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FY 90 Museum Program

Indigena

Application #

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- (3) any available drug counseling, rehabilitation, and employee assistance programs; and
- (4) the penalties that may be imposed upon employees for drug abuse violations;
- (c) making it a requirement that each employee to be engaged in the performance of the grant be given a copy of the statement required by paragraph (a);
- (d) notifying the employee in the statement required by paragraph (a) that, as a condition of employment under the grant, the employee will:
  - (1) abide by the terms of the statement; and
  - (2) notify the employer of any criminal drug statute conviction for a violation occurring in the workplace no later than five days after such conviction;
- (e) notifying the agency within ten days after receiving notice under subparagraph (d)(2) from an employee or otherwise receiving actual notice of such conviction;
- (f) taking one of the following actions with respect to any employee who is so convicted:
  - (1) taking appropriate personnel action against such an employee, up to and including termination; or
  - (2) requiring such employee to participate satisfactorily in a drug abuse assistance or rehabilitation program approved for such purposes by a Federal, State, or local health, law enforcement, or other appropriate agency;
- (g) making a good faith effort to continue to maintain a drug-free workplace through implementation of paragraphs (a), (b), (c), (d), (e) and (f).

SIGNATURE OF AUTHORIZING OFFICIAL

The Institute for Art and Urban  
ORGANIZATION Resources, Inc.

89-001948  
APPLICATION NUMBER

August 22, 1989

DATE

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America the Beautiful USA 15

Fraser Mooney  
P.S. 1 Museum

46-01 21st St.

L.I.C. NY 11101

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(g) making a good faith effort to continue to maintain a drug-free workplace through implementation of paragraphs (a), (b), (c), (d), (e) and (f).

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BB BLBO

DRUG-FREE WORKPLACE ACT OF 1988  
(Public Law 100-690, Title V, Subtitle D)

ORGANIZATIONAL CERTIFICATION

The INSTITUTE FOR ART AND URBAN RESOURCES, INC. hereafter called the "Grantee") certifies that it will provide a drug-free workplace by:

- (a) publishing a statement notifying employees that the unlawful manufacture, distribution, dispensation, possession or use of a controlled substance is prohibited in the grantee's workplace and specifying the actions that will be taken against employees for violation of such prohibition;
- (b) establishing a drug-free awareness program to inform employees about:
  - (1) the dangers of drug abuse in the workplace;
  - (2) the grantee's policy of maintaining a drug-free workplace;
  - (3) any available drug counseling, rehabilitation, and employee assistance programs; and
  - (4) the penalties that may be imposed upon employees for drug abuse violations;
- (c) making it a requirement that each employee to be engaged in the performance of the grant be given a copy of the statement required by paragraph (a);
- (d) notifying the employee in the statement required by paragraph (a) that, as a condition of employment under the grant, the employee will:
  - (1) abide by the terms of the statement; and
  - (2) notify the employer of any criminal drug statute conviction for a violation occurring in the workplace no later than five days after such conviction;
- (e) notifying the agency within ten days after receiving notice under subparagraph (d)(2) from an employee or otherwise receiving actual notice of such conviction;
- (f) taking one of the following actions with respect to any employee who is so convicted:
  - (1) taking appropriate personnel action against such an employee, up to and including termination; or
  - (2) requiring such employee to participate satisfactorily in a drug abuse assistance or rehabilitation program approved for such purposes by a Federal, State, or local health, law enforcement, or other appropriate agency;
- (g) making a good faith effort to continue to maintain a drug-free workplace through implementation of paragraphs (a), (b), (c), (d), (e) and (f).

SIGNATURE OF AUTHORIZING OFFICIAL

The Institute for Art and Urban  
ORGANIZATION Resources, Inc.

89-001948  
APPLICATION NUMBER  
August 22, 1989  
DATE

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NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

REF: Application Number 89-001948

Dear Applicant:

In reviewing your application for possible funding, it has come to our attention that

\_\_\_\_\_ The "Assurance of Compliance with National Endowment for the Arts Regulations" was not signed by an authorizing official.

\_\_\_\_\_ The "Assurance of Compliance with National Endowment for the Arts Regulations" was omitted.

\_\_\_\_\_ The "Drug-Free Workplace Act of 1988; Organizational Certification" was not signed by an authorizing official

✓ \_\_\_\_\_ The "Drug-Free Workplace Act of 1988; Organizational Certification" has not been received.

Please fill out the attached form and return it in the enclosed envelope. No further action on your application can be taken until the form is completed and returned to us.

Thank you.

*Monique Jobe*  
Grants Specialist  
202/682-5777



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## The Institute for Contemporary Art

46-01 21st Street  
Long Island City, NY  
11101-5324  
718-784-2084  
718-482-9454 FAX

Alanna Heiss,  
President and Executive  
Director

February 3, 1992

FILE

Mr. David Bancroft  
Museum Program, Room 624  
National Endowment for the Arts  
1100 Pennsylvania Avenue N.W.  
Washington, D.C. 20506

Dear David Bancroft:

The Institute for Contemporary Art requests that two grants previously awarded for exhibitions be withdrawn due to unforeseen and recent developments.


The first, supporting an exhibition of the work of artist Rebecca Horn (87-4442-0384), had been extended four times due to persistent scheduling difficulties with the artist. The scheduling conflicts have continued, and while the Institute remains committed to producing an exhibition of this fine artist's work, we are unable to determine or to reasonably project the exhibition dates. In light of this persistent uncertainty, the Institute must decline this grant and hopefully reapply to the Endowment at such time when the exhibition is confirmed.

The second, for the exhibition of contemporary native american art titled "Indigena" (90-4442-0461), was proposed as a response to the traditional celebrations surrounding the 500 year anniversary of Columbus's arrival in North America. This exhibition was to be shown along with and counter to a Spanish painting exhibition organized in collaboration with the Spanish Institute in New York. A combination of events and circumstances led the decision to cancel the exhibition. These included the suspension of the Spanish painting exhibition by the Spanish Institute due to funding difficulties in Spain, a change in our curatorial personnel (our former Program Director Chris Dercon had proposed the exhibition), and the undesirability of exhibiting a travelling exhibition of "Indigena" organized solely by the Canadian Museum of Civilization which was proposed to the Institute.

The Institute's twenty-year history has been one of bold innovation, experimentation, and taking risks in the interest of presenting the finest and most provocative contemporary art in America. This mission has served the Institute and its public well. The decision to withdraw the two grants described above is a necessary by-product of this vital yet volatile programming commitment.

We are deeply appreciative of the support provided by the Endowment, and look forward to future partnerships.

