

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |

THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, L.I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

PERMANENT COLLECTION

Exhibition of Completed Projects:

Akirachiwaki "Untitled", 1979. Acrylic on Plaster, 25' x 25'  
Outdoor Roof Ceiling, North Wing

Allen Bertoldi "Concrete for the Children", 1979. Concrete, 1'6" x 13' x 39'  
Playground

Josef Erben "Sculpture P.S. 1 in Courtyard", 1980. Steel, 16' Courtyard

Jasper Halfmann "Manhattan Transfer", 1980. Steelframe with Inset Aluminum  
Cut-Out 24' Length Roof, North Wing

Jene Highstein "Untitled", 1980. Steel. 6' x 2' x 2' Playground

Robert Irwin "Security Stairwell", 1981. Wire Mesh Gates and Glass.Blocks  
Entrance and All Floors, South Wing

Eric Orr "Nothing Special", 1980. 12' x 12' x 25' Attic, South Wing

Tony Rosenthal "Untitled", 1980. Steel. 6' x 20' x 25' Playground

Alan Saret "Wall-Cave Aperture", 1976. 18' x 22' x 36' x 93,000,000 miles  
Third Floor, North Wing

Richard Serra "Untitled", 1976. Hot Rolled Steel Two Channels: 5" x 2"  
x 30' Roof, North Wing

Richard Thatcher "Censored Information" Series, 1981. Plexiglass, Neon,  
Aluminum, Steel, 16mm Film Three Installations: 4' x 8' each  
All Floors, North Wing

DeWain Valentine "Catenary Light Reconstructed", 1981 25' x 30' x 18'  
Third Floor, South Wing

Merrill Wagner "Burgundy Landing", 1978. Colored Tape Two Installations:  
10' x 13' Third Floor, North Wing

Zadik Zadikian "P.S. 1 Entrance", 1976. Gold Foil Front Entrance

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

PERMANENT COLLECTION

Exhibition of Incomplete Projects:

James Turrell 25' x 25' x 15' Third Floor, North Wing

Douglas Wheeler 20' x 20' x 30' Two Rooms: Third Floor and Attic, South Wing

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |

#### COLLECTION POLICY

Since it's opening in 1976, P.S. 1 has housed a steadily growing and unique permanent collection. The collection has been generated primarily by two major programs: First, in the inaugural exhibition "Rooms", several major permanent installations were commissioned; Second, starting in 1980, six important California artists were commissioned to create permanent works dealing with light, space, and perception. The collection reflects the curatorial approach that The Institute has always followed: To utilize the advantages of a space and create unusual and provocative programs within the parameters.

P.S. 1 differs from other museums in two ways: First, it includes a tremendous amount of relatively raw space; Second, it lacks the central air conditioning and humidity control necessary to maintain fragile works of art like drawings and photographs. Thus, the collection policy was built to suit the building: P.S. 1 would house major permanent installations. Artists who work in this medium, regardless of how well recognized they become, have trouble showing their work on a permanent basis because it takes up so much space and is incompatible with showing other work in the same room. Whereas a museum can regularly rotate numerous paintings, photographs and drawings, with relatively little labor and expense, the same does not hold true for environmental work. Leading artists have selected individual rooms and outdoor spaces where they have created works that vary from the extremes of stability to the truly dramatic. The following individual descriptions outline the scope of the collection as well as the needs for maintenance and completion of some of the works.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series/Folder: |
|                                       | MoMA PS1    | IV. C. 40      |

Akirachiwaki

Born: 1949, Genoa, Italy  
Lives in New York City

"Untitled"

1979

Acrylic on Plaster Ceiling

25' x 25'

Outdoor Roof Ceiling, North Wing

After receiving a proposal by Akirachiwaki, the artist was commissioned by The Institute's curatorial staff to execute a monumental painting on the outdoor roof ceiling of P.S. 1's North Wing.

Project: The style of painting, mode of execution, and architectural location of the work is reminiscent of the tradition of ceiling frescoes in Italy, the artist's native country. The abstract painting features boldly brushed shapes in bright red, green, yellow, and blue outlined in black. It is painted directly on the plaster of the vaulted outdoor ceiling. The fluid, gestural composition of the mural is broken by the grided divisions of the ceiling structure and vaults. Akirachiwaki also integrates painted words and phrases in Italian into the work.

Planning and location: Akirachiwaki's ceiling mural has become one of the more prominent and recognizable features of P.S. 1's exterior. The work is clearly visible from the street on the corner of 46th Avenue and 21st Street. Closer inspection of the painting is possible during regular gallery hours.

Construction: Akirachiwaki began the layout of the ceiling mural in the Spring of 1979. Because the surface was located 15 feet overhead, scaffolding was erected for the artist. The painting process was difficult and time consuming. Seven months later, in October, 1979, the project was finished.

Conservation: No major repairs of the painting are necessary at this time. The work was made to withstand deterioration by the weather. The painting, should, however, be re-sealed to protect it from moisture.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:  
MoMA PS1

Series.Folder:  
IV. C.40



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series/Folder: |
|                                       | MoMA PS1    | IV. C. 40      |

Allen Bertoldi

Born: 1942, New York City

Died: 1981

"Concrete for the Children"

1979

Concrete, 1'6" x 13' x 39'

Playground

Since his tragic death in 1981, Allen Bertoldi's career as a major figure in American sculpture has been reevaluated in several retrospectives in museums across the country. Central to that productive and evolving career was the artist's term of residency in the Institute's workspace program at P.S. 1. Bertoldi worked in the basement studio from 1977 to 1979. Given the freedom of a large workspace at very low cost, the young artist's work developed at an extremely accelerated rate: his primary concerns became more focused; his understanding of materials and scale more refined. During that time, Allen also became actively involved in improving the physical conditions at P.S. 1.

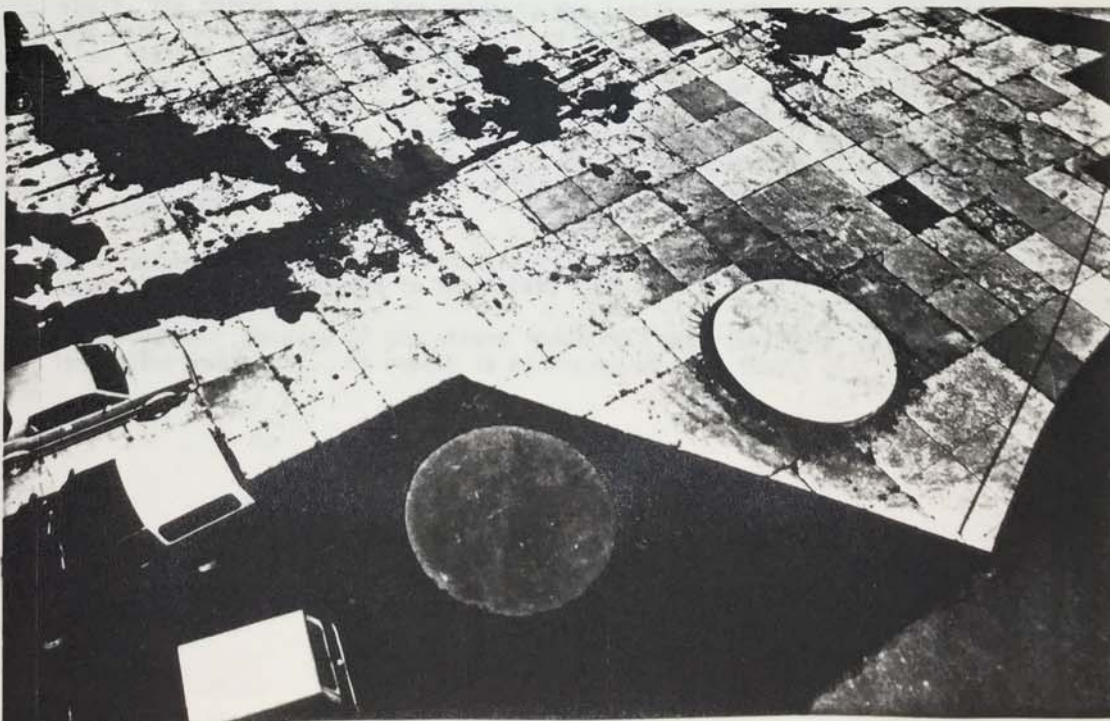
Project: Serving as both an experiment in scale and a gift to The Institute for Art and Urban Resources, Allen Bertoldi created a huge sculpture of concrete in P.S. 1's playground. The work is made up of two low-lying circular slabs, each 13 feet in diameter and 13 feet apart from one another. The concrete is of natural grey color, matching the cement ground on which it rests.

