluations would be kept of course concerning the progress of Building #13 and future sites;

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Appendix A, Sample A, cont'd.

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this would also aid in maximizing the speed, practicality and work funds applied to the overall process.

#### SUMMARY

With #13 leased to WORKSPACE at nominal rent, WORKSPACE could provide at a very low rental the type of large rough working space currently unavailable in the city.

#### A. Size

Building # 13 would be particularly valuable because:

1. As a government building it would be useful as an example for the other surplus building situations, many of which are government owned; this would be viewed as a precedent setting project.
2. It is large enough to warrant the enormous effort necessary on the part of many individuals.
3. It offers good space of the type needed.
4. The process of making such arrangements would underline the necessity for an intelligent communication between city government and the humanities.
5. A project in this area of Brooklyn would generate more interest in the area, and show that activities in the arts can improve in a subtle fashion the aura of a slum neighborhood. It might easily provide the incentive to the building of a community facility.
6. From the perspective of the individual artist, resident and program, this project would benefit all three; for instance, a project of this size would suddenly make more space available to



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Appendix A, Sample A, cont'd.

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the specific artists, and act as an encouragement to them to work for better relations with bureaucracies which seem to have no interest in their activities.

7. Again, from the standpoint of the individual artist, it is a way of directly affecting and improving the financial status of working artists.

APPENDIX B

8. It would be particularly valuable as a prototype for national use, do to

A. Size

B. Ownership

C. Location (the waterfront)

9. It would be large enough to sustain WORKSPACE in developing similar locations and to justify further development of the project.

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APPENDIX C

APPENDIX B

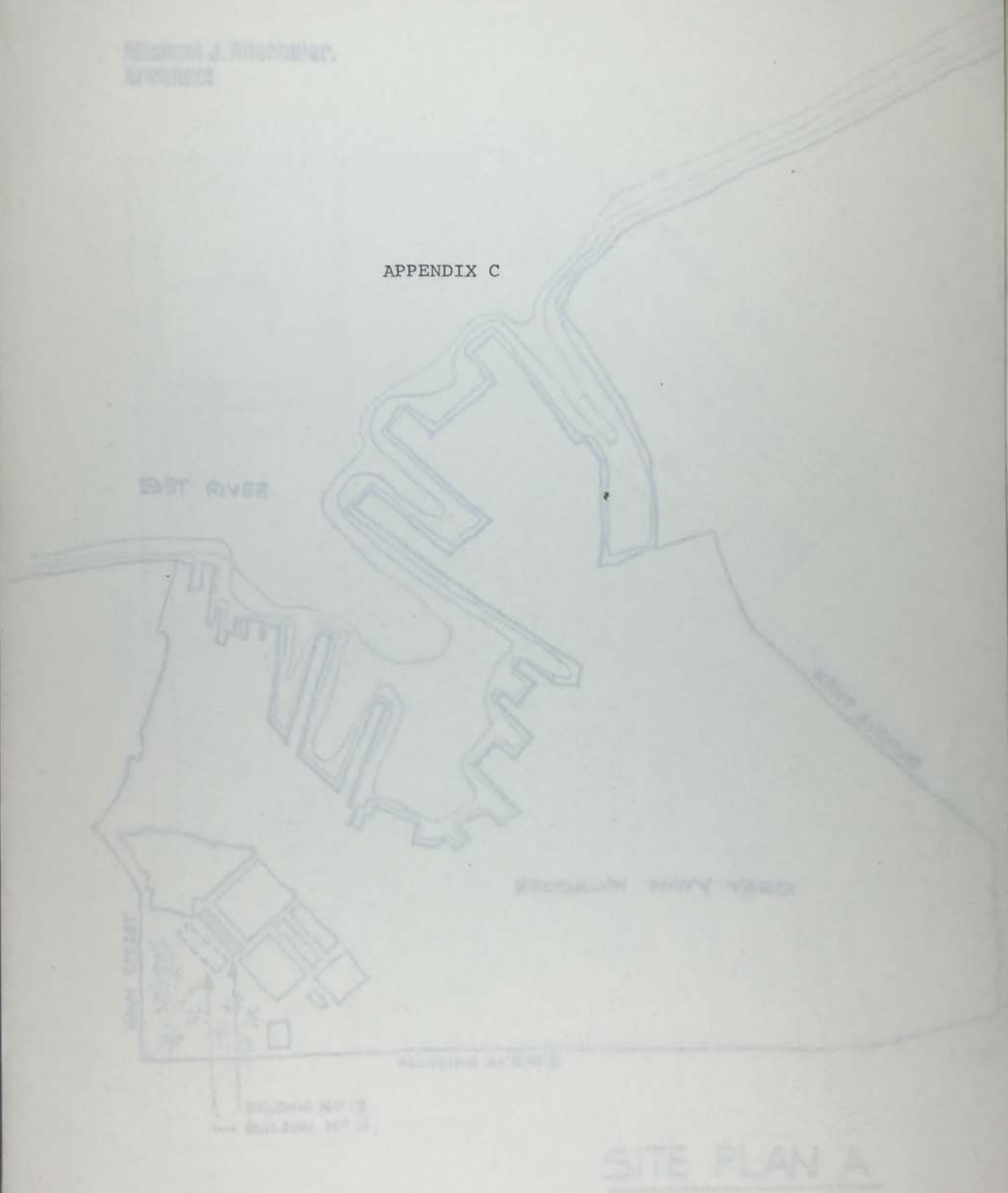


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Michael J. Antonovich,  
architect

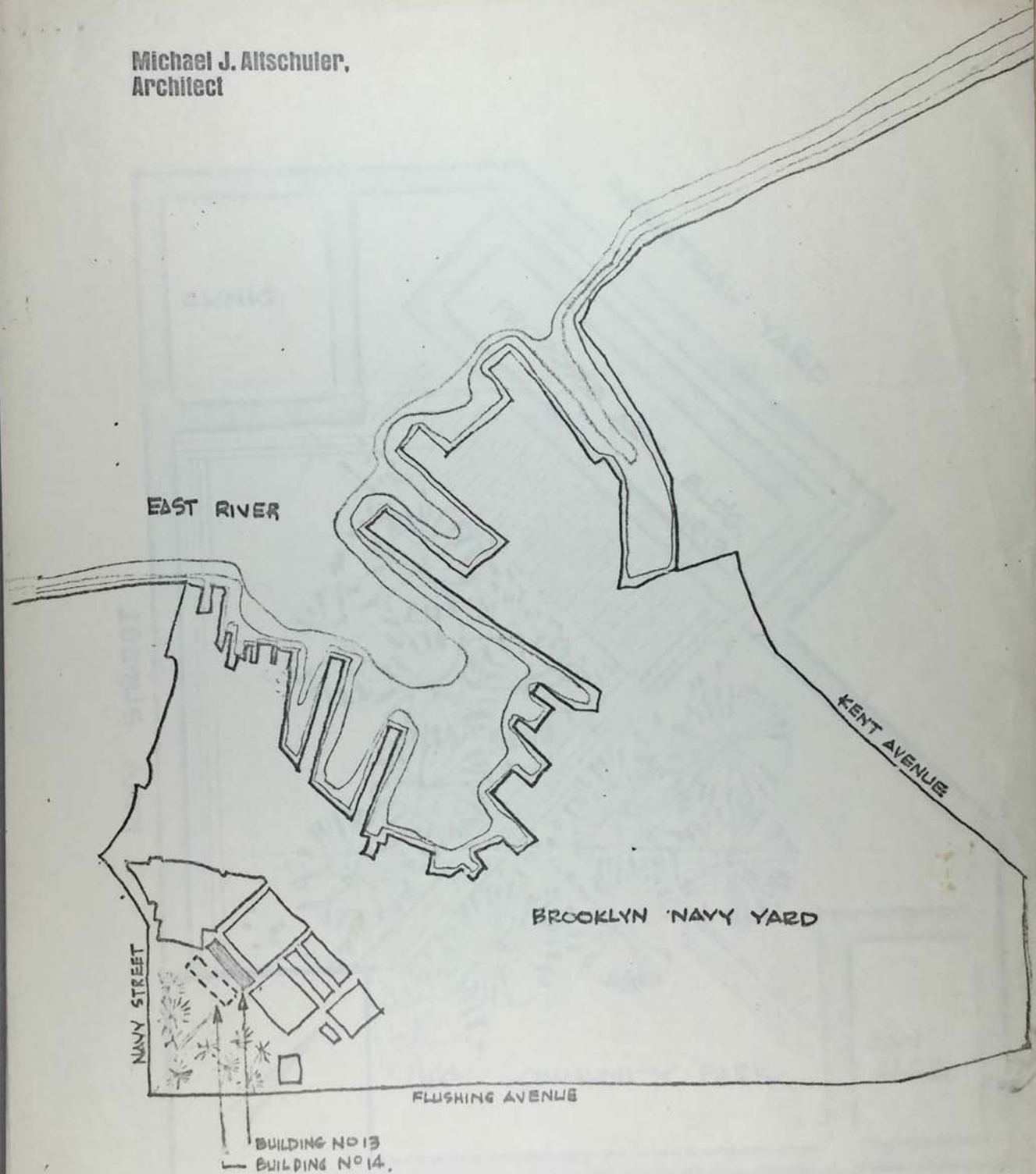
APPENDIX C



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Michael J. Altschuler,  
Architect



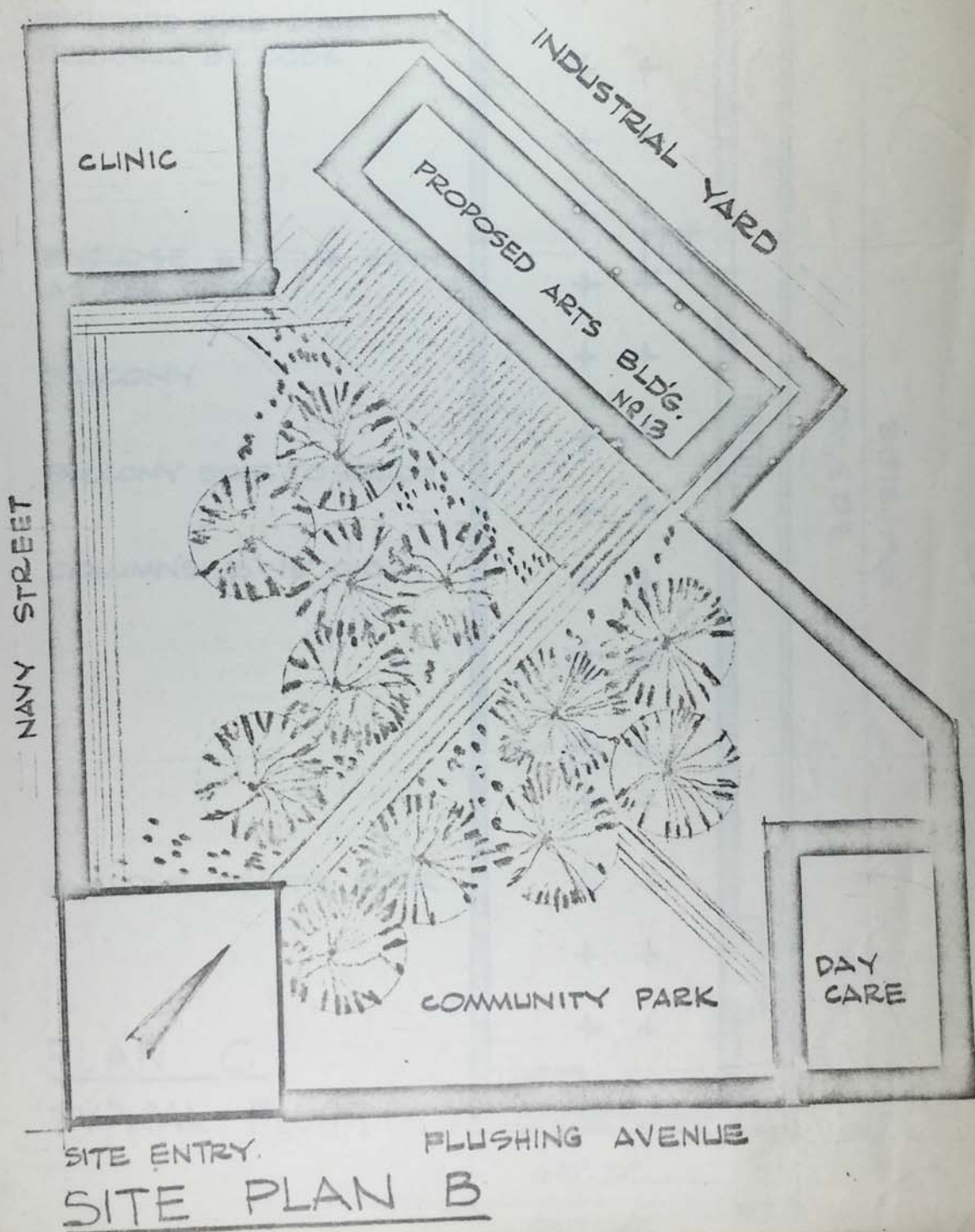
SITE PLAN A



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Michael J. Allschuler,  
Architect



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Michael J. Altschuler,  
Architect

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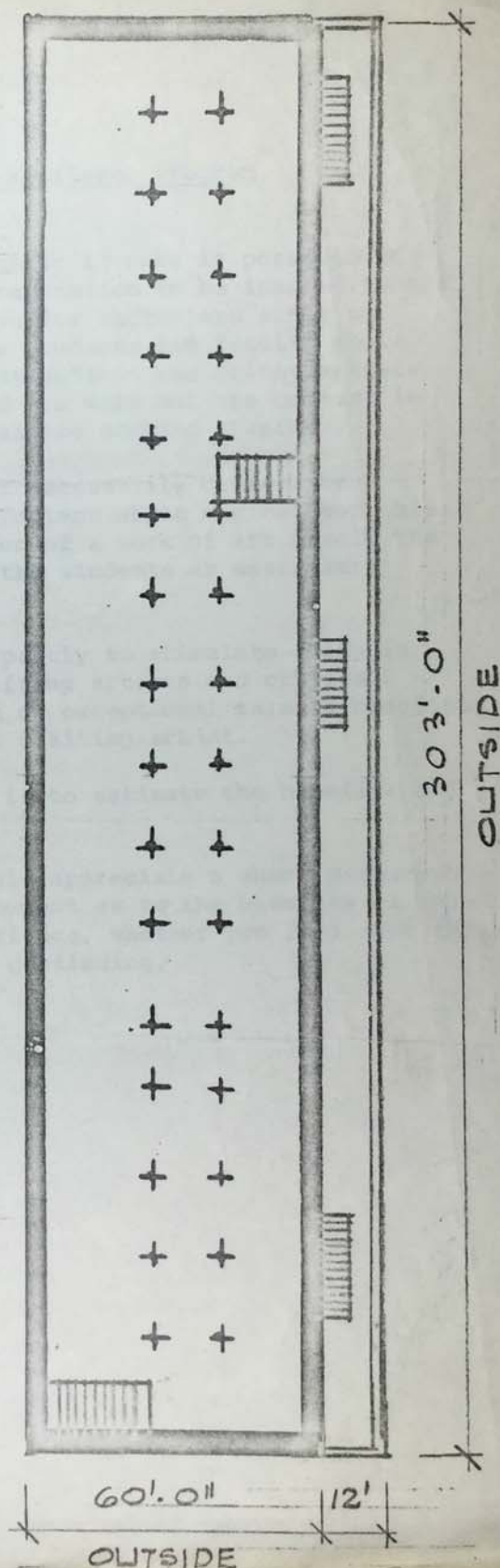
BALCONY

BALCONY STAIR TO GRADE

COLUMNS 16' 18' O.C.

ENCLOSE EXIST'G. STAIR

PLAN C  
TYPICAL FLOOR





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Artists and Critics in Residence Program

The purpose of the program is to make it possible for artists and critics of national reputation to be invited to art schools and university departments for short-term stays to instruct, influence and stimulate students and faculty while practicing their profession. Institutions can select artists and critics of their choosing and can work out the context in which the artists and the students are brought together.

While new methods are not necessarily better, more inventive ways of bringing this contact about may be desirable: for instance, making the evolution of a work of art itself the teaching situation, or engaging the students as assistants in some project or process.

The program is designed partly to stimulate funds in art schools and colleges for visiting artists and critics. We believe that such circulation of exceptional talents benefits the student, the faculty and the visiting artist.

The aim of this program is to estimate the benefits and advantages of this idea.

As a final report we would appreciate a short paragraph giving some guidance to the Endowment as to the benefits of this program, and based on your experience, whether you feel that this program is a valuable one worth continuing.

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# OUT LINE OF PROGRAM FOR RESEARCH ON WORKSPACE PROGRAM

PURPOSE OF STUDY: To envision and to effect the actualization of WORKSPACE it is necessary to make intelligent reviews of the program's opportunities in terms of an analysis of buildings which might lend themselves to this use. This preliminary information about the buildings would be particularly valuable for other organizations hoping to use space in a similar manner; it is a practical necessity in terms of the actual effectation of a pilot project; the characteristics of a building and the feasibility of its adaptation for a WORKSPACE project should be understood if we are to arrive at a set of policy guidelines for the future development of WORKSPACE situations.

WORK DONE TO DATE: Preliminary investigations have uncovered a multiplicity of interesting situations some of which have been explored for use as a pilot project. Attached to this outline are rough notes on our explorations. In our preliminary investigation we have tried to select buildings which represent varying problems and opportunities.

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We see a comprehensive study shaped in the following areas: Opportunity Areas; Problem Areas; Community Participation, and Recommendations for future projects. While negotiations with the owner/authorities continue, and all efforts be made to start initial prototype projects, the "feasibility" study would emerge by continued investigation as outlined below.

WORK TO BE DONE: Possible building sites should be classified and detailed plans should be made of buildings most likely to succeed as WORKSPACE Projects; negotiations with the authorities should continue, and all efforts be made to fund an initial prototype project. Meanwhile continuing investigation should be made in the following areas:

#### I. Opportunity Areas

##### A - Immediate Opportunities

1. 10 Bleecker Street loft building  
(privately owned)
2. Brooklyn Naval Yard (city owned)
3. Queens warehouses and macaroni  
factory (real estate conglomerate)

##### B - Intermediate Opportunities

1. City Hospital on Welfare Island  
(Urban Development Corporation)

.../18

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2. Starek Lehigh Building (privately owned)

3. Bush Terminal warehouses (Brooklyn)

C - Long Range Opportunities

1. Interruption of the "Parking Lot Syndrome" (Example: the Warren Street buildings owned by Holzer Real Estate)
2. Abandoned slum tenements, controlled by the Department of Real Estate
3. 111 Worth Street
4. West Village Piers

II. Problem Areas

- A. Bureaucratic procedures: Developing methods for securing buildings.
- B. Legal: Setting up prototype lease agreements.
- C. Insurance
- D. Securing Buildings Department variances to provide minimal rehabilitation.
- E. Fixtures: investigation of movable fixtures which once purchased can be transferred to another site.

III. Community Participation; working with the local Community Planning Board and concerned community groups to insure

- A. project occupies no building which could be put to a better immediate use by the community
- B. understanding of the nature of the project.



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# APPENDIX A

## Table A. The Structure of the Appendix

The Appendix is organized into three main sections. The first section, titled "Introduction," provides a general overview of the project and its objectives. The second section, titled "Methodology," describes the research methods used in the study. The third section, titled "Results," presents the findings of the study.

The first section, "Introduction," discusses the importance of the study and its contribution to the field. It also outlines the scope of the study and the limitations of the data. The second section, "Methodology," details the research design, including the selection of participants and the procedures used for data collection and analysis. The third section, "Results," presents the findings of the study, including the main results and the conclusions drawn from the data.

The Appendix concludes with a summary of the findings and a discussion of the implications for future research. It also includes a list of references and a glossary of terms.

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## APPENDIX A

### PRELIMINARY STUDIES - SAMPLES A AND B

Rough studies have been made in two cases.

#### Sample A. The Brooklyn Naval Yards, Building 13

Building #13 is a mess. Abandoned in 1965, it had been subjected to considerable vandalism before CLICK took over. Formerly the naval barracks, it is in structure and condition the most unlikely to appeal to the industrial client. Well aware of this, CLICK (the organization responsible to the city for the development of the Yards), when under pressure from a community group to provide a community facility such as a museum, theatre or day care center, often has suggested # 13 as a possible site.

The Problem : Built under federal rather than city building codes, 13 was never intended to fulfill the city code requirements for the public building specifications. Although such suggestions have been made, any public use would involve considerable renovation to the tune of at least several hundred thousand dollars, and, we would hope, comensurate time in consideration of what facility would be most valuable to the community. Additional time would be necessary for design, construction and the search for funds to do so.

Whether Building 13 is used for industrial purposes or used as a community facility, it will most likely remain vacant for a period of years. During the two year period of our interest, its status has never changed. Empty.



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Appendix A, Sample A cont'd.

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### Our Projected Use

The city, represented by the E. D. A., agrees to allow CLICK to lease # 13 for a nominal sum to WORKSPACE, a non-profit project run by the Municipal Art Society. WORKSPACE agrees to take all responsibility for the building, including insurance and maintenance.

WORKSPACE provides the initial money required to put the building in working order for working, not living, studios. It selects from a list of waiting artists those who appear neediest, whose work is such that Building # 13 would be appropriate for their requirements, and who have evinced a strong desire to participate in the initial project run by WORKSPACE. This particular building has several large areas on the third floor which could be used as rehearsal studios for dance and theatre companies. There is a soundproof room which would be valuable as a rehearsal studio for groups of musicians, and it is feasible that some of the space would be used by writers and photographers. Taking our architects figure of 37,000 sq. ft. of useable space, we could provide 37 studios of 1,000 sq. ft. each. This is merely a theoretical figure, as the space would actually divide into smaller and larger areas.

### What does "working order" mean for Building #13?

As the building was built to house over a thousand men, the plumbing lines are more than sufficient. Minimum requirements for us would be to reconnect water mains and make operable 2-3 toilets/sinks per floor.

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Appendix A, Sample A cont'd.

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Heat is provided by a central heating plant which serves the entire Yard. It seems difficult to imagine that for our use the entire project would cost over \$30,000.00. It is a certainty that the building could be made operable for this amount. Compliance with building codes would be necessary to some degree, and this is accomplished with seasoned architectural advice and proper submissions to the Board of Standards and Appeals.

#### Security

The Naval Yard operates on a 24 hour basis, with security personnel at all entrances. Artists with studios in # 13 could carry identification cards, as do all employees who work in the Yard. As there is a 24 hour operation, artists would have constant access to the studio building.

#### Some Figures

If 37,000 sq. ft. of space is useable for studios and this were assessed at a minimum of \$.50 a sq. foot (excluding heat and electricity) this building would gross \$18,500.00 per year. It has been impossible to establish any insurance costs, as these require a detailed analysis of the building and would vary greatly according to the amount of repair. At this point, none of my estimates have been over \$9,000.00 a year. This sum would be necessary in order to cover situational difficulties, contingencies and administrative planning. Definite records, reports, and evaluations would be kept of course concerning the progress of Building #13 and future sites;



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Appendix A, Sample A, cont'd.

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this would also aid in maximizing the speed, practicality and funds applied to the overall process.

# SUMMARY

With #13 leased to WORKSPACE at nominal rent, WORKSPACE could provide at a very low rental the type of large rough working space currently unavailable in the city.

Building # 13 would be particularly valuable because:

1. As a government building it would be useful as an example for the other surplus building situations, many of which are government owned; this would be viewed as a precedent setting project.
2. It is large enough to warrent the enormous effort necessary on the part of many individuals.
3. It offers good space of the type needed.
4. The process of making such arrangements would underline the necessity for an intelligent communication between city government and the humanities.
5. A project in this area of Brooklyn would generate more interest in the area, and show that activities in the arts can improve in a subtle fashion the aura of a slum neighborhood. It might easily provide the incentive to the building of a community facility.
6. From the perspective of the individual artist, resident and program, this project would benefit all three; for instance, a project of this size would suddenly make more space available to

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Appendix A, Sample A, cont'd.

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the specific artists, and act as an encouragement to them to work for better relations with bureaucracies which seem to have no interest in their activities.

7. Again, from the standpoint of the individual artist, it is a way of directly affecting and improving the financial status of working artists.

8. It would be particularly valuable as a prototype for national use do to

A. Size

B. Ownership

C. Location (the waterfront)

9. It would be large enough to sustain WORKSPACE in developing similar locations and to justify further development of the project.