Sincerely,

  
Anthony Vasconcellos  
Managing Director

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# Artist's Biography

6 Dec/89

Name: Gerald McMaster  
 Born: 1953/03/09  
 Place: North Battleford, Saskatchewan  
 Tribe: Red Pheasant Cree

## Education:

1985 Banff School of Fine Arts, papermaking, 3 weeks, studied with Bernie Toale and Nance O'Banion  
 1975-1977 Minneapolis College of Art and Design, Minneapolis, Minnesota, Bachelor of Fine Arts Degree, studied with James Burpee, Frank Gaard, Jim Olsen, Bernie Quick  
 1973-1975 Institute of American Indian Art, Santa Fe, New Mexico, studied with Herb Gilbert, Allan Houser and Skip Holbrook

## Solo Exhibitions:

1989 -"Eclectic Baseball," Ufundi Gallery, Ottawa, Ontario  
 1988 -"Ancients Singing," Ufundi Gallery, Ottawa, Ontario  
 -"T.P. Series," travelling exhibition, organized by the Organization of Saskatchewan Arts Councils  
 1985 -"Riel Remembered," travelling exhibition, organized by the Thunder Bay Art Gallery (York University Winter's Gallery, Norman MacKenzie Art Gallery). Catalogue.  
 1981 -"Sun Series," Gallery 101, Ottawa, Ontario

## Group Exhibitions:

1989 -"Papier," Arts Court Gallery, Ottawa. November.  
 -"Art of the First People," Harbourfront York Quay Gallery, Toronto. August.  
 -"Why do you call us Indians?," Ufundi Gallery, Ottawa, Ontario, June  
 -"Indian Art '89," Woodland Indian Museum, Brantford, Ontario. May/June. Catalogue.



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- "In the Shadow of the Sun," travelling exhibition, organized by the Canadian Museum of Civilization and University of Wurzburg. Catalogue.
- 1988 - "Indian Art '88," Woodland Indian Museum, Brantford, Ontario. Catalogue.
- 1986 - "Two Worlds," Indian Art Centre, DINA, travelling exhibition. Catalogue.
- 1985 - "Indian Art '85," Woodland Indian Museum, Brantford, Ontario. Catalogue.
- "2nd Biennial," Heard Museum, Phoenix, Arizona. Catalogue.
- 1984 - "Indian Art '84," Woodland Indian Museum, Brantford, Ontario. Catalogue.
- "Contemporary Native American Photographers," Southern Plains Indian Museum, Anadarko, Oklahoma. Catalogue.
- 1983 - "Indian Art '83," Woodland Indian Museum, Brantford, Ontario. Catalogue.
- "Contemporary Native American Art," travelling exhibition, Bartlett Gallery, Oklahoma State University, Stillwater, Oklahoma. Catalogue.
- "Directions-An Exhibition of Masterworks," Northwestern National Exhibition, Hazelton, B.C.
- 1982 - "2nd Native Art Exhibition and Auction," Casa Loma, Toronto, Ontario. Catalogue.
- "Renewal," Thunder Bay Art Gallery, Thunder Bay, Ontario. Catalogue.
- 1981 - "First Native Art Auction," Casa Loma, Toronto, Ontario. Catalogue.
- "Traditions and Change," University of Regina, Saskatchewan.
- 1980 - "Contemporary Art by Saskatchewan Indians," Shoestring Gallery, Saskatoon, Saskatchewan.
- 1979 - "Three Prairie Artists," Kesik Gallery, Regina, Saskatchewan.
- "Indian Art Faculty," Norman MacKenzie Art Gallery, Regina, Saskatchewan.
- 1977 - "Graduating Show," Minneapolis College of Art and Design,



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Minneapolis, Minnesota.

- 1975 -"American Indian Artists Students Exhibition," I.A.I.A., Santa Fe, New Mexico
- 1974 -"Indian Art '74," Royal Ontario Museum, Toronto. Catalogue.
- "Heard Museum Annual Indian Art Exhibition," Pheonix, Arizona.

#### Collections:

Carleton University, Ottawa  
 Canadian Museum of Civilization, Ottawa  
 Dept. of Indian Affairs, Ottawa  
 University of Regina, Regina  
 Canada Council Art Bank, Ottawa  
 City of Ottawa, Ottawa  
 City of Regina, Regina  
 Nickle Art Gallery, Calgary  
 Norman MacKenzie Art Gallery, Regina  
 McMichael Canadian Collection, Kleinburg  
 Peking Chinese Opera, Peking  
 Thunder Bay Art Gallery, Thunder Bay  
 Institute of American Indian Arts, Santa Fe  
 Museum fur Volkerkunde, Vienna, Austria  
 Saskatchewan Indian Cultural College, Saskatoon

#### Commissions:

- 1988 -Record Jacket, "Big, Big World," The Parachute Club, Toronto
- 1988 -Dedication Page, "Treasures/Tresors," Canadian Museum of Civilization, Ottawa
- 1987/88 -"Twinning," The Villagers, Toronto
- 1982 -"Indian Hunting Traditions," National Film Board, Montreal, 48 watercolours
- 1981 -"Byron and his Balloon," La Loche Learning Centre, La Loche, Saskatchewan, 12 watercolours
- 1980 -Logo Design, Saskatchewan Indian Federated College, University of Regina, Regina
- 1980/81 -Annual Calender, Saskatchewan Indian Cultural College, Saskatoon, 12 acrylic canvas paintings
- 1979 -Logo Design, Native Courtworkers Services, Regina  
 -"The Thunderbird Speaks," mural, CKCK-TV, Regina  
 -"Birch Bark Speaks," logo for first Indian Author's conference,

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## Regina

- 1978 -"Come Listen My People," conference poster, University of Regina  
-Logo Design, Saskatchewan Indian Agricultural Program, Regina
- 1977 -Letterhead Design, Native American Studies Program, University of Minnesota, Minneapolis
- 1975 -"Songs from the Battlefords," record jacket, Canyon Records  
-Children's Book Illustrations, Saskatchewan Public Libraries, Regina

Awards:

- 1989 -Canada Council Travel Grant, to present paper at the 10th American Indian Workshop, Museum fur Volkerkunde, Vienna, Austria
- 1983 -Honorable Mention, National Educational Film Festival/certificate for Creative Excellence, U.S. Industrial Film Festival, Firearms Safety Series, "Indian Hunting Traditions," NFB and Solicitor General of Canada
- 1981 -First prize, "Byron and his Balloon," La Loche, Saskatchewan
- 1976 -Second Prize, wood sculpture, Scotsdale Annual Indian Art Competition, Scotsdale, Arizona

Reviews:

- 1989 -Lee-Ann Martin, "Canadian Indian Art," McMichael Canadian Art Collection. McGraw-Hill Ryerson: Toronto. pp.164,171.  
-Fry, Jacqueline, "Review of Ancients Singing," PARACHUTE, Dec-Feb.  
-Robertson, Sheila, "Exhibition offers window to native culture, experience," Saskatoon Star-Phoenix, Aug. 19.  
-Sibley, Robert, "The Art of Investment," Ottawa Citizen, May 2.  
-Baele, Nancy, "Indian lore," Ottawa Citizen, June 15.  
-Baele, Nancy, "Baseball as a mystical art form," Ottawa Citizen, Sept. 21.
- 1988 -Baele, Nancy, "Public servant-painter wants to help native artists," Ottawa Citizen, Nov. 11.  
-Anon., "Special Indian Art Supplement," Saskatchewan Indian, July/Aug. p.9.  
-Youngman, Alfred, "Token & Taboo," FUSE Magazine, July 1988, No.50, pp.46-48.  
-Baele, Nancy, "Artists figure it out," Ottawa Citizen (Ottawa), June 16.  
-Jarvis, Anne, "Spirit caught in Indian art," Brantford Expositor, May.



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- Green, Richard G., "Buffalo featured in Woodland display," Brantford Expositor, May 25.
- 1985 -Perry, Meta, "Indian artist rediscovers drawing as serious art," Regina Leader Post, Nov. 26.  
 -Anonymous, "Riel Remembered: The Drawings of Gerald McMaster," Vista, Mackenzie Art Gallery, Sept/Oct/Nov -Beaudin, Victoria, "Beside and Beyond the Mainstream," Artweek, Pheonix, Arizona, Nov.2. Vol.16, No.36, p.1.  
 -MacIntosh, Irwin, "Riel remebered," North Battleford News Optimist, Nov. 18.
- 1984 -White, Bill, "Teacher-artist's commitment extends beyond work as curator," Echo (National Museums of Canada), Vol.4, No.7, Oct/Nov.
- 1981 -Baele, Nancy, "Native art illuminated by sun's presence," Ottawa Citizen, Oct., 17, 1981.  
 -Anonymous, "Gerald McMaster," Canadian Dimensions, Special Editions, Toronto, Vol.9, No.2, March/April, 1981, p.4
- 1980 -Schacher, Eva, "Indian Art Takes Many Forms," Saskatoon Star Pheonix, Jan.5.  
 -MaCrea, Patricia, "Show Exhibits Indian Art," Prince Albert Herald, Feb.2.  
 -Richards, Jean, "Indian Art Throws Off Limitations," Edmonton Journal, April 4.
- 1979 -Burke, Lorna, "Indian College Faculty Have Joint Exhibition," Regina Leader Post, Jan.25.  
 -Johnstone, Bruce, "Brushing Up on New Artists," Regina Leader Post, Oct.13.  
 -Anonymous, "Joint Show Set," Regina Leader Post, Oct. 26.  
 -Burke, Lorna, "Exhibits Shouldn't Be Missed," Regina Leader Post, Nov.3.
- 1975 -Hickman, James, "The Quiet Birth of a New Indian Art," Imperial Oil Review, Vol.59, No.2, 1975. pp.14-21

ART JURIES:

- 1988 Canadian Mint, 1989 gold coin, "St. Marie among the Hurons."
- 1986 Sculpture for the Olympic Oval, University of Calgary, Calgary, Alberta.  
 Dept. of Indian Affairs, "Recent Acquisitions from Alberta and B.C."
- 1985 Dept. of Indian Affairs, "Recent Acquisitions from Alberta and Saskatchewan

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1983 Thunder Bay Art Gallery, "Art of Northeastern Ontario."

1981 Dept. of Indian Affairs, "Art Amerindien '81."



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OTHERS:

- 1988-89 President, Native Art Studies Association of Canada (NASAC)  
Editor, NASAC Newsletter
- 1987 Vice-President, NASAC  
Evaluation of the collection of Native American art for the  
Native American Studies Dept., University of Lethbridge.
- 1984-85 Artistic Coordinator for Plains Indian Dancers and Singers,  
the Holland Festival, Amsterdam, the Netherlands  
Program Coordinator, Native Art Studies Group of Ottawa,  
Ottawa
- 1981 Coordinator, Annual Indian Studies Week, Saskatchewan Indian  
Federated College, University of Regina
- 1980 International Indian Studies Exchange, between Canada and  
Colombia, South America, funded by CIDA, (May-June).
- 1979 Conference Coordinator, Second National Native Artists  
Conference, University of Regina
- 1976 "Songs from Bismarck," Indian Records, Taos, New Mexico.  
Sang with the Red Earth Singers.

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- 1985 CHALLENGES, de Meervaart Cultural Centre, Amsterdam. Exhibition catalogue.
- 1984 "Alex Janvier," "Sarain Stump," "Willie Seaweed," "Mungo Martin," The New Canadian Encyclopedia, Hurtig: Edmonton.  
Byron and his Balloon. Tree Frog Press: Edmonton.
- 1983 "A Wearable At Form: 19th Century Robe Paintings," Canadian Home Economics Journal, Edmonton. Summer issue.
- Unpublished report of Canada-Columbia exchange, CIDA, July 1980.

EXHIBITIONS CURATED:

- 1990 Rhythms of Change: Transitions in Indian Art, Canadian Museum of Civilization, Ottawa
- 1988 In the Shadow of the Sun, Canadian Museum of Civilization, travelling exhibition.
- 1985 Challenges, de Meervaart Cultural Centre, Amsterdam, the Netherlands  
Raymond Stevens, Profiles of Indian Artists Gallery, National Museum of Man, Ottawa  
Carl Beam, Profiles of Indian Artists Gallery, National Museum of Man, Ottawa
- 1984 David General, Profiles of Indian Artists Gallery, National Museum of Man, Ottawa  
Alex Janvier, Profiles of Indian Artists Gallery, National Museum of Man, Ottawa  
Clifford Maracle, Profiles of Indian Artists Gallery, National Museum of Man, Ottawa  
The Oral Tradition, National Museum of Man, Ottawa (joint N.M.M. and Carleton University project)  
Simon Brascoupe, Profiles of Indian Artists Gallery, National Museum of Man, Ottawa
- 1983 The Seasons, National Arts Centre, Ottawa. An exhibition of 4 commissioned works by Alex Janvier.  
Daphne Odjig: the Pow-wow Series, Profiles of Indian Artists Gallery, National Museum of Man, Ottawa



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The People, Children of the Raven Gallery, National Museum of Man, Ottawa

Morrisseau Untitled, Profiles of Indian Artists Gallery, National Museum of Man, Ottawa

Spring, Summer, Fall, Winter: The works of Leo Yerxa, Profiles of Indian Artists Gallery, National Museum of Man, Ottawa

The Fish Dreamer: Prints by Michael Robinson, Profiles of Indian Artists Gallery, Ottawa

1981 Contemporary Indian and Inuit Art Treasures, Children of the Raven Gallery, National Museum of Man, Ottawa

#### LECTURES:

1989 "I feel at home with my ancestors," Native Art Conference, Ontario College of Art, Toronto, May 12-14.