Planning and construction: "Concrete for the Children" was specifically designed for the location. The planning of the project took into account not only the formal relations of the two circular slabs but also how the work was to be viewed from different vantage points in and around the P.S. 1 building. From the windows in the main halls of the building, only one of the slabs is visible, from the entrance to the playground on Jackson Boulevard, the sculpture is hardly visible; looking west at the building from Courthouse Square or from the elevated #7 train, the work is highly dramatic, set at the base of a solid red brick wall face four stories high. Construction of the two-piece sculpture was done primarily by the artist himself.

Conservation: Bertoldi's sculpture is located near the only freight entrance to the back of P.S. 1. Through the years, the work has been damaged by the fenders of trucks and cars. In three locations, small pieces of the top corners have been nicked away. The largest missing piece is approximately 3" x 6". Because of the geometric regularity and smoothness of the piece, and the common material used, conservation would be relatively simple. Repair work would be done by The Institute's chief preparator, Michael Tingley.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

Josef Erben

Born: 1936, Czechoslovakia  
Lives in Berlin, West Germany

"Sculpture P.S. 1 in Courtyard"  
1980  
Steel, Cable, 3'6" x 22'  
Courtyard

Josef Erben, a native of Czechoslovakia, participated in The Institute's International Studio Program under the sponsorship of The City of Berlin, West Germany, from 1979 to 1980. Before arriving in New York, the mid-career artist was well known in Germany, having completed several one-person exhibitions in Berlin, Bonn and Stuttgart. During his term of residency at P.S. 1, Erben exhibited his sculpture in three open studio shows, one of which was reviewed by Thomas Lawson in Artforum (December, 1980).

Project: Josef Erben's sculptures use the natural properties of common industrial materials to uncover and activate the latent forces of architectural mass. "I make my sculptures in special places. I work with steel. I experiment with the potential forces in the space and in the steel...pulling, pushing, failing, swinging. The tensions and the measures determine the realization of each piece." Josef Erben's permanent installation at P.S. 1 is made up of a steel pipe 3'6" in diameter and 22 feet long suspended by a steel cable. The pipe hovers approximately 30 feet overhead in the inside corner of the courtyard.

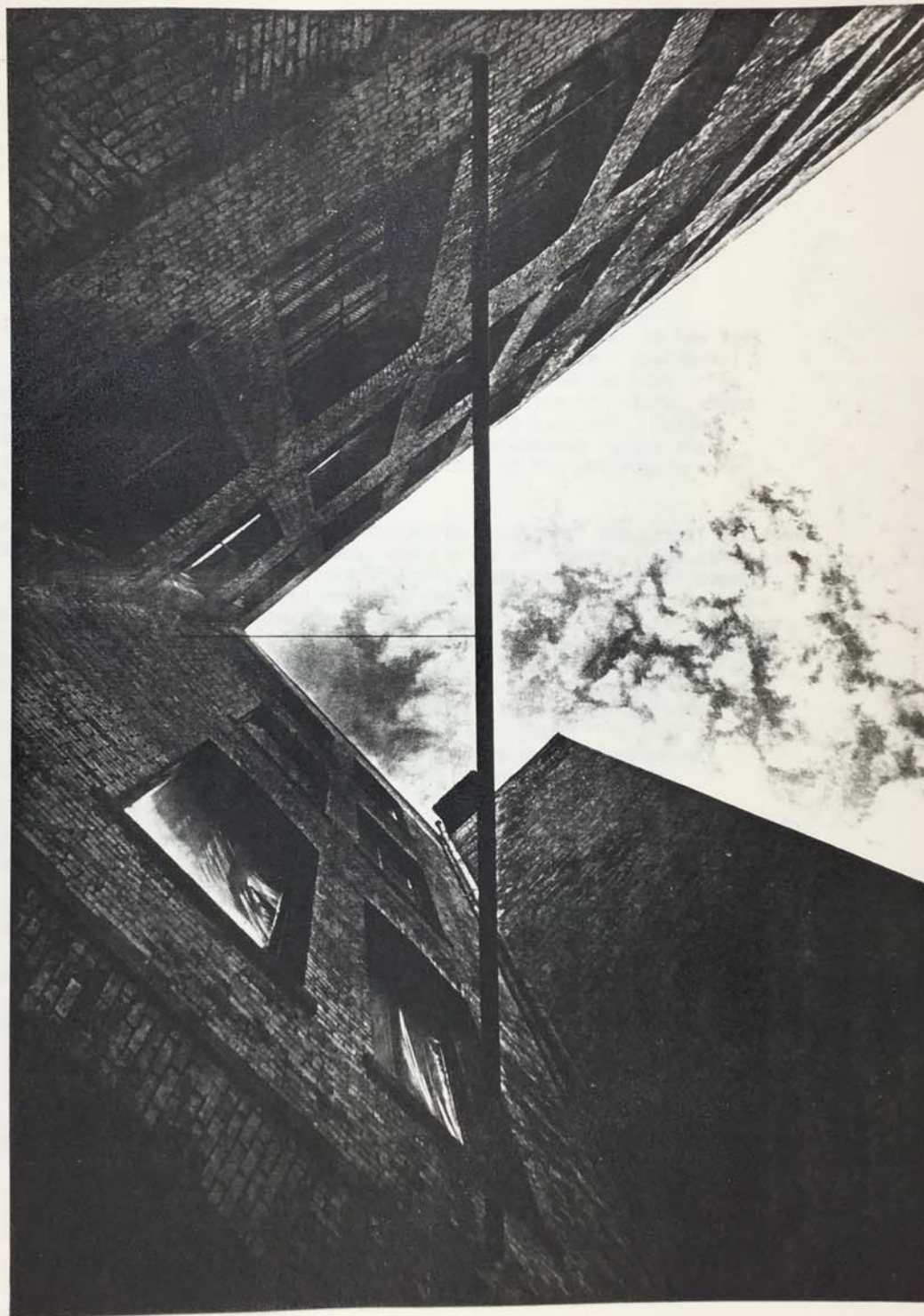
Planning and location: In planning his sculpture for the courtyard, Erben carefully considered where and how the work would be experienced. From the floor of the courtyard looking up, the viewer understands the piece as a whole, the forces at play are evident, the tension visible. From below, the work looks precarious, possibly even dangerous. The sculpture is also visible from the main window located on the first floor. Here, the viewer looks down onto the steel pipe wedged in the corner. Only the pipe and part of the cable are visible; it is attached to the wall overhead and out of sight. From above, the sculpture is no longer threatening. The viewer is much closer to the piece and yet it appears more mysterious. The anchor is visible. The sculpture floats and falls simultaneously.