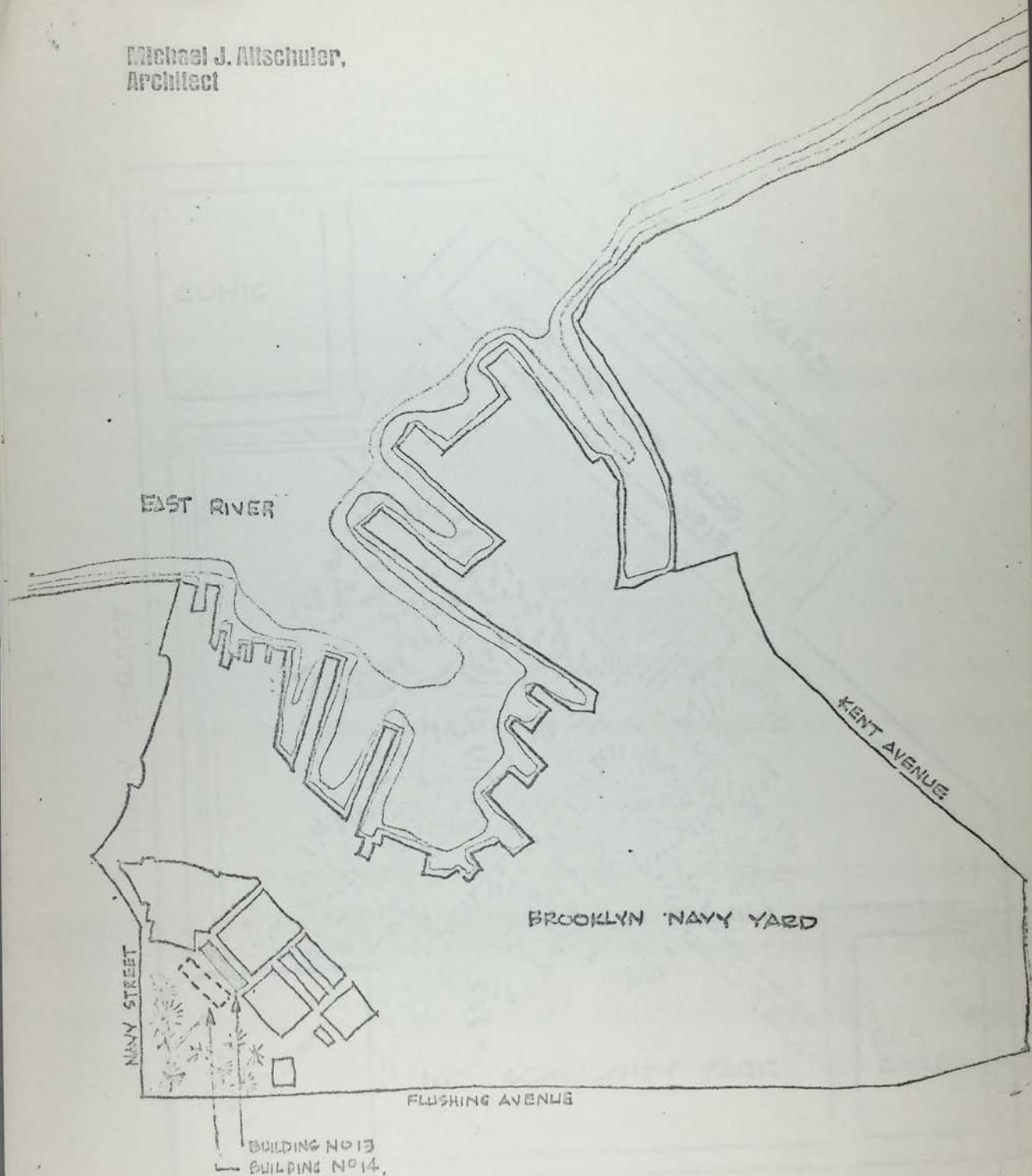
SITE PLAN A



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Michael J. Altschuler,  
Architect

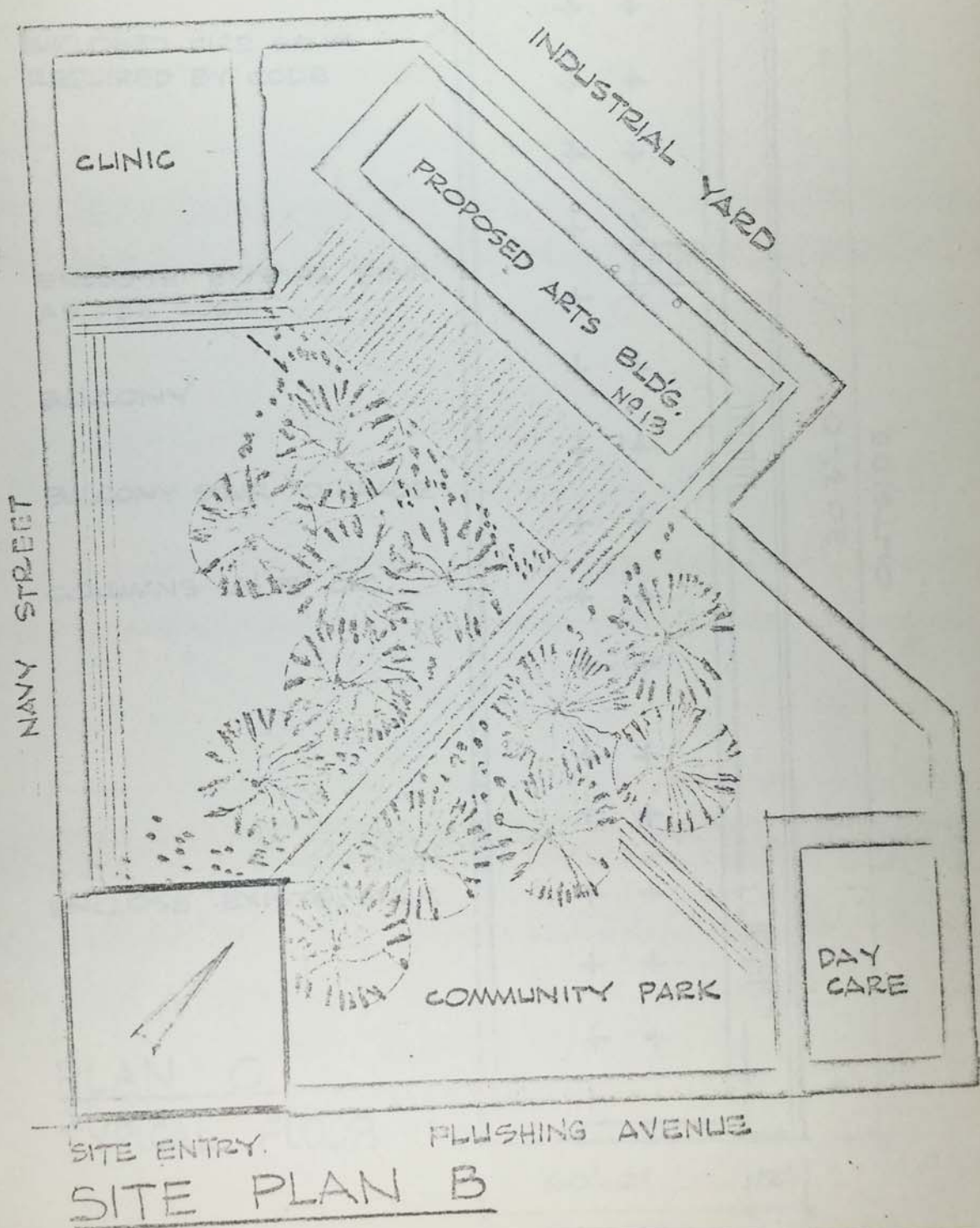


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Michael J. Aitschuler,  
Architect





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Michael J. Altschuler.  
Architect

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ENCLOSE EXISTING STAIR  
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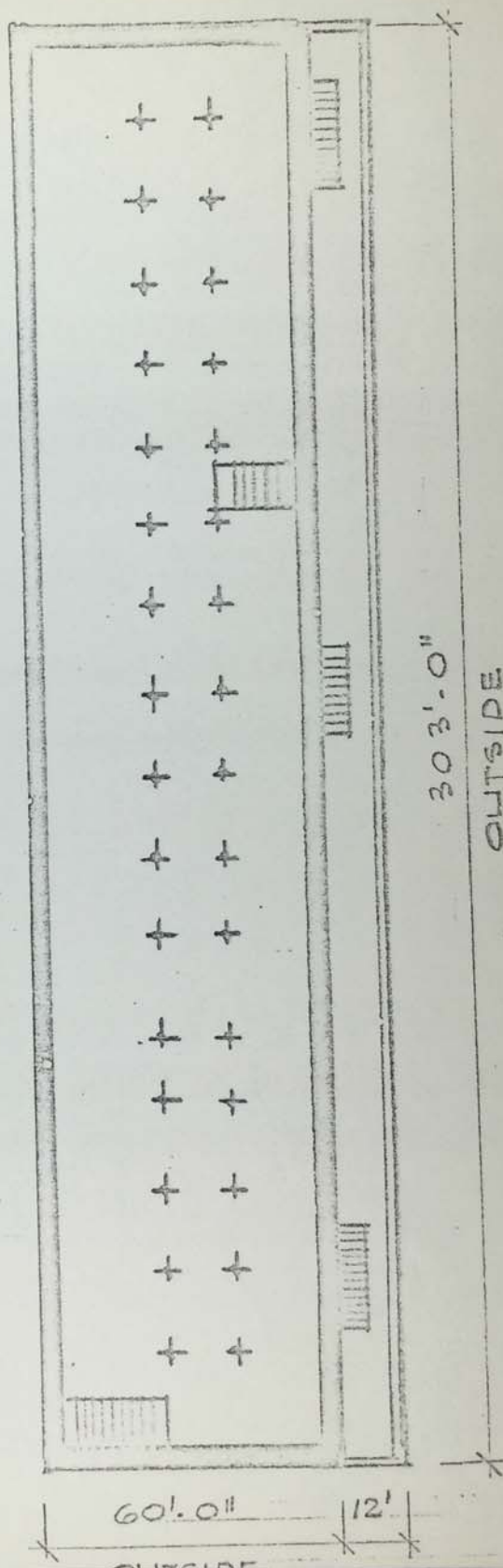
BALCONY

BALCONY STAIR TO GRADE

COLUMNS 16' 18' O.C.

ENCLOSE EXIST'G. STAIR

PLAN C  
TYPICAL FLOOR



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## APPENDIX B

The following table summarizes the results of the financial analysis of the proposed development. The table is based on the assumptions set forth in the preceding pages, and is intended to provide a general overview of the financial aspects of the project. It is not intended to constitute a financial statement or a forecast of future performance.

The following table summarizes the results of the financial analysis of the proposed development. The table is based on the assumptions set forth in the preceding pages, and is intended to provide a general overview of the financial aspects of the project. It is not intended to constitute a financial statement or a forecast of future performance.

Initial cost of land	\$1,200,000.00
Initial cost of building	\$1,200,000.00
Initial cost of parking lot	\$1,200,000.00
Initial cost of site work	\$1,200,000.00
Initial cost of utilities	\$1,200,000.00
Initial cost of landscaping	\$1,200,000.00
Initial cost of other	\$1,200,000.00
Total initial cost	\$7,200,000.00
Initial cost of parking lot	\$1,200,000.00
Initial cost of site work	\$1,200,000.00
Initial cost of utilities	\$1,200,000.00
Initial cost of landscaping	\$1,200,000.00
Initial cost of other	\$1,200,000.00
Total initial cost	\$7,200,000.00

## FINANCIAL SUMMARY

The following table summarizes the results of the financial analysis of the proposed development. The table is based on the assumptions set forth in the preceding pages, and is intended to provide a general overview of the financial aspects of the project. It is not intended to constitute a financial statement or a forecast of future performance.



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Sample B

The Holzer Realty Company owns three 6 story buildings on Warren Street. They plan to build on this property in two years time. The area is one which is open for change and development, and as present leases expire, industrial businesses are moving out. In this situation Holzer Realty finds it uneconomical and indeed unfeasible to attract new business to these buildings for short term rentals. The same factors make it impossible for an artist to renovate these premises for living/working space. Holzer Realty would not in any case consider individual artist use for either living or working, as this would involve the maintenance of the buildings and the incumbrance of many tenants at the end of two years.

The solution for Holzer Realty is to lease the land for two years to a Parking Lot Company. The financial figures are as follows:

<u>Square foot of land area</u>	7,200 Sq. ft.
<u>Costs</u>	
profit from parking lot	\$2.10 sq. ft
taxes to be paid	\$10,800.00
insurance	paid by parking lot
maintenance	" "
<u>PROfit</u>	
Total profit	\$18,000.00
Taxes on property	10,800.00
Net profit	<u>\$7,200.00</u>

WORKSPACE SOLUTION

To successfully interrupt the "parking lot syndrome", a WORKSPACE proposal must be formed in such a way that it offers to the owner the same profit as the parking lot company. This, however, is not enough. Demolished buildings provide no problems whatsoever in maintenance and upkeep; thus any feasible program must take this into consideration. Artist/users could occupy the building with the clear understanding that total responsibility falls on their shoulders. By keeping the building intact, the usable square footage would be increased 6 times to 43,000 sq. ft.. If the Holzer Realty Company were reimbursed at the same net profit, the figures would look like this:

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## Cost to WORKSPACE

Square foot of building area 43,000 Sq. ft.

<u>Costs</u>	
profit (same as from parking lot)	\$ 7200.00
taxes to be paid	10800.00
maintenance (assumed by artists)	-----
insurance	6000.00
Total Cost	\$ 24000.00

At \$24,300 a year in costs, the basic unit thus represents approximately \$.60 a Sq. foot to the user, a figure half (or a third) of what might be attained (with some difficulty) on the current market. This figure excludes maintenance and gas and electricity, also generally excluded on the current loft market

Figures supplied by Mr. Mark Weinbaum, of the Holzer Realty Co.



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## Regional Plan Association

235 East 45th Street

New York, New York 10017

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### THE ARTS IN JAMAICA CENTER BACKGROUND PAPER

"If the arts are to mean anything at all -- if they are to fulfill their historic function, or even if they are merely to justify the expenditure of taxpayers' money -- then they must be functionally incorporated into the daily lives of us all to an extent we have scarcely begun to dream of. They can no longer be ornaments, or symbols of status, or instruments of intellectual oneupmanship among critics. They must be expressions, as natural as breathing, of a form of life in which the sensuous and aesthetic component is given the role it deserves. Man must learn to live aesthetically or cease to be man -- that is, cease to be an animal who responds creatively to challenge. The challenge of the twentieth century is to learn to live with leisure, and for this task the arts are not merely useful but necessary."

Eric Larrabee, Chairman  
New York State Council on the Arts  
Address to the Municipal Arts Society  
June 8, 1971

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#### THE PROBLEM

Public demand on American Museums has more than tripled over the past fifteen years. This dramatic increase is attributable to population growth, particularly within the younger age groups, and prosperity, which has resulted in more leisure time.<sup>1</sup> The Long Island sector of the New York Metropolitan Region has been growing rapidly, generating increased demand on existing institutions and the proliferation of new institutions to meet this demand.

Queens, a Borough of two million people, has virtually no museums or cultural centers. Regional Plan's recent inventory of the Borough reveals this to be especially true in the visual arts. Except for small college galleries, which show primarily student and faculty works, and which do not serve a wide public, the Borough has no facilities for the visual arts.

This is in sharp contrast to its neighboring counties which are well endowed with art institutions. Brooklyn's prominent cultural centers include The Brooklyn Museum, The Brooklyn Children's Museum and The Academy of Music. Nassau and Suffolk residents enjoy numerous museum and community arts centers and more are in the planning stages.<sup>2</sup>

#### THE EFFECT ON QUEENS

The absence of facilities for the visual arts has prevented Queens from procuring a proportionate share of funding for the arts.



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CITY AND STATE SUPPORT FOR THE ARTS - 1970  
(Long Island Sector of the Region)

	Brooklyn	QUEENS	Nassau	Suffolk
Population	2,601,852	1,973,708	1,422,905	1,116,672
NEW YORK STATE				
Funds for the Arts				
..... Total	\$1,007,716	\$134,930	\$313,470	\$206,609
..... Per Person	\$0.39	\$0.07	\$0.22	\$0.19
NEW YORK CITY				
Funds for the Arts				
..... Total	\$2,652,858	\$530,325	-	-
..... Per Person	\$1.02	\$0.27		

In 1970, Brooklyn, with several established art institutions, received six times as much state funds per capita and four times as much city funds per capita as did Queens. In that same year Nassau and Suffolk Counties received between three and four times more state funds per capita than Queens.

The lack of arts facilities has a qualitative impact on the lives of Queens Residents. One group which suffers is children. Museums are now providing extensive educational programs for children of all ages. The importance of such programs to the learning experience is emphasized repeatedly in The Belmont Report, a study prepared by the American Association of Museums:

"What museums can do - often better than schools - is to awaken interest, give children a new dimension they couldn't get from the printed page and stimulate them to go back to school and learn."<sup>3</sup>

"A museum program or exhibit is often the one thing that will catch the interest of a child - or an adult - and ignite the learning process after traditional approaches have failed."<sup>4</sup>

"City schools have turned to museums to provide a supplement to their curriculums and to help solve the problem of interesting disadvantaged children in learning."<sup>5</sup>

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Many of the museums in the Region are providing this educational function for children. For example, The Brooklyn Museum works closely with the Board of Education to supplement the school curriculum with lectures, workshops and concerts. During the 1970-71 school year 111,000 school children attended these programs.

The stimulation and enrichment provided by cultural institutions is not easily available to Queens' residents. Because facilities do not exist in Queens, most of its 2,000,000 residents must travel long distances to other boroughs to participate in cultural activities.

Another group which suffers is adults. Today's museums have broadened their scope to permit the use of their facilities for a variety of cultural and educational purposes. Many sponsor or offer their facilities for workshops, musical programs, drama and dance performances. In effect the museum has become a community center which emphasizes cultural enrichment. The lack of a museum in Queens deprives residents of access to these activities and inhibits the development of indigenous artists who need such facilities to exhibit and perform.<sup>6</sup>

#### WHY THIS VOID IN QUEENS?

Is the population of Queens simply not interested in art? The evidence points to the contrary. Regional Plan Association did a study which showed that a greater percentage of people go to Manhattan museums from Queens than from Westchester County.<sup>7</sup> And, in the 1970-71 school year approximately 30,000 school children from



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Queens attended The Brooklyn Museum and a substantial share of the attendance at The Brooklyn Children's Museum was from Queens. This is only a small percentage of those who could participate in such programs if a facility existed in Queens which was accessible to this large population.

Several recent developments reveal a growing support for the arts in Queens. The Queens Council on the Arts now has a full time director which will permit it to enlarge its scope of activities. The Council is now moving towards involvement in the visual arts and two other community efforts in the Borough are in their formative stages.

Why then has Queens been unable to establish a significant art institution? Our survey indicates that a major problem has been the absence of a focal point in Queens. Gertrude Stein once remarked about a place -- "There is no there there." Queens has had no "there," no central place. The pattern of development has produced many small communities with very local loyalties and associations. The absence of a main place or downtown, with which all residents can identify, has effectively inhibited the sponsorship of major regional activities, including the arts.

#### FILLING THE VOID

But a new urban center is being developed in Jamaica, Queens, the fourth largest shopping district in the Region.

It doesn't look like much and certainly hasn't been anyone's vision of the place to build new office buildings, colleges and cultural facilities. But, Jamaica is potentially the downtown for the 2 million people who live within 30 minutes distance -- a larger

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metropolitan area than Dallas, Baltimore or Minneapolis-St. Paul. And it is served by a better public transportation system than those cities -- subways, buses, railroad and highways. In other words, if the existing but underutilized transportation system were capitalized on, a new satellite downtown city on the scale of Dalles could grow in Jamaica. Most people could use public transportation to get to work, and not have to drive to a suburban site or make the increasingly difficult trip into Manhattan.

Several corporations are impressed with these arguments, and new offices are now going up. About three million square feet of office space will be constructed on a site designated by the City for major redevelopment. This will create 12,000 - 18,000 office jobs.

Altogether, the city and state governments are channelling \$400 million in new investments into Jamaica:

A new college for Queens was planned for on a free site on Long Island Sound -- a lovely campus site, but remote and lacking public transit. Jamaica was suggested as a more logical site, which students from the entire Borough could reach without car. The Black community of South Jamaica joined hands with local businessmen to push for the urban site, and won the battle. York College, which opened its doors this fall, is a new bridge between the Blacks of southern Queens and the Whites of northern Queens. This new 50 acre campus will have an eventual enrollment of 10,000 students;

The Metropolitan Transportation Authority agreed to remove an ugly El from the main street and to shift a new subway line to help build the center;

Also, new court facilities planned for elsewhere were put in Jamaica, in support of the center concept.

These activities, when clustered together attract large numbers of people which in turn attract more activity. It is in such



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USERS AND RESIDENTS OF JAMAICA CENTERDAILY USERS OF JAMAICA CENTER

Present	
Shoppers .....	50,000
Workers .....	25,000
York College .....	3,500
Schools in Jamaica Center (students) ..	7,000
Six Subway Station Users (one way) ....	63,000

<u>Projected By 1976 (Major Additions)</u>	
Office Employment .....	12,000 to 18,000
Hospital Employment .....	1,200
York College (Students and Faculty) ...	7,500

RESIDENTS --  
WITHIN A 15 MINUTE WALK TO JAMAICA CENTER

0-14 Years old .....	28,500
15-24 Years old .....	23,500
25-44 Years old .....	37,000
45-64 Years old .....	34,500
65 and Over .....	16,500
TOTAL 140,000	

The opportunity to serve such a large and diverse population is an exciting prospect for an art facility located in Jamaica. The York College community can contribute to, as well as draw upon, the resources of such a facility. Special programs can be planned to fulfill the unmet needs of the elderly - a growing problem in urban communities. A large black community immediately south of Jamaica Center lacks adequate recreational and community facilities. It would probably welcome the opportunity to utilize the resources of an art facility in Jamaica Center. Jamaica's location vis-a-vis children, elderly and Black residents is shown on the attached maps.

AVAILABLE PROGRAMS AND RESOURCES

It is not necessary to acquire a permanent collection for an art facility in Jamaica Center. A wealth of resources already exists which can be drawn upon for exhibitions, programming and day-to-day

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operations. In the past few years major museums have been working to share their collections with smaller museums. The Museums Collaborative, a group created and sponsored by the New York State Council on the Arts, acts as a liaison between the museums and communities. Its objective is to aid in the process of decentralization of works and programs. It hires consultants to put together programs and exhibits for communities using museum resources. This means that the collections in the basements of the major museums can now be tapped and shown throughout the metropolitan area.

The Met is now putting together shows and sending them to other boroughs. The first of these shows (which includes works by Van Gogh, Courbet, Monet, Winslow Homer, and contemporaries such as Milton Avery and Robert Motherwell), opened recently in the main rotunda of the Bronx County Courthouse. We find that major museums will lend their art, provide insurance, cases, lighting fixtures, advisory services on curatorial functions and storage, send out lecturers and lend moral support -- provided there is a facility where the exhibits can be shown and guarded.

The New York State Council on the Arts is presently setting up a plan of cooperation among art institutions throughout the metropolitan area. The objective, to share resources and services, will be particularly valuable to small institutions that cannot afford all of the services that come with running a visual arts facility.

The Brooklyn Museum, the New York State Council on the Arts, The Smithsonian Institution, Pratt Institute, the Center for Contemporary Printmaking, Syracuse University and George Eastman House have organized travelling exhibits which have been shown in regional museums outside Manhattan.



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The Borough itself has a large artist population which would welcome the opportunity to exhibit and perform locally.

In summary, substantial cultural resources are available to Queens. However, without an appropriate facility in which to house these activities and an especially qualified, dynamic person to direct them, Queens is unable to tap these resources.

#### KEY QUESTIONS

The evidence clearly supports the need for an arts facility in Queens. It is critical, however, that such a facility be located in the right place. Future funding for the arts in Queens could depend on the success of this initial project. Jamaica Center is clearly the right place - its transportation, existing diverse activities and its future development are its chief attractions.

However, before launching such a project, several questions must be answered.

1. Programs: To serve Jamaica's diverse and large population, an art center there must offer a variety of stimulating, provocative programs which reflect many interests. This implies exhibits, workshops, educational programs and perhaps the performing arts. We need to know:

Specifically, what programs should be provided?

What is the advisory structure that will assure that program content reflects the needs of the community being served?

How can programs best be coordinated with the needs of schools?

What are the staff requirements to operate such programs?

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2. Facility: The opportunity exists to incorporate space for the arts in the planning stages of new construction -- perhaps in a subway station, an office building or York College. These are long-range objectives. To stimulate interest and establish credibility we feel it is advisable to begin a program soon in an existing facility as an interim step. There are several buildings in the heart of Jamaica Center which might be renovated to house the arts. One, owned by the City, contains 20,000 square feet of usable space and could be available at the end of 1972. Another is a vacant old firehouse. Another is an ornate, elegant old bank building, currently in marginal usage. We need to know:

Are these facilities suitable?

What are the actual space requirements -- size, condition, ownership?

How can the selected building be most appropriately converted?

Can a better more permanent facility be provided eventually in new construction -- a subway station, office building or York College? If so, how?

3. Funding: Queens has a poor record with regard to funding for the arts. Traditional sources have apparently not been supportive. We need to know:

What is the best way to sustain this project?

What level of funding can be anticipated?

How should these funds be sought?

Should the new college (York) help to fund (and operate) this project?



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# FOOTNOTES

<sup>1</sup> American Association of Museums, America's Museums: The Belmont Report (New York 1969), p. 17

<sup>2</sup> Nassau County's new Office of Performing and Fine Arts is working to establish a professional fine arts facility. Already existing facilities for the arts in Nassau County include: the North Shore Community Arts Center in Great Neck which supports a school of fine arts, an art gallery and an auditorium for films, concerts and theatre; the Nassau County Historical Museum in East Meadow; the Garview Point Preserve; the Nassau County Natural History Museum in Glen Cove; the Black History Exhibit Center in Hempstead; the William C. Bryant Preserve North Shore Science Museum in Roslyn.

Suffolk County has numerous art, historical and natural science museums throughout the county: the Heckscher Museum in Huntington, the Suffolk Museum and Carriage House in Stoneybrook, the Parrish Art Museum in Southampton, Guild Hall in Easthampton, the Vanderbilt Museum in Centerport, the Suffolk County Historical Museum in Riverhead. The Huntington Arts Council has been very active in promoting the arts and has among its membership arts groups which sponsor exhibits, workshops and classes in the visual arts.

<sup>3</sup> American Association of Museums, The Belmont Report, p. 16

<sup>4</sup> Ibid., p. 38

<sup>5</sup> Ibid., p. 13

<sup>6</sup> Queens has a wealth of professional and semi-professional performing arts groups. At present they perform in libraries and high school and college auditoriums. All groups interviewed were dissatisfied with the facilities available to them. The few facilities which are desirable, namely Colden Auditorium for concerts and Francis Lewis High School for opera and dance, cannot satisfy the demand for their use. The lack of a facility has forced several Queens professional companies to temporarily base their activities in Manhattan. These companies are in search of places in Queens which they can use as their home on a permanent basis. They feel that if they could establish themselves in a permanent facility they could not only increase their performing schedule but could attract the kind of funding they desperately need to survive.

<sup>7</sup> Johnson, David A., Museum Attendance in the New York Metropolitan Region, Regional Plan Association, New York, 1969, p. 217

<sup>8</sup> Larrabee, Eric, Address to the Municipal Arts Society, June 8, 1971

<sup>9</sup> Johnson, Museum Attendance, p. 224

<sup>10</sup> American Association of Museums, The Belmont Report, p. 11

This report was prepared by Susan Deutsch, Regional Plan Association, October 1971.

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The results of this survey indicate that an art facility should be located within walking distance of major commercial, university and office areas and near apartment concentrations. A location accessible by public transportation and near elderly also appears critical. Automobile access is desirable for weekend museum goers.

#### JAMAICA CENTER - THE RIGHT LOCATION

The Belmont Report states: "...The extent to which museums can serve education necessarily depends in part on their location." 10 An art facility in Jamaica Center would put the arts in a dynamic place surrounded by a variety of activities and within easy reach of a huge population.

Jamaica is a transportation hub comprised of four services: Subways - two lines terminate there serving the densely populated areas to Jamaica's west and tying it to Manhattan; buses - 38 routes converge there serving the suburban areas to the east; railroad - all lines of the Long Island Railroad, excepting one, pass through Jamaica Station providing much of Nassau and Suffolk Counties with a short trip to Jamaica; highways - a ring of four regional expressways surrounds Jamaica. The result is that 2,000,000 people are within a 30 minute trip of Jamaica Center by all modes of transportation. This figure includes about 400,000 school children. This location best offers the opportunity to enrich the lives of adults, and enhance the education experiences of school children.

Many thousands of people spend most or part of their day in Jamaica Center. About 140,000 residents are within a 15 minute walk to Jamaica Center.



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## I. MUNICIPAL

The city either owns outright or controls many large buildings which are scheduled for demolition and/or eventual development. These buildings rest in a limbo of bureaucratic inertia, waiting for both the proper manipulations of political forces and the allocations of funds to make their future a reality.

As it becomes more and more difficult to justify city and state monies on so-called "cultural" activities, we must constantly search for means to assist the individual artist by allowing him to make use of resources already possessed by the city.

Some of these buildings are truly useless; rehabilitation for transient purposes is prohibitively expensive. This is certainly the case when the proposed user is one who requires certification for public use (i. e. child care center, etc.) However, the artist is a user whose needs are extremely minimal, who does not need to give the public access to the space, and who is accustomed to dealing with basic problems of carpentry, plumbing, and electricity. The artist is the perfect, and in many cases, the only feasible user for these buildings. In addition, the city, by allowing use of this property to artists, can provide a most valuable service to its art community at no cost to itself.

Oddly enough, this Objective is in many cases more easily accomp-

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lished by a private organization which can introduce concepts and programs difficult for a city agency to initiate. It has been my experience that imaginative people in government are eager to receive the kind of pressure that WORKSPACE could exert by first overcoming the problems and then operating a prototype project in a building such as Building 13, in the Brooklyn Naval Yards.

#### A. Super Agency

Example: Building 13, Brooklyn Naval Yard

Agency: Economic Development Administration

The Brooklyn Naval Yard, formally occupied and used by the Federal Government, was turned over to the city in a complicated interchange in 1965. Under the administration of an amalgamation of local officials and community members called for some obscure reason CLICK, the naval yard was supposed to be the site of intensive development of jobs for the community through the rental of the buildings within the yard. That CLICK has been notoriously unsuccessful at accomplishing this objective is a well-known fact (see the New York Times article of last May 23, 1971), but is of no particular concern here. The facts are that out of 131 structures in the yards, some 27 are occupied by industrial tenants at the present time; consequently the proposed use of # 13 will not be snatching needed space away from waiting industrial tenants, the prospective employees of the neighborhood.

An area of commercial space as large as the Brooklyn Naval Yards

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brings with it a commensurate amount of concern in the inner levels of commerce and government. In other words, it is a political bomb which nobody wants to touch. The time-honored bureaucratic procedure for dealing with sticky issues is to simply do nothing until a safe course of action is evident. It is this cycle of "non-action" with regard to public buildings that WORKSPACE would like to interrupt by using Building 13 in the Brooklyn Naval Yards as a pilot project. It has, of course, been pointed out to us that any involvement with government-owned property merely multiplies every problem, but we maintain that a break in the cycle could prove most valuable in the future (recognizing Rule # 2 in bureaucratic procedures, "If it hasn't been done before, it's not going to happen here first, so forget it".) We are dealing here with no particular political maliciousness, but rather the inability of government, particularly municipal government, to function effectively in art-related activities which carry no commercial or political weight.

Our interest in the Naval Yard buildings has been increased and strengthened by innumerable discussions with everyone from Ken Patton, director of the Economic Development Administration to the head of the local security union in Brooklyn; during the past year we have met with the Downtown Brooklyn Development Corporation, the Brooklyn Borough Presidents Office, the Brooklyn Academy of Music, the Brooklyn Arts Council, the Brooklyn Planning Commission, the Brooklyn Childrens Museum, the Department for Cultural Affairs, the Citizens for Artists' Housing, the SoHo Artists Association, the American Federation of Arts, the Corporation for Planning in the Arts, the New York State Council on the Arts, the Office of

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Downtown Planning and Development, and other persons and organizations who would have some interest in the project. With this type of support, we can take our request to government. But coordination of this support takes time and money. Without planning and coordination, this project will founder even if the funds needed to make the necessary repairs to the building were available.