Conference Chairman, 2nd Artists Seminar, Edmonton, sponsored by the Alberta Indian Arts and Crafts Society. (July)

"Practicing Tradition: Native Americans," 1989 Native American Art Studies Association Conference, UBC, Vancouver. (August)

1988 "Federal Purchases," at Artists Seminar, University of Alberta, sponsored by the Alberta Indian Arts and Crafts Society, (July).

"Indian Art and Craft during the Reservation Period," Nova Scotia College of Art and Design, Halifax, (March).

"Indian Art and Craft during the Reservation Period," McGill University, Montreal, (February).

1986 "Directions in Canadian Native Art," given at the University of Maine, Orono, (November).

1985 "Challenges: the exhibition," given to the Native Art Study Group of Ottawa, (October).

1984 "The Use of Contemporary Indian Art in the N.M.M.," given at the National Museum of Man, Ottawa.

"The Oral Tradition," given at the National Museum of Man, Ottawa, (January).

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- "Contemporary Canadian Indian Art," Mountain View College, Hockaday School, Stockard Jr. High, Dallas Art Magnet School, Dallas, Texas, (April).
- "Contemporary Indian Sculpture," Rendezvous International Sculpture Symposium, St. Jean Port Joli, Quebec, (July).
- "Contemporary Canadian Indian and Inuit Art," Southwest Museum, Los Angeles, California, (November).
- 1983 "Contemporary Indian art in the North American context," given at Carleton University, (January).
- "Traditional-Contemporary Indian art: a Contextual Relationship," given to the University Women's Association of Ottawa, (March).
- "New Directions in Indian Cultural Institutions," given at the Indian Art Fair '83, Woodlands Indian Museum, Brantford, (June).
- "The National Collection of Contemporary Indian Art," given at the National Library, Ottawa, (June).
- "Policy and Raison d'être of Contemporary Indian Art at the N.M.M.," given at the Third National Indian Artists Symposium, Hazelton, B.C., (September).
- 1982 "Art history of the Plains Indians," given to art history students and Ottawa University, (February).
- "Indian as artist: artist as Indian," panel discussion at the Native American Art Studies Association conference, Ames, Iowa, (March).
- "Canada's top 10 Indian artists," given to Canadian ambassadors at External Affairs building, Ottawa, (May).
- "Museum Collections and Education," given at Arts and Education conference, Thunder Bay Art Gallery, Ontario, (October).
- 1981 "Indian Crafts of Canada," given at the Ontario Indian Crafts conference, University of Toronto, Lyndale campus, (June).
- "Introduction: Daphne Odjig exhibition," Shayne Gallery, Montreal, (October).
- "Contemporary Indian Art: the Canadian and American experience," given at Carleton University, (October).
- "The Life and Works of Alex Janvier," given to the Native Art Study Group of Ottawa, (December).



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CURRICULUM VITAE

NAME:

Gerald R. McMaster (Plains Cree)

ADDRESS:

Home: 65 Caroline Avenue  
Ottawa, Ontario K1Y 0S8  
613/725-3159

Business: Canadian Museum of Civilization  
Ottawa, Ontario K1A 0M8  
819/953-3240

EDUCATION:

Summer School, Banff School of Fine Arts, 3 weeks papermaking course (1986)

Bachelor of Fine Arts, Minneapolis College of Art and Design, Minneapolis,  
Minnesota (1975-77)

Institute of American Indian Arts, Santa Fe, New Mexico (1973-75)

WORK EXPERIENCE:

Curator of Contemporary Indian Art, Canadian Museum of Civilization, Ottawa,  
Ontario (1981 to present)

Responsibilities: to collect, exhibit, and research contemporary Canadian  
Indian art. From 1986 to 1989 developed concept for a National Indian &  
Inuit Art Gallery in the new Canadian Museum of Civilization

Coordinator, Indian Art Program, Saskatchewan Indian Federated College,  
University of Regina, Regina, Saskatchewan (1977-1981)

Responsibilities: designed and taught a Bachelor of Arts degree for Indian  
Art

Self-employed visual artist (1977 to present). See attached resume.

PUBLICATIONS:

1988 "More than Beads and Feathers," The Saskatchewan Indian,  
September

"Tenuous Lines of Descent," Im Schatten der Sonne, Cantz:  
Stuttgart. pp.105-118.

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LEE-ANN MARTIN  
203 Monterey Drive  
Nepean, Ontario K2H 7A9

#### EDUCATION

University of Toronto  
Master's Degree, Museum Studies Program  
November 1989

The Heard Museum, Phoenix, Arizona  
Museum Intern, Fine Arts  
May - August 1988

University of Maine, Orono  
Materials and Methods of Art History - 3 credits  
Fall 1985

Western Washington University, Bellingham; University of  
British Columbia, Vancouver; and University of Arizona,  
Tucson  
Independent research on contemporary Native American  
art. September 1983 - June 1984

Milllicent Rogers Museum, Taos, New Mexico  
Seminar on Southwest Indian Pottery.  
June 1981

University of Maine, Orono  
B.A. with highest honors and highest distinction, in  
Anthropology. Honors Thesis: "A Structural Analysis of  
Acoma Pottery Design".  
May 1981

McMaster University, Hamilton, Ontario  
Eight liberal arts courses toward a degree in  
Anthropology.  
September 1973 - May 1976

Alma College, St. Thomas, Ontario  
Secretarial Diploma with Honors  
June 1966

Oakville-Trafalgar High School, Oakville, Ontario  
Secondary School Diploma  
June 1965



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# EMPLOYMENT

Canadian Museum of Civilization, Hull, Quebec  
Curator-in-Residence, Indian Art  
July 1989 - July 1990

The McMichael Canadian Collection, Kleinburg, Ontario  
Researcher/Curator, Contemporary Canadian Native Arts  
October 1988 - August 1989

Hudson Museum, University of Maine, Orono  
Museum Education Specialist  
September 1986 - August 1987  
(Leave of absence 1987-1989)

Canadian-American Center, University of Maine, Orono  
Staff Associate for Public Affairs; Native Arts  
Specialist  
September 1982 - August 1987