Construction: The work was installed by the artist using scaffolding and ladders. It was completed in September, 1980.

Conservation: Because of the strong industrial materials used, the sculpture is weather resistant. No repair is necessary at this time.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

Jasper Halfmann

Born: 1945, Germany  
Lives in Berlin, West Germany

"Manhattan Transfer"

1980

Steel frame with Inset Aluminum Cut-Out

Length 24'

Roof, North Wing

Jasper Halfmann was selected by two international selection panels to serve as Berlin's representative for 1979 - 1980 in The Institute's International Studio Program at P.S. 1.

Project: As the culminating project of his term of residency in New York City, the German artist Halfmann proposed to The Institute's curatorial staff to erect a permanent architectural installation on the roof. The project was made up of two elements. First was a "sign-sculpture" above the wall facing Manhattan (of a dark cut-out of the skyline). Second was a staircase built on the opposite side of the chamber facing the cut-out to enable body movements and thus shifts of the observer's visual field.

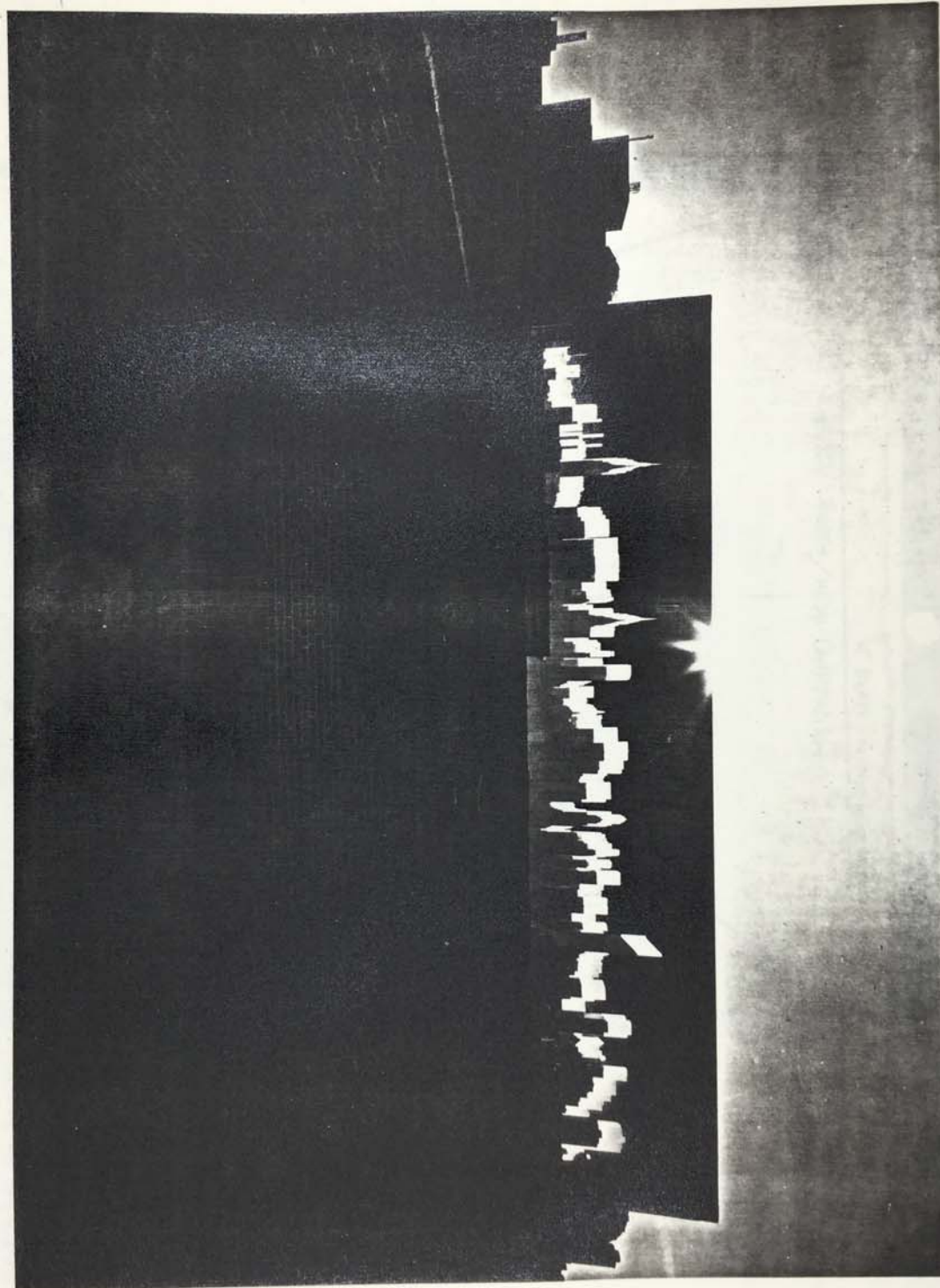
Planning and location: In planning "Manhattan Transfer," the artist outlined two ways in which the piece functions: one inside or interior, the other outside or exterior. The "sign-sculpture" works from inside the roof chamber as a perceptual mold or catalyst relating the distant skyline to the close cut-out plane and to the enclosure of the chamber. Variations in the color, light and clarity, and in the spectator's movements create a changing image of the skyline(s). The permanent installation also works as a time-piece, making the changes of the skyline visible against the unchanging cut-out. From the outside the sculpture functions similar to a commercial sign indicating an altered identity of the place. The change from public school to an experimental arts center with a permanent collection of installation works is referenced through the "sign-sculpture".

Construction: It took Jasper Halfmann over six months to fabricate and install his project on the roof of P.S. 1. The artist worked with a crew and under the guidance of The Institute's then Chief Preparator and Building Manager, Hank Lewis. Part of the \$12,000 needed to complete the project was contributed by the Goethe Institute, The Senate of West Berlin, and The Corporation Schering Ag/Berlex Labs.

Conservation: The cut-out panel of "Manhattan Transfer" requires reconditioning every four to six months. The work is cleaned, re-seated into its base and weatherproofed. Since its installation in 1980 a major problem has arisen with the staircase. The combination of the weight of the staircase and the resultant damage to the roof flashing and tarpaper has caused a settling of upper platform on which the staircase rests. Either a new staircase must be designed to evenly distribute the considerable weight or the flooring must be supported. Furthermore, access to the project is precarious and difficult. Easier, safer access should be installed.