Final decisions regarding the Naval Yards rest with Administrator Ken Patton, of the Economic Development Administration. Patton, who finds the proposal "interesting" is waiting to find out how strong a case can be presented for this building, and it is the job of WORKSPACE to construct and present this case. Further details on Building 13 can be found in Appendix A. A video tape of the building, interior and exterior, is also available.

#### B. The Department of Real Estate

Example: 111 Worth Street

For five years, 111 Worth Street, a building of about 35,000 sq.ft. has remained vacant. It was originally bought to be part of a land parcel for the new federal court building on Lafayette Street. No longer included in those plans, it is zoned for demolition, and eventually a municipal office building.

Recently, a short term lease was given to a "discount store" occupying a portion of the ground floor. The Department of Real Estate regards the rest of the building as unusable, has boarded up all the entrances, and turned off all main supplies (electricity, gas, water). All inquiries for this building have met with an

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absolutely negative response. One reason given is the excuse that the upper floors are extremely damaged by fire. A personnel inspection, accompanied by an architect, made of the upper floors showed no visible fire damage, and a check with the records kept by the fire department showed no alarm warning for that building in seven years.

The Department of Real Estate is the authority most unsympathetic to not only WORKSPACE type proposals, but to almost any proposal outside of immediate demolition. The Commissioner, Ira Duchan, is unresponsive to anything but the most powerful political or financial pressures. Because of these reasons, 111 Worth Street is not considered a feasible pilot project. On the other hand, it represents an excellent example of a suitable building wasted because no precedent has been established for its use. WORKSPACE plans to work with Alex Cooper, of the City Planning Commission, on a project involving the re-writing of demolition contracts. Mr. Cooper wishes to stipulate that contracts may not be given out until cause for demolition is established, and that such contracts must include the preparation of the vacant site for some interim public use such as playgrounds, parks, etc. Working with the City Planning Commission, we hope to propose WORKSPACE as an interim use before demolition.

#### C. Department of Ports and Terminals

Example: West Side Piers

The empty warehouses and piers on the Manhattan waterfront have

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long been an eyesore to even the most unconcerned of New Yorkers. Several efforts have been made to utilize one of these piers as an arts center, but have proved futile. The last serious effort three years ago (The People Yes Festival) was almost accomplished when the International Longshoremen's Association (I. L. A. ) threatened to strike, and the plan was abandoned.

A study of the failure of the "People Yes Festival" revealed that the planners had left negotiations with the I. L. A. to the city, which was collaborating on the project. The city was, in the final analysis, unable to negotiate with the I. L. A.

By going directly to the executive vice-president of the I. L. A., Mr. Johnny Bours, WORKSPACE has over the past year established sufficient credibility with the union so that Mr. Bours is willing to consider a very temporary use of one of "his piers" for exhibition purpose. We plan to pursue this under our exhibition program. An exhibition of art on the Manhattan piers could be influential in spearheading imaginative development of the waterfront in general. As an illustration of this, I point out that our three-day "Event" which took place on a pier underneath the Brooklyn Bridge stirred such public interest in the rehabilitation of that area for recreational use that the Department of Ports and Terminals was forced to demolish it three weeks later.

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We see no immediate possibility of using one of the covered piers for artists' working studios; however, we have been invited to work on a collaborative project with the West Side Highway Project and Community Planning Board 2 in developing a comprehensive plan for the Greenwich Village Waterfront.

For maps and plans, see Appendix B.

## II. Real Estate Conglomerate

Example: Macaroni Factory and Warehouses

Many sites are owned not by a single developer, but by a large conglomerate. Advising WORKSPACE in this category is a well-known real estate firm, primarily specializing in research. Our advisors tell us that were it possible to operate successfully one or two projects in this category, other similar conglomerates could be persuaded to follow suit with their "problem space". Fortunately, our advisors are able to talk directly with executives representing the developers, and are very interested in presenting WORKSPACE studio projects to them.

Although too complex to outline here, the major difficulties involve the construction of a short term lease satisfactory to the owners, and the completion of a convincing proposal for use.

Under consideration are four warehouses, vacant for two years, and most likely vacant for the next two years. Although in good condition, the brokers have instructions to give only a six month

.../13

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lease, as the owners wish them to be immediately available should there be a shift in the financial structure. Naturally, no industry is interested in a six month tenancy, although for many artists, this would be a feasible arrangement in return for low rent.

Also under negotiation is an old macaroni factory; this is available for two years and possibly more; the property is extremely large and WORKSPACE would like to experiment with both studio and exhibition use.

This is a particularly interesting situation, and is viewed as a most promising pilot project.

### III. PRIVATE

Example: 10 Bleecker Street

Occasionally a private owner has a building which he plans to rehabilitate in the future, but prefers to wait several years before doing so. Such a building, 10 Bleecker Street, was located, and WORKSPACE successfully negotiated with the owner to lease the two vacant floors (the other five are occupied by industries) at about a third of the market rental for the space.

This space (5,000 sq. ft. a floor) is now serving as working space for sculptors, painters, a composer, and a dance group at extremely low rent.

.../14



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A more detailed analysis of 10 Bleecker Street can be found in Appendix C, in addition to the lease constructed for the owner and the prototype lease constructed for the artist-tenant.

#### IV. PUBLIC UTILITY

Example: Con Edison Warehouses, Brooklyn, New York

Investigation of the old Con Ed warehouses on the Brooklyn Waterfront at the request of the Brooklyn City Planning Department proved negative, but produced interesting plans from David Morton, an architect, for the rehabilitation of these buildings into artists housing. It is our opinion that the amount of rehabilitation necessary to make these buildings workable does not coincide with any temporary use, especially as we feel it unlikely that the future of this three million dollar site will involve any arts-oriented use. These warehouses are not considered potential WORKSPACE projects.

#### Additional Suggestions:

\* Buildings abandoned by the landlord and falling into city ownership have an unfortunate effect on the surrounding neighborhood, as the buildings are boarded up, vandals descend, and eventually drug addicts move in. Once WORKSPACE is established, it is hoped that the city can be encouraged to make these buildings available to WORKSPACE who will find artist tenants for them.

.../15

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/15

\* The interruption of the "Parking Lot Syndrome" represents fascinating possibilities. With the cooperation of the Holzer Realty Company, a study was made of three of their buildings now demolished and the sited used for parking lots. We found that WORKSPACE could take control of a building, and offer the same profit to the owner as the parking lot franchise, while providing working space to artists at low rental. A rough summary is found in Appendix A, Sample B.



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# THE COUNCIL

## The City of New York

Int. No. 661-A

July 13, 1971

Introduced by Mr. Weiss (by request of the Mayor)—read and referred to the Committee on Environmental Protection. Amended June 28, 1972 and laid over.

### A LOCAL LAW

**To amend the administrative code of the city of New York, in relation to noise control.**

1 *Be it enacted by the Council as follows:*

2 Section 1. Section 435-5.0 of title A of chapter 18 of the administrative code of  
3 the city of New York is hereby repealed.

4 2. The administrative code of the city of New York is amended by adding to  
5 chapter 57 thereof, a new part III which is to read as follows:

#### ARTICLE I

#### SHORT TITLE, POLICY AND GENERAL DEFINITIONS

8 Section 1403.3—1.01 **Short title**

9 This local law shall be known as the New York city noise control code.

10 Section 1403.3—1.03 **Declaration of policy**

11 It is hereby declared to be the public policy of the city to reduce the ambient noise  
12 level in the city, so as to preserve, protect and promote the public health, safety and  
13 welfare, and the peace and quiet of the inhabitants of the city, prevent injury to human,  
14 plant and animal life and property, foster the convenience and comfort of its inhabitants,  
15 and facilitate the enjoyment of the natural attractions of the city. It is the public policy

**THE REMAINDER OF THIS DOCUMENT HAS NOT BEEN SCANNED.**



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## BEARD'S FUND, INC.

Memo from

Nina  
U.S.  
Bier  
1915  
Wash

NANCY VANDENBERG

Dear

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for  
plea  
brou

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can  
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ques

Par  
to

Nanna,

Decided to damn the torpedos  
and forwarded Suzanne's letter  
and info (non aserbic) about  
the Biennale to folks with  
money in their pockets and  
art on their mind.

Put \$1,000 into the pot for  
artists materials.

Set in America article on  
Alternative spaces was a  
good one. You work with  
the Institute Certainly Shone!  
Send copy to Peggy Ayers at  
Reb. Sterling Clark.

Thanks for your advice other  
day - invaluable

Berg

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## BEARD'S FUND, INC.

July 22, 1977

Nina Felshin  
U.S. Commissioner  
Biennale de Paris  
1915 Kalorama Road NW  
Washington D.C. 20009

Dear Ms. Felshin:

The directors of the Beard's Fund, Inc have issued a grant for \$1,000 for the Biennale de Paris to be used for artist's materials. When distributing these funds please recall that it was Suzanne Harris' letter that brought this situation to their attention.

The check will be forwarded next week to the attention of Wilder Green at the American Federation of the Arts.

The importance of establishing a national policy of support for these few international exhibitions cannot be overstated. Our artists are a resource whose imagination and skill draw worldwide admiration. Their work should be presented with appropriate honor and reward. At the very least the artist should not be responsible for finding the funding to realize the requested work of art.

I wish you every success with the 1977 Biennale de Paris and look forward to sharing the critical response to the American contingent with our Board in the Fall.

Yours sincerely,

  
Nancy VandenBerg



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3363 San Felipe Road Houston, Texas 77019

ATTORNEY AT LAW

2402 WASHINGTON AVENUE

NEW YORK, N. Y. 10022

TELEPHONE 860-8000

Alanna Heiss  
The Institute of Art & Urban Resources  
The Clocktower  
108 Leonard Street  
New York City 10013

The Institute for Art and  
Urban Resources, Inc.  
108 Leonard Street  
New York, NY 10013

April 4 1977

Dear Alanna:

I am moving my office to 138 Sullivan Street  
on 4th floor. I am in the process of the expenses in preparing the  
new floor, moving and ordering new stationery, etc.

I feel very honoured that the Institute of Art & Urban Resources would like to interview me for archival purposes. Unfortunately I am still snowed under and couldn't consider putting aside any time for an interview for the next few months.

With many thanks for your kind letter.

Sincerely,

Yours sincerely,

*Dominique de Menil*

Mrs. J. de Menil

P.S. I spoke to Jane Solomon about Bobby and we will work something out.

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JERALD ORDOVER  
ATTORNEY AT LAW  
540 MADISON AVENUE  
NEW YORK, N. Y. 10022

(212) 371-9555

July 26, 1977

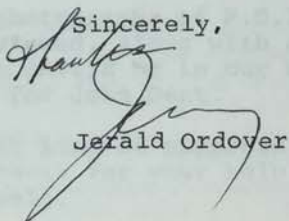
Ms. Alanna Heiss  
The Institute for Art and  
Urban Resources, Inc.  
108 Leonard Street  
New York, NY 10013

Dear Alnna:

I am moving my office to 138 Sullivan Street on August 1 and all of the expenses in preparing the new floor, moving and ordering new stationery, etc. have placed an extraordinary strain on my finances.

Therefore, could you please arrange for immediate payment of my outstanding bill of \$1585.00 for services in connection with 10 Bleeker Street. If this would be too heavy a chunk, then please send \$500.00 on account, but do it this week.

Sincerely,

  
Jerald Ordover

JO:lt

P.S. I spoke to Jane Solomon about Bobby and we will work something out.



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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013  
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR  
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

July 27th, 1977

Marjorie Wilish  
225 West 10 Street  
Apt. 2C  
N.Y.C., N.Y.  
10014

Dear Marjorie,

I'm very sorry it has taken this long to return your materials. The photographs will be coming alittle later, if this is not satisfactory please contact me.

Things are going rather slowly for a number of reasons, but mostly so much is going on in preparation for the coming season. This is rather disturbing to me, however I believe things will pick-up once I sent letters to the artists. I will send you a copy of that also.

Concerning the slides and photographs of P.S.1's recent shows, there are some that are being reviewed, along with all our other materials, by the State Council. That should be in our hands again in a couple of weeks. Still no address for John Dent.

Just wanted to tell you what kind of progress wes being made and to again extend my greatest thanks for your help and delightful presence. I hope your work is going well.

Keep well and I will be in touch.

*Kari Miller*  
Kari Miller  
assistant to Executive Director

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THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

March 1, 1976

Dr. Guiseppe Panza di Biumo  
Corso di Porta Romano 78/1  
Milano, Italy 20122

Dear Dr. Panza:

May 1 through June 15, we have reserved both the upper and lower levels of the Clocktower for documentation and exhibition relating to your collection. Richard Nonas is kind enough to give you this letter in person, and I hope you will confirm with him the plans we made with you during your visit last fall.

Enclosed is the plan of the Clocktower exhibition facility. As agreed we intend to document the installation of your collection at Varese through the presentation of approximately 60 3' x 3' mounted photographs. We agreed all cost connected with the photographs would be assumed by you. In the upper level (the tower room) we will exhibit actual works from your collection by:

Carl Andre  
Hannah Darboven  
Richard Nonas

We understand that the works by these artists to be shown are complete in themselves and require no framing or construction at our cost. Each will be exhibited for a two week period, in the order of the listing above. I might mention that the Institute could document these photographs and the details concerning your unique attitude towards collecting in catalogue form. This might in the final analysis be the most useful tool we could give other collectors. However, as it would have to be done at your cost, this decision would have to be made by you.

We will provide a press release, announcement, opening, insurance, maintenance and gallery staff. Of course, we will install all documentation and art works for the project at our expense.

In closing, I trust Richard will bring you up to date on our exciting plans for P.S. I (PROJECT SPACE I), Long Island City, Queens. Attached are photographs which you may already have received. We would welcome your ideas and your participation in the development of this facility.

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

Projects Workspace, Clocktower, Idea Warehouse, Conant Island Factory,



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THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

Tomorrow I will be having lunch with Leo Castelli to discuss our plans for the building, which should be open by May.

With very best wishes to your wife and family.

Sincerely yours,

Alanna Heiss

AH/lc  
enc.

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

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GALERIE NANCY GILLESPIE - ELISABETH DE LAAGE  
24, RUE BEAUBOURG, 75003 PARIS - TÉL 01 278.11.71

Paris, le 1er mars, 1978

Alanna Heiss  
Institute of Art and Urban Resources  
108 Leonard Street  
New York, N.Y.

Dear Alanna,

Just a note to send my greetings and regrets that I can't get away to come to New York now to hail the arrival of Christian and Annette. I've seen her material for Holly, and the new pieces are terrific. I hope they will go down well in New York.

Christian's idea to show schoolchildren and his toybox frieses at P S 1 is, as we say here, "génial". How I wish I could be on hand for all of that, not to mention lasar beam dancing parties. Save something for the summer --- I'll be arriving about the 15th of July. Please let me know sometime in between what your summer plans are.

Richard Nonas was here recently for his shows in the building next door. The installation he made in Ileana's unfixed-up apartment was terrific. He didn't have a chance, but had wanted also to look for an opportunity for an even more neutral installation space. This on the heels of a phone call from Max Neuhaus who said Benedicte is working on the Bourse de Commerce. Obviously, Paris needs a space like that, and perhaps the time is drawing nigh. However, I am sure it is not up to the Americans however well assembled to get such a project off the ground, although New Yorkers do give off energy when they are around. Benedicte is of course a great catalyst, but she is awfully occupied elsewhere.

I had dinner last night with Minda de Gunzburg, and mentioned this idea, and also the other night with Bobby Haas --- similar conversation. He says he doesn't know anyone placed anywhere to be helpful, but his interest is already something. Minda could be helpful also, and she has a foundation.

These are just my thinking out loud, but I'd appreciate hearing your ideas, and your talking to any French people who come to New York. Meantime, please send copies of your catalog, which I've still not seen, and a bill at dealer's price. Perhaps Annette can bring them back with her. Let me hear from you.

*me + kisses, Nancy*



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DOUGLAS DAVIS  
80 WOOSTER STREET  
NEW YORK CITY 10012  
(212) 431-6585

January 16, 1978

Dear Linda:

You aren't so easy to catch on the telephone either. I tried after receiving your note, which makes plain that we must talk boy to girl, for confusion still exists: for example, I didn't propose anything (I don't think) that would interrupt a show at the Clocktower--the set-up is quite simple and easy--all we need is open space for me, the radio, the monitor, and people to sit on the floor.

I have decided to postpone the performance till Saturday, March 4, for a variety of reasons, and do it in two places, Anthology and either the Clocktower or P.S.I. Let us talk about this.

In addition--or perhaps in place of--this, I want to apply for your performer-in-residence series. How? Call.

Did Alanna ever get my book? I enclose my latest review.

Regards,

Love to all,

*D.D.*



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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013  
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR  
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

PRESIDENT AND EXECUTIVE DIRECTOR

May 28, 1977

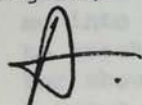
Renato Danese  
Dana Rust  
National Endowment for the Arts  
Washington, D.C. 20506

Dear Renato and Dana:

Just a note to accompany the recent Art Forum review of "Subject to Change," the photography/work grant show which the N.E.A. Visual Arts Program funded us for last year and which was at P.S. 1 this spring.

If you remember we had considerable discussion about the idea of taking the exhibition money and splitting it up as work grants, rather than spending the money on curatorial selection. I have circled Art Forum's rather ambiguous conclusion. I would be interested to know how you felt about the experiment?

Regards,



Alanna Heiss  
Executive Director

*of each  
individual  
photograph*

AH:lc  
Encl.



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MILTON BRUTTEN, PH.D.  
Clinical Psychologist

1250 UPPER GULPH ROAD  
RADNOR, PENNA. 19087

TELEPHONE  
(215) MUrray 8-1707

March 2, 1977

Ms. Alanna Heiss  
Executive Director  
The Institute for Art and Urban Resources  
Clocktower Office  
108 Leonard Street  
New York City, New York 10013

Dear Alanna:

I keep going out to P.S.1 and I am crazy about it. I am excited about the Workspace Program and many of the artists I admire extravagantly are benefiting from low-rent studio space and are doing exciting work there.

Recently I was out again and am excited about the Gallery at P.S. 1, one of the most elegant exhibition spaces I have seen. The Ryman show launches the space in a highly creditable manner and one looks forward to the forthcoming exhibitions with mounting excitement.

As you know, I love to be involved in exhibitions and I think our show at the Clocktower last year has launched Helen and me into a whole new area of activity. I enjoy the opportunity to break forth from the strict bonds dictating what a collector should be, how he should function. Helen and I assumed a great deal of curatorial responsibility for the recent "Collection in Progress" exhibit at Moore College of Art. I think you have seen the catalog for that show. Last spring we had a tremendous amount of fun and gratification out of putting together the exhibit "Sculptors Drawings" at the Fine Arts Building. Now I want to get more and more into planning and thinking through projects of this kind. Now I find myself wondering whether the Gallery would possibly ever be turned over to guest curators. When I saw this mouth-watering, gorgeous space at P.S. 1, I became really excited about its possibilities. If you are ever to consider bringing in guests directors, why not allow the possibility that Helen and I might be responsible for a show? I would go out of my mind with glee

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Ms. Alanna Heiss

- 2 -

March 2, 1977

if we were allowed to do this and would do it with a high sense of purpose and commitment and with utmost seriousness, of course.

I do hope that you are well. I don't get to see you often enough.

Love,

Milton Brutton, Ph.D.

MB:cc



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## Wright State University



Dayton, Ohio 45431

THE INSTITUTE FOR ART AND  
AREA CODE 212/233-1096 BR  
PROJECTS: WORKSPACE /

YORK, N.Y. 10013  
CUTIVE DIRECTOR  
PLUS MATERIALS

VICE PRES

November 17, 1976

Mr. Ok  
Chief  
Munici  
Munici  
No. 1  
New Yo

Alonna Heiss  
Institute of Art and Urban Resources  
108 Leonard St.  
New York, New York 10013

Dear Ms. Heiss:

Dear M

I didn't get to stay too long in New York and  
consequently I didn't have a chance to contact  
you.

It has  
the pr  
is lis  
agenci  
request  
remain  
and it  
office

As I mentioned to you briefly, I am interested  
in finding you project artists who would like to  
work with spaces either inside or outside.  
We are trying to develop opportunities for  
artists who have not yet made a reputation to  
help them establish a substantial body of work.

In clo  
only t  
adequa  
Agency

I hope we can get together again when I come  
to New York in the Spring.

Please

Sincerely,

Edward Levine,  
Chairman, Art Department

Since

Stephen Reichard

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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013  
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR  
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

VICE PRESIDENT AND DIRECTOR OF PLANNING AND DEVELOPMENT

November 21, 1977

Mr. Okolsky  
Chief of Engineering Services  
Municipal Services Administration  
Municipal Building, Room 1417  
No. 1 Centre Street  
New York, N.Y. 10013

Dear Mr. Okolsky:

It has come to our attention that the 13th Floor of 108 Leonard Street, the premises in which we currently operate a non-profit cultural center, is listed on your buildings roster as space available to other City agencies as of January 1, 1977. This letter is to respectfully request that the space be taken off this list as it is our desire to remain in the space. Our programs are Federal, State and City funded and it is crucial to our continuance that we maintain our executive offices, exhibition and studio workspaces at 108 Leonard Street.

In closing, I would also like to bring to your attention that we occupy only the attic and tower of 108 Leonard Street, which has neither adequate plumbing or heating systems to lend itself for use as City Agency offices.

Please help us in this matter.

Sincerely,

*Stephen Reichard*

Stephen Reichard



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THE CITY OF NEW YORK

OFFICE OF THE MAYOR  
NEW YORK, N. Y. 10007

MONROE S. WASCH  
FIRST DEPUTY DIRECTOR

OFFICE OF ECONOMIC DEVELOPMENT  
225 BROADWAY  
NEW YORK, N.Y. 10007  
TELEPHONE: 566-0224

November 30, 1977

Ms. Alanna Heiss, President  
Institute for Art and Urban Resources  
108 Leonard Street  
New York, New York 10013

Re: Exhibition 20th Century Ruins

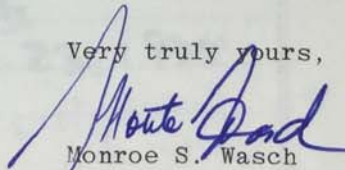
Dear Alanna:

As you know, Linda Blumberg of your staff and I have met with representatives of the Department of Real Estate to locate a facility for your proposed two-year exhibition. I informed the Real Estate officials that the Office of Economic Development warmly supports this proposal.

I expect that it will be possible to locate an appropriate facility from the wide variety of options available on Real Estate listings within the next six to eight weeks. I am particularly interested in seeing the successful implementation of this program because it is an imaginative use of otherwise under-utilized public resources. We look forward to continue our work with Art and Urban Resources on similar projects in the future to support the growth of the "culture industry" in New York City.

Best regards.

Very truly yours,

  
Monroe S. Wasch

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE:  
THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013 AREA 212/233-1096

January 11, 1978

Ms. Mary Ann Tighe

2415 20th Street, N.Y.

To	<i>Mary Ann Tighe</i>	
Date	Time	A.M. P.M.
WHILE YOU WERE OUT		
M	<i>2415 20th St, N.Y.</i>	
of	<i>Ap. 20</i>	
Phone	<i>20009</i>	
TELEPHONED	PLEASE CALL	
CALLED TO SEE YOU	WILL CALL AGAIN	
WANTS TO SEE YOU	RETURNED CALL	
Message	<i>NEA Dept. Du.</i>	
	<i>for the Arts</i>	
	<i>GAU. 23. 1978</i>	
<i>Enclosed please find invitations</i>		
Operator		

5585—Julius Blumberg, Inc., 80 Exchange Place, New York



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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE:  
THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013 AREA 212/233-1096

January 11, 1978

Ms. Mary Ann Tighe  
2415 20th Street, N.W.  
Apt. 20  
Washington, D.C. 20009

Dear Ms. Tighe:

Stephen Reichard asked me to send the enclosed  
invitations for ART & URBAN RESOURCES to you.

Please let us know if we can be of further  
assistance.

Sincerely,

*Susan Hardesty*  
Susan Hardesty  
for Stephen Reichard

encls.

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013  
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR  
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

VICE PRESIDENT AND DIRECTOR OF PLANNING AND DEVELOPMENT

January 18, 1978

Mr. Michael Schweiger  
Vice President  
St. Regis Hotel  
Fifth Ave. & 55th St.  
New York, N.Y. 10019

Dear Michael:

The Biddles and Mary Ann Tighe have both said how much they appreciated the attention given them at the St. Regis. Upon Mary Ann's return to Washington her appointment as Deputy Director of the National Endowment for the Arts was announced, so her stay with you was a pre-celebration of that news. For them and us, I want to thank you very much.

At your convenience, I would like to ask for an appointment to update you on the activities of our organization.

With best wishes and again, Michael, many thanks.

Sincerely,

Stephen Reichard



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University Art Galleries  
Wright State University  
Dayton, Ohio 45431  
513/873-3397  
513/873-2896

February 2, 1978

Ms. Alanna Heiss  
The Institute for Art and Urban Resources  
108 Leonard Street  
New York, New York 10013

Dear Alanna:

Thank you very much for leaving a copy of the weekend schedule for the Clocktower and for P.S.1 in my mailbox at the Hilton last week. I was looking forward to visiting both of those sites but was unable to because of scheduling and because I was having some difficulty traversing the snow and ice due to an earlier injury.

I did want to tell you that I am both delighted and excited about the fine programs and the extraordinary work that you have been doing through the Institute for Art and Urban Resources. I have a copy of the P.S.1 catalogue which I think is an extraordinarily fine publication. To give you some sense of the work that I have been doing, I am enclosing copies of several books that I have worked on with artists during the last year. I hope that you enjoy them and I look forward to meeting you at the earliest possible time.

All best and sincerely yours,

William H. Spurlock, Director  
Fine Arts Gallery

enclosures

kjl

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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013  
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR  
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

VICE PRESIDENT AND DIRECTOR OF PLANNING AND DEVELOPMENT

November 17, 1977

Mrs. Marion Javits  
322 E. 57th Street  
New York, N.Y. 10022

Dear Mrs. Javits:

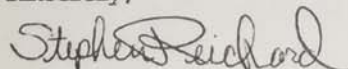
Many thanks for your call of November 11, 1977. Both Alanna and I understand completely your project with Bloomingdale's and feel it is a wonderful opportunity for the contemporary artists who would eventually be involved. Through exhibitions and the studio workspace program at the Clocktower and P.S.1, Alanna will know of a number of interesting artists who need and deserve the exciting kind of exposure that you would be providing through Bloomingdale's.

As the project develops please call on us if we can be of any assistance. Until November 26, I am out of town but, thereafter, would like to take you to P.S.1 at your convenience. I will write again the end of the month.

Enclosed is an invitation to our current group exhibition at P.S.1, "Pattern Painting," curated by art critic, John Perreault. I am also enclosing ROOMS, the publication which documents P.S.1's inaugural exhibition and our Fall calendar of events.

The work, enthusiasm and enjoyment in assisting the contemporary artists in the production and presentation of their work is an objective we all share and so, Mrs. Javits, I hope there will be ways in which we can be of assistance. Again, many thanks for thinking of the artists who are showing their work at P.S.1. With best wishes.

Sincerely,



Stephen Reichard

encls.



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THE COUNCIL  
OF  
THE CITY OF NEW YORK

COMMITTEE:  
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CIVIL SERVICE AND LABOR  
PARKS, RECREATION AND  
CULTURAL AFFAIRS

April 4, 1977

Mr. Walter Rubin  
Walbern Press  
147 W. 15 Street  
New York, N.Y. 10011

Dear Mr. Rubin:

Before receiving an invoice I would like you to know how delighted we are with the superb quality of printing you have achieved for our new stationary. We knew all along it would be a tough printing job, yet it came through to perfection.

While this whole undertaking will be a little beyond the financial means of our organization, it is an important step for us over the long run in terms of graphic image. We are extremely grateful to you and John Morning for all your help.

Again, Mr. Rubin, many thanks. With best wishes.