Center for the Study of Early Man, University of Maine,  
Orono  
Research Assistant to the Director  
September 1981 - August 1982

Center for Marine Studies, University of Maine, Orono  
Assistant to the Director  
February 1979 - June 1980

Department of Pathology, McMaster University, Hamilton  
Secretary to the Director of the Cardiovascular,  
Hemostasis and Thromboembolism Program  
September 1973 - July 1976

Osgoode Hall Law School, York University, Downsview  
Secretary to the Editor, Canadian Bar Review  
November 1971 - August 1973

Erindale College, University of Toronto, Mississauga  
Academic Secretary  
January 1970 - October 1971

# ACADEMIC DISTINCTIONS/SCHOLARSHIPS

Ontario Graduate Scholarship, 1988-89  
University of Toronto Open Fellowship, 1987-88  
Phi Beta Kappa Honor Society, 1981

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#### PROFESSIONAL MEMBERSHIPS

ATLATL - A Native Arts Service Organization (Second Circle Board Member)  
Canadian Museums Association  
Native American Art Studies Association (U.S.A.)  
Native Art Studies Association of Canada  
Ontario Museum Association

#### GRANTS AWARDED

The Canada Council  
Professional Development Grant in support of  
Curatorial Residency  
April 1989

National Endowment for the Arts, Folk Arts Program  
Support for "Artists of the Dawn": Penobscot Indian  
basketry and carving exhibit and publication.  
September 1986

Maine Arts Commission  
Support for Symposium on Native Arts Issues and  
Penobscot exhibit.  
September 1986

#### SPECIAL PROJECTS

Curator, "Canadian Artists of Native Ancestry: Contemporary Expressions". The McMichael Canadian Art Collection, September 3, 1989 - October 21, 1990.

Developed and taught a special course on North American Native Arts, Hudson Museum, Spring 1987.

Curator, "Artists of the Dawn: Christine Nicholas and Senabeh". An exhibit of contemporary Penobscot basketry and carving at the Hudson Museum, University of Maine, November 4 - December 14, 1986.

Project Coordinator, "A Celebration of Native American Life and Art". A month-long program of visual arts exhibits, theatre productions and Native Arts Issues Symposium, University of Maine, November 1986.



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# PAPERS PRESENTED

"Where Do You Put It? Institutional Responses to Native Fine Arts". Seventh Meeting of the Native American Art Studies Association, Vancouver, British Columbia, August 1989.

"The Penobscot War Club: Senabeh's Legacy". Second annual meeting of the Native Art Studies Association of Canada, Nova Scotia School of Design, Halifax, November 1987.

"The Role of Contemporary Native American Art: Breaking the Stereotypes", with Margaret Archuleta. Native Arts Issues Symposium, University of Maine, November 1986.

# PUBLICATIONS

Exhibition Review, "Decelebration", with Gerald McMaster.  
Native Art Studies Association of Canada  
Newsletter11111111111111, Vol. 3, No. 3, 1989.

"Canadian Indian Art" The McMichael Canadian Art Collection Catalogue. McGraw-Hill-Ryerson Press, Toronto, 1989.

Artists of the Dawn: Christine Nicholas and Senabeh.  
Northeast Folklore Society, University of Maine, 1987.

"A Celebration of Native American Life and Art",  
Explorations: A Research Journal of the University of Maine,  
Fall 1987.

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LEE-ANN MARTIN  
203 Monterey Drive  
Nepean, Ontario K2H 7A9

#### EDUCATION

University of Toronto  
Master's Degree, Museum Studies Program  
November 1989

The Heard Museum, Phoenix, Arizona  
Museum Intern, Fine Arts  
May - August 1988

University of Maine, Orono  
Materials and Methods of Art History - 3 credits  
Fall 1985

Western Washington University, Bellingham; University of  
British Columbia, Vancouver; and University of Arizona,  
Tucson  
Independent research on contemporary Native American  
art. September 1983 - June 1984

Millicent Rogers Museum, Taos, New Mexico  
Seminar on Southwest Indian Pottery.  
June 1981

University of Maine, Orono  
B.A. with highest honors and highest distinction, in  
Anthropology. Honors Thesis: "A Structural Analysis of  
Acoma Pottery Design".  
May 1981

McMaster University, Hamilton, Ontario  
Eight liberal arts courses toward a degree in  
Anthropology.  
September 1973 - May 1976

Alma College, St. Thomas, Ontario  
Secretarial Diploma with Honors  
June 1966

Oakville-Trafalgar High School, Oakville, Ontario  
Secondary School Diploma  
June 1965



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# EMPLOYMENT

Canadian Museum of Civilization, Hull, Quebec  
Curator-in-Residence, Indian Art  
July 1989 - July 1990

The McMichael Canadian Collection, Kleinburg, Ontario  
Researcher/Curator, Contemporary Canadian Native Arts  
October 1988 - August 1989

Hudson Museum, University of Maine, Orono  
Museum Education Specialist  
September 1986 - August 1987  
(Leave of absence 1987-1989)

Canadian-American Center, University of Maine, Orono  
Staff Associate for Public Affairs; Native Arts  
Specialist  
September 1982 - August 1987

Center for the Study of Early Man, University of Maine,  
Orono  
Research Assistant to the Director  
September 1981 - August 1982

Center for Marine Studies, University of Maine, Orono  
Assistant to the Director  
February 1979 - June 1980

Department of Pathology, McMaster University, Hamilton  
Secretary to the Director of the Cardiovascular,  
Hemostasis and Thromboembolism Program  
September 1973 - July 1976

Osgoode Hall Law School, York University, Downsview  
Secretary to the Editor, Canadian Bar Review  
November 1971 - August 1973

Erindale College, University of Toronto, Mississauga  
Academic Secretary  
January 1970 - October 1971

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#### PROFESSIONAL MEMBERSHIPS

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Native American Art Studies Association (U.S.A.)  
Native Art Studies Association of Canada  
Ontario Museum Association

#### GRANTS AWARDED

The Canada Council  
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April 1989

National Endowment for the Arts, Folk Arts Program  
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Penobscot exhibit.  
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Curator, "Artists of the Dawn: Christine Nicholas and  
Senabeh". An exhibit of contemporary Penobscot basketry and  
carving at the Hudson Museum, University of Maine, November  
4 - December 14, 1986.

Project Coordinator, "A Celebration of Native American Life  
and Art". A month-long program of visual arts exhibits,  
theatre productions and Native Arts Issues Symposium,  
University of Maine, November 1986.



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#### PAPERS PRESENTED

"Where Do You Put It? Institutional Responses to Native Fine Arts". Seventh Meeting of the Native American Art Studies Association, Vancouver, British Columbia, August 1989.