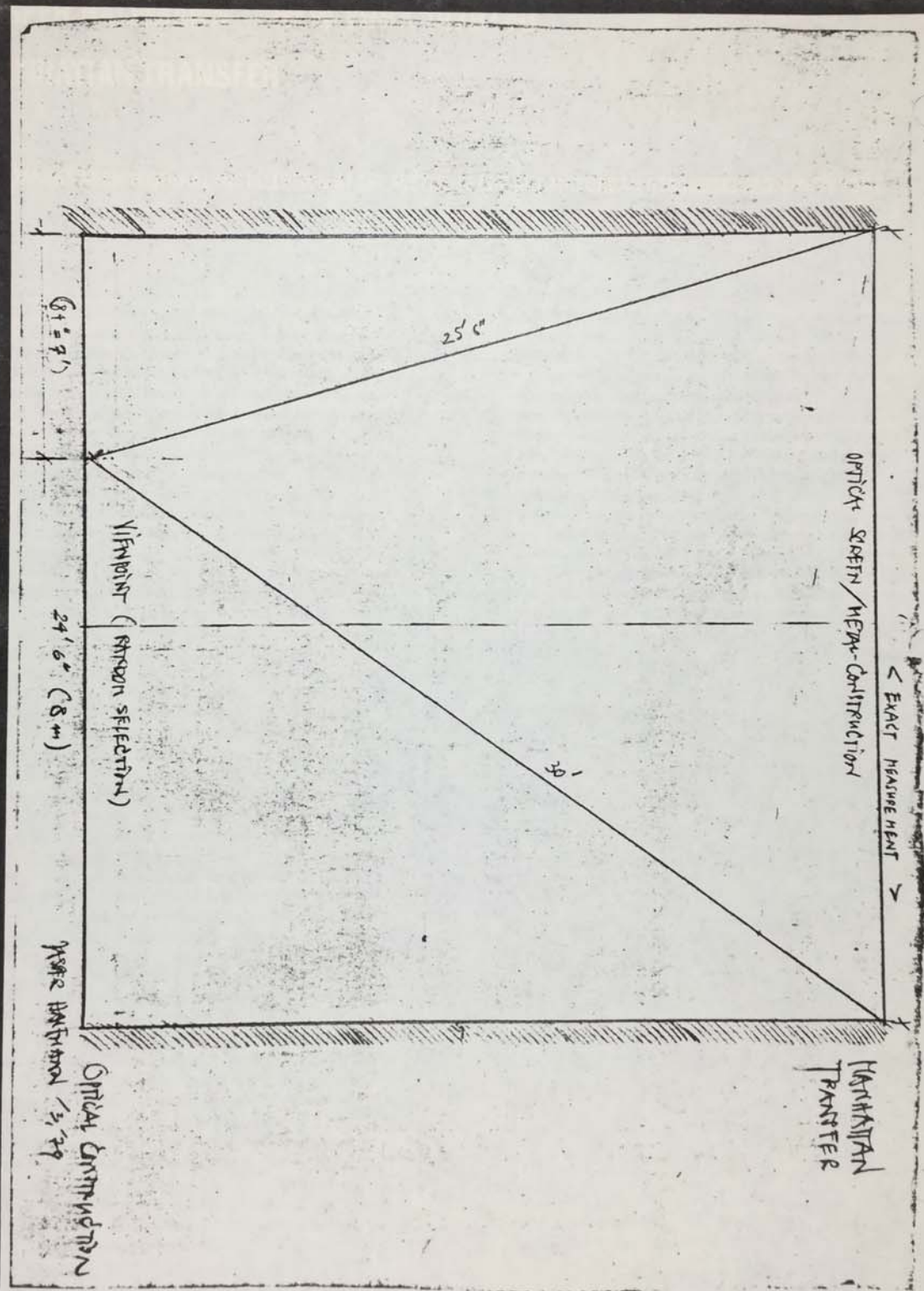
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VI. C.40       |

## JASPER HALFMANN NEW YORK 1979/80

### MANHATTAN TRANSFER

PERMANENT ARCHITECTURAL INSTALLATION AT THE INSTITUTE FOR ART AND URBAN RESOURCES/P.S. 1/NEW YORK

The signs of the factory roofs in Queens/New York are monstrous and spectacular. They are structured to be visible from Manhattan, usually consisting of a steel skeleton with an advertising billboard. The steel skeletons are considerably larger than the billboards. Often you only have giant rotting skeletons. Skeletons, that divide the sky over Manhattan into geometrical patterns, or into absurd tilting slopes, parts of letters, fragments of signs. Why not add another one to these signs?

One, that amongst these masses of signs and sign ruins would have a very special position and meaning.

One, that wouldn't relate to the skyline in a random fashion, but one, that would be identical with it.

One, that conserves the view like a mold: MANHATTAN TRANSFER.

This project has been constructed on the roof of P.S. 1/ Institute for Art and Urban Resources. It is located across from the East River, facing the skyline of Manhattan.

This conceptual sign-sculpture works as a catalyst relating to the distant skyline. It consists of a 24 feet long steel frame, in which the precise cut-out shape of the New York skyline is inserted. When spectators move about the staircase in front of the rectangular structure, they experience a view, that is framed by the black construction, just like a single frame from a movie, and indeed, you can consider the piece a "static movie". In fact, you can match the actual skyline and the cut-out plane at one exact point seeing "Night Over Manhattan" in full daylight.

On the other hand, in the evenings, when the skyline appears almost totally black, between it and the cut-out a bizarre line of light is created resembling an oscillogram, an electrocardiogram, a code, or a strange writing in the sky.

But not only the movement of the spectator, also the movement of the earth is part of the "movie". Depending on the position of the sun, the clarity of the air, etc. a constantly changing image is created inside the frame. Consequently we can view the project as a "static cosmological participatory movie" which is on show permanently without the use of technical projection equipment.

Being a permanent installation MANHATTAN TRANSFER works also as a time-piece, making changes in the skyline visible against the unchanging dark cut-out.

When spectators view the work from outside the building, they see the sign-sculpture's silhouette working partly like a regular commercial sign and also as a meta-sign indicating an altered identity of the building. The change

is one from just another N. Y. public school to a studio of experimental art.

For the first time the New York skyline is used as an artistic medium. Through this piece one has the possibility to create a connection between a monument in the distance and the very close, the touchable.

This process has a specific erotic and mystic quality about it which describes the moment of transgression between distance and closeness, the point of unity, the "coincidentia oppositorum".

The erotic aspect is even more accentuated by the solitude of the roof, the "inclusio" of the space and the movement of the body on the staircase until the ritual of melting has happened.

In this respect, MANHATTAN TRANSFER creates an aura in the sense of Walter Benjamin's definition "appearance of a distance, as close as it may be".

Sponsors: Goethe Institute New York  
Senate of West-Berlin  
Schering AG / Berlex Laboratories

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

Jene Highstein

Born: 1942, Baltimore, Maryland  
Lives in New York City

"Untitled"  
1980  
Steel, 6' x 2' x 2'  
Playground

Jene Highstein is considered one of the most important sculptors of his generation. His determined, yet subtly expressive work has had a tremendous influence on many artists. Highstein has also been an active participant in many of The Institute's experimental events, including "The Brooklyn Bridge Event" in 1971 and the inaugural exhibition "Rooms" at P.S. 1 in 1976.

Project: As a gift to The Institute, Jene Highstein created a sculpture for permanent view in the playground at P.S. 1. The work is a human sized (6 feet), phallic-shaped mound in cast steel. "He makes spheres and mounds that are high, heavy and dense. They weigh a ton, but I think that part of Highstein's talent lies in his ability to make his sculptures seem casual and always in place. They belong where they are." (Ira Joel Haber)

Planning and location: The positioning of Highstein's sculpture is crucial to its effectiveness. Placed in the far Eastern corner of the playground, the work is alone in the cracked and stained concrete grounds. It survives, however, as a strange yet friendly signpost of P.S. 1's creative activities. The black sculpture is clearly visible from all surrounding streets and from the moving perspectives of the elevated train.

Construction: The sculpture was made by the artist in his studio and transported to P.S. 1. The work was first on public view in the Fall of 1980.