Sincerely,

Stephen Reichard

PS: LEAFLETS ARE AVAILABLE FOR DISTRIBUTION -  
PLEASE CALL MY OFFICE 566-1324

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THE COUNCIL  
OF  
THE CITY OF NEW YORK

MIRIAM FRIEDLANDER  
2ND DISTRICT, MANHATTAN  
CITY HALL  
NEW YORK, N. Y. 10007  
566-1324

COMMITTEES:  
EDUCATION  
HOUSING AND BUILDINGS  
CIVIL SERVICE AND LABOR  
PARKS, RECREATION AND  
CULTURAL AFFAIRS

YOUR RALLY FOR THE SURVIVAL OF NEW YORK CITY  
MANHATTAN ANSWERS PRESIDENT FORD  
CALLS ON CONGRESS TO SUPPORT NEW YORK CITY

TUESDAY - NOVEMBER 11th - 1:00-2:30 PM

CALLED BY: BOROUGH PRESIDENT PERCY SUTTON  
COUNCIL MEMBERS - FRIEDLANDER, WAGNER  
STERN, GREITZER, WEISS, BURDEN, SAMUEL,  
FRIEDLAND, AND GIGANTE.

HELD AT: FEDERAL PLAZA (FOLEY SQUARE) - SITE  
OF THE FEDERAL GOVERNMENT IN NEW  
YORK CITY.

SPEAKERS: POLITICAL, COMMUNITY, RELIGIOUS, AND  
VETERAN LEADERS. BROADWAY, MOVIE, AND  
TELEVISION ENTERTAINERS.

YOUR RALLY: ALL ORGANIZATIONS - GROUPS - INDIVIDUALS -  
IN MANHATTAN (AND ACROSS THE RIVER) WILL  
BE THERE WITH THEIR SIGNS AND BANNERS  
AND INVITE YOU TO JOIN THEM.

PS: LEAFLETS ARE AVAILABLE FOR DISTRIBUTION -  
PLEASE CALL MY OFFICE 566-1324



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## CITY SPIRITS PROGRAM

## STREET ART

The following information is support material for the "STREET ART" proposals, submitted under the City Spirits program to both the National Endowment for the Arts and the New York State Council for the Arts.

### CONTENTS

The State Council is asked to use \$11,000.00 of the total \$25,000 required for artists fees.

#### 1. Copy of original proposal

#### 2. Statement

The artists invited to participate have objected to submitting a statement. They will each make a detailed description of a project, including the desired location.

#### 3. Brief outline of invited artists and their projects

#### 4. Budget breakdown plus information on publishing

All the artists reserved the right at that stage to revise plans for the series, and to withdraw if necessary.

#### 5. Sample letter to invited artists

The Institute has also informed each artist that it reserves the right to accept or reject any proposal. Invited artists whose proposals are unacceptable to the program guidelines.

#### 6. Collected material on available from an artist

If funds are appropriated, we will be glad to resubmit a progress report at the detailed proposal stage to the New York State Council on the Arts, which could at that time cancel the contract if the proposals are too dissimilar from the described outline. However, a commitment of \$1000.00 per artist, (\$1,000.00 total) is desired from the artists fee as reimbursement for the work performed in mailing up the proposal.

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CITY SPIRITS PROGRAM

(2)

STATEMENT

The following information is support material for the "STREET ART" proposals, submitted under the City Spirits program to both the National Endowment for the Arts and the New York State Council for the Arts.

The State Council is asked to provide \$4,600.00 of the total \$8,000 required for artists fees.

The artists invited to participate have objected to submitting proposals until such time as money has actually been appropriated. At that time they will each make a detailed description of a project, including the desired location.

All the artists have reserved the right at that stage to review plans for the series, and to withdraw if necessary.

The Institute has also informed each artist that it reserves the right to withdraw its commitment from an artist whose proposal we feel will be unacceptable to the program guidelines.

If funds are appropriated, we will be glad to resubmit a progress report at the detailed proposal stage to the New York State Council on the Arts, which could at that time cancel the contract if the proposals are too dissimilar from the described outline. However, a commitment of \$200.00 per artist, (\$1,600.00 total) is desired from the artists fee as reimbursement for the work performed in making up the proposal.



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INSTITUTE FOR ART AND URBAN RESOURCES  
CITY SPIRITS PROGRAM

STREET ART

(3)

October

ALLAN KAPROW

work: Participatory CROWD MOVEMENT piece on  
sidewalks of Wall Street

period of execution: One day

duration of piece: One day

November

TRISHA BROWN

work: Development from other two public pieces;  
"Rooftop" and "Climbing on Walls"

period of execution: One afternoon

duration of piece: One afternoon

December

JOHN GIORNO

work: Development of one of the "Poetry Systems"  
(poetry in subway vending machines,  
"Dial-A-Poem", etc.) for a street or  
plaza situation.

period of execution: One month

duration of piece: One month

January

PATRICK IRELAND

work: Network of rope webs between buildings.

period of execution: Two days

duration of piece: As long as it survives

February

SOL LE WITT

work: Execution of large specially planned wall  
drawing by interested participants from  
the street (must be located in semi-  
protected area, such as inside of bank  
building plaza, etc.)

period of execution: One month

duration of piece: As long as they survive

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INSTITUTE FOR ART AND URBAN RESOURCES  
CITY SPIRITS PROGRAM

STREET ART

Office of Lower Manhattan Development for  
"City Spirits Commission" (4)  
Series D'Neil, Creative Time Project  
100 Front Street, New York, New York 10038  
2-825-1234

March CHARLES SIMMONDS

work: Large scale work on sides of street and  
buildings involving construction of small  
civilizations.

This project period of execution: Two weeks the corporate day in

Lower Manhattan. duration of piece: As long as they last people and

April RICHARD TUTTLE social relationships. Employees and employers arriving

to work, typing, work: Placement of mystery objects/drawings  
using an entire city block as a "gallery".

would be filmed and photographed. Artists, dancers, skaters, poets and musicians

period of execution: One week

would complement the corporate day by incorporating their actions with the

duration of piece: Two weeks or as long as

employees actions in the film they survive be done by electronically amplifying

May office MAX NEUHAUS musical concert; a coffee break could fade into a slow dance

and a planning layout work: "American Can" or other public participatory  
work.

carton sculpture and move about the office. The video, when completed, could be

period of execution: One afternoon

played on in-house television sets, which are used by most corporations; it could

duration of piece: One afternoon

be on exhibit at the Downtown Whitney Museum, and presented at the Trinity Church

film series in Lower Manhattan. This activity would give the downtown public an

opportunity to actively partake in the creation of an art program.

The 'Corporate Day' would take about twelve months from planning  
to completion.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"REQUEST FOR ASSISTANCE"

Office of Lower Manhattan Development for  
"City Spirit Committee"  
Anita O'Neill, Creative Time Project  
193 Front Street, New York, New York 10038  
212-825-1494

The Corporate Day

This project will be an aesthetic video film of the corporate day in Lower Manhattan. Slides and video will depict the interaction of people and machines, business and social relationships. Employees and employers arriving to work, typing, xeroxing, designing, meeting, ticker tapes, coffee breaks, etc., would be filmed and photographed. Artists, dancers, mimists, poets and musicians would complement the corporate day by incorporating their actions with the employees actions in the film. This could be done by electronically amplifying office sounds into a musical concert; a coffee break could fade into a mime dance; and a planning layout for a building could suddenly turn into a three dimensional carton sculpture and move about the office. The video, when completed, could be played on in-house television sets, which are used by most corporations; it could be on exhibit at the Downtown Whitney Museum, and presented at the Trinity Church film series in Lower Manhattan. This activity would give the downtown public an opportunity to actively partake in the creation of an art program.

The 'Corporate Day' would take about twelve months from planning to completion.

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Budget: The Corporate DayA. Expenses

1. Personnel (See Administrative Budget, page )	\$ -----
2. Outside Professional Services	
John Alpert's Downtown Community T.V. Center, for video, editing, and presentation*	10,000
3. Equipment Purchase	-----
4. Space Rental	-----
5. Travel and Transportation	-----
6. Advertising and Promotion	-----
7. Remaining Operating Expenses	-----
8. Major Capital Expenses and Acquisitions	-----

B. Income

1. Earned Income	-----
2. Other Income	
National Endowment for the Arts	2,725

C. Total Expenses	\$ 10,000
Less Total Earned Income	-----
Equals	10,000
Less Total Other Income	2,725
Equals	7,275
Amount Requested	7,275

\* John Alpert's Downtown Community T.V. Center has expressed an interest in this project, and will color video, edit and present a half-hour show ready for television presentation for the cost of \$10,000. The National Education T.V. Station in NYC, which has presented a number of the Downtown T.V. Center's shows, is interested in viewing this program to the public.



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"REQUEST FOR ASSISTANCE"

Office of Lower Manhattan Development for  
"City Spirit Committee"  
Florence Barnett, Executive Director  
Lower Manhattan Cultural Council  
15 State Street, New York, New York 10004  
212-269-2710

Summer Program of Serialized Theatre Performances  
by the Off-Center Theatre

The Off-Center Theatre is a street theatre group which has developed a series of improvisational plays relating directly to the people for whom they are performing. They present a kind of serialized soap opera featuring "Suzy Stenographer" or "Hope for Life," her job problems, corporate hang-ups and her fight for survival in the big city. The group thoroughly researches the area in which they perform, so that its audiences will feel directly involved in the script.

The group will give two performances a day (at 11:30 and a repeat at 12:30, designed to catch all the lunch-time crowds) one day a week for 13 weeks during the summer, each episode "to be continued" the following week. They generally perform on an elevated space in crowded pedestrian intersections.

They have had tremendous success in catching the imagination of city workers with their accurate portrayal of city life which is both amusing and moving.

A pilot program is planned for February, when Off-Center Theatre will present their work in a brief series of lunch-time cafeteria performances in various Lower Manhattan corporations.

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Budget: Serialized Theatre PerformancesA. Expenses

1. Personnel (See Administrative Budget, page )	\$ -----
2. Outside Professional Services	
26 performances (2/day; 1 day/week; 13 weeks)	4,500
3. Equipment Purchase	-----
4. Space Rental	-----
5. Travel and Transportation	-----
6. Advertising and Promotion	-----
7. Remaining Operating Expense	500
8. Major Capital Expenses and Acquisitions	-----

B. Income

1. Earned Income	
2. Other Income	-----

National Endowment for the Arts

1,350

C. Total Expenses	\$ 5,000
Less Total Earned Income	-----
Equals	5,000
Less Total Other Income	1,350
Equals	3,650
Amount Requested	3,650



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"REQUEST FOR ASSISTANCE"

Office of Lower Manhattan Development for  
"City Spirit Committee"  
Jean Forrest  
Trinity Church  
74 Trinity Church, New York, New York 10006  
212-425-6677

Workshop Program

The workshops at Trinity Church are planned to encourage the development of special skills and to serve as a community base for sharing experience and building relationships. Workshops planned are in direct response to the community desires, and serve up to 300 people a day.

Programs may include juggling (with balls, clubs, flaming sticks) and will be held Tuesdays at 12:30 in the Trinity Studio, 74 Below; yoga (a comprehensive course in Hatha Yoga postures, exercises, and philosophy combined with meditation, and will take place Tuesdays, at 5:30); graphic arts (sketching, painting, drawing on Wednesdays at 12:30); folk dance (dances from many countries taught - no partners needed - Wednesdays at 12:30 in the Choir Room); drama (sound, movement, improvisational exercises directed toward developing repertory and exploring human relatedness, on Thursdays at 5:30 in the Trinity Studio); and guitar (group workshops in Trinity Studio).

The results of the workshops will be presented to the community in exhibition and live performances.

Trinity Church is already established as a place where working people can drop in at lunch hour to relax at concerts, exhibitions, or workshops.

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Budget: Workshop ProgramA. Expenses

1. Personnel (see Administrative Budget, Page ) \$ -----
2. Outside Professional Services

6 leaders for workshops @ \$20/class, 10 weeks 1,200

3. Equipment Purchase -----
4. Space Rental -----
5. Travel and Transportation -----
6. Advertising and Promotion -----
7. Remaining Operating Expenses -----

Materials for workshops 1,000

8. Major Capital Expenses and Acquisitions -----

B. Income

1. Earned Income -----
2. Other Income -----

National Endowment for the Arts 530

- C. Total Expenses \$ 2,200
- Less Total Earned Income -----
- Equals 2,200
- Less Total Other Income 530
- Equals 1,670
- Amount Requested 1,670



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## "REQUEST FOR ASSISTANCE"

Budget: Overall Administration

A. Expenses

## 1. Personnel

1 Administrator (Coordinator)	\$ 2,000
-------------------------------	----------

## 2. Outside Professional Services

Fee to Cultural Council Foundation (for accounting)	4,022
---	-------

## 3. Equipment Purchase

## 4. Space Rental

## 5. Travel and Transportation

## 6. Advertising and Promotion

## 7. Remaining Operating Expenses

Phone	\$ 400	
Postage	600	1,000

## 8. Major Capital Expenses and Acquisitions

B. Income

## 1. Earned Income

## 2. Other Income

Morgan Guaranty Trust Co.	\$300	
Chase Manhattan Bank	200	
Seamen's Bank	300	
Downtown-Lower Manhattan Association	200	
Department of Cultural Affairs, PRCA	800	
National Endowment for the Arts	2,750	
		Total 4,550

C. Total Expenses	\$ 7,022
Less Total Earned Income	-----
Equals	7,022
Less Total Other Income	4,550
Equals	2,472
Amount Requested	2,472

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Plans for Meeting Operating Expenses  
Section III F

All City Spirit Programs will be offered free to the public, and thus financial support depends entirely on grants and contributions. In the past, many cultural activities (Bramante, July 4th, Flower Show, etc.) in which the Office of Lower Manhattan Development has participated have been partially paid for through generous contributions from Lower Manhattan corporations. In-kind contributions have also been numerous which has often allowed for improved programs.

In the future, we will again depend on cash donations and in-kind contributions to every extent possible. In addition, we have applied to the National endowment for the Arts to help cover operating costs and program expenses.

For 1975-76, the following contributions (estimated) are expected:

1. Morgan Guaranty Trust Co.	\$ 300
2. Seamens Bank for Savings	300
3. Downtown-Lower Manhattan Association	200
4. Chase Manhattan Bank	200
5. Department of Cultural Affairs, PRCA	800
6. National Endowment for the Arts	25,000



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DETAILED TOTAL ORGANIZATION BUDGET  
1975-76

SECTION III  
Page 6

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### A. Expenses

## 1. Personnel

- |    |   |    |       |
|----|---|----|-------|
| a. | Lower Manhattan Cultural Information System | \$ |       |
| b. | Cultural Needs Study and Program Evaluation |    |       |
| c. | How We See It                               |    |       |
| d. | Street Works                                |    |       |
|    | 1 Secretary                                 |    | 5,000 |
|    | 2 coordinators                              |    |       |
| e. | Jazz Competition                            |    |       |
|    | 1 Administrator                             |    | 200   |
| f. | The Corporate Day                           |    |       |
| g. | Serialized Theatre Performances             |    |       |
| h. | Workshop Program                            |    |       |
| i. | Overall Administration                      |    |       |
|    | 1 Administrator                             |    | 2,000 |
|    | TOTAL                                       |    | 7,200 |

## 2. Outside Professional Services

- |  |         |        |
|--|---------|--------|
| a. Lower Manhattan Cultural Information System                                     |         |        |
| 1 bus driver/1 year  | \$4,000 |        |
| 1 artist   | 1,000   | 5,000  |
| b. Cultural Needs Study and Program Evaluation                                     |         |        |
| 1 graduate student   | -----   |        |
| 1 evaluator  | 1,000   | 1,000  |
| c. How We See It   |         |        |
| d. Street Works  |         |        |
| 12 artists (\$1,000 ea. including materials)                                       |         | 12,000 |
| e. Jazz Competition  |         |        |
| Jazz Experts - honorarium  | \$100   |        |
| Musician fees (winning groups)   | 300     | 400    |
| f. The Corporate Day   |         |        |
| John Alpert's Downtown Community TV Center<br>for video, editing, and presentation |         | 10,000 |



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g. Serialized Theatre Performances		
26 performances (2/day; 1 day/week; 13 weeks)		\$ 4,500
h. Workshop Program		
6 leaders for workshops @ \$20/class; 10 weeks		1,200
i. Overall Administration		
fee to Cultural Council Foundation (for accounting)		4,022
	TOTAL	38,122
3. Equipment Purchase		
a. Lower Manhattan Cultural Information System		
4 carrousel slide projectors and 4 screens		2,200
b. Cultural Needs Study and Program Evaluation		-----
c. How We See It		-----
d. Street Works		-----
e. Jazz Competition		-----
f. The Corporate Day		-----
g. Serialized Theatre Performances		-----
h. Workshop Program		-----
i. Overall Administration		-----
	TOTAL	2,200
4. Space Rental		
a. Lower Manhattan Cultural Information System		-----
b. Cultural Needs Study and Program Evaluation		-----
c. How We See It		-----
To open Museum during exhibition period		
5 people/4 weeks		1,400
d. Street Works		-----
e. Jazz Competition		-----
f. The Corporate Day		-----
g. Serialized Theatre Performances		-----
h. Workshop Program		-----
i. Overall Administration		-----
	TOTAL	1,400

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## 5. Travel and Transportation

a. Lower Manhattan Cultural Information System	\$ -----
b. Cultural Needs Study and Program Evaluation	
transportation expenses for student	15
c. How We See It	-----
d. Street Works	-----
e. Jazz Competition	-----
f. The Corporate Day	-----
g. Serialized Theatre Performances	-----
h. Workshop Program	-----
i. Overall Administration	-----
TOTAL	15

## 6. Advertising and Promotion

a. Lower Manhattan Cultural Information System	
Buttons	\$ 1,600
Maps, Brochures	2,000
Bus and subway advertising	
printing	2,500
labor	1,255
space	3,000
	10,355
b. Cultural Needs Study and Program Evaluation	-----
c. How We See It	
Flyers/posters	500
d. Street Works	
\$250/event	3,000
e. Jazz Competition	100
f. The Corporate Day	-----
g. Serialized Theatre Performances	500
h. Workshop Program	-----
i. Overall Administration	-----
TOTAL	14,455



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## 7.. Remaining Operating Expenses

## a. Lower Manhattan Cultural Information System

Materials for banner	\$ 75	
gas/1 year	500	
insurance and registration	965	\$ 1,540

## b. Cultural Needs Study and Program Evaluation

Expenses for Cultural Committees		200
----------------------------------	--	-----

## c. How We See It

publication (catalogue)	1,200	
photographic supplies and expenses	5,000	
walking tours 4 @ \$150	600	
seminars 10 @ \$150	1,500	8,300

## d. Street Works

photography	700	
publication	6,000	
phone and mail	1,000	
distribution	800	8,500

## e. Jazz Competition

Mail and Phone	230	
Rental of Sound Equipment	200	
Overhead	100	530

## f. The Corporate Day

## g. Serialized Theater Performances

## h. Workshop Program

Materials for Workshop		1,000
------------------------	--	-------

## i. Overall Administration

phone	400	
mail	600	1,000

TOTAL		21,070
-------	--	--------

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Student interns will select the photographs which will be exhibited. Persons whose photographs are chosen will be invited to assist in organizing the exhibition. This arrangement enhances the existing opportunities for communication which allow the museum to interact with the Lower Manhattan community. It can also allow the lay person to see the inner-workings of a museum -- an experience that few people have.

Video-tapes of the installation will be made and will be played during the exhibition. A catalog will be written and printed. All developing will be done by commercial houses.

"How We See It" would be a unique exhibition in a unique museum situation. It provides an educational experience for museum personnel, professional artists, students, and lay persons, because it combines their talents and energies in innovative ways. This exhibition would be a revealing demonstration of how workers in the downtown community see their environment.

"How We See It" will take place during the summer of 1975.



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## d. Street Works

National Endowment for the Arts	\$ 4,600	
Private Foundation	3,000	
Institute for Art & Urban Resources	16,300	\$ 23,900

## e. Jazz Competition

National Endowment for the Arts	270
---------------------------------	-----

## f. The Corporate Day

National Endowment for the Arts	2,725
---------------------------------	-------

## g. Serialized Theatre Performances

National Endowment for the Arts	1,350
---------------------------------	-------

## h. Workshop Program

National Endowment for the Arts	530
---------------------------------	-----

## i. Overall Administration

Morgan Guaranty Trust Co.	300	
Chase Manhattan Bank	200	
Seamen's Bank	300	
Downtown-Lower Manhattan Association	200	
Department of Cultural Affairs	800	
National Endowment for the Arts	2,750	4,550

TOTAL	46,100
-------	--------

TOTAL INCOME	46,100
--------------	--------

## c. Total Expenses

Less Total Earned Income	84,462
Equals	46,100
Less Total Other Income	38,362
Equals	38,362
Amount Requested	

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4309



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BRUNCH, THE CLOCKTOWER, SUNDAY NOVEMBER 27th, 1977

list of ARTISTS. ADMINISTRATORS. GALLERY OWNERS. AND ART COUNCILS

John Murphy. Born 1945. Living and working in London.

One Person Exhibitions

233 Ballenden Rd  
London SE15 4DR

1971 Serpentine Gallery London

1972 Museum of Modern Art Oxford

1973 Jack Wendler Gallery London

1975 'Selected Works'. Museum of Modern Art Oxford

1976 'Native Work. Collected Works'. New Gallery. I.C.A. London

'An Art of Exchange. Featuring the Picture Frame or Egg Note'. Barry Barker Gallery London

1977 'The Work of Art

Is . . . . . A.J. Barry Barker Gallery London  
J.M.

1978 Galerie Arno Kohnen. Dusseldorf

1979 'Deixis not geometry . . .' Barry Barker Gallery London

1980 'Lesson on Money'. Art Projects. Melbourne. Australia

'Objects of Deixis'. Piwna. Warsaw. Poland

1981 Arts Council Gallery. Belfast

Orchard Gallery. Londonderry

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BRUNCH, THE CLOCKTOWER, SUNDAY NOVEMBER 27th, 1977

list of ARTISTS, ADMINISTRATORS, GALLERY OWNERS, and ART CRITICS

- John Murphy. Born 1945. Living and working in London.  
233 Bellenden Rd  
London SE15 4DR
- Selected Group Exhibitions.
- 1969 Younger Generation. Washington, Philadelphia, Houston.
- 1971 London Now in Berlin. Akademie der Kunst. Berlin
- 1972 [DRAWING] Museum of Modern Art Oxford
- 1975 Contemporary Art Society East Acquisitions. R.C.A. Gallery
- 1976 Eight British Artists. C.A.Y.C. Buenos Aires. Argentina
- Artist's Books. Art Council Touring Exhibition
- 1978 'The mechanised Image'. Art Council Touring Exhibition
- 1978-9 'Museum of Money'. Stadtsche Kunsthalbe Durseldorf,  
Van Abbemuseum Eindhoven, Centre Pompidou Paris.
- 1979 'Languages'. Selected by R.H. Fuchs. Art Council  
Touring Exhibition.
- Clement, Dujourie, Grayson, Murphy.  
Robbins, Vermeysse.
- De Vereniging Voor Het Museum Van Hedendaagse  
Kunst Te Gent. Museum Dhondt-Dhaenens Te Dourle.
- Europa 79. Stuttgart
- Kunstlerbücher. Galerie Lydia Meyer. Bern
- 1980 British Art 1940-80. Hayward Gallery London



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BRUNCH, THE CLOCKTOWER, SUNDAY NOVEMBER 27th, 1977

list of ARTISTS, ADMINISTRATORS, GALLERY OWNERS, and ART CRITICS

Lynda Benglis  
41 Baxter Street  
New York, N.Y. 10013

Dennis Oppenheim  
54 Franklin Street  
New York, N.Y. 10013

Colette  
213 Pearl Street  
New York, N.Y. 10038

Claudia de Monte  
460 Broome Street  
New York, N.Y. 10012

Ed McGowin  
460 Broome Street  
New York, N.Y. 10012

Bob Moskowitz  
81 Leonard Street  
New York, N.Y. 10013

Bob Kushner  
87 Leonard Street  
New York, N.Y. 10013

Alan Saret  
c/o Stephen Reichard Inc.  
87 Franklin Street  
New York, N.Y. 10013

Jean Dupuy  
537 Broadway  
New York, N.Y. 10012

Ron Gorchov  
461 Broome Street  
(2nd Floor)  
New York, N.Y. 10012

Claudia Schwalb  
461 Broome Street  
(2nd Floor)  
New York, N.Y. 10012

Toon Verhoef  
Chelsea Hotel  
(Room #211)  
222 West 23rd Street  
New York, N.Y. 10011

Jennifer Bartlett  
78 Greene Street  
New York, N.Y. 10012

Vito Acconci  
131 Chrystie Street  
New York, N.Y. 10002

Hal Brown (Gallery)  
90 West Broadway  
New York, N.Y.

Julian Pretto (Gallery)  
105 Hudson Street  
New York, N.Y. 10013

Holly and Horace Solomon (Gallery)  
392 West Broadway  
New York, N.Y. 100012

Susan Caldwell (Gallery)  
383 West Broadway  
New York, N.Y. 10012

Peter Frank  
80 North Moore Street  
New York, N.Y. 10013

Alfred Kren  
10 Beach Street (6 fl)  
New York, N.Y. 10003

Germano Celant  
Salita Oregina, 11  
16134 Genova, ITALY

Irene van Zahn (Director)  
Printed Matter, Inc.  
7 Lispenard Street  
New York, N.Y. 10013

Shael Shapiro (Architect)  
83 Wooster Street  
New York, N.Y. 10012

Gianfranco Gorgoni  
155 Wooster Street  
New York, N.Y. 10012

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## LIST OF PARTICIPANTS

INTERNATIONAL JOURNALISTS FAMTOUF JW-63, "ACCENT ON CULTURE!"

November 26 - 30, 1977

- Mr. Yasaburo Saito 1556  
Senior Journalist  
YOMIURI SHIMBUN (nat'l. news-  
paper; circ. 7,200,000 daily)  
1-7-1 Otemachi  
Chiyoda-ku  
Tokyo, JAPAN
- Mr. Masahiro Onda 1552  
Senior Photographer  
YOMIURI SHIMBUN  
(same address as above)
- Ms. Maria Idalia 1528  
Journalist  
EXCELSIOR (newspaper;  
circ. 180,000 daily)  
(PERSONAL ADDRESS:  
Olivar de los Padres,  
#904-3 San Angel  
Mexico 20, D.F., MEXICO)
- Ms. Helen Krauze  
Columnist & TV Journalist  
NOVEDADES (newspaper;  
circ. 200,000 daily) 1551  
TELEvisa (commercial TV  
station; weekly program)  
(PERSONAL ADDRESS:  
Baltimore #111-9  
Mexico D.F., MEXICO)
- Mr. William Millinship  
Foreign News Editor  
THE OBSERVER (Sunday paper;  
circ. 765,000) 1555  
St. Andrews Hill  
London EC4, ENGLAND
- Mr. William T. Foster  
Features Editor  
GARDENS AND GARDENS (magazine;  
circ. 200,000 monthly) 1520  
(PERSONAL ADDRESS:  
Woodside, Albury Heath  
Guildford, Surrey GU5 9DB  
ENGLAND
7. Mr. Sylvain Zegel 1553  
Cultural Affairs Editor  
LE FIGARO (newspaper;  
circ. 402,350 daily)  
37 Rue du Louvre  
75081 Paris (Cedex 02) FRANCE
8. ~~Ms. Daniela Heymann~~ Pierre Combescot 1514  
Editor, Arts and Theatre  
L'EXPRESS (magazine;  
circ. 573,062 weekly) 11/25  
25 Due de Berri  
75380 Paris (Cedex 08) FRANCE
9. Dr. Robert Held 1542  
Chief Correspondent  
FRANKFURTER ALLGEMEINE ZEITUNG  
(daily paper; circ. 347,300)  
Postfach 2901  
6000 Frankfurt am Main 1  
WEST GERMANY
10. Mr. Günther Schloz  
Managing Editor, Culture Pages  
DEUTSCHE ZEITUNG (newspaper;  
circ. 160,000 wkly. nationwide)  
Kölner Str. 157  
5300 Bonn-Bad-Godesberg 1547  
WEST GERMANY
11. Mr. Dollard Morin  
Journalist  
LA PRESSE (newspaper;  
circ. 250,280 daily) 1505  
7 West St. James Street  
Montreal, Quebec, CANADA
12. Mr. Michael Carreck  
Contributing Editor  
CANADIAN TRAVELLER (magazine;  
circ. 552,000 nine times a yr.)  
P.O. Box 311, Victoria Station  
Montreal, Quebec, CANADA
13. TOUR ESCORT: ROSE MARIE BEATY 1536  
United States Travel Service  
Washington, D.C.