"The Penobscot War Club: Senabeh's Legacy". Second annual meeting of the Native Art Studies Association of Canada, Nova Scotia School of Design, Halifax, November 1987.

"The Role of Contemporary Native American Art: Breaking the Stereotypes", with Margaret Archuleta. Native Arts Issues Symposium, University of Maine, November 1986.

#### PUBLICATIONS

Exhibition Review, "Decelebration", with Gerald McMaster. Native Art Studies Association of Canada Newsletter 1111111111111111, Vol. 3, No. 3, 1989.

"Canadian Indian Art" The McMichael Canadian Art Collection Catalogue. McGraw-Hill-Ryerson Press, Toronto, 1989.

Artists of the Dawn: Christine Nicholas and Senabeh. Northeast Folklore Society, University of Maine, 1987.

"A Celebration of Native American Life and Art", Explorations: A Research Journal of the University of Maine. Fall 1987.

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The Institute for Contemporary Art

## The Institute for Contemporary Art

46-01 21st Street

Alanna Heiss,

Long Island City, NY  
11101-5324

President and Executive  
Director

718 784-2084  
212 233-1440

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

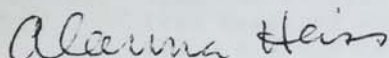
August 31, 1990

Mr. David Bancroft  
Museum Program  
National Endowment for the Arts  
Nancy Hanks Center  
1100 Pennsylvania Ave. N.W.  
Washington, D.C. 20506

Dear David:

This is to confirm that Fraser Mooney, Director of Development  
has been delegated authority by The Institute for Contemporary  
Art to sign as an Authorized Official on Endowment applications.

Sincerely,



Alanna Heiss  
President and Executive Director



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## The Institute for Contemporary Art

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

Alanna Heiss,  
President and Executive  
Director

718 784-2084  
212 233-1440

Slide list for Indigena '92

1. Bob Boyer, "A minor sport - Canada", 1985, oil and acrylic on cotton blanket, 187 x 122 cm.
2. Bob Boyer, "A Government Blanket Policy", 1986, oil paint on cotton blanket, 121 x 195 cm.
3. Ron Noganosh, 1986, "I Don't Understand, It Always Worked Before", mixed media, 36 x 45 x 31.5 cm.
4. Ron Noganosh, "It Takes Time", 1988, mixed media, 154.5 x 36 x 49 cm (installed).
5. Carl Beam, "The North American Iceberg", 1985, Acrylic and photo transfer on plexiglass.
6. Carl Beam, "Koan Series (1)", 1986, mixed media on acrylic plastic, plywood, 122 x 244 cm.
7. Carl Beam, "Koan Series (2)", 1986, mixed media on acrylic plastic, plywood, 122 x 244 cm.
8. Robert Houle, "Everything You Ever Wanted to Know About Indian from A to Z", 1986, multi-media, 45.7 x 731.5 cm.
9. Eric Robertson, "Untitled", 1988, Plywood, red cedar, lead, copper, blanket, felt, marble, 70' x 12' (open).
10. Jane Ash Poitras, "Return to the Land of Ancient Moccassin from Deserted Wooden Houses", 1986, oil on canvas diptych, 167.5 x 118.8 cm; 167.6 x 111.8 cm.
11. Jane Ash Poitras, "Cree Ribbon Shirt", 1982, mono print etching, 66 x 74 cm.
12. Joane Cavarnal-Schubert, "Four Directions - War Skirts, My Mother's Vision: This is The Spirit of the West, This is the Spirit of the East, This is the Spirit of the North, This is the Spirit of the South", 1986, oil, pastel, chalk, graphite on paper quartet, 121 x 80.7 cm each.
13. Gerald McMaster, "Warrior", 1988, acrylic on canvas, 95 x 115 cm.
14. Vincent Bomberly, "New Day Indian", 1987, steabite, aluminum, 135 x 33 x 34 cm.
15. Edward Poitras, "Mythical Balance", 1986, mixed media, 152.4 x 68 x 28.3 cm.
16. Edward Poitras, "Daybreak Sentinel", 1983, mixed media, 270 x 95 x 221 cm (installed).

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OMB No. 3135-0053 Expires 12/31/89

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**Museum Program****Organization Grant Application Form NEA-3 (Rev.)**

Applications must be submitted in triplicate and mailed to: Information Management Division/MM, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

<b>I. Applicant Organization (name, address, zip)</b> THE INSTITUTE FOR CONTEMPORARY ART - P.S. 1 MUSEUM 46-01 21st Street Long Island City, N.Y. 11101	<b>II. Category under which support is requested:</b>  42 - Special Exhibition	<b>III. Period of support requested:</b> Starting September 1, 1990 month day year Ending June 30, 1991 month day year
--	--	--

**IV. Summary of project description. (Complete in space provided. DO NOT continue on additional pages or photoreduce.)**

The Institute for Contemporary Art is requesting funds for support of an exhibition of Native American art in the Spring of 1991. Indigena will coincide with many events both nationally and internationally that are being planned to celebrate the quincentennial of the discovery of the New World. Most projects, however, will commemorate the event solely from a Eurocentric viewpoint. Themes such as discovery, exploration and encounter will be examined in this exhibition through the eyes of contemporary Native American artists. From their earliest contact with European colonizers, Native Americans have been closely scrutinized, first by adventurers and missionaries seeking to exploit native lands and souls; and more recently by anthropologists and sociologists, filmmakers and photographers looking for "mythic" themes or "exotic" research projects. Despite this activity, white culture has consistently failed to perceive all but the more superficial aspects of indigenous cultures; or worse, it has mistaken the outward consequences of colonization for "innate" attributes. Therefore, it is important that any celebration of Columbus' "discovery" of the Americas includes the viewpoint of natives. The exhibition is being organized by the Canadian Museum of Civilization, Ottawa with Gerald McMaster, curator of Contemporary Indian Art as curator of this exhibition.