Conservation: Once a year the sculpture is cleaned and any weeds which have grown near it are removed.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |

Tony Rosenthal

Lives in New York City.

"Untitled"

1980

Steel

6' x 20' x 25'

Playground

Tony Rosenthal has received numerous public commissions throughout the United States and has exhibited his work in several one-person gallery and museum shows.

**Project:** As a gift to The Institute, Rosenthal created a large outdoor sculpture located in P.S. 1's playground. The sculpture is made entirely of steel panels 6 feet high. A series of five "I" shaped structures are placed adjacent to one another to form the piece. Together, they appear maze-like; dense, heavy walls breaking up a space into small paths. The sculpture functions as a complete structure made up of interlocking units.

**Planning and location:** The scale of the work addresses the viewer in two ways. From a distance such as the building windows or the street, Rosenthal's sculpture retains its presence, even though it rests alone in the empty playground. Its accumulated size (20' x 25') is large enough to activate the immense area on which it rests. Up close, the height of the panels and width of its defined passage ways are human scaled. The work may be appreciated through direct contact. The color and surface of the sculpture works in a similar way. From afar, it is a beautiful swatch of reddish-brown against the grey concrete. Closer, the texture of its rusted, welded surface becomes apparent.

**Construction:** Rosenthal fabricated the sculpture at P.S. 1. All work was done by the artist and his assistants.

**Conservation:** The sculpture is cleaned twice a year. No repairs are needed at this time.

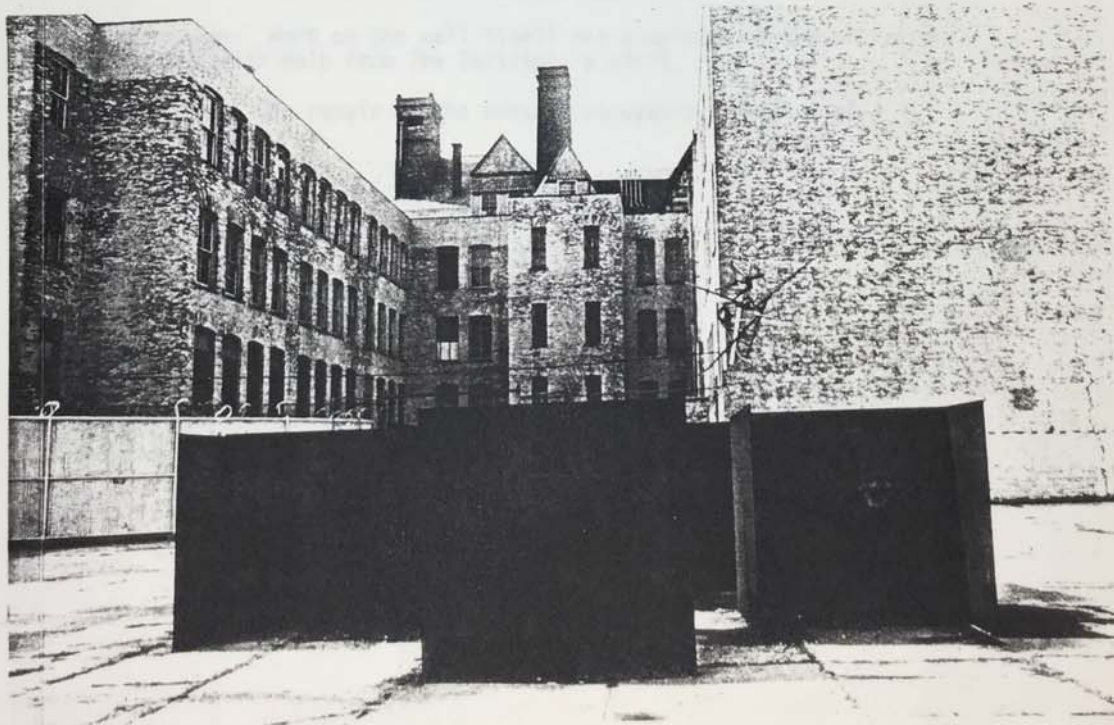
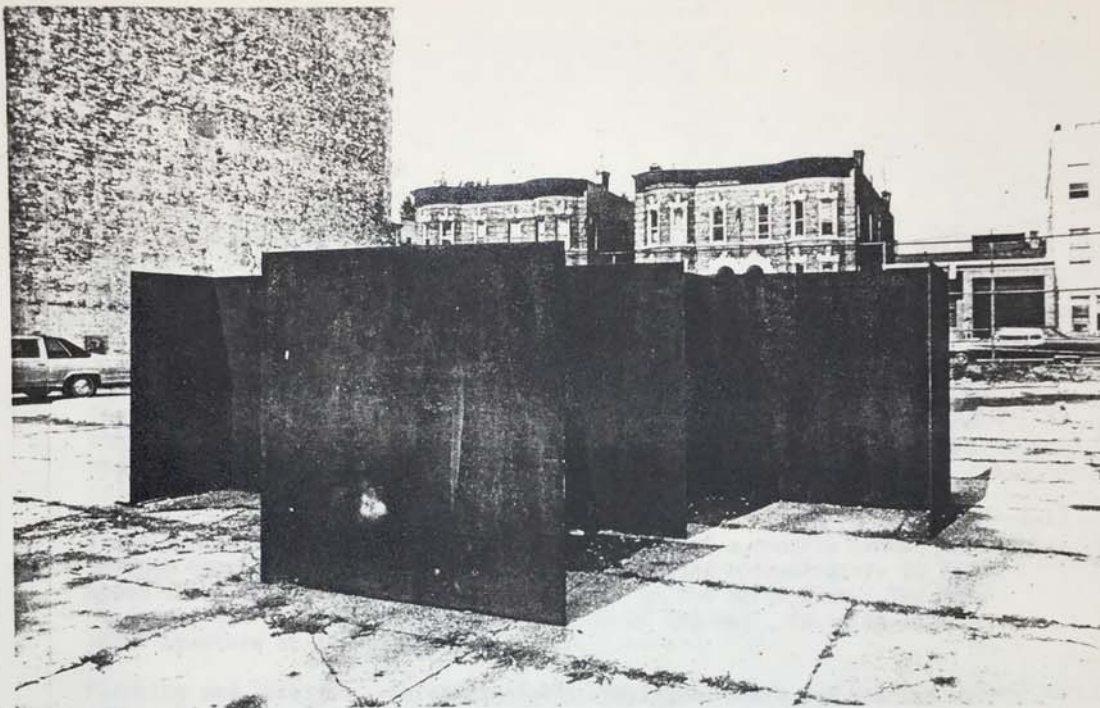
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:  
MoMA PS1

Series.Folder:

VII. C.40



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

Alan Daniel Saret

Born: 1944, New York City  
Lives in New York City

"Wall-Cave Aperture" or "The Hole at P.S. 1, Fifth Solar Chthonic Wall Temple"

1976

Penetration of Brick Wall

18" x 22" x 36" x 93,000,000 miles

In 1976, internationally acclaimed artist Alan Saret was commissioned by The Institute to create a site-specific sculpture as part of the "Rooms" exhibit at P.S. 1. The piece Saret created has since become one of the most provocative and controversial works in the Institute's permanent collection.

Project: Saret's "Wall-Cave Aperture" consists of a roughly broken hole through four layers of brick. The hole is located approximately 10 feet above the floor on the Third floor corridor of the North Wing. The hole is larger (18" x 22") on the interior side of the wall, focusing to a small aperture as it reached daylight.