Quite @ Sing #14, Cavin KOCH (ESCORT) 1545/6



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List of Participants: INTERNATIONAL JOURNALISTS, "ACCENT ON CULTURE"

SUNDAY, NOVEMBER 27th, 1977, BRUNCH, THE CLOCKTOWER

- 1.) Mr. Yasaburo Saito  
Senior Journalist  
YOMIURI SHIMBUN (nat'l news-  
paper; circ. 7,200,000 daily)  
1-7-1 Otemachi  
Chiyoda-ku  
Tokyo, JAPAN
- 2.) Mr. Masahiro Onda  
Senior Photographer  
YOMIURI SHIMBUN  
(same address as above)
- 3.) Ms Maria Idalia  
Journalist  
EXCELSIOR (newspaper;  
circ. 180,000 daily)  
(PERSONAL ADDRESS:  
Olivar de los Padres,  
#904-3 San Angel  
Mexico 20, D.F., MEXICO)
- 4.) Ms Helen Krauze  
Columnist & TV Journalist  
NOVEDADES (newspaper;  
circ. 200,000 daily)  
TELEVISA (commercial TV  
station; weekly program)  
(PERSONAL ADDRESS:  
Baltimore #111-9  
Mexico D.F., MEXICO)
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Foreign News Editor  
THE OBSERVER (Sunday paper;  
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St. Andrews Hill  
London EC4, ENGLAND
- 6.) Mr. William T. Foster  
Features Editor  
HOMES AND GARDENS (magazine;  
circ. 200,000 monthly)  
(PERSONAL ADDRESS:  
Woodside, Albury Heath  
Guilford, Surrey GU5 9DB  
ENGLAND)
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Cultural Affairs Editor  
LE FIGARO (newspaper;  
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37 Rue du Louvre  
75081 Paris (Cedex 02) FRANCE
- 8.) Pierre Combescot  
Editor, Arts and Theatre  
L'EXPRESS (magazine;  
circ. 573,062 weekly)  
25 Rue de Berri  
75380 Paris (Cedex 08) FRANCE
- 9.) Dr. Robert Held  
Chief Correspondent  
FRANKFURTER ALLGEMEINE ZEITUNG  
(daily paper; circ. 347,300)  
Postfach 2901  
6000 Frankfurt am Main 1  
WEST GERMANY
- 10.) Mr. Günther Schloz  
Managing Editor, Culture Pages  
DEUTSCHE ZEITUNG (newspaper;  
circ. 160,000 wkly. nationwide)  
Kölner Str. 157  
5300 Bonn-Bad-Godesberg  
WEST GERMANY
- 11.) Mr. Dollard Morin  
Journalist  
LA PRESSE (newspaper;  
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7 West St. James Street  
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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013  
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR  
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

VICE PRESIDENT AND DIRECTOR OF PLANNING AND DEVELOPMENT

28 November 1977

We were very pleased that you visited one of our exhibition centers in New York City, the Clocktower, on Sunday November 27th, 1977. We hope the artists, administrators, gallery owners, and art critics whom you met on this occasion provided you with an overview of the contemporary visual arts in New York.

For your future reference, enclosed is the list of individuals who met with you.

With best wishes.

Sincerely,

Stephen Reichard

cc: Patricia C. Jones

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Stephen Reichard

cc: Patricia C. Jones

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Creekwood Colony for the Arts  
P.O. Box 88  
Hurtsboro, Alabama 36860

Northcoast Arts  
761 Eighth Street  
Arcata, California 95521

Landmark Art Projects, Inc.  
P.O. Box 3172  
La Jolla, California 92038

Arts Alaska, Inc.  
430 West 7th Ave.  
Suite 2  
Anchorage, Alaska 99501

Cats Paw Palace of the Performing Arts  
2547 C Eighth Street  
Berkeley, California 94710

Brockman Gallery Productions  
4334 Degnan Blvd.  
Los Angeles, California 90008

Visual Art Center of Alaska  
4911 West International Airport Road  
Anchorage, Alaska

LINE  
c/o Barbara Howard  
1137 Stannage  
Albany, California 94706

Great Leap, Inc.  
P.O. Box 56053  
Los Angeles, California 90008

Cochise Fine Arts, Inc.  
P.O. Box 1783  
Bisbee, Arizona 84503

Blake Street Hawkeyes  
2019 Blake Street  
Berkeley, California 94704

Camera Vision, Inc.  
4121 Wilshire Blvd.  
Los Angeles, California 90010

Creamery Workshop  
c/o Arizona Commission on The Arts & Humanities  
6330 No. 7th Street  
Phoenix, Arizona 85014

Fiberworks  
1940 Bonita Avenue  
Berkeley, California 94704

Los Angeles Contemporary Exhibitions (LACE)  
240 So. Broadway  
Los Angeles, California 90012

Sedona Arts Center  
Box 569  
Sedona, Arizona 86336

Julia Morgan Center for The Arts  
2640 College  
Berkeley, California 94704

High Performance  
240 So. Broadway  
5th Floor  
Los Angeles, California 90012

Center for Creative Photography  
843 East University  
Tuscon, Arizona 85719

Kala Institute  
3200 Adeline  
Berkeley, California 94703

Woman's Building Galleries  
1727 No. Spring Street  
Los Angeles, California 90012

Dinnerware Artists Coop  
274 East Congress  
Tuscon, Arizona 85701

Motion, Women's Performance Collective  
c/o Nina Wise  
1148 High Court  
Berkeley, California 94708

Women's Community, Inc.  
1727 No. Spring Street  
Los Angeles, California 90012

The Southwestern Film Consortium  
604 South 6th Avenue  
Tuscon, Arizona 85701

Mike Osterhout  
2206 Woolsey  
Berkeley, California 94705

Los Angeles Institute of Contemporary Art (LAICA)  
2020 So. Robertson Blvd.  
Los Angeles, California 90034

Gallery One  
83 Spring  
Eureka Springs, Arkansas 72632

Woody Woodman's Finger Palace  
903 Cedar Street  
Berkeley, California 94705

Centro de Arte Publico Chismearte  
5602 1/2 No. Figueroa  
Los Angeles, California 90042

Arts Space  
1812 North Taylor  
Little Rock, Arkansas 72205

Friends of Photography  
P.O. Box 239  
Carmel, California 93921

Mount St. Mary's College  
12001 Chalon Road  
Los Angeles, California 90049



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Self Help Graphics & Art, Inc. 3802 Brooklyn Ave Los Angeles, California 90063	Open Ring Galleries 4732 Parker Avenue Sacramento, California 95820	A.R.E. 1141 Market Street San Francisco, California 94103
LATV Box 2945, Station D Pasadena, California 91105	Centro de Artistas Chicanos 730 S Street Sacramento, California 95814	Eighty Langton Street 80 Langton Street San Francisco, California 94103
Workshop Unlimited 184 Spruce Menlo Park, California 94025	Samuel E. Samore Gallery P.O. Box 709 San Anselmo, California 94960	Jet Wave 1151 Market Street San Francisco, California 94103
The Unknown Museum 39 Corte Madera Avenue Mill Valley, California 94941	Whats Cooking Center for Music Experiment Q-037 UCSD La Jolla, California 92013	Museum of Conceptual Art 75 Third Street San Francisco, California 94103
Rebis Press & Performing Arts c/o Alameda County Neighborhood Arts Program 4020 Broadway Oakland, California 94611	Solart 1206 28th Street San Diego, California 92101	Ondyne Herschel 989 Folsom St. San Francisco, California 94103
Center for Contemporary Music Mills College Oakland, California 94613	Center for Womens Studies & Services 908 E Street San Diego, California 92101	Optic Nerve 141 Tenth Street San Francisco, California 94103
Center for the Visual Arts 1333 Broadway Oakland, California 94612	552 Gallery 552 5th Avenue San Diego, California 92101	San Francisco Cameraworks 70 12th Street San Francisco, California 94103
Outer Space 6319 College Avenue Oakland, California 94618	Institute for Advanced Studies in Contemporary Art 6361 Elmhurst Drive San Diego, California 92120	South of Market Open Studios 83 Converse Street San Francisco, California 94103
Friendly Center, Inc. Artistas Latinas de Orange County P.O. Box 796 Orange, California 92666	STRA 1310 Gregory Street San Diego, California 92102	1212-32 Folsom Street 1218-32 Folsom Street San Francisco, California 94103
Latent Image, Inc. P.O. Box 1695 Palo Alto, California 94302	Opus Five Art Studio 125 Via de la Valle Solana Beach, California 92057	Club Generic 236 Leavenworth San Francisco, California 94102
The Hotel Carver 107 South Fair Oaks Ave Pasadena, California 91105	Eyes & Ears Foundation 1209 Howard Street San Francisco, California 94103	Heirs, Inc. 657 Mission San Francisco, California 94105



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Site, Cite, Sight, Inc.  
585 Mission St.  
San Francisco, California  
94105

New Performance *down*  
3153 17th Street  
San Francisco, California  
94110

La Mamelle, Inc  
P.O. Box 3123 Rincon Annex  
San Francisco, California  
94119

A-Hole  
527 Third Street  
San Francisco, California  
94107

The Performance Gallery  
3153 17th Street  
San Francisco, California  
94110

The Floating Museum  
3007 Jackson Street  
San Francisco, California  
94115

Club Foot  
2520 Third Street  
San Francisco, California  
94107

Project Artaud  
499 Alabama  
San Francisco, California  
94110

Eureka Theatre  
2299 Market Street  
San Francisco, California  
94114

Sixty-Three Bluxome  
63 Bluxome Street  
San Francisco, California  
94107

San Francisco Center for  
Visual Studies  
900 Alabama  
San Francisco, California  
94110

The Exploratorium  
3601 Lyon Street  
San Francisco, California  
94123

The Women's Art Center  
400 Brannan Street  
San Francisco, California  
94107

Southern Exposure  
499 Alabama  
San Francisco, California  
94110

Fort Mason Foundation  
Laguna & Marina Blvds.  
San Francisco, California  
94123

The Lucien Lebaudt Gallery  
1407 Gough Street  
San Francisco, California  
94109

TARGET  
678 So. Van Ness  
San Francisco, California  
94110

Night of Mayhem/Art Grip  
2 Rankin Street  
San Francisco, California  
94124

The Goodman Building  
1117 Geary Street  
San Francisco, California  
94109

UBU, Inc.  
36A Gladys Street  
San Francisco, California  
94110

Intermedia  
The Century City Education  
Arts  
P.O. Box 31464 94131  
San Francisco, California

The American Can ('t)  
Collective  
401 Alabama Street  
San Francisco, California  
94110

Valencia Tool & Die  
974 Valencia Street  
San Francisco, California  
94110

Samore Gallery  
430 Francisco Street  
San Francisco, California  
94133

Crossroads Community  
(The Farm)  
1499 Potrero Avenue  
San Francisco, California  
94110

Video Free America  
Arch. Communications Center  
442 Shotwell Street  
San Francisco, California  
94110

San Francisco Art Institute  
800 Chesnut Street  
San Francisco, California  
94133

Demystavision  
865-2 Florida  
San Francisco, California  
94110

Women's Building of the  
Bay Area  
3543 18th Street  
San Francisco, California  
94110

Evolution Art Institute  
6030 Roblar Road  
Petaluma, California  
94952

Galeria/Studio 24  
2851 24th Street  
San Francisco, California  
94110

Graphic Arts Workshop/  
Printmakers Gallery  
6253 California Street  
San Francisco, Cal. 94121

Wordworks, Inc.  
377 So. 1st Street  
San Jose, California  
95113



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Works *done*  
248 Auzerals  
San Jose, California  
95110

Confluence Gallery  
1002 So Gaylord Street  
Denver, Colorado 80209

Daggett Street Artworks  
75 Daggett Street  
New Haven, Conn. 06519

The Floating Wall  
215 No. Broadway  
Santa Ana, California  
92701

I-25 Artists Alliance  
School of Art  
University of Denver  
Denver, Colorado 80210

Spanish American Cultural  
Organization, Inc.  
109 Blinman Street  
New London, Conn. 06320

Contemporary Arts Forum  
P.O. Box 1506  
Santa Barbara, California  
93101

Spark  
3300 osage  
Denver, Colorado 80211

Ellsworth Gallery  
800 Hopmeadow Street  
Simsbury, Conn. 06070

Double X  
Box 5302  
Ocean Park Station  
Santa Monica, California  
90405

New England Center for  
Contemporary Art  
Route 169  
Brooklyn, Connecticut  
06234

Ware Gallery 9  
Miller Road  
Ardentown, Delaware  
19810

Foundation for Art  
Resources  
1014 Pico Blvd.  
Santa Monica, California  
90405

Center of Aesthetics  
122 Narbuc Avenue  
Glastonbury, Conn. 06033

Gallery 20  
20 Orchard Street  
Newark, Delaware 19711

Institute for Dance and  
Experimental Art  
522 Santa Monica Blvd.  
Santa Monica, California  
92120

Artists Collective, Inc.  
35 Clark Street  
Hartford, Conn. 06120

Delaware Center for the  
Contemporary Arts  
3301 Coachman Road  
Wilmington, Delaware  
19803

Colorado Women in the Arts  
299 Green Rock Drive  
Boulder, Colorado 80302

Artworks Gallery  
94 Allyn Street  
Hartford, Conn. 06105

Fifth Street Gallery  
1 East 5th Street  
Wilmington, Delaware  
19801

Criss-Cross  
P.O. Box 2022  
Boulder, Colorado 80302

Real Art Ways, Inc.  
197 Asylum Street  
P.O. Box 3313  
Hartford, Conn. 06103

Studio Gallery Assoc., Inc.  
802 F Street NW  
Washington, D.C. 20001

Front Range  
515 Maxwell  
Boulder, Colorado 80302

Connecticut Artists  
Convergence  
15 Prospect Street  
New Britain, Conn. 06052

Hardart  
1407 15th Street NW  
Washington, D.C. 20002

Rocky Mt. Film Center  
Hunter 102  
University of Colorado  
Boulder, Colorado 80309

Silvermine Guild of Artists  
1037 Silvermine Road  
New Canaan, Conn. 06840

Workshop, Inc.  
Museum of African Art  
318 A Street NE  
Washington, D.C. 20002

Colorado Graphic Arts  
Center  
3755 East Buchtel Blvd.  
Denver, Colorado 80210

Connecticut Union of  
Visual Artists  
Box 265  
New Haven, Conn. 06502

Museum of Temporary Art  
Box 28385  
Washington, D.C. 20005



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*Finished*  
 Illinois Center  
 One Illinois Center  
 111 East Wacker Drive  
 Chicago, Illinois 60606

NAB  
 120 West Hubbard Street  
 Chicago, Illinois 60610

M.A.R.C.H  
 c/o Carlos Cumpian  
 P.O. Box 2890  
 Chicago, Illinois 60690

Chicago Center for Contemporary Photography  
 600 South Michigan Ave  
 Chicago, Illinois 60606

N.A.M.E. Gallery  
 9 West Hubbard Street  
 Chicago, Illinois 60610

The Gallery Workshop  
 845 Chicago Avenue  
 Evanston, Illinois 60202

1134 Gallery  
 1134 West Washington  
 Chicago, Illinois 60606

West Hubbard Gallery  
 61 West Hubbard Street  
 Chicago, Illinois 60610

~~Chicago~~  
 Park District of Highland  
 Park, Ms. J. Goldberg  
 636 Ridge Road  
 Highland Park, Illinois  
 60035

Randolph Street Gallery  
 853 West Randolph  
 Chicago, Illinois 60607

Art in Public Places  
 180 East Pearson  
 Suite 7106  
 Chicago, Illinois 60611

Artlink  
 1126 Broadway  
 Ft. Wayne, Indiana 46802

ARC Gallery/Educational  
 Foundation  
 6 West Hubbard Street  
 Chicago, Illinois 60610

Chicago Artists Coalition  
 500 North Michigan Ave  
 20th Floor  
 Chicago, Illinois 60611

Indiana University  
 Herron School of Art  
 Research & Programs  
 355 No. Lansing Street  
 Indianapolis, Indiana  
 46202

Artemesia Fund, Inc.  
 9 West Hubbard Street  
 Chicago, Illinois 60610

Chicago New Art Assoc.  
 230 East Ohio, room 207  
 Chicago, Illinois 60611

New Harmony Gallery of  
 Contemporary Art  
 Owen Block, Main Street  
 New Harmony, Indiana  
 47631

Artspace, Inc.  
 820 North Franklin Street  
 Chicago, Illinois 60610

Contemporary Arts Workshop  
 542 West Grant Place  
 Chicago, Illinois 60614

The Art Center, Inc.  
 c/o Vincenzo Mangione  
 121 No. LaFayette Blvd.  
 South Bend, Indiana 46601

Bookspace  
 61 West Hubbard Street  
 Chicago, Illinois 60610

Facets Multimedia Gallery  
 1517 West Fullerton  
 Chicago, Illinois 60614

Corroborree Gallery for  
 New Concepts  
 School of Art & Art History  
 University of Iowa  
 Iowa City, Iowa 52240

Chicago Books  
 123 West Hubbard Street  
 Chicago, Illinois 60610

Lill Street Gallery  
 1021 West Lill Street  
 Chicago, Illinois 60614

All of the Above  
 916 No. Broadway  
 Wichita, Kansas 67214

Chicago Filmmakers  
 6 West Hubbard Street  
 Chicago, Illinois 60610

Untitled Gallery  
 5412 No. Clark Street  
 Chicago, Illinois 60640

Eclectic Artists Coop  
 c/o Peter Bodner III  
 Louisville School of Art  
 100 Anchorage Road  
 Anchorage, Kentucky 40223

Fluid Measure  
 c/o James Smead  
 151 West Burton Place  
 Chicago, Illinois 60610

MoMing Dance Center  
 1034 West Barry  
 Chicago, Illinois 60657

Lexington Council on the  
 Arts  
 161 North Mill Street  
 Lexington, Kentucky 40507



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*Finished*

Washington Project for the Arts 1227 G Street NW Washington, D.C. 20005	No Space (Art Foundation Inc.) P.O. Box 996 Tallahassee, Florida 32302	Phoenix Arts & Theatre Co. 992 Gordon Street, SW Atlanta, Georgia 30310
The Private Arts Foundation of Washington 2604 36th Street, NW Washington, D.C. 20007	Downtown Industrial Park 567 Industrial Drive Tallahassee, Florida 32304	Senoj, Inc. 1180 Holly Street Atlanta, Georgia 30318
Fondo del Sol Visual Arts Center 2112 R Street, NW Washington, D.C. 20008	Artists Alliance c/o Arts Council of Tampa 2802 Terrace Drive Tampa, Florida 33609	The Volcano Art Center P.O. Box 318 Volcano, Hawaii
Local 1734 1734 Connecticut Ave. NW Washington, D.C. 20009	Store Front Gallery 512 North Florida Avenue Tampa, Florida 33602	The Art Attack 409 So. 8th Street Boise, Idaho 83702
Washington Women's Art Center 1821 Que Street NW Washington, D.C. 20009	Neighborhood Gallery 1812 15th Street Tampa, Florida 33605	Boise Gallery of Art 670 Julia Davis Drive Boise, Idaho 83706
Creative Walls United Cultural Workshop 1506 N Street, NW Washington, D.C. 20019	Atlanta Arts Alliance 1280 Peachtree, N.E. Atlanta, Georgia 30309	Creative Workshops c/o Lynn Adams 317 East 1st Street Moscow, Idaho 83843
Independent Curators, Inc. 1740 N Street NW Washington, D.C. 20036	Atlanta Art Workers Coalition 972 Peachtree, N.E. #214 Atlanta, Georgia 30309	Sun Valley Center for the Arts & Humanities P.O. Box 656 Sun Valley, Idaho 83353
Studio Gallery Assoc., Inc. 2014 P Street, NW Washington, D.C. 20036	Atlanta Women's Art Collective, Inc. 114 10th Street, NE Atlanta, Georgia 30309	The Wedge Charitable Trust 110 So. La Salle Street Aurora, Illinois 60505
Asian Benevolent Corps Amerasian Arts Workshop 2142 F Street, NW Washington, D.C. 20037	Contemporary Art Southeast 3317 Piedmont Road NE Atlanta, Georgia 30305	Chicago Public Library Cultural Center 78 East Washington Chicago, Illinois 60602
Thomas Center for the Arts P.O. Box 490 306 NE 6th Avenue Gainesville, Florida 32602	Forrest Avenue Consortium (Nexus, Inc) 608 Forrest Avenue, NE Atlanta, Georgia 30312	Illinois Art Council Gallery 111 No. Wabash Chicago, Illinois 60602
Meeting Point Art Center 265 Aragon Avenue Miami, Florida 33134	Neighborhood Artists Center 252 Georgia Avenue, SW Atlanta, Georgia 30312	Video Data Bank School of the Art Institute Columbus at Jackson Blvd. Chicago, Illinois 60605



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*finished*  
Contemporary Arts Center  
900 Camp Street  
New Orleans, Louisiana  
70130

Co Accident  
3022 Abell Avenue  
Baltimore, Maryland 21218

Print & Dye Works, Inc.  
17 Station Street  
Brookline, Mass. 02146

New Dimension Gallery  
912 Toulouse St.  
New Orleans, Louisiana  
70112

Merzbaum Collective  
3022 Abell Avenue  
Baltimore, Maryland 21218

Center for Advanced  
Visual Studies  
M.I.T. W11  
40 Massachusetts Avenue  
Cambridge, Mass. 02139

New Orleans Center of  
Creative Arts  
6048 Perrier  
New Orleans, Louisiana  
70118

The Montpelier Cultural  
Arts Center  
12826 Laurel-Bowie Road  
Laurel, Maryland 20811

Mudflat  
196 Broadway  
Cambridge, Mass. 02139

Maryland Federation Arts  
Gallery  
18 State Circle  
Annapolis, Maryland 21401

Amherst Artists Workshop  
Mass. Arts & Humanities  
Foundation  
14 Beacon Street  
Boston, Mass. 02108

Open Harbor, Inc.  
11 Farwell Place  
Cambridge, Mass. 02138

Arts Tower Gallery  
MACAS  
21 South Eutaw Street  
Baltimore, Maryland 21201

Boston Foundation, Inc.  
P.O. Box 2559  
Boston, Mass. 02208

Project, Inc.  
141 Huron Avenue  
Cambridge, Mass. 02138

Mayor's Advisory Committee  
on Art & Culture  
21 South Eutaw Street  
Baltimore, Maryland 21201

Waltham Studios  
Mass. Arts & Humanities  
Foundation  
14 Beacon Street  
Boston, Mass. 02108

Mill Arts  
20 Sylvan Avenue  
Chelmsford, Mass. 01824

Proposal  
1317 North Charles Street  
Baltimore, Maryland 21201

Boston Visual Artists  
Union  
77 North Washington Street  
Boston, Mass. 02114

Cummington School of the  
Arts  
Cummington, Mass. 01026

World Trade Center  
301 West Preston Street  
Baltimore, Maryland  
21201

Kaji Aso Studio, Inc.  
40 St. Stephen Street  
Boston, Mass. 02115

Artist/Research/Technology  
P.O. Box 5  
Hadley, Mass. 01305

City Hall Courtyard  
Gallery  
100 North Holliday Street  
Baltimore, Maryland 21202

Photographic Resource  
Center  
25 Buick Street  
Boston, Mass. 02215

Newburyport Arts  
Box 224  
Newbury, Mass. 01950

School 33  
1427 Light Street  
Baltimore, Maryland 21202

WGBH Educational Foundtn.  
125 Western Avenue  
Boston, Mass. 01234

Fine Arts Work Center in  
Provincetown, Inc.  
P.O. Box 565  
Provincetown, Mass. 02657

Unicorn Gallery  
1710 Dulaney Valley Road  
Baltimore, Maryland 21903

The Direct Vision  
40 40 University Road  
Brookline, Mass. 02146

Women Exhibiting in Boston  
88 Calumet Street  
Roxbury Crossing, Mass  
02120



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H.O.M.E., Inc. *limited*  
P.O. Box 359  
Somerville, Mass. 02143

Woodland Gallery  
807 Washington Avenue  
Detroit Lakes, Minnesota  
56501

Gallery 39  
Jct. Hwy. 246 & Co. Rd. 22  
Route 1  
Northfield, Minn. 55057

Alternative Space Detroit  
15720 Southfield  
Detroit, Michigan 48223

Fort Mango Gallery  
111 North 5th Street  
Minneapolis, Minnesota  
55403

Jackson Arts Alliance  
P.O. Box 288  
Jackson, Mississippi  
39205

Artist Guild of Detroit  
61 Edison  
Detroit, Michigan 48202

Forecast  
P.O. Box 3194  
Minneapolis, Minnesota  
55404

Art Research Center  
922 East 48th Street  
Kansas City, Missouri  
64110

Contemporary Arts Detroit  
(CADE)  
8025 Agnes  
Detroit, Michigan 48214

Minnesota Artists Gallery  
Minneapolis Inst. of Art  
2400 Third Avenue So.  
Minneapolis, Minn. 55404

Kansas City Artists  
Coalition  
c/o Suzanne Richards  
9689 Wedd, Overland Park  
Kansas City, MO. 66212

The Common Ground of the  
Arts  
14240 Gratiot Avenue  
Detroit, Michigan 48205

Minneapolis College of  
Art & Design/Minneapolis  
Society of Fine Arts  
133 East 25th Street  
Minneapolis, Minn. 55404

Community of Women Artists  
Box 24181  
University Branch P.O.  
St. Louis, MO 63130

Detroit Artists Monthly  
15720 Southfield  
Detroit, Michigan 48223

Minneapolis' Only Art  
Museum  
120 North 4th Street  
Minneapolis, Minn. 55104

Artists Union  
321 East Main Street  
Bozeman, Montana 59715

Detroit Focus Gallery  
1010 Beaubien  
Detroit, Michigan 48226

Westlake Gallery  
1612 West Lake Street  
Minneapolis, Minn. 55408

Artists Coop  
Creighton University  
Sculpture Lab  
2500 California Street  
Omaha, Nebraska 68179

Grand Cirrus Exchange  
47 Adams East  
Detroit, Michigan 48226

Women's Art Registry of  
Minnesota (WARM)  
414 1st Avenue North  
Minneapolis, Minn. 55401

The Media Foundation  
Phoenix Hall  
40 North Main Street  
Concord, New Hampshire  
03301

Contemporary Art Institute  
of Detroit  
28246 Davers Court  
Farmington, Michigan  
48018

St. Paul Arts Collective  
c/o Michael Mactavish  
250 East 5th Street  
St. Paul, Minn. 55101

The AVA Gallery  
3 Allen Street  
Hanover, New Hampshire  
03755

Willis Gallery  
28065 Grand Duke  
Farmington Hills, Mich.  
48018

Film in the Cities  
2388 University  
St. Paul, Minn. 55114

The Visual Arts Coalition  
The Hopkins Center  
Hanover, New Hampshire  
03755

Urban Institute of  
Contemporary Art  
1064 Race Street, NE  
Grand Rapids, Mich. 49505

Morningstar Gallery  
Box 453, Nisswa Square  
Nisswa, Minn. 56468

Creative Images, Inc.  
City Hall Annex  
Clifton, New Jersey 07011



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City Without Walls  
41 Shipman Street  
Newark, New Jersey 07102

Roberson Center for the  
Arts & Sciences  
30 Front Street  
Binghamton, New York  
13905

Center for Exploratory  
and Percetual Arts  
30 Essex Street  
Buffalo, New York 14213

Salute to Bergen Women in  
the Arts  
Museum Building  
Ridgewood & Fairview Aves.  
Paramus, New Jersey 07450

Bronx Frontier Development  
1080 Leggett Avenue  
Bronx, New York 10474

Hallwalls, Inc.  
30 Essex Street  
Buffalo, New York 14213

International Sculpture  
Center  
743 Alexander Road  
Princeton, New Jersey  
08540

En Foco  
2641 Grand Concourse  
Bronx, New York 10468

Everywoman Opportunity  
Center, Inc.  
1 West Genessee Street  
Buffalo, New York 14203

Artists for Environment  
Foundation  
Box 44  
Walpack Center, New Jersey  
07881

Fashion Moda/Fog Store Ltd.  
2803 Third Avenue  
Bronx, New York 10455

Sculpture Space, Inc.  
Box 274  
Clinton, New York 13323

Pueblo Indian Cultural  
Center  
1015 Indian School, SW  
Albuquerque, New Mexico  
87107