**V. Estimated number of persons expected to benefit from this project.** 25,000**VI. Summary of estimated costs (Recapitulation of budget items in Section IX)****A. Direct costs**

		Total costs of project (rounded to nearest hundred dollars)
Salaries and wages	\$	28,600
Fringe benefits	\$	4,300
Supplies and materials	\$	32,900
Travel	\$	1,000
Permanent equipment	\$	1,800
Other	\$	-0-
	<b>Total direct costs</b>	\$ 56,500
<b>B. Indirect Costs</b>		\$ 10
	<b>Total project costs</b>	\$ 125,100

**VII. Total amount requested from the National Endowment for the Arts**

NOTE: This amount (Amount requested):

PLUS Total contributions, grants, and revenues (X., page 3):

MUST EQUAL Total project costs (VI. above):

\$ 50,000  
+ 75,100  
= 125,100

\$ 50,000

**VIII. Organization total fiscal activity****Most recently completed fiscal period****Estimated for fiscal year relating to grant period****A. Expenses**

1. \$ 1,316,900

2. \$ 1,400,000

**B. Revenues, grants, & contributions**

1. \$ 1,336,080

2. \$ 1,400,000



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## IX. Budget breakdown of summary of estimated costs

#### A. Direct costs

### 1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount  \$
Executive Director	1	72,000	10	7,200
Deputy Director	1	45,000	7	3,200
Program Director	1	33,000	15	5,000
Development Director	1	41,000	10	4,100
Program Coordinator	1	20,000	15	3,000
Education Director	1	23,000	7	1,600
Building Director	1	33,000	7	2,300
Development/Fiscal Asst	1	20,000	3	600
Program Assistant	1	16,000	10	1,600
Total salaries and wages			\$	28,600
Add fringe benefits			\$	4,300
Total salaries and wages including fringe benefits			\$	32,900

## 2. Supplies and materials (list each major type separately)

2. Supplies and materials (list each major type separately)		Amount \$
Installation Materials		1,000
Total supplies and materials		\$ 1,000

### 3. Travel

Transportation of personnel			Amount
No. of travelers	from	to	\$
2	New York	Ottawa	1,000
Total transportation of personnel			\$

Subsistence No. of travelers	No. of days	Daily rate	\$
2	4	100	800
<b>Total subsistence</b>			\$ 800
<b>Total travel</b>			\$ 1,800

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## IX. Budget breakdown of summary of estimated costs (continued)

3

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## 4. Permanent Equipment

Amount  
\$

Total permanent equipment	\$ -0-

## 5. Other (list each item separately)

Amount  
\$

Loan Fee	7,500
Shipping and Trucking	11,000
Insurance	4,500
Preparators	8,500
Security/Gallery Attendants	16,000
Announcement - Production/Mailing	4,500
Educational Materials	4,500
Total other	\$ 56,500

## B. Indirect costs

Rate established by attached rate negotiation agreement with  
National Endowment for the Arts or another Federal agency  
Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_ Negotiated with \_\_\_\_\_

Amount

\$ \_\_\_\_\_

## X. Contributions, grants, and revenues (for this project)

## A. Contributions

Amount

1. Cash  
ICA General Fund

\$ 11,100

## 2. In-kind contributions (list each major item)

Total contributions	\$ _____

## B. Grants (do not list anticipated grant from the Arts Endowment)

\$

Canada Ministry of External Affairs/Culture	20,000
Foundation support being sought	20,000
Total grants	\$ 40,000

## C. Revenues

\$

Admissions	24,000
Total revenues	\$ 24,000
Total contributions, grants, and revenues for this project	\$ 75,100



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- XI. To what other Federal funding sources (including Arts Endowment) have you applied since October 1, 1988, or do you intend to apply this year or next, for support of this project or program? \_\_\_\_\_

## XII. Final Reports

Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

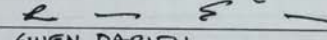
\_\_\_\_ Yes \_\_\_\_ No: If no, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

## XIII. Certification

We certify that the information in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

### Authorizing official(s)

Signature  
Name (print or type)  
Title (print or type)  
Telephone (area code)

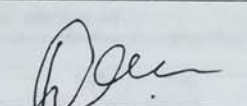
X  Date signed 11/13/89  
GWEN DARLEN  
DEPUTY DIRECTOR  
718-784-7084

Signature  
Name (print or type)  
Title (print or type)  
Telephone (area code)

X \_\_\_\_\_ Date signed \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Project director

Signature  
Name (print or type)  
Title (print or type)  
Telephone (area code)

X  Date signed 11/13/89  
CHRIS DERCON  
PROGRAM DIRECTOR  
718-784-7084

\*Payee (to whom grant payments will be sent if other than authorizing official)

Signature  
Name (print or type)  
Title (print or type)  
Telephone (area code)

X \_\_\_\_\_ Date signed \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\* If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION ON PAGE 5 AND THE "SPECIAL APPLICATION REQUIREMENTS" FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

### Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

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**Assurance of Compliance with National Endowment for the Arts Regulations**  
under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973,  
the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972.

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THE INSTITUTE FOR CONTEMPORARY ART (hereinafter called the "Applicant")

**Hereby Agrees** that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) as well as all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, and the Age Discrimination Act prohibit discrimination on the basis of race, color, national origin, handicap, or age in any program or activity receiving Federal financial assistance. Title IX prohibits discrimination on the basis of sex in any education program receiving Federal financial assistance. The Applicant **Hereby Gives Assurance** that it immediately will take any measure necessary to comply.

This assurance shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below (or individual applicant, as appropriate).

Applicant

THE INSTITUTE FOR CONTEMPORARY ART

Applicant's mailing address

46-01 21st Street

Long Island City, New York 11101

*Alanna Heier*

By (President, Chairman of the Board, comparable authorized official, or individual applicant)

Dated



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# Assurance Explanation

Title VI of the Civil Rights Act of 1964 provides that no person in the United States shall, on the grounds of race, color or national origin, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity receiving Federal financial assistance. Section 504 of the Rehabilitation Act of 1973 provides for nondiscrimination in Federally assisted programs on the basis of handicap. The Age Discrimination Act of 1975 provides for nondiscrimination in Federally assisted programs or activities on the basis of age. Subject to certain exceptions, Title IX of the Education Amendments of 1972 prohibits the exclusion of persons on the basis of sex from any education program or activity receiving Federal financial assistance.

As a condition to approval of a grant, Arts Endowment regulations require all organizational and individual applicants to execute the "Assurance of Compliance" form, whether or not a comparable form has been filed with another agency.

The Applicant referred to in the form is the individual or the organization itself, whose chief executive officer or comparable official should sign. The name and title of the organization and of the official should be typed on the form. The signed original should be returned with other required materials to the Arts Endowment's Information Management Division. It should be noted that signing this form indicates a commitment to comply with the four statutes referred to herein.

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OMB No. 3135-0053 Expires 12/31/89

## Special Exhibitions Supplementary Information Sheet

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Please complete this form and return it in triplicate with your application. See also "Special Application Requirements" on page 26.

Name of Applicant: THE INSTITUTE FOR CONTEMPORARY ART

1. Please provide the title and dates of exhibition.

Title (Indicate if this is only a working title):

"INDIGENA" (working title)

Projected exhibition dates:

Spring 1991

2. How does the exhibition fit into your exhibition policies and direction? Why is it important that your institution organize or participate in it? (This should not be a repetition of the Project Description on page 1 of the application.)