Planning and location: Saret carefully considered where and how the wall was to be penetrated. The hole in the north facing is aligned so as to allow only a small, focused beam of light into the darkened corridor, during a particular time of the day. At that time a singular spot of light appears in the middle of the floor. At other times, the hole in the wall remains mysterious and puzzling nonsensical.

Construction: Work on the wall itself was completed by the artist's assistants with help from The Institute's staff.

Conservation: No repair of the work is necessary at this time.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

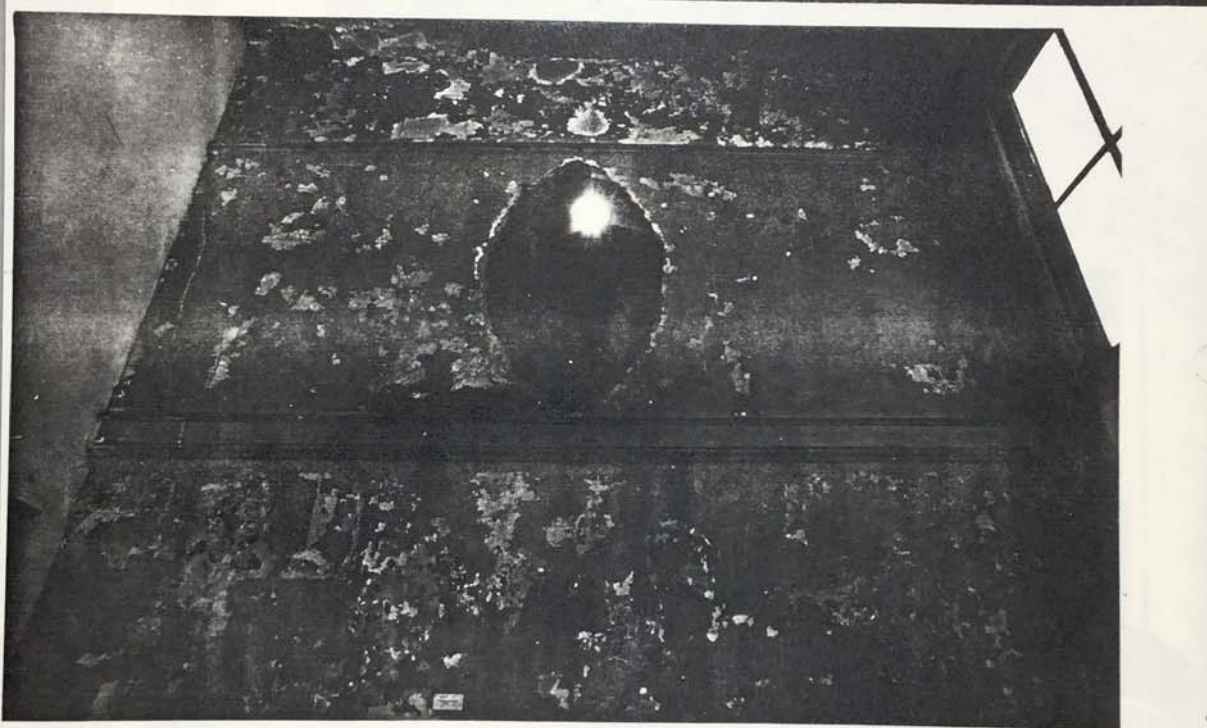
|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



The Hole at P.S. 1, Fifth Solar Chthonic Wall Temple 1976

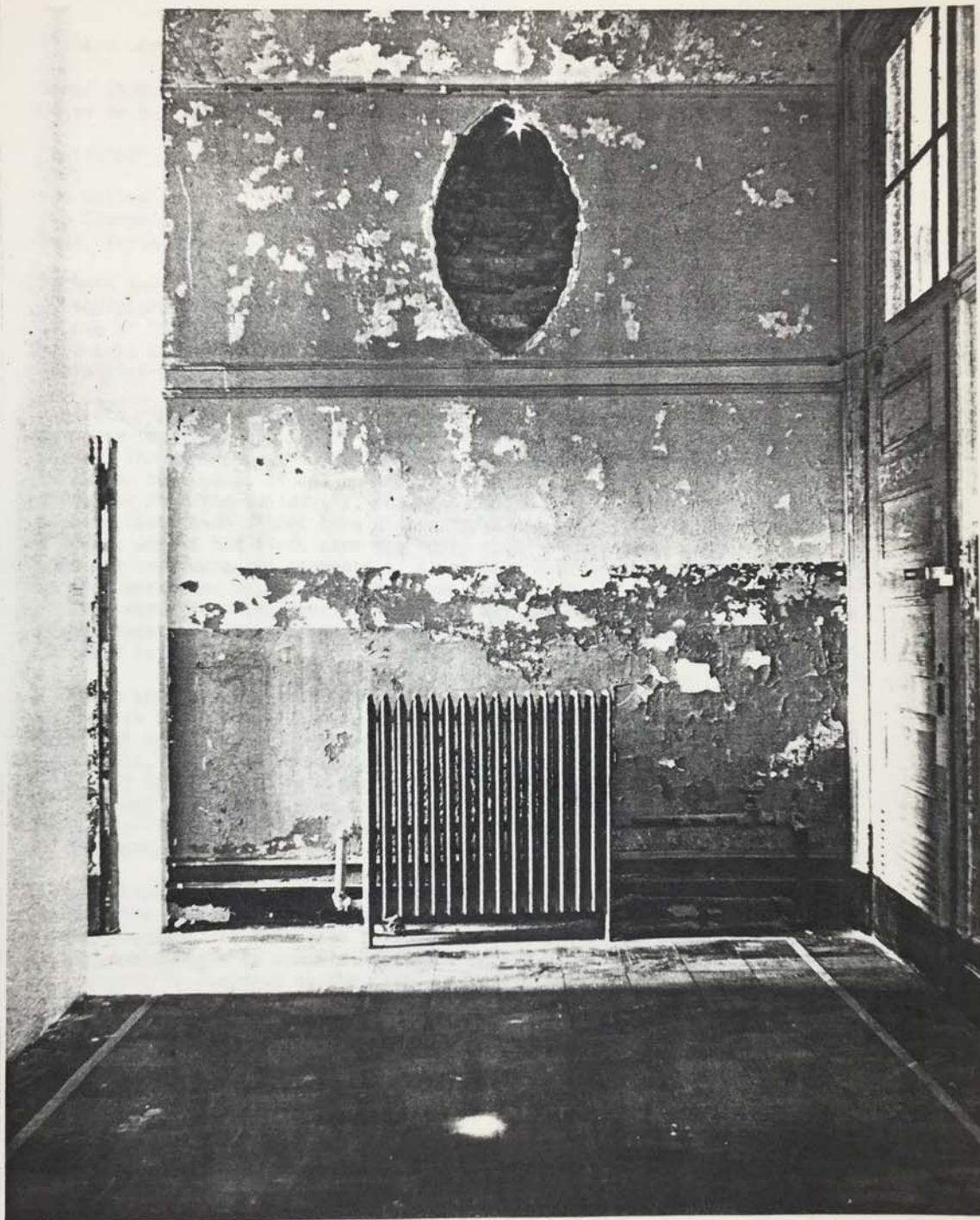
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

Richard Serra

Born: 1939, California

Lives in New York City and Nova Scotia, Canada

"Untitled"

1976

Hot Rolled Steel

Two Channels: 5" x 2" x 30' each

Roof, North Wing

Richard Serra continues to challenge the viewer's perceptions and conceptions of sculpture. The work which he donated to The Institute's Permanent Collection is one of the few cases where the artist has actually built his piece into the structure of existing architecture. It was commissioned as part of the inaugural exhibition entitled "Rooms" at P.S. 1 in 1976.