Wave Hill, Inc.  
675 West 252nd Street  
Bronx, New York 10471

The Haverstraw Enrichment  
Movement, Inc.  
37 Main Street  
Haverstraw, New York  
10927

Artspace  
P.O. Box 4547  
Albuquerque, New Mexico  
87196

Bedford Stuyvesant  
Restoration Corp.  
1368 Fulton Street  
Brooklyn, New York 11216

Printmakers Pressing  
311 Comstock Road  
Ithaca, New York 14850

Armory for the Arts  
P.O. Box 148  
1050 Old Pecos Trail  
Sante Fe, New Mexico  
87501

Brooklyn Arts & Culture  
Association  
Downtown Cultural Center  
111 Willoughby Street  
Brooklyn, New York 11201

Jamaica Arts Mobilization  
161-04 Jamaica Avenue  
Jamaica, New York 11432

Rising Sun Media Center  
1050 Old Pecos Trail  
Sante Fe, New Mexico  
87501

Brooklyn Women Artists  
899 East 21st Street  
Brooklyn, New York 11210

Artpark  
Natural Heritage Trust  
Box 371  
Lewiston, New York 14092

Sante Fe Gallery of  
Photography  
c/o Chuck Venrick  
121 Valley Drive  
Sante Fe, New Mexico 87501

Community Gallery of the  
Brooklyn Museum  
188 Eastern Parkway  
Brooklyn, New York 11238

P.S.I.  
Institute for Arts & Urban  
Resources  
46-01 21st Street  
Long Island City, N.Y. 11101

Stables Gallery  
Taos Art Association  
Box 198  
Taos, New Mexico 87571

The New Muse  
1530 Bedford Avenue  
Brooklyn, New York 11216

Native American Center  
for the Living Arts  
466 Third Street  
Niagara Falls, N.Y. 14301

Inter Media Art Center  
253 Bayville Avenue  
Bayville, New York 11709

Artists Committee Gallery  
30 Essex Street  
Buffalo, New York 14213

Rochester Folk Art Guild  
R.D. 1, Box 10  
Middlesex, N.Y. 14507



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Apeiron Workshops, Inc  
P.O. Box 551  
Millerton, New York  
12546

\* Performance Workshop  
c/o Cultural Council  
Foundation  
175 Fifth Avenue  
New York, New York 10010

New York Experimental  
Glass Workshop  
4 Great Jones Street  
New York, New York 10012

Wildcliff Museum  
Wildcliff Road  
New Rochelle, New York  
10805

Printmaking Workshop, Inc  
114 West 17th Street  
New York, New York 10011

Site, Inc.  
60 Greene Street  
New York, New York 10012

Henry Street Settlement  
265 Henry Street  
New York, New York 10002

\* Artists in Residence  
97 Wooster Street  
New York, New York 10012

SoHo Baroque Opera Co.  
465 West Broadway  
New York, New York 10012

Alternative Museum for  
International Arts  
28 East 4th Street  
New York, New York  
10003

\* Association of Artists  
Run Galleries  
152 Wooster Street  
New York, New York 10012

SoHo Media Inc.  
154 Spring Street  
New York, New York 10012

Eleventh Street Photo  
Gallery  
330 East 11th Street  
New York, New York 10003

Center for Book Arts  
15 Bleecker Street  
New York, New York 10012

Women/Artists/Filmmakers  
c/o Aida Walsh  
69 Mercer Street  
New York, New York 10012

Minority Photographers  
67 East 4th Street  
New York, New York 10003

Clayworks Studio Workshop  
4 Great Jones Street  
New York, New York 10012

\* Center for New Art Activity  
93 Grand Street  
New York, New York 10013

New Cinema  
12 St. Marks Place  
New York, New York 10003

The Drawing Center, Inc.  
137 Greene Street  
New York, New York 10012

Nightshift  
93 Grand Street  
New York, New York 10013

\* The New Museum  
65 Fifth Avenue  
New York, New York 10003

\* Dupuy Art/Performance  
Workshop  
537 Broadway  
New York, New York 10012

\* The Clocktower  
108 Leonard Street  
New York, New York 10013

Woman's Workspace Art  
Center  
10 Waverly Place  
New York, New York 10003

Floating Gallery  
579 Broadway  
New York, New York 10012

\* Collaborative Projects  
4 White Street  
New York, New York 10013

Cityarts Workshop  
252 East 6th Street  
New York, New York 10009

Ghost Films  
149 Wooster Street  
New York, New York 10012

\* Committee for the Visual  
Arts (Artists Space)  
105 Hudson Street  
New York, New York 10013

\* Bobsband  
c/o Cultural Council  
Foundation  
175 Fifth Ave.  
New York, New York 10010

\* The Kitchen  
59 Wooster Street  
New York, New York 10012

\* 55 Mercer  
55 Mercer Street  
New York, New York 10013



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Franklin Furnace Archive 112 Franklin Street New York, New York 10013	Women in the Arts 435 Broome Street New York, New York 10013	El Museo del Barrio 1230 Fifth Ave. New York, New York 10029
Franklin Street Arts Center 112 Franklin Street New York, New York 10013	Organization of Independent Artists, Inc. 201 Varick Street Room 100A New York, New York 10014	Light Source 1230 Fifth Avenue New York, New York 10029
Friends of Puerto Rico 381 West Broadway New York, New York 10013	American Indian Community House 10 East 38th Street New York, New York 10016	The Taller Boricua 1 East 104th Street New York, New York 10029
Heresies Collective Box 766 Canal Street Station New York, New York 10013	Institute for Architecture and Urban Studies 8 West 40th Street New York, New York 10018	Friends of the Graduate Center Mall 33 West 42nd Street New York, New York 10036
Just Above Midtown, Inc 178-80 Franklin Street New York, New York 10013	Interart Gallery Women's Interart Center, Inc. 549 West 52nd Street New York, New York 10019	INTAR Box 788 Times Square Station New York, New York 10036
Line Association Box 272 New York, New York 10013	New York Public Library Video Film Study Center The Donnell Library 20 West 53rd Street New York, New York 10019	New Grounds Presentations 47 West 46th Street New York, New York 10036
112 Workshop/White Columns 325 Spring Street New York, New York 10013	Center for Inter American Relations 680 Park Avenue New York, New York 10021	Spanish American Painters and Sculptors 677 West 204th Street New York, New York 10034
Printed Matter, Inc. 7 Lispenard Street New York, New York 10013	Cinque Gallery 32 West 62nd Street New York, New York 10023	Creative Time, Inc. 193 Front Street New York, New York 10038
Public Arts International 361 Canal Street New York, New York 10013	Citywalls 25 Central Park West New York, New York 10023	Phoenicia Forge/Art Center Old Plank Road Phoenicia, New York 12464
Three Mercer Store 3 Mercer Street New York, New York 10013	Public Art Fund 25 Central Park West #25R New York, New York 10023	Barrett House 55 Nixon Street Poughkeepsie New York 12601
Video Repetorie 31 Greene Street New York, New York 10013	El Grupo Morivivi 1671 Lexington Avenue New York, New York 10029	Woodstock Community Video Artists T.V. Lab R.D.1 Box 2C Rhinebeck, New York 12572



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~~Portable Channel, Inc.~~  
Portable Channel, Inc.  
1255 University Avenue  
Rochester, New York 14607

The Art School  
Carr Mill  
Carboro, No. Carolina  
27510

Image Resource Center  
One Playhouse Square  
1375 Euclid Avenue  
Cleveland, Ohio 44115

Puerto Rican Arts &  
Cultural Center  
946 Clifford Avenue  
Rochester, New York 14621

Light Factory, Inc.  
110 East 7th Street  
Charlotte, No. Carolina  
28202

The New Gallery of  
Contemporary Art  
11427 Bellflower Road  
Cleveland, Ohio 44106

Visual Studies Workshop  
31 Prince Street  
Rochester, New York,  
14607

409 Gallery  
409 South Jarvis  
Greenville, No. Carolina  
27834

New Organization for the  
Visual Arts (NOVA)  
1375 Euclid Avenue  
Cleveland, Ohio 44115

Womens Studio Workshop  
P.O. Box V  
Rosendale, New York  
12472

The Upstairs  
117 South Trade Street  
Tryon, No. Carolina 28782

Spaces  
1375 Euclid Avenue  
room 209  
Cleveland, Ohio 44115

Art Resources Open to  
Women  
218 State Street  
Schenectedy, New York  
12305

~~stop~~  
Southeastern Center for  
Contemporary Art  
750 Marguerite Drive  
Winston-Salem, No. Carolina  
27106

Alternative Art Columbus  
c/o Denny Griffiths  
51 West Broad Street  
Suite 3600  
Columbus, Ohio 43215

Visual Exchange  
50 Clifton Avenue  
Staten Island, New York  
10305

Gallery 4, Inc.  
620 Main Street  
Fargo, North Dakota 58102

Artreach  
615 North High Street  
Columbus, Ohio 43215

Lightworks  
319 Waverly Avenue  
Syracuse, New York 13210

Second Crossing Gallery  
McFarland Hall  
Valley City State College  
Valley City, North Dakota  
58072

Ohio State University  
Gallery of Fine Art  
Hopkins Hall  
128 No. Oval Mall  
Columbus, Ohio 43210

Rockland Center for the  
Arts  
27 South Greenbush Road  
West Nyack, New York  
10994

Artists of Rubber City  
c/o Rick Slanczka  
252 Torrey Street  
Akron, Ohio 44304

Urban Alternatives Group  
5268 Rush Avenue  
Columbus, Ohio 43214

Catskill Center for  
Photography  
59A Tinker Street  
Woodstock, New York 12498

Alliance of Professional  
Artists  
526 Broadway  
Cincinnati, Ohio 45202

City of Dayton  
101 West third Street  
Dayton, Ohio 45402

Woodstock Artists Assoc.  
28 Tinker Street  
Woodstock, New York 12498

C.A.G.E.  
P.O. Box 1362  
Cincinnati, Ohio 45201

Contemporary Media Studies  
Center  
136 South Ludlow  
Dayton, Ohio 45402

Will the Real Gallery  
Please Stand Up  
c/o Steve Ferguson  
Box 462, Downtown Sta.  
Boone, No. Carolina 28607

The Contemporary Arts  
Center  
115 East 5th Street  
Cincinnati, Ohio 45202

Art Gallery  
Donald Thomas  
Wright State University  
Dayton, Ohio 45435



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*Frankel*

Firelands Association for The Visual Arts 80 So. Main Street Oberlin, Ohio 44074	Bayfront Nato, Inc Martin Luther King Center 312 Chesnut Street Erie, Pennsylvania 16507	Anyart Contemporary Art Center 5 Steeple Street Providence, Rhode Island 02906
Artists Cooperative P.O. Box 18275 Oklahoma City, Oklahoma 73118	Brandywine Graphic Workshop 1520-22 Kater Street Philadelphia, Penn. 19146	Citiart, Inc. P.O. Box 2578 East Side Station Providence, Rhode Island 02906
Grover Cleveland Arts Institute 2825 N.W. 25rd Street Oklahoma City, Oklahoma 73107	The Bird and The Dirt, Inc. 302 Race Street Philadelphia, Penn. 19106	Electron Movers 228 Weybosset Street Providence, Rhode Island 02903
Open Gallery Northwest 445 High Street, MaildropA Eugene, Oregon 97401	Clough Fine Arts Gallery School 2528 West Polar Street Philadelphia, Penn. 19130	P.Dora Gallery 214 Olney Street #4 Providence, Rhode Island 02906
Arts Place/410 Studios 410 SW 15th Street Portland, Oregon 97205	Environmental Theatre and Gallery Experiment (ETAGE) 253 North 3rd Street Philadelphia, Penn. 19106	Loft Horizons Ltd. 106 North Main Street Providence, Rhode Island 02903
The Northwest Film Study Center Portland Art Museum 1219 S.W. Park Portland, Oregon 97205	The Fabric Workshop 1133 Arch Street Philadelphia, Penn. 19107	Hera Educational Foundation Box 336 Wakefield, Rhode Island 02880
Blue Sky Gallery Oregon Cntr. for the Photographic Arts 117 5th Avenue NW Portland, Oregon 97209	Philadelphia Arts Exchange 802 Sanson Street Philadelphia, Penn. 19107	Reedy River Works 20 West McBee Avenue Greenville, So. Carolina 29601
Northwest Artists Workshop Second Floor Gallery 117 NW 5th Avenue Portland, Oregon 97209	Foundation for Today's Art (NEXUS) 2017 Chancellor Street Philadelphia, Penn. 19103	Hampton Three Gallery 10 Gallery Center Taylors, So. Carolina 29687
Portland Center for the Visual Arts 117 NW 5th Avenue Portland, Oregon 97209	MUSE 1915 Walnut Street Philadelphia, Penn. 19103	808 Gallery 5 Roan Street Johnson City, Tennessee 37601
N.W. Salt Fire Works, LTD Route 2 Box 54 The Dalles, Oregon 97058	Institute of Contemporary Art University of Pennsylvania 34th & Walnut Sts. Philadelphia, Penn. 19104	Total Arts Corp. Giles County Pulaski, Tennessee 38478
City of Allentown 435 Hamilton Street Allentown, Pennsylvania 18101	Painted Bride Art Center 527 South Street Philadelphia, Penn. 19147	Southern Light Amarillo College Box 447 Amarillo, Texas 79178



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Austin Contemporary  
Visual Arts Association  
P.O. Box 5990  
Austin, Texas 78763

Lawndale  
c/o James Surls  
Box 9  
Splendora, Texas 77372

American Place II  
Main Street  
Barre, Vermont 05641

League of United Chicano  
Artists  
715 East 1st Street  
Austin, Texas 78701

Roberto Molino Gallery  
2437 1/2 University  
Houston, Texas 77005

Green Mt. Arts Collabor-  
ative  
Box 583  
Bennington, Vermont 05201

Mujeres Artistas del  
Suroeste  
P.O. Box 18275  
South East Station  
Austin, Texas 78760

The Wooden Nickel  
89-18 Fulton Street  
Houston, Texas 77022

The Arts Collaborative  
University of Vermont  
Burlington, Vermont 05401

Texas Fine Arts Assoc.  
Box 5023  
Austin, Texas 78763

North Star Gallery  
224 North Star  
San Antonio, Texas 78216

City Hall Park  
Battery Park  
Burlington, Vermont 05401

Trinity House Gallery  
607 Trinity  
Austin, Texas 78701

San Antonio Art Institute  
P.O. Box 6092  
San Antonio, Texas 78209

Art Resource Association  
Box 74  
RFD  
East Calais, Vermont  
05650

Women & Their Work  
2330 Guadalupe  
P.O. Box 4775 (78763)  
Austin, Texas 78705

The Art Center  
301 College Drive  
Waco, Texas 76708

The Image Coop  
Langdon Street  
Montpelier, Vermont  
05602

Allen Street Gallery  
2817 Allen Street  
Dallas, Texas 75204

Alliance for the Varied  
Arts  
300 North 400 East  
Logan, Utah 84321

Torpedo Factory Print-  
makers, Inc.  
101 North Union Street  
Alexandria, Virginia  
22314

D.W. Coop  
3305 McKinney  
Dallas, Texas 75204

Inter Mountain Art Co.  
1492 South State  
Salt Lake City, Utah  
84115

Arlington Arts Center  
3550 Wilson Blvd.  
Arlington, Virginia  
22305

500 Exposition  
500 Exposition Blvd.  
Dallas, Texas 75226

Salt Lake Art Center  
20 S.W. Temple  
Salt Lake City, Utah  
84101

Second Street Gallery  
116 Second Street  
Charlottesville, Virginia  
22901

Mule Alley  
131 East Exchange Avenue  
Forth Worth, Texas 76105

Utah Filmmakers/Media Cntr.  
20 S.W. Temple  
Salt Lake City, Utah  
84101

Richmond Printmaking  
Workshop, Inc.  
1529 West Cary Street  
Richmond, Virginia 23220

Adept Gallery  
New American Folk Center  
1617 Binz Street  
Houston, Texas 77004

Visual Arts Resources  
751 Park Avenue  
Salt Lake City, Utah 84102

1708 East Main, Inc  
1708 East Main Street  
Richmond, Virginia 23223



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Virginia Center for the  
Creative Arts  
Box VCCA  
Sweet Briar College  
Sweet Briar, Virginia  
24595

Arts in Society  
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Lowell Hall  
Madison, Wisconsin 53706

Centrum Foundation  
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Port Townsend, Washington  
98368

People's Video  
c/o Bruce Gordon  
8 South Carroll Street  
Madison, Wisconsin 53711

and/or  
1525 10th Avenue  
Seattle, Washington  
98122

Sight 225  
750 No. Lincoln Memorial Dr  
Milwaukee, Wisconsin  
53202

Arts Resource Service  
119 Blanchard Street  
Seattle, Washington  
98121

Site 225  
1628 No. Franklin Place  
Milwaukee, Wisconsin  
53202

Daybreak Star Arts Center  
P.O. Box 99253  
Seattle, Washington  
98199

Casa Aboy  
900 Ponce de Leon Avenue  
Miramar  
San Juan, Puerto Rico  
00908

Cornish Institute  
710 East Roy Street  
Seattle, Washington  
98102

The Factory of Visual  
Art  
c/o Lyn Lippetz  
2207 Broadway 98102  
East Seattle, Washington

Fremont Public Assoc.  
Fremont Arts Council  
3410 Fremont Avenue North  
Seattle, Washington  
98103

Womens Artist Group of  
the Northwest  
P.O. Box 9462  
Seattle, Washington  
98109

The Pump House  
119 King Street  
LaCrosse, Wisconsin  
54601

ArtPlace/Center Gallery  
426 West Gilman Street  
Madison, Wisconsin 53703

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Wilson

By William S. Wilson

Artschwager p. 10

1969 Milwaukee Art Center  
Aspects of a New Realism

Why can't art be the way it was when artists painted pictures of things as they are: apples on a plate, a nude woman reclining, man as a noble rider? Why can't art be the way it used to be, when something that is recognizably real made an impression on a talented person who could convey that impression in paint? And why, after the distortions of cubism, expressionism, and surrealism, when some painters return to rendering the ordinary world without undue distortions, does that world look not quite sure of itself, more like an idea one has decided to believe in, than like an illumination of actuality? Can art ever again mediate between us and the familiar visual world, and still be art? Against this background of reasonable questions, I will try to say how some paintings look to me in 1969.

My experience in looking at paintings and in thinking about art suggests a definition of beauty as an increase in the available energy. The painting can be seen as virtual work, as an image of energy which represents the creative energy of the artist, and which is experienced at its best as an increase in the spectator's available mental energy. Attention, all that we owe to works of art, can be like obedience, as in "to pay attention", and like love, as in "to pay attention to". The work that is done by a work of art pertains to attention, a kind of loving obedience. Attention to a work of art can be repaid with strengthened powers of attention to other works, other people, and to the world. Attention is also the beginning of ethical thought and action, but artists do not have to clarify ethical or political implications. They need only correct or direct attention itself, and let the spectator apply it elsewhere or risk a decadent aestheticism.

One definition of energy is the ability to overcome resistance. For art this suggests that energy is visible where resistance is being overcome. Typically, resistance in art is found at the edges and limits, so that the artist might need to work at the limits of the possible to work at his best. He works against powerful obstacles, accurately perceived,

because through attention to the resistance can come the release of the energy needed to overcome the resistance. So some artists work with the resistance of the medium, of family, of the public, of critics, of other artists, and of traditions. Alex Katz says, of the scale of his portraits, "It's a challenge to do very large scale work. When you blow a head up to that size, you have to get a new technique for it." Claes Oldenburg has written, and Lowell Nesbitt's painting of his studio echoes the statement, "I create more and more spatial obstacles." Alfred Leslie says, "Painting the figure had become the most challenging subject the artist could undertake." Artists who are working with images in paint enjoy the resistance of those artists and critics who oppose painting as inherently illusionistic, and of those who support abstract painting but oppose the use of images. And then those who support traditional figurative painting oppose those painters who use photographic sources. It is, roughly, the paintings of those who work with images from photographic sources which have renewed my attention to figurative painting lately. But my emphasis is not so much on the use of the photographs, as on the use of an act which the photographs represent. I can explain something about this act at the same time that I explain some of the difficulties confronting any *new realism*.

"Realism" is difficult now because reality is not located in visual appearances by the dominant theories. The scientist sees colors but measures wavelengths. The sun only looks as though it moves across our sky. Where are the experts on appearances when faith in what is real locates reality elsewhere? St. Augustine defined faith as belief in what is not seen, but certainly for a century and more it has taken faith to believe in what is seen. In the last century Gautier said, "I am a man for whom the visible world exists", but less and less can art satisfactorily prove the existence of the visible world in paint. A work of art proposes a reality, and the proposition of "realism", that reality is located in appearances, has few adherents. Seeing is



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not believing; it is more like criticizing.

A similar separation of experience from theories and ideas, obvious in the art of this century, can be shown in the history of visual space in relation to measured geometric space. The science of the second half of the nineteenth century took away any confidence in classical ideas of space as criteria by which to correct our common sense sight. As Ernst Mach put it in 1903, "visual space in its origin is nowise metrical". If visual space has no inherent structure, then classical ideals of space lose their authority. One can choose one's geometry. The ordinary world, formerly seen in the standardizations of Euclidian geometry, becomes a space which is defined by the act of measuring relations between events. Those acts are derived from an initial commitment, not deduced from axioms which represent universal and ideal truths. When space has no intrinsic metric, but is defined in terms of performable physical operations, or paper-and-pencil operations with mathematical signs, then art is unlikely to imitate the world of idealized relations between solid bodies. Surrealism does quote the space of Renaissance linear perspective, and shows solid bodies, but then the perspective is mocked and the solidity seems ironic. Outside of surrealism art must, or at least it does, acknowledge the forces acting on things, and the forces acting within things, and it can even represent lines of force as sufficient for a work of art, or show the relative positions of lines and colors as an image of energy. As some artists now seek to align their work with the broken tradition of figurative painting, and to attempt some representation of the ordinary world, the condition of that realignment and rapprochement, judging from my experience, is that it be performed with acts of the mind and hand which are like those operations which go into operational definitions of space, time, and other scientific concepts.

An operation is an act which can be described as a hard-edge, abstract act, an act which uses tools and signs in accordance with information and instructions, satisfying

standards of simplicity, economy, and efficiency. Examples of operations are amplification, reduction, reversal, inversion, rotation, differentiation, addition, and repetition. The act is particular as it is performed, but it is performed according to a specifiable principle. It transcends opaque concreteness without thinning out into vacant universality. Visual evidence of operations is found in the use of clean or hard edges, flat and solid areas of color, and especially in the use of mechanical means of reproduction (silk screen, color slides, photographs, opaque projectors). The art is personal, but it works with verifiable and public information according to rules. It might be remembered here that George Washington worked as a surveyor, that pioneers drew maps, and that the imagination, whether practical or mystical, has always found a use for invention and calculation as it has taken the measure of things.

The qualities which inhere in the successful work are as much like those of a technical formula as like those of a poetic metaphor. The work typically is based on a field of coordinates, not on a hierarchy with subordinates. This coordination, also experienced as over-all composition, grants equal possibility to each part, and it is the quality that these works have in common with the use of grids in abstract painting. The grid is a tool of intellectual amplifications, a way of enlarging an image or an idea; it suggests precise and abstract mental acts with no inherent dimensions. In these works, information found between certain coordinates has been transformed into a formula which can be transformed into another formula. There is no direct attempt to prove the appearance of things in paint, but there is an attempt to find clear visual formulas for blurry visual experience. The picture of things that emerges, whether of people, rooms, or other paintings, is not like an impression with idiosyncratic charm, or mythic aura. It is like reading a recipe sometimes, and like looking through a combination of lenses sometimes. The feeling is not of dramatic necessity or of completed organic form. The



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feelings are of possibility, of unambiguous decisions, and of an ultimate undecidability. That these are pictures of things in the world cannot be denied (there are photographs to prove it); yet their bearing on things is not immediate, probably because of the mediation of operations. A feeling of undecidability about the whole works – about their relations to other paintings and to the world – and about their internal relations of part-to-part, and of image to edge – hovers around the clear decisions about each bit of information. This feeling of undecidability supports the feeling of openness, of possibility, which accompanies the use of operations. The information, although it forms images, forms images which are detached from the world and suspended in the feeling I am defining as operational.

The paintings by Richard Artschwager provide a transition from "pop" art to an operational realism. Pop art has often been understood sociologically, and certainly part of its meaning is an irony which derives from using exhausted commercial imagery and depleted techniques of reproduction as sources of fine art. But there was also an interest in technology for its own sake, as when Lichtenstein said, "Everybody has called Pop Art 'American' painting, but it's actually industrial painting." What Lichtenstein points to is the use of industrial processes, of modules or repeated units, an emphasis on the physicality of the object, seen without metaphor, and a lack of interest in "organic" internal relations between parts. Artschwager's paintings have some of the irony and banality associated with the use of popular images. But the images he uses are not from popular arts as often as from applied arts of photography and architectural rendering. They contain information about buildings in a style which is flat and neutral. The buildings are unequivocal, non-symbolic constructions, which therefore reveal the lowest common denominators of structure – facts of structure which are shared by good buildings and bad, and by photographs of buildings, and by paintings of photographs of buildings.

Each of the buildings he paints shows the use of grid, repetition, straight lines, and decisions which satisfy rawly technological standards of efficient functioning. The relation of this interest in construction to painting is shown by Robert Morris' reference to the grid that is visible in some Magdalenian cave paintings, and to Ellsworth Kelly's statement that "Works made up of units have always been used, from the first stone wall through all of architecture." That is, as Pop Art was negatively dissolving a commitment to good form and to organic form, it was positively defining a counter-commitment to industrial and technological operations, and Artschwager shows that commitment in his paintings made with liquetex on celotex, from photographs, of buildings.

John Clem Clarke makes paintings of pictures. The original pictures are usually figure-ground compositions, with an illusion of three-dimensional space, and human interest which ranges from political history to topical melodrama to domestic formalities. The original pictures suggest a time, a place, and a non-visual, non-painterly motivation, all of which Clarke cancels. This cancellation is not satiric, but it is comic, a good-humored lack of commitment to the pictures as serious proposals about reality. But the comedy which suspends the images is combined with a lyricism which invites attention to paint, color, shape, and intensity. The freedom from imagery, and from the problem of excluding non-visual content, is apparent in the lines which don't have to do anything but be the edges of color. The effect of choosing a few colors is to decompose the original picture – a distant red and a near red which create color perspective in the picture become one red, cancelling the illusion of space. The original image is there, but suspended, hovering just on the other side of the picture plane. The original picture was a contradiction anyway – deep space on a flat canvas – and Clarke's paintings contradict those contradictions. They contain an energy derived from the friction between pictures that



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MAILGRAM SERVICE CENTER

458 West 25th St  
New York City 10001

Dear Alanna,

I am leaving for you the manuscript of the Ralph Humphrey essay. I have for several years thought about a show that would provide a direct confrontation between the experience of art and the verbal criticism, a show somewhere beyond the commercial, so that the criticism is not mere publicity, and somewhere somehow dignified, unpretentious, but not too seedy. I had thought in terms of several artists, but that would scatter attention, and one essay on several periods in the work of one serious painter would serve more of my purposes, one of which is to recover the seriousness of painting by discussing meaning, a concept which frightens many people. Anyway I'd like to talk with you about any ideas you might have on the right space, light, and time where about eight paintings could be safely shown and copies of the criticism (either as published if and when it is published, or revised to focus directly on the paintings that are actually there) be handy so that the criticism would be immediately answerable to the eyes of the spectator, and at the same time the spectator would have to confront some of the richness of ideas and feelings which can be defined as residing in a work of art. I would be willing to talk to audiences directly with appropriate bodyguards.

Thanks for your time and attention.

Bill Wilson

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## Mailogram

WILLIAM S WILSON  
458 W 25 ST  
NEW YORK NY 10001

ON MONDAY, SEPTEMBER 19TH IN THE DEMOCRATIC RUN-OFF  
WE ARE VOTING FOR ED KOCH FOR MAYOR. ED KOCH HAS A  
COMPREHENSIVE, PROGRESSIVE AND REALISTIC PROGRAM TO  
DEAL WITH THE PROBLEMS THAT CONFRONT US. WORKING WITH  
ED KOCH HAS CONVINCED US HE HAS THE COURAGE, IN-  
DEPENDENCE, INTEGRITY AND EFFECTIVENESS TO BE THE  
LEADER OUR CITY NEEDS.