2. This exhibition continues P.S.1's tradition of presenting innovative and experimental projects that might not otherwise reach the New York metropolitan audience. Major exhibitions at P.S.1 such as "German New Expressionism" (1983), "Fresh Paint" (1985), "The Knot: Arte Povera at P.S.1" (1985), "Art with Community" (1987), "Theatergarden Bestiarium" (1988) presented alternatives to contemporary or fashionable trends in the art world.

3. What contribution will this exhibition make to knowledge of the subject? What other exhibitions have been done on this subject? If additional space is needed,
- one
- additional sheet may be attached.

This exhibition will provide a much-needed alternative viewpoint to the idea that the Americas were discovered by Columbus in 1992. It will provide greater exposure to Native American artists articulating their own culture to Americans who have largely understood this culture only in the context of European colonization.

4. Who will organize the exhibition? In the space below, please describe briefly his/her qualifications as related to this exhibition. Resumes should be submitted.

This exhibition is being organized by the Canadian Museum of Civilization, Ottawa. Gerald McMaster, a Native American, is curator of Contemporary Indian Art there, and will be the curator of the exhibition.

(continued on reverse)



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**Special Exhibitions Supplementary Information Sheet (continued)**

5. Please identify lenders and enclose a checklist of works to be included or works that are being considered, and indicate the degree of commitment of lenders. Approximately how many works will be in the exhibition? Representative slides or photographs must be submitted with your application.

All works will be borrowed from the Canadian Museum of Civilization, with many works being produced especially for this exhibition.

6. If the exhibition is to be circulated, please list exhibitors, their degree of commitment, and dates of tour as far as known. How will costs be shared by participating museums? If the exhibition is available on a rental basis, what will the fee be (a) if this exhibition is assisted by the Arts Endowment? (b) if it does not receive Arts Endowment assistance? If you are borrowing this exhibition, list costs such as rental fees to be paid to the institution organizing the exhibition.

This exhibition will be shown in Ottawa in 1992 and is being borrowed by P.S.1. The rental fee is currently being negotiated.

7. Please describe any special methods that will be employed to enhance public response to the exhibition, including education programs.
- P.S.1's education program, directed by George York, provides group tours of exhibitions for adult and senior citizens groups, as well as specialized, in-depth programs for primary and secondary school children from the surrounding Queens neighborhoods. The exhibition will be featured in the Institute's newsletter, which is mailed to 10,000 individuals. Press releases and appropriate advertising in journals and general press will promote the exhibition.

8. Please list all anticipated revenues for this exhibition. If some anticipated revenues will not be used to offset costs of this exhibition, please briefly explain why in the space below on the right.

\$ 24,000 Admission charges to exhibition

\_\_\_\_\_ Catalogue sales/royalties

\_\_\_\_\_ Rental fees from borrowing institutions

\_\_\_\_\_ Other

(continued on next page)

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## Special Exhibitions Supplementary Information Sheet (continued)

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Name of Applicant: THE INSTITUTE FOR CONTEMPORARY ART

### 9. Exhibition publications:

- a) Please describe the publication(s) you are planning in conjunction with the exhibition. Who will write them? (Please provide brief biographical information, if different from Question 4. Resume(s) should also be submitted.)

Any publication will be produced by the Canadian Museum of Civilization, and is in the early planning stages now.

- b) What other publications—catalogues, books, comprehensive articles—have been produced during the past few years on the same subject? If material has been published, in what ways will your publication differ?

Although some critical material on the subject exists, such as articles in Artforum (Summer 1988), MUSE (Summer 1987), and Vanguard (April/May 1987), this will be the first major publication on the work of Contemporary Native artists responding directly to the theme of "discovery" of the Americas by Columbus.

- c) For what audience is the publication intended?

General public and art audience.

- d) Publication format, costs, and revenues:

Total number of pages	_____	Translation costs	\$ _____
Black/white illustrations	_____	Total cost	\$ _____
Color plates	_____	Unit cost	\$ _____
Total run	_____	Sales price	\$ _____
Is acid-free paper stock to be used? (The Endowment encourages the use of acid-free paper.)	_____	Anticipated revenues from publication sales	\$ _____

NOT AVAILABLE

- e) Please provide a breakdown of catalogue costs—such as design, photography, printing, etc.

N/A

- f) How will the publication be distributed? Who will hold copyright?

N/A

(continued on reverse)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VII . C. 190

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## Special Exhibitions Supplementary Information Sheet (continued)

10. Please describe measures that will be taken to protect works in the exhibition.

a) Security measures:

All of P.S.1's galleries are on an alarm system monitored by Honeywell Protection Services. During gallery hours, security guards are present in each of the galleries. All artwork in the exhibition will be insured wall-to-wall by Huntington Block.

b) Fire protection system:

New smoke detectors and an electric alarm system have recently been installed at P.S.1 as part of the continuing building rehabilitation program.

c) Atmosphere control system:

None as of yet; the City of New York has appropriated capital funds to continue the rehabilitation of P.S.1's facility. Actual work should commence in the fall of 1990.

11. Describe briefly the qualifications of personnel supervising and handling, packing, and installing (please limit response to space provided).

Hank Stahler, Building Manager, is an experienced preparator, carpenter, and electrician, with several years of experience in handling and installing museum exhibitions.

12. If the works to be shown are of a particularly fragile nature, describe any special precautions that will be taken to protect them.

Not applicable.

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	MoMA PS1	VII .c.190



Department of the Treasury  
P. O. Box 3100 Church St. Station  
New York, New York 10008

District Director  
Internal Revenue Service

Date: July 2, 1974  
M-75-EO-42  
In reply refer to: AU:F:610:Beyl  
Tel:264-1670

Institute For Art & Urban Resources, Inc  
7 Jerald Ordoover  
540 Madison Avenue  
New York, New York 10022

Tax Exempt #146003

Gentlemen:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code.

We have further determined you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in section 170(b)(1)(A)(vi) and 509(a)(1).

You are not liable for social security (FICA) taxes unless you file a waiver of exemption certificate as provided in the Federal Insurance Contributions Act. You are not liable for the taxes imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes.

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes under sections 2055, 2106, and 2522 of the Code.

If your purposes, character, or method of operation is changed, you must let us know so we can consider the effect of the change on your exempt status. Also, you must inform us of all changes in your name or address.

If your gross receipts each year are normally more than \$5,000, you are required to file Form 990, Return of Organization Exempt From Income Tax, by the 15th day of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, for failure to file a return on time.

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service. Please keep this determination letter in your permanent records.

Sincerely yours,

*J. E. Coatsworth*  
District Director