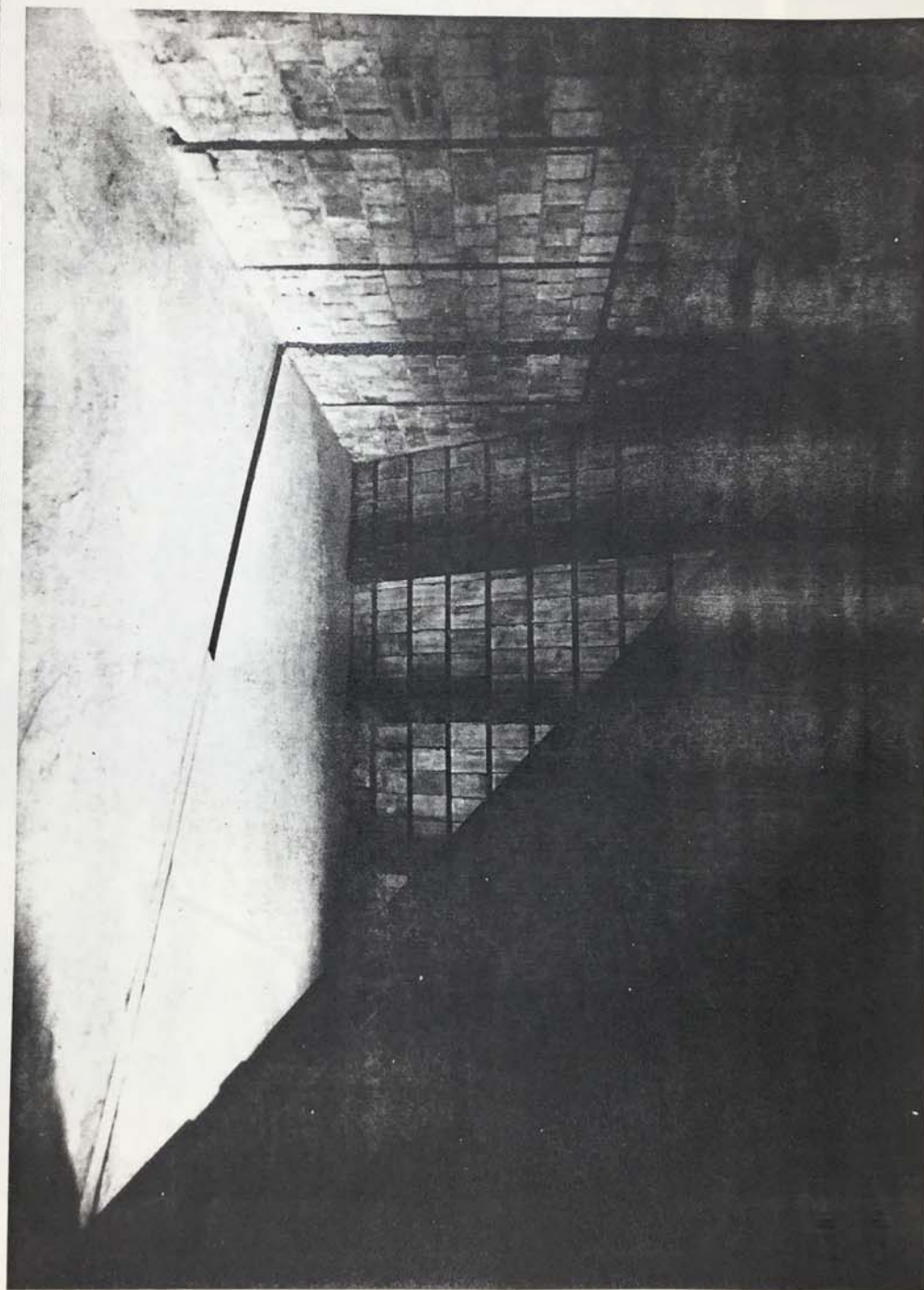
Project: "At the doorway, on first seeing, there seemed to be a dark diagonal lying on the floor giving off a slightly malicious feeling. I did not want to enter. The second day, I was looking for a "piece" and after a process of duration, felt sure, if for no other reason than the speed of execution was different from the building's, that the diagonal lying on the floor was the piece. (But, hadn't that been a structural element of the building, perhaps a drain, when I had first seen the empty room on the tour?) Nevertheless, what was here were two segments of steel beam set into a trough on the floor, so that one faced up and the other down, making itself level with the floor in this way. From the door again on the way out, it seemed the two elements pushed together with tremendous force, making a new diagonal of light." (Richard Tuttle)

Planning and construction: The sculpture was constructed and installed by the artist and his assistants. Serra selected as his sight one of the most beautiful and unusual spaces at P.S. 1. Located inside one of the gabled roof peaks, the space is strangely both indoors and outdoors at the same time. It is protected from the elements by a steeply angled roof, yet its doorway and windows have no closures. The space also possesses an odd chapel-like quality, inviting the visitor to serene concentration of the work.

Conservation: The area around Serra's work needs to be swept out monthly. The outside of one of the walls in which the piece is built needs to be weatherproofed. If left open to the elements, the structure of the wall itself could begin to crumble, endangering the project inside. Conservation of the work is overseen by the chief preparator and his staff.