THE CITIZENS UNION AND THE NEW YORK POST HAVE ENDORSED  
HIM AS THE MOST QUALIFIED CANDIDATE FOR THE JOB. WE  
URGE YOU TO JOIN US IN VOTING FOR ED KOCH FOR MAYOR.

BESS MYERSON HERMAN BADILLO MANFRED OHRENSTEIN  
CAROL GREITZER WILLIAM PASSANANTE

PEN  
S

*This is a portrait of Bill Wilson  
as a hustler if I say it is.  
Bill Wilson*



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NEW YORK NY 10001

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MGM TDMT NEW YORK NY 83 09-15 1059P EST

ZIP

ALANNA HEISS

17 LEONARD ST

NEW YORK NY 10013

ALANNA HEISS PRODUCTIONS BRING YOU THE 1980'S: PHILLIP GUSTON,  
PAINTINGS AND DRAWINGS, ESSAY BY KENNETH BAKER, RICHARD ARTSCHWAGER,  
CONSTRUCTIONS AND PAINTINGS, ESSAY BY ROBERTA SMITH, RALPH HUMPHREY,  
CONCRETE ABSTRACTIONS, ESSAY BY WILLIAM S WILSON, THE SHOW THAT ASKS  
THE QUESTIONS OF THE DECADE ABOUT PAINTING-THREE MASTERS WHO HAVE RIPEN  
IN AUTUMNAL DARKNESS TO BRING THE FRESHNESS OF SUMMER TO THE WINTERY  
DESOLATIONS OF OUR ART, INEVITABLE IF YOU THINK ABOUT IT-ALANNA HEISS  
PRODUCER.

LOVE

BILL

23:44 EST

MGMCOMP MGM

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as a hustler if I say it is.  
Bill Wilson*

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Wilson

## PIERRE KLOSSOWSKI



Objects of Desire

*p. m. 78*



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JOHN MURPHY

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# Why I Don't Write Like Franz Kafka



William S. Wilson

softness is strength. The man who has been wounded in the mouth



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# Why I Don't Write Like Franz Kafka



Perhaps

Susan Delehanty

I.C.A.

Un. of Penn.  
could write  
on Artschwager  
who is in her  
catalogue:  
Improbable Furniture

北京  
出版社  
北京  
Wen Wu Press, Peking  
Editions Wen Wu, Peking

故宫博物院  
The Imperial Garden, Palace Museum  
Projet de la maison dans le Jardin Impérial — Palais impérial

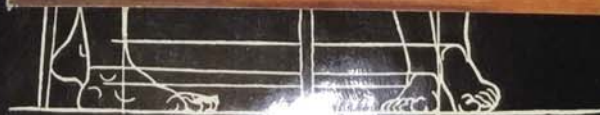
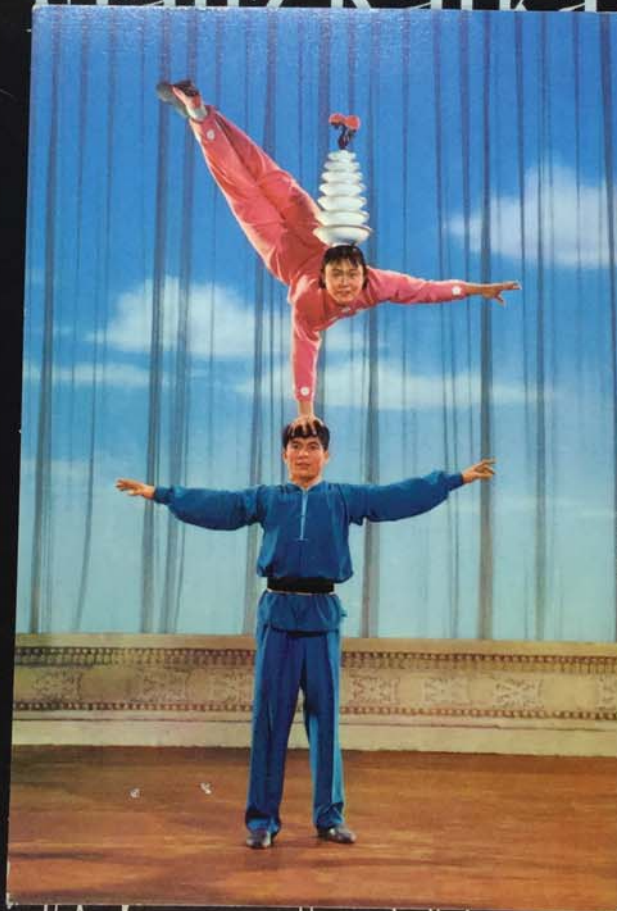
William S. Wilson

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# Why I Don't Write Like Franz Kafka

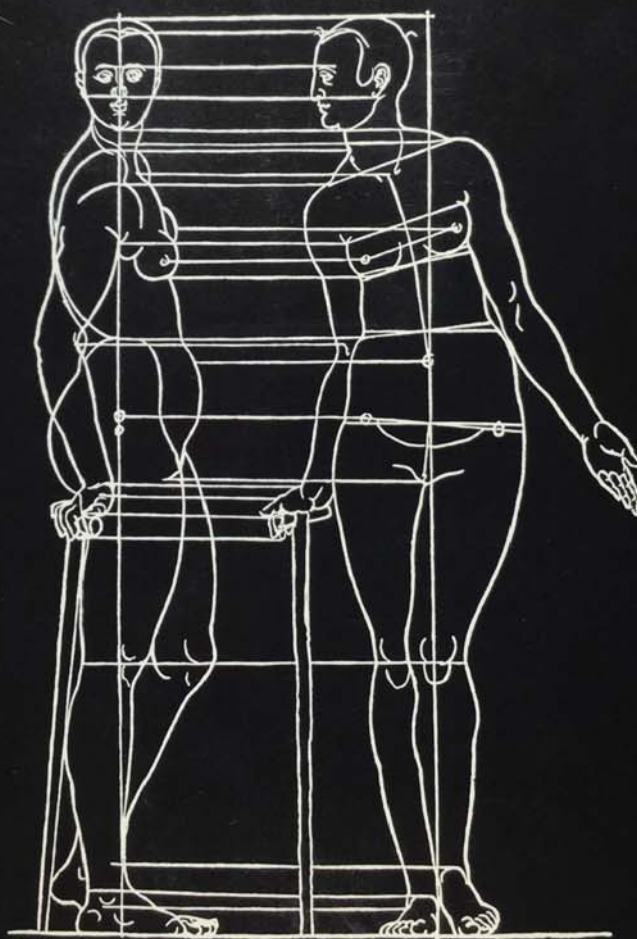
My point is that  
I want to see  
catalogue essays  
written to be read  
in the room with  
the paintings —  
objects — constructions —  
so that everybody  
can check everybody  
out and see what  
is being seen

Wilson

softness is strength. The man who has been wounded in the mouth

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# Why I Don't Write Like Franz Kafka



William S. Wilson

apologetic about their own existence. But their apparent  
softness is strength. The man who has been wounded in the mouth



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\$7.95

"Love": "We have been happy and we could be happy again.  
I don't want to think about it.  
We are thinking about it, whether we know it or not. I want to know it."

"Conveyance": "But now I have found the point of view, the excuse, for this letter, which will be my last story, and which is in several senses but in no ambiguous sense, the story I would not want Bill Wilson to read."

"Marriage": "The body beside me in the bed is the body of the only woman, and my body lying next to hers—my eyes sewn shut like a falcon's, my tongue tied down with surgical thread, my hands baffled by uncertainty—is keeping her alive."

"Men": "My only anesthetic will be my attention focusing on death as it enters a plane among other observables."

"Women": "I allow my mother's heart to be transplanted into someone else's body, when I scarcely know what I am doing, after an accident which is less an automobile accident than murder and a radical mastectomy."

"Motherhood": "I saw the combination of my two interests and her two problems into a single solution: to use the cells from her embryo to regenerate her face."

"Fatherhood": "The plain fact is that more boys are born without penises, or lose the penis as the result of a burn during circumcision, or as an accident of war, than is publicly admitted or popularly realized."

"Desire": "The truth is that the determining influence in evolution is from the possible future toward which the population turns, guided not by chance but by real future probabilities."

"America": "Do not shrink from love of these beautiful children who hurl themselves toward us, for they are irresistible waves unfurling from irreversible tomorrows."

I'll send  
the book  
to somebody.

"Métier": "You must have wondered why I don't write like Franz Kafka. You have read Freud on the Moses of Michelangelo?"

"History": "Then he lay before me, pale in an unbuttoned leather jacket, a bandana in his hand, high shoes, trousers of some rough tweed, the first completed person I have seen."

"Anthropology": "But Emile loves Paris, and loving Paris is a murderous education."

"Interim": "I felt important being next to her, and the feeling lasted when we entered our car for the drive home, thinking to myself that we weren't to be trusted with our baby."

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Toby Spiselman

William S. Wilson was born in Baltimore, Maryland, and went to school in Baltimore and in Towson, Maryland. He was graduated from the University of Virginia, where he majored in the philosophy of science. He received a Ph.D. in English literature from Yale University. He has published numerous articles on painting and sculpture, and his stories have appeared in *Antaeus*, *New Directions*, and *TriQuarterly*. Mr. Wilson teaches in New York City, where he lives with his two daughters and one son.

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Why I Don't Write Like Franz Kafka

William S. Wilson

Ecco

... is strength. The man who has been wounded in the mouth



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Wilson

Ralph Humphrey: An Apology for Painting

The early emotional and intellectual adventures of Ralph Humphrey distorted his experience into pure immediacy. He developed without a strong sense of cause and effect, and he chose and acted on the theory of life as hallucinations in surfaces. He discovered in color the means of expressing his intense visual experience which felt as though it had no correspondence with other sensations, no connections with solid objects, and no past and no future. Self-enfolded, he experienced himself as a floating cluster of feelings which could not be referred to any objective ground, and he investigated painting as a way to convey his painfully intense questions about immediate sensations and powerful emotions which have no tangible means of support and few connections with the ordinary actuality of other people.

The emotions and ideas of the early work can show him as the victim of external social forces -- born into the ugly commercialized poverty of Youngstown, Ohio, 1932, in a social class which shunted him into schools and jobs which were like what the poor so often say their children need: a good slap across the mouth. But the early paintings transcend victimization to become as political as wall posters by showing what daily life in the modern world can do to a person. *The attacks of our society extend to* painting and color, consciousness and feeling, ~~have been attacked~~, and the injuries to them are like a wound in the mouth in that they make us unable to speak of them. An apology might be offered, "expressing regret or asking pardon for a fault or offense," and Humphrey's <sup>early</sup> paintings are, in their deceptively passive way, apologetic about their own existence. But their apparent softness is strength. The man who has been wounded in the mouth

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can counterattack with the intelligence of his eyes, and he can paint an apology in a different sense of the word: "a formal defense or vindication from accusation or aspersion."

#### Close-Value All-Over Paintings

The early paintings of Ralph Humphrey, all-over and uncomposed, with close values of a single color, with lyric and equitable

[continued on page 6]



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII . A . 1

KIRKUS REVIEWS

9-15-77

▲ Wilson, William S.  
WHY I DON'T WRITE  
LIKE FRANZ KAFKA  
Ecco—dist. by Viking \$7.95  
10/28 LC: 77-71284  
SBN: 912-94641-5

"You seem to have more of the spirit of a scientist than a writer of fiction." So says the unctuous interviewer to the sneering eminence in the title story of this first collection from a distinctive, often disarming, occasionally difficult talent. And indeed the spirit and vocabulary of modern science—medical science, social science, logic, evolution, Lévi-Strauss, Freud—pervade these thirteen sharp or stringy arrangements of near-non-sequitur dialogue, almost-rambling memoir, and parodied professionalese. The emotional ramifications and psychic symbolism of wonder surgery: a lonely man seeks out the woman who received his mother's transplanted heart; an "alien Caucasian male aged thirty-eight" chooses "Elective Surgery"—suicide by rampant amputation; snuffy doctors defend their revolutionary operations—using aborted fetus cells for ultimate cosmetic repair, penis transplant (father to son) and regeneration. Even more blatantly, matter-of-factly futuristic are a tribute to the joys of the "eating of light" (a later stage of evolution) and a trio of slightly overdone farce-lectures

dealing with the problems of raising children who come in two styles, neotenes, (sexually precocious, die at thirteen) or Neuters. If Wilson's social satire doesn't always score and if his obsession with logic and numbers renders a few pieces inaccessible, he seems far more concerned with communication than other *Antaeus* headliners—and endowed with far more humor. Two stories especially make direct emotional assaults: a Scotsman reacts to the death of his newborn child by planning the reforestation of Scotland; a student-writer widow sends Bill Wilson a devastating letter. And throughout—an ear for the frightening or ironic music in words. . . that should soon have the likes of Donald Barthelme looking to their laurels.

**ONLY THE FIRST PAGE OF THE FOLLOWING DOCUMENT HAS BEEN  
SCANNED. SUBSEQUENT PAGES ARE STUCK TOGETHER DUE TO  
WATER DAMAGE AND TOO FRAGILE TO BE HANDLED.**



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII . A . 1

William S. Wilson  
458 West 25th St  
NYC NY 10001

Ralph Humphrey: an apology for painting

#### Representations

We still think, live and work in the shadows of nihilism. In some contexts, a painting is a commodity, and therefore a cold wind of nihilism blows through the galleries, for a painting, which is not money, nevertheless represents or indicates or signifies money, so a painting is something which it is not. If the work of art represents money, and if the work of art is itself representational, then a touch of nothingness chills the experience, for a painting which represents a tree is not a tree, and some of the exhaustion of looking at paintings or the exhaustion in theory of painting, might derive from touching this nothingness that arises in the middle of the experience of art, the tiresome realization that one has had a profound experience founded on ~~nothing~~ much more than paint and canvas. Nihilism is inherent in representationalism, as in the representation of work by money, and non-objective painting arose with the spiritual mission inherited from Cezanne of countering nihilism. By the mid-1950s, with a history that now includes Kandinsky, Mondrian, Rothko, and Newman, a young artist thinking through nihilism might see painting both as the place to express the experience of feelings of nothingness and vacancy and worthlessness, and as the place from which to recover feeling.

This present moment of my writing an apology for painting inherits a total past. This event is caused by all prior events. But the case of sight is exceptional in that the effect, vision, is difficult to refer to its causes. We see colors in dreams, in after-images of other colors, in hallucinogenic effects, so that the experience of color is not always referable to envioning causes. If the emotional experience of an artist is an experience of pure immediacy, then accompanying the pleasures of immediacy will be the feeling that we live in hallucinations of surfaces, that all is illusion. An artist without a strong experience of causal relations but with a sense of life as immediacy and illusion might find color



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	VII. A.1

# WE THE PEOPLE

JULY 4, 1776   JUNE 21, 1788   DEC 20, 1803   MAR 3, 1820   DEC 2, 1823   JAN 24, 1848  
OCT 16, 1859   APR 14, 1865   DEC 18, 1865   MAY 10, 1869   FEB 15, 1898   NOV 11, 1918  
AUG 26, 1920   OCT 24, 1929   DEC 7, 1941   AUG 6, 1945   JUNE 25, 1950   MAY 17, 1954  
JULY 2, 1964   JULY 20, 1969   JUNE 17, 1972   AUG 9, 1974   MAY 29, 1975   JULY 4, '76

Message Monument No. 1

JOYCE CUTLER SHAW 7245 RUE DE ROARK, LA JOLLA, CA / 92037 / (714) 454-1007 [HOME] (714) 755-2553 [STUDIO]

JOYCE CUTLER SHAW  
Artist

FREDERICK J. MEYER A.I.A.  
Architectural Consultant

MICHAEL PARRISH  
Historical Consultant  
Associate Professor  
American History  
University of California,  
San Diego

JOSÉ ESPARZA  
Ice Art Specialist

PHILIP STIENMETZ  
Audio Visual Consultant

HENRI GALLERY  
Representative,  
Washington, D.C.

*Mr. Allana Hein  
Director  
Institute for Urban Resources  
c/o The Adelphi  
108 Leonard St  
New York, New York*

*Den Allana,*

*I talked with Joan Simon last week and  
coincidentally she mentioned she was intending  
to see you when she will be in New York next week  
about a possible exchange program with the  
Los Angeles Institute of Contemporary Art.*

*As it happens - Joan Simon is the newly  
elected President of the recently established Land-  
mark Art Projects; a non-profit, tax exempt  
Corporation dedicated to the integration of art,  
environment/aesthetics and issues of survival.*

*I'm pleased and honored that my new work  
SURVIVAL: Message Monument II will be the first of  
the "Landmark Art Projects" for installation on  
the East and West Coasts - 1979-1980.*

*Joan is a remarkable woman - currently  
chairman of the Acquisitions Committee of the So*

*May 15, 1977*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII. A.1

Angels County Museum of Art; Chairman of the Exhibitions Committee of the Los Angeles Institute for Contemporary Art (and for three years was Director of the LA County Museum's Rental Gallery).

I'm sure you will enjoy meeting each other. You can be helpful and informative regarding the new Landmark Art Projects venture.

Many new things are in progress with my work. I'll keep you informed. I appreciated your support of the WE THE PEOPLE.

Sincere regards,

Joey.

PS The video series I've been working on is becoming more & more important - with over 50 members of the International art World. I've just written an NEH grant. So glad you're part of it.

JSC.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII . A . 1

18 April 1977

1407 Indiana  
Houston, Tx. 77006

Alanna Heiss  
Clocktower  
108 Leonard St.  
New York, N.Y. 10013

Dear Alanna:

I have recently returned from a thoroughly exciting east coast/  
New York trip, much energized by it all. I had a fine afternoon  
meeting/conversation with Steve Reichard at his place where we  
looked at my work. I left with Steve a selection of slides which  
he plans to deliver to you, for your perusal.

I enjoyed meeting you and hope to see you on my next visit in  
September/October of this year.

Sincerely,

  
Michael Kostiuik



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII . A . 1

24 February 1976

Alana Heiss  
The Clocktower  
108 Leonard St.  
NYC 10013

Dear Alana:

Enclosed is info on the project I mentioned to you.

In case of dire straights the budget can be cut by using some equipment from Rutgers, saving about \$300. However the equipment would have to be insured as the University does not have insurance.

Of course \$1000 can be saved by eliminating the video projector, but that would be unfortunate. I will look around for an Advent with screen which should be less expensive.

The enclosed brochure was intended as a mailer to parts unknown in order to set up a tour, but my fellow co-conspirators do not like it now that it is printed. David has found some of those west coast freaks who are working on a new one. Actually it could be more informative as to how the whole thing works. In case you want more info let me know.

I enjoyed Collette's opening, but sorry I did not see you until the end of the whole thing. In any event I will see you for the Fluxus event no doubt.

This project was called Canadian/American Sky when done in Toronto last year. American Sky was my humor having to do with the BiCentennial Year. We will give you a prize for a really good name.

We will be ready to roll with this project by April 15.

Love,

*Bob Lutz*

RD 3  
Bangor, PA 18013  
(215) 588-2721

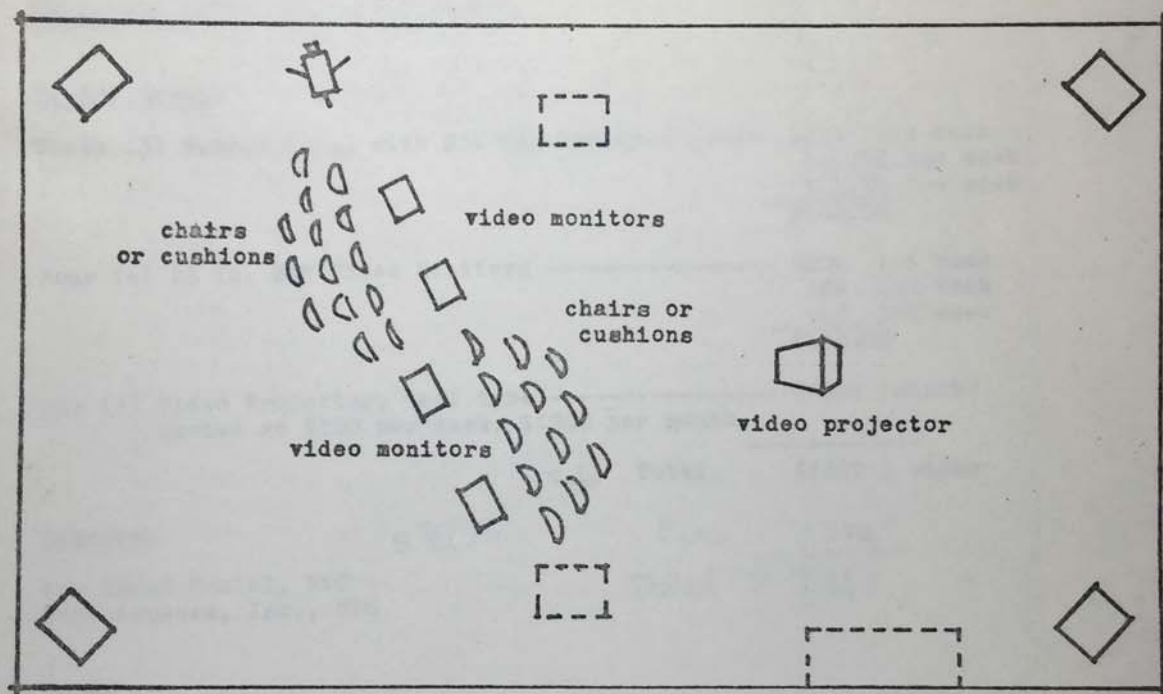
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video camera looking at sky. can be in this or other space

2 speakers at floor or ceiling

4 speakers in corners



NOTES:

1. Space should have dim light or near darkness depending on type of video projector.
2. Speaker placement will depend on space acoustics.
3. Video monitor placement is relative to speaker placement, but in general should provide for small groups to sit quietly at ease. Several small groups better than one large group.

Table 8 ft. long for equipment.  
In this space or adjacent room;  
should be out of reach of audience.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII . A . 1

ESTIMATED BUDGET FOR AMERICAN SKY

Rental Costs:

Three (3) Stereo Amps, with Six (6) Speakers -----	\$225 1st week
	112.50 2nd week
	112.50 3rd week
	<u>\$460.00</u>
Four (4) 23 in. B&W Video Monitors -----	\$200 1st week
	100 2nd week
	100 3rd week
	<u>\$400.00</u>
One (1) Video Projector, wall type -----	\$1000 (month)
quoted as \$500 per week, \$1000 per month	
	<u>-----</u>
Sub Total	\$1860 3 weeks

Sources:

Ace Sound Rental, NYC  
Technisphere, Inc., NYC

5.VII 76

Fees

1500

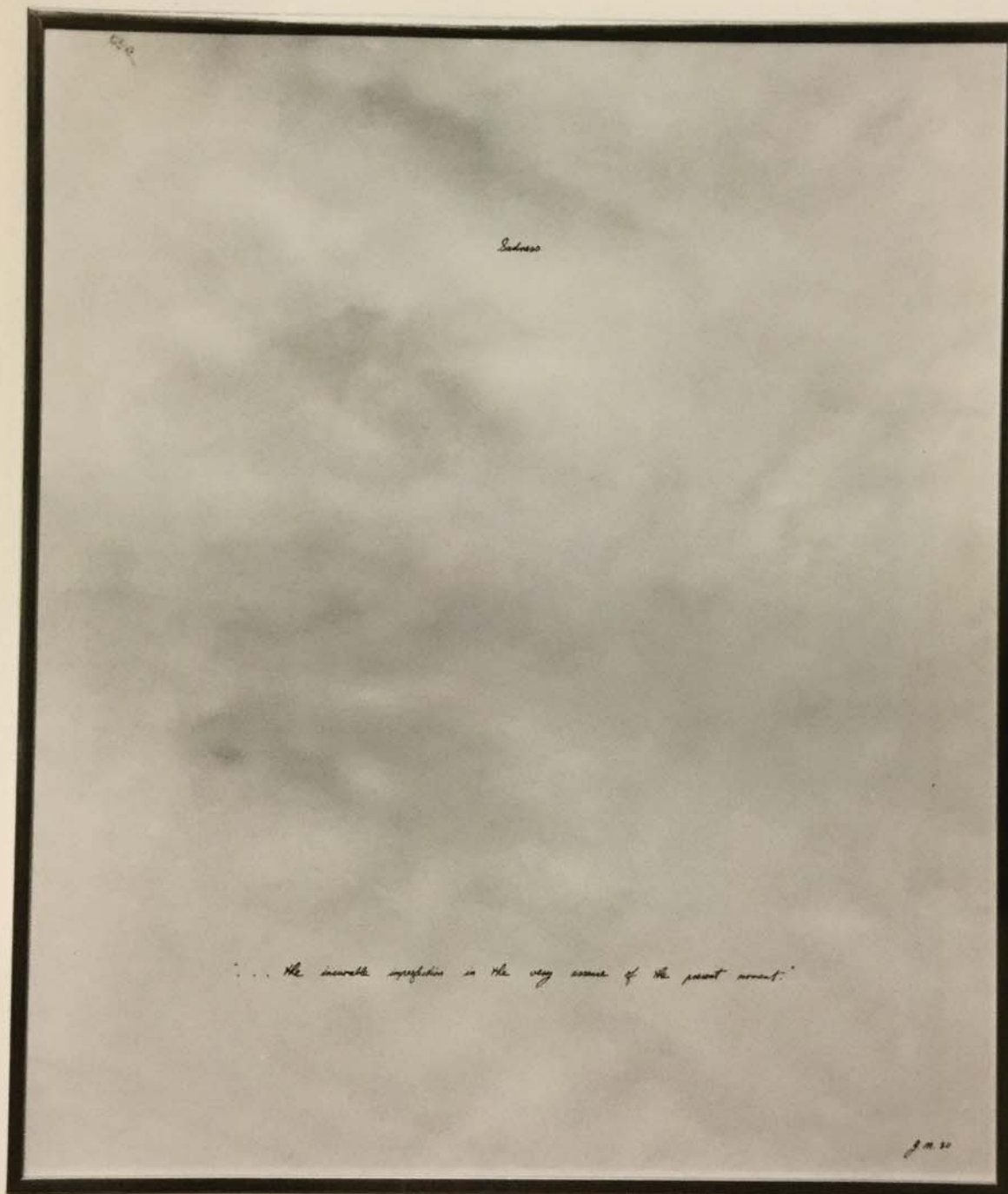
Total \$ 3360

Note:

1. Cushions and/or chairs to be furnished by others.
2. All other materials to be furnished by us.
3. It is preferred that this performance be live video which means DAYLIGHT hours. For evening performances when required a prerecorded tape may be substituted for the live sky. This would entail additional rental of a suitable video playback deck (B & W), such as the Sony 3650.

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JOAN MURPHY

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*Inaugural Violence. Alpha. Gamma.*





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JOHN MURPHY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*The Portrait*



*The Frame*

*Borned Wooden*

*'at picture point'*

*J. A. 74*

• The portrait is a reproduction of the original painting, which is a portrait of a woman in a dark, patterned dress holding a child. The painting is mounted on a light-colored card.



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JOHN MURPHY

JOHN MURPHY, 1914-1991

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silhouettes of various objects, with various symbols.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII . A . 1

JOHN MURPHY 78-79

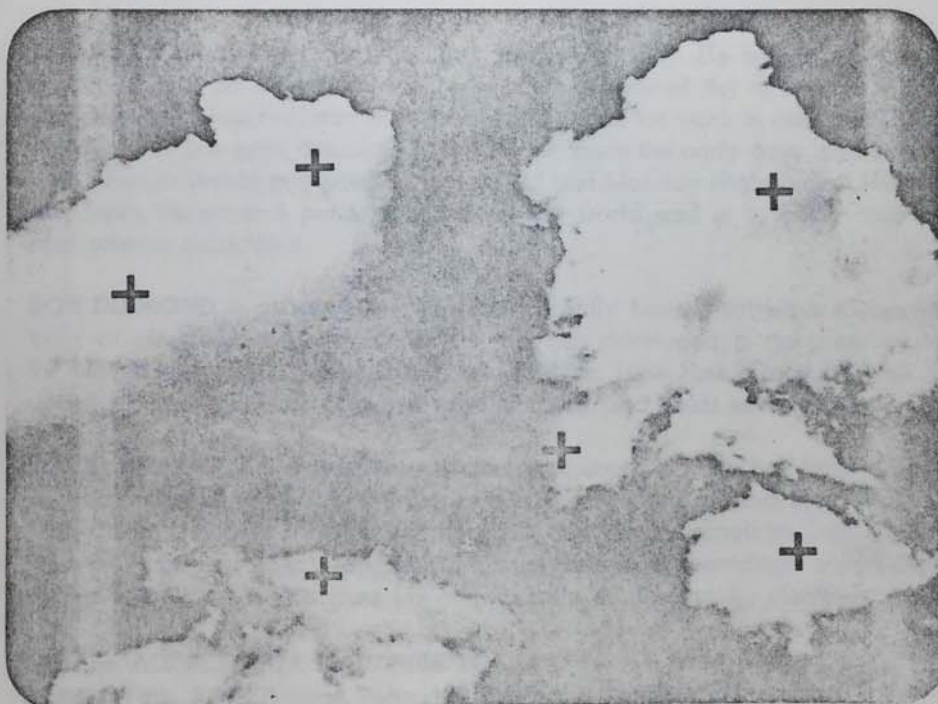
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII . A . 1

Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490

### Bob Watts / Bob Diamond / David Behrman



### AMERICAN SKY / Cloud-driven music

A weather-dependent sound environment utilizing video scanning, custom electronic sound, 4/6 channel sound output, and video display.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**Rosa Esman Gallery** 29 West 57th Street New York, New York 10019 Telephone 212/421-9490

ing video scanning, custom electronic sound, 4/b  
channel sound output, and video display.

INSTALLATION A: As a demonstration/environment suitable for colleges and universities for a period of two days or longer. Basic fee \$2000 plus expenses.

INSTALLATION B: An environment/performance suitable for any audience. One day installation required, performance one or more days. Basic fee \$1500 plus expenses.

INSTALLATION C: Permanent installation. A continuously operating system suitable for museums, parks, public and private buildings. Quotation and details on request.

**BOB WATTS** has been an exhibiting artist since 1951. He has degrees in engineering and art history, and is presently Professor of Art at Rutgers University, where he has received many research grants for work in electronic media and film. He has been associated with Fluxus since the early days, and together with George Brecht produced Yam Festival and Monday Night Letter. His work has been shown and performed around the world and is in many museums and private collections.

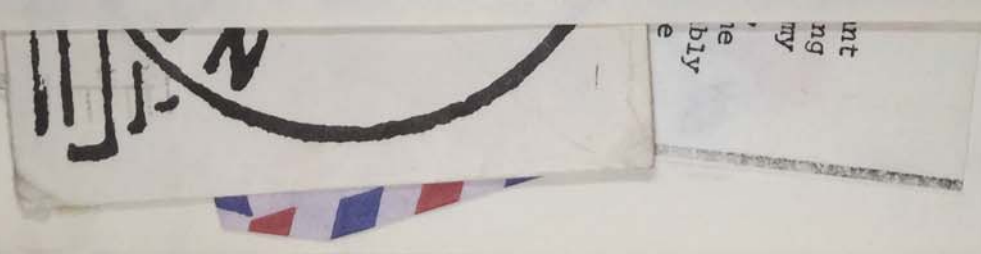
**BOB DIAMOND** is an engineer who has recently been involved with applications of electronic systems for artists. He has developed a computer system for NET-TV 13, N.Y.C., in association with Nam June Paik. Since 1972 he has designed and produced custom video circuitry and holds several patents.

**DAVID BEHRMAN** is a well known electronic composer. He has long been associated with the Sonic Arts Union and has performed around the world with John Cage, David Tudor, Frederic Rzewski, and the Cunningham Dance Co. He was the producer of a series of contemporary music recordings with CBS. In recent years he has designed his own custom equipment for electronic music.

**PLEASE ADDRESS ALL INQUIRIES TO:**

**Robert Watts, RD 3, Bangor, Penn. 18013. Phone: 215 588-2721**

This project is made possible in part by support from the CREATIVE ARTISTS PUBLIC SERVICE PROGRAM (CAPS)



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Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490

October 20, 1977

c/o Sallieck,  
77, Long Lots Rd,  
Westport  
Conn. 06880

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Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490

October 20, 1977

to Sallie  
77, Long Lots Rd,  
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Bangor, PA 18013



Alana Heiss  
THE CLOCKTOWER  
Institute for Art & Urban Resources  
108 Leonard St.  
NY NY 10013

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Rosa Esman Gallery 29 West 29th Street, New York, New York 10019 Telephone 212/421-9490  
October 29,

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Dea

2

August 11 1977

Dear

% Sallie  
77 Long Lots Rd,  
Westport  
Conn. 06880

Dear Alanna -  
Many thanks for your note.

Sept. 26/77

Sorry for this circular, but time is short and my strength in even shorter supply and I do want to let our friends know what's up. Am coming along very well following that March flu which damaged my brain and caused a 50% paralysis of my right side (a coordination & motor problem almost completely OK now), however, I went through major surgery 40 days ago (will leave gruesome details to a later date) and that didn't kill me either! So I'm probably here to stay for a while. Cioni is having a one-man museum show at the Vancouver Art Gallery (1145 West Georgia St. Vancouver, B.C.) opening on October 8. The doctors say I should be able to leave with Cioni on or about Oct. 6. If nothing else happens to me - and what else can? - we will be in Vanc. % Vanc. Art Gallery, tel: (604) 682.5621 until about Oct. 12; then L.A. % Hilda Gorman, 5533 Voletta Pl., North Hollywood, tel: (213) 763.1426 hopefully, for a few weeks; then N.Y. in early Nov. where we might be contacted % Dr. J. Greensher, 20 Hickory Dr., Roslyn, Long Island, tel: (516) HT 4 2294. Needless to say, we are looking forward to seeing our many dear friends. It will be great medicine for me and for Cioni; I've been to hell and back these past 6 months, but it's been the same for Cioni too. Unfortunately, we are unable to make Montreal or Toronto.

Some of the works in the Vanc. Museum show are courtesy Giuseppe Panza di Biumo, including the audiovisual installation "For a Reclining Eight".

During our stay in N.Y. we look forward to seeing you at The Clocktower.

Warmest regards -

Eve



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Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490

October 29, 1976

c/o Sallieck,  
77, Long Lots Rd,  
Westport  
Conn. 06880

August 11, 1977

Dear Alanna,

I was very excited by my  
visit to P.S.1. The gallery is  
small and the undecorated

norm

Carpi  
Via Solferino 18  
20121 Milano



Alanna Heiss  
The Clocktower  
108 Leonard St. 13th fl.  
New York, N.Y. 10013

U.S.A.

25 feet across. The ceiling  
painting is on two stretchers  
which together measure 18 feet  
across, and if we squeezed  
the chapel into an oval shape  
it might not do justice to the  
ceiling painting and there would  
be only 9 1/2 inches to spare

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Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490

October 29, 1976

c/o Sallieck,  
77, Long Lots Rd,  
Westport  
Conn. 06880

August 11, 1977

Dear Anna,

I was very excited by my visit to P.S. 1. The gallery is splendid and the undecorated rooms are works of art in themselves. I particularly loved the room with the black board intricately decorated with complex root patterns - how lovely!

The space you offered us is fine - but there are two problems which seem rather hard to surmount; one is the size of the room which is really too narrow. If the chapel is to be circular it needs to be 25 feet across. The ceiling painting is on two stretchers which together measure 18 feet across, and if we squeezed the chapel into an oval shape it might not do justice to the ceiling painting and there would be only  $9\frac{1}{2}$  inches to spare

room for January



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Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490  
October 29, 1976

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on the narrow side - which would also complicate the lighting. This is the second problem - I wonder if there are enough outlets to illuminate the chapel satisfactorily - with that we would certainly need some advice.

I gather that the rooms around the passage are already spoken for? If any of them were not they would be a perfect size; and this would give us the necessary space between the ceiling painting & the hanging panels to light both satisfactorily.

Do let me know your thoughts on this matter. We shall be at the above address until August 26<sup>th</sup> (Friday).

Sincerely

Sylvia

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Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490  
October 29, 1976

Alana Heiss  
Institute of Art and Urban Resources  
108 Leonard Street  
New York, N.Y. 10013

Dear Alana,

I hope you know the work of our artist Michael Vessa who has had a couple of exhibitions with me. He does beautiful room installations which relate space and line, and seem to create three dimensional drawings.

I know Michael would very much like to do an installation at PS 1 and I would appreciate it very much if you would let me know how he should apply for time and space. We

Seiji % Sallick  
77 Long Lots Road  
Westport, Conn. 06880



Alana Heiss  
Institute for Art & Urban Resources  
108 Leonard Street,  
New York  
N.Y. 10013



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Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490

October 29, 1976

Alana Heiss  
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Dear Alana,

I hope you know the work of our artist Michael Vessa who has had a couple of exhibitions with me. He does beautiful room installations which relate space and line, and seem to create three dimensional drawings.

I know Michael would very much like to do an installation at PS 1 and I would appreciate it very much if you would let me know how he should apply for time and space. We can, of course, send photographs of his work and I am enclosing a biography. He just returned from Germany after installing two exhibitions in Cologne and Dusseldorf. Also he will be included in a new Skira publications on "New Directions" next year.

Looking forward to hearing from you.

Best regards,

*Rosa*  
(Mrs.) Rosa M. Esman  
RME:bc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII . A . 1

Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490

MICHAEL VESSA

BORN: Denver, Colorado, 1948

EDUCATION: University of Colorado, 1966  
Cleveland Institute of Art, 1967-71  
Honorary Scholarship, 1968-71

1977 Rosa Esman Gallery

1977 Galerie Stampa

ONE MAN SHOWS: 1976 Galerie Jollenbeck, Koln

1976 Galerie December, Dusseldorf

1976 Rosa Esman Gallery, New York

1975 Stampa Gallery, Basel, Switzerland

1974 Rosa Esman Gallery, New York City

1972 New Gallery, Cleveland, Ohio

GROUP SHOWS:

1976-77 "The Object as Poet" Renwich Gallery, Smithsonian  
Institution, Washington, D.C.

1975 Cleveland Museum of Art, American Drawing Exhibition

Rosa Esman Gallery, New York City

New Gallery, Cleveland, Ohio "4 New York Artists"

Weatherspoon Gallery, U. of N.C. at Greensboro, "Art on Paper"

1974 American Studies Center, Teheran, Iran "Art Today U.S.A."

Portfolio Gallery, Dusseldorf, Germany

1973 New Gallery, Cleveland, Ohio "Master Draw. & Young Contemp. Artists"

Museum of Contemporary Art, Sao Paulo, Brazil

Indianapolis Museum of Art, Indianapolis, Indiana

Rosa Esman Gallery, New York City

1972 Akron Institute of Art, Akron, Ohio

Wheaton College, Norton, Massachusetts

Rosa Esman Gallery, New York City

1971 Cleveland Institute of Art, Cleveland, Ohio

Cleveland Museum of Art, Cleveland, Ohio

New Gallery, Cleveland, Ohio "Five Artists"

Mansfield Museum of Art, Mansfield, Ohio

Dayton Institute of Art, Dayton, Ohio

COLLECTIONS (partial list):

Cleveland Museum of Art

Cleveland Art Association

Dr. and Mrs. Aaron Esman, New York City

Mr. and Mrs. Michael Sundell, Washington, D.C.

Mr. and Mrs. Anselm Talalay, Cleveland

Dr. David Galloway, Dusseldorf, Germany

Arman, New York

Dr. and Mrs. Marshall Fine, Cleveland

Mr. and Mrs. Albrecht Saalfeld, Greenwich, Connecticut

Evylyn Carr, Akron, Ohio

Ed Henning Cleveland

BIBLIOGRAPHY

Heinemann, Susan, "Reviews" Artforum Sept. 1973 pp. 82, 83



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Rosa Esman Gallery 29 West 57th Street New York, New York 10019 Telephone 212/421-9490

July 13, 1977

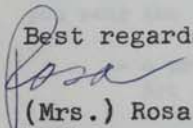
Alana Heiss  
Institute for Art and Urban Resources  
Clocktower  
108 Leonard Street  
New York, N.Y. 10013

Dear Alana,

Peggy Wilson, who shows with our gallery, called your office today and spoke to Jill Kurtzer.

I have just visited her studio and saw studies for some very exciting installations that she would like to do at P.S.1. The project requires too long a time to install in a gallery and our space would not be appropriate. Both Peggy and I would be very pleased if you would make time to look at her proposal, which she could bring to you. She will call you again about this.

Best regards,

  
(Mrs.) Rosa M. Esman  
RMEbc

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## The International Council of The Museum of Modern Art

21 West 53 Street, New York, N.Y. 10019 Telephone: 956-7090 Cable: Modernart, New York

August 4, 1977

Ms. Alanna Heiss  
Executive Director  
The Institute for Art and Urban Resources, Inc.  
Clocktower Office  
108 Leonard Street  
New York, New York 10013

Dear Alanna:

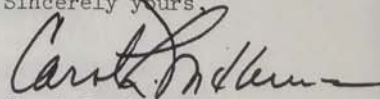
It was good to talk with you and I am delighted that you share our enthusiasm for the Council's upcoming visit to P.S.1 on November 1, 1977. Of course, I will be in touch with you in the fall, but in the meantime, I thought it would be helpful to have a record of the sort of information I hope to assemble for the members' packets. We can offset from clean originals or good copy here at the Museum. Could you send the following:

- a press release or fact sheet on P.S.1 and Art and Urban Resources, Inc.
- a press release and/or review of the exhibition which will be on view at the time of the Council visit.
- a map or schematic diagram of the area so members may return on their own.

Also, I think it would be helpful to have written directions with me for the bus drivers. In the past, there have been last minute driver substitutions and I'd like to be prepared for anything. Lastly, you may not know at this time which artists would be willing to let us visit their studios, but I'd appreciate having their names in the fall.

I look forward to planning this event with you.

Sincerely yours,



Carol L. McKenna  
Administrator

CLM/cc



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	MoMA PS1	VII . A .1

# ANNE SHARP

WAVERLY MEWS, 23 WAVERLY PLACE, N.Y.C. 10003 • 473-7742

**TONY BERLAN**  
Happy Apple I  
Metal and wood,  
Lent by the Whit  
Gift of the Howa

**JOE BRAINAR**  
Untitled (Cookie  
Mixed media and  
Fischbach Galler

Untitled (Cigare  
Mixed media and  
Fischbach Galler

Untitled (Cigar  
Mixed media and  
Fischbach Galler

Untitled (Plaid/  
Mixed media and  
Fischbach Galler

Untitled (Mail).  
Mixed media and  
Fischbach Galler

**DONNA DENN**  
Tourist Cabin. I  
Mixed media, 13  
Holly Solomon G

**DONALD EVA**  
PASTA, 1946. (C  
Watercolor/papi  
Fischbach Galler

**JACKIE FERRA**  
M149 C,C/A,V  
Masonite, 4 7/8" x  
Max Protetch Ga

**RICHARD FRA**  
Untitled, #1 in  
Paper, balsa woo  
Parsons-Dreyfuss

**MARY FRANK**  
Untitled. 1977  
Ceramic, 13 1/2" x  
Zabriskie Galler

**GEORGE GRA**  
Grey Structure  
Brick, plaster, pi  
Truman Gallery,

**IRA JOEL HAE**  
Consideration.  
Mixed media, 93  
Lent by the artis  
New York

**RICHARD PET**  
Frank Stella, A  
Enamel on canv  
O.K. Harris Gall

## WHITNEY MUSEUM OF AMERICAN ART

55 WATER STREET

DOWNTOWN BRANCH  
NEW YORK, NEW YORK 10041

(212) 483-0011

November 15 1977

Dear Alana:

We greatly appreciate your help in connection  
with the Small Objects exhibition, on view  
until December 7 at the Downtown Branch.  
The Tom Rose piece is an important  
contribution to the show. It looks beautiful  
and has been very well received.

We hope that you will be able to visit  
the Downtown Branch before the show  
closes.

Sincerely,

Margot Norton  
Kathleen Bartlett  
Ann Beldecos  
Nancy Princenthal,  
Directors of the exhibition

Hung Shiang

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# ANNE SHARP

WAVERLY MEWS, 23 WAVERLY PLACE, N.Y.C. 10003 • 473-7742

**TONY BERLANT, b. 1941**

*Happy Apple House*. 1967

Metal and wood, 15½" x 10¼" x 14¾"

Lent by the Whitney Museum of American Art, New York;  
Gift of the Howard and Jean Lipman Foundation, Inc., 1968

**JOE BRAINARD, b. 1942**

*Untitled (Cookie)*. 1975

Mixed media and collage, 2¼" x 2¼"

Fischbach Gallery, New York

*Untitled (Cigarettes)*. 1975

Mixed media and collage, 1¾" x 1¾"

Fischbach Gallery, New York

*Untitled (Cigar Ring)*. 1976

Mixed media and collage, 1¾" x 1¾"

Fischbach Gallery, New York

*Untitled (Plaid/Burn)*. 1976

Mixed media and collage, 1¾" x 1¾"

Fischbach Gallery, New York

*Untitled (Mail)*. 1976

Mixed media and collage, 4" x 1¾"

Fischbach Gallery, New York

**DONNA DENNIS, b. 1942**

*Tourist Cabin*. 1975

Mixed media, 13¼" x 16¼"

Holly Solomon Gallery, New York

**DONALD EVANS (1945-1977)**

*PASTA*, 1946. Coat of Arms of the Provinces of Pasta. 1974

Watercolor/paper, 11½" x 8½"

Fischbach Gallery, New York

**JACKIE FERRARA**

*M149 C,C/A,V*. 1975

Masonite, 4¾" x 9¼" x 9¼"

Max Protetch Gallery, New York

**RICHARD FRANCISCO, b. 1942**

*Untitled*, #1 in a series of twelve. 1977

Paper, balsa wood, and wire, 14½" x 10¾"

Parsons-Dreyfuss Gallery, New York

**MARY FRANK, b. 1933**

*Untitled*. 1977

Ceramic, 13½" x 11½"

Zabriskie Gallery, New York

**GEORGE GRANT, b. 1951**

*Grey Structure with Addition III*. 1976

Brick, plaster, pigment, and wood, 26" x 15" x 12"

Truman Gallery, New York

**IRA JOEL HABER**

*Consideration*. 1974

Mixed media, 9¾" x 10¼" x 24½"

Lent by the artist, courtesy of Pamela Adler Associates, Inc.,  
New York

**RICHARD PETTIBONE, b. 1938**

*Frank Stella, Arundel Castle*, 1959. 1976

Enamel on canvas, 10¼" x 6¼"

O.K. Harris Gallery, New York

**KENNETH PRICE, b. 1935**

*Untitled*. 1974

Ceramic, 4" x 5" x 2"

Willard Gallery, New York

**THOMAS ROSE, b. 1942**

*Untitled*. 1977

Mixed media, 16" x 16" x 12"

Truman Gallery, New York

**BETYE SAAR, b. 1926**

*Poor Butterfly*. 1975

Mixed Media, 5" x 7¼" x 5"

Monique Knowlton Gallery, New York

**LUCAS SAMARAS, b. 1936**

*Untitled*, Box #3. 1963

Wood, pins, rope, and stuffed bird, 24½" x 11½" x 10½"

Lent by the Whitney Museum of American Art

**DONALD SANDSTROM, b. 1931**

*Farm*, Oxford County, Maine ca. 1963. 1977

Painted hardware cloth and cardboard stand, 14" x 18" x 18"

Terry Dintenfass Gallery, New York

**DON SCHULE, b. 1939**

*Caja Listada*. 1975

Wood, bone, horn, and antler, 2¾" x 4" x 20"

Phyllis Kind Gallery, Chicago

**JOEL SHAPIRO, b. 1941**

*Untitled (House on a Field)*. 1975-76

Bronze, 3½" x 28¾" x 21½"

Lent by the Whitney Museum of American Art, New York;

Gift of Mrs. Oscar Kolin, 1976

**CHARLES SIMONDS**

*Untitled*. 1970-71

Clay and mixed media

Lent by Mr. and Mrs. Horace Solomon

**KATHERINE SOKOLNIKOFF, b. 1940**

*Pyramid House*. 1977

Lowfire white clay, 4" x 4" x 4"

Truman Gallery, New York

*Mopti Tower*. 1977

Lowfire white clay with whittled tree branches, 9" x 3½" x 3½"

Truman Gallery, New York

**MICHELE STUART**

*Notes: Sayreville*, New Jersey. 1975

Handmade paper, earth, and handwoven string, 10½" x 8" x 2"

Max Hutchinson Gallery, New York

**RICHARD TUTTLE, b. 1941**

*Flower*. 1965

Painted wood, 23½" x 23½" x 1"

Truman Gallery, New York

**H.C. WESTERMANN, b. 1922**

*A Bronze Sculpture Which Might Be Moved Frequently*. 1966

Bronze, 5¼" x 10½" x 4¾"

Allan Frumkin Gallery, New York

**BARBARA ZUCKER, b. 1940**

*Advancing Forms*. 1974-77

Celastac, 4" x 5" x 1" a piece

Lent by the artist

*Anne Sharp*



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# ANNE SHARP

WAVERLY MEWS, 23 WAVERLY PLACE, N.Y.C. 10003 • 473-7742

SMALL  
OBJECTS

*Anne Sharp*

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# ANNE SHARP

HAVERLY MEWS 22 HAVERLY PLACE NYC 10002-4700 FAX

A well known curator of twentieth-century art is reported to have expressed his dissatisfaction with the proliferation of small sculpture in recent years; his disparaging comment linked the artist's fascination with smallness to our cultural fixation on the reduced images of the television screen. This curator is not alone in his skepticism of small works. The term "small" has traditionally been weighted with pejorative connotations, and small works continue to be susceptible to accusations of fussiness, sentimentality and frivolity; smallness is frequently understood to be the equivalent of insignificance. Nevertheless, many contemporary artists are exploring the visual possibilities of small works. Reductive scale and concentrated imagery are being used to convey serene authority as well as precariousness; intimacy as well as isolation; strength as well as fragility.

The tranquil yet commanding presence of Michelle Stuart's *Notes: Sayreville New Jersey* is achieved partly through its size; compact and self-enclosed, it conveys a sense of absolute stability and, because of its subject, wisdom. By contrast, Tom Rose's delicate porcelain and glass structure generates a sense of imbalance and uncertainty, and its smallness, seemingly due to a process of erosion, suggests impermanence. Lucas Samaras also keeps his audience on edge, by using unorthodox materials. His *Untitled Box #3*, with its menacing encrustation of straight pins, recalls the Surrealists' subversion of ordinary small household objects into threatening, or at least unsettling, art objects.

The irrational juxtaposition of elements in Joseph Cornell's boxes is another important source for many of the artists now working in small dimensions. Betye Saar and Ira Joel Haber both enlarge on Cornell's idiom, vividly depicting real and psychological landscapes within their assemblages. The evocative power of their work is dependent on the tight confines of the boxes they use, in which the density of imagery suggests analogies with the compacted language of memories and dreams.

Similarly, Joel Shapiro's *Untitled (House on Field)* has the abstracted quality of a condensed archetypal image. Like Richard Tuttle, Shapiro is interested in manipulating the

viewer's sense of scale and proportion, particularly in challenging the expectations which arise from familiarity with monumental public sculpture. Both artists share the concerns of minimalism, which attempt to focus the viewer's attention on his own perception and understanding of the formal properties of art, through the use of seemingly simple forms. Tuttle and Shapiro force diminutive objects to command vast amounts of space, and ask the viewer to be sensitive to the finest adjustments of line and weight in their work.

The intimacy and informality of some small works seem particularly adaptable to formulating a visual sense of humor. There is an ironic ambiguity in the work of H.C. Westermann, whose *A Bronze Sculpture Which Might Be Moved Frequently* compares itself in scale and form to a small household appliance, but in fact weighs forty-five pounds and is wildly non-functional. Irreverence is another keynote of this visual wit. Despite the respect for the masters of twentieth century art evident in Richard Pettibone's miniaturized replicas of their work, he is more concerned with gently poking fun at their aspirations.

Although art historical knowledge provides useful background material, it is not needed in order to grasp the immediate impact of the works in this exhibition. The fascination of smallness is demonstrated by all the artists here, each of whom has discovered that small works provide a means to celebrate the particular. The close scrutiny required by small works is an invitation to explore the idiosyncratic properties of each artist's materials: the malleability of clay in Mary Frank's wall plaque; the smooth, richly flecked surface of Jackie Ferrara's masonite construction; the high finish on the natural grain of Don Schule's wood sculpture. Personal images of the artist's fantasy are offered in Donald Evans's whimsical yet elegant stamps which he paints by hand. They correspond to a fictive country, one among many for which Evans has developed an imaginative culture and stamps to match. Charles Simonds's miniature clay dwellings are also part of a larger civilization, whose inhabitants first made their appearance as tiny clay figures cropping up in cracks in the sidewalks of New York's lower East Side. Both of these highly personal constructs, mementos of individual journeys inward, express the visions of artists working in a period of cultural atomization.

It should be noted that the decision to work small is often arrived at through more practical considerations: cost, portability, materials at hand. The size of Saar's works is dictated largely by the size of her personal memorabilia. Samaras, when asked recently why many of his works are small, defined with his hands an area of about two square feet as the amount of working space with which he is most comfortable. His gesture also indicated the immediacy in small works of the artist's close physical involvement with his material. In addition, Samaras's preference points to a tendency on the part of many artists to reject dependence on sophisticated and expensive technology required by monumental sculpture and earth-works.

The fundamental criterion for works in this exhibition is their small size. But also common to all of them is the paradoxical relationship between their absolute size and their conceptual implications: the largeness of intent behind the smallness of the objects' formal realization.

This exhibition has been organized by the following Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program: Kathleen Barkett, University of Indiana; Ann Beldecos, Swarthmore College; Margot Norton, New York University; Nancy Princenthal, University of Pennsylvania.

The Downtown Branch is operated under the direction of David Hupert, Head of the Whitney Museum's Education Department. The Senior Fellow is Lisa Phillips.

Other Helena Rubinstein Fellows in The Independent Study Program are: Kathi Norklun, University of Minnesota at Minneapolis; Wendy Persson, Vassar College; Barbara Petersen, New York University; Deborah Phillips, Skidmore College; Helaine Posner, George Washington University; Barbara Wilson, California State University, Long Beach.

The Downtown Branch of the Whitney Museum of American Art, located in the Uris Building at 55 Water Street, is supported by the business community of lower Manhattan. The Independent Study Program is supported by the Helena Rubinstein Foundation, and the National Endowment for the Arts. The museum is open Monday through Friday 11-3. Admission is free.

Anne Sharp



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WAVERLY MEWS, 23 WAVERLY PLACE, N.Y.C. 10003 • 473-7742

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*Advancing Forms*. 1974-77

Celastec, 4" x 5" x 1" a piece

Lent by the artist

*Anne Sharp*

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# ANNE SHARP

WAVERLY MEWS, 23 WAVERLY PLACE, N.Y.C. 10003 • 473-7742

Sept. 5. 77

Dear Anna —

Hi — I am back for  
Bob B  
out a  
MICHAEL KOSTIUK  
MICHAEL KOSTIUK  
1407 Indiana  
Houston, TX 77006  
(713) 524-2578  
voyeur of the mundane  
-5341 MERCEDES DALLAS TX 75206-214 823-1507-

If there is anything  
else I can do please let me  
know —

Thank you!

Sincerely,  
Anne Sharp.



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# ANNE SHARP

WAVERLY MEWS, 23 WAVERLY PLACE, N.Y.C. 10003 • 473-7742

Sept. 5. 77

Dear Hanna —

Here is a check for  
Bob Buecker to help him  
out w/ expenses.

If there is anything  
else I can do please let me  
know —

Thank you!

Sincerely,  
Anne Sharp.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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The New Museum  
Office at Fine Arts Building  
105 Hudson Street  
N.Y. N.Y. 10013  
212-966-4317

THE NEW MUSEUM  
65 FIFTH AVENUE  
NEW YORK, N. Y. 10003

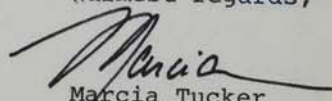
August 15, 1977

Ms. Alanna Heiss, President and Executive Director  
The Institute for Art and Urban Resources, Inc.  
108 Leonard Street  
New York City, N.Y.  
10013

Dear Alanna:

I would be happy to serve on the Advisory Committee for the Special Project program of P.S. 1. I'm sorry for the delay in responding to your letter; we've just completed a hectic and time consuming move and I took a brief two week vacation recently. Please let me know what the position entails and in what way I can be of help.

Warmest regards,

  
Marcia Tucker

MT:as