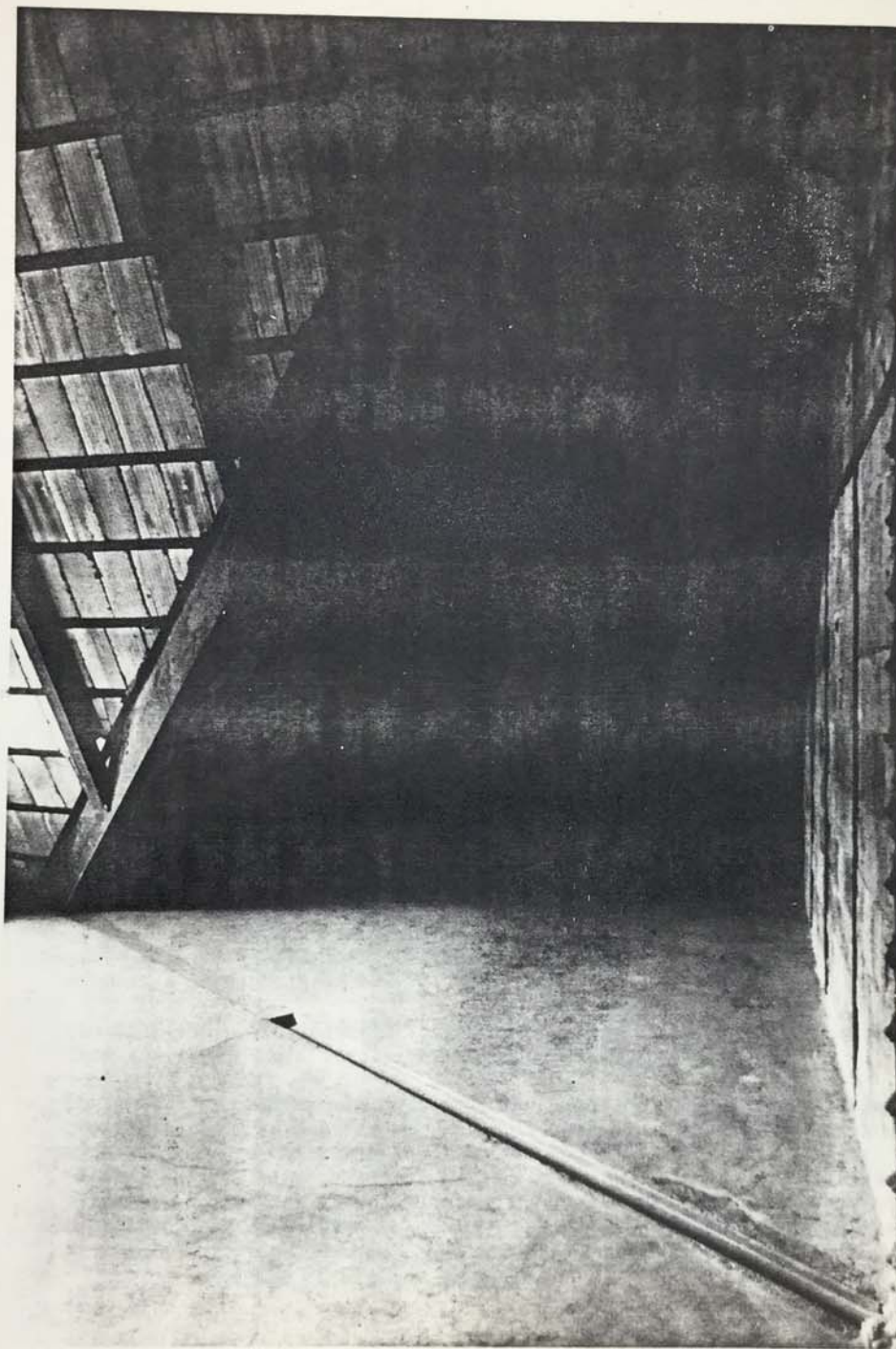
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VI. C.40       |

Richard Thatcher

Born: 1946, New York City  
Lives in Queens, New York

"Censored Information" Series  
1981

Plexiglass, Neon, Aluminum, Steel, Film  
Three Installations: 4'x 9' each  
All Three Floors, North Wing

Richard Thatcher was awarded a workspace as part of the Institute's National Studio Program at P.S. 1 for a period of two terms, from 1980 to 1982. During this time, Thatcher continued his investigations begun in 1974, dealing with the concept of "Censored Information". These explorations have resulted in a large and varied body of work oftentimes very complex in their construction, form and meaning. His work has encompassed such diverse disciplines as photography, video, film, performance, collage, installation and drawing.

Project: After the enormous success of his open-studio exhibitions, Richard Thatcher proposed to dedicate a series of permanent installations in the small closet spaces on all three floors of the North Wing of P.S. 1. The resulting "Censored Information" series is a multi-media grouping of works which employ recognizable materials and signs in altered meaning and function. The order is rendered incomprehensible by the transformation or removal of key components. "We are compelled to deal with a new structure, a new order. This is much the way we learn and decipher all information. In an attempt to find new answers and structures it is often necessary to negate the sense of order of an existing system." (Richard Thatcher)

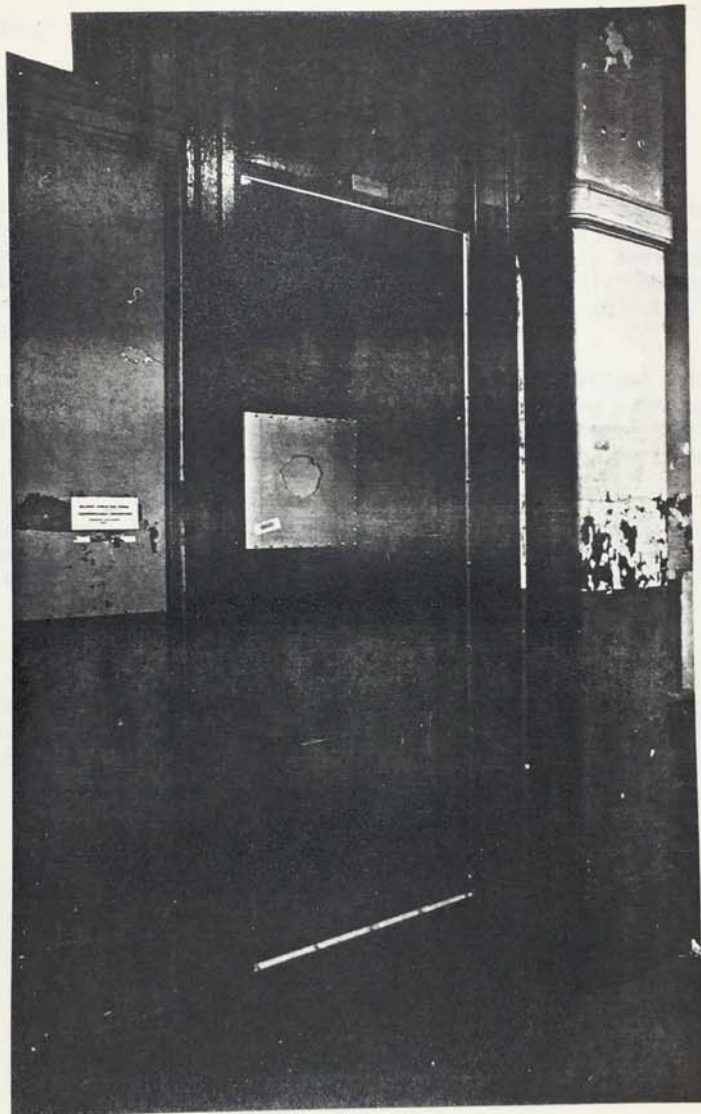
Planning and location: The location of Thatcher's installations in the North Wing or Studio Wing of P.S. 1 is important to the project's success. The artist uses polished steel, colored plexiglass and glowing neon or florescent lights. This futuristic, high-tech look is in flaring contrast to the raw conditions of the Studio Wing. There is a strong sense of the computerized age gone awry: machine cut boxes glow, hum and project speeded up films, yet the similar positioning of each on every floor unites the wing in a similar theme.

Construction: All installations were constructed by the artist with assistance from the Institute's installation and building staff.

Conservation: Upkeep and repair of the "Censored Information" Series installations have been maintained by the artist himself. Because the work uses such high maintenance materials as 16mm film loops and neon, the projects must be checked daily. Minor repairs, such as cleaning the film and repairing any splices, are needed approximately once every two weeks. In addition, the installations are located in an open hallway easily accessible to the thousands of visitors to the building, and suffer an expected toll from audience curiosity.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

Merrill Wagner

Born: 1935, Seattle, Washington  
Lives in New York City

"Burgundy Landing"  
1978

Colored Tape

Two Installations: 10' x 13'  
Third Floor, North Wing

Project: In 1978, Merrill Wagner proposed to create her first site-specific environment in the stairwells on the second floor of P.S. 1's North Wing. Until that time, the artist had been well known for her highly individualistic paintings in the minimalist tradition. In creating an installation that encompassed the architecture of the building, the artist was able to radically change the way the entire space was experienced.

On the entrance walls of the two stairways, Wagner placed vertical stripes of colored tape. The walls become clean planes of color, flowing over bumps and moldings of the surfaces. Through the use of the most simplest means, the stairwell landing area is visually opened up and redefined in terms of color and plane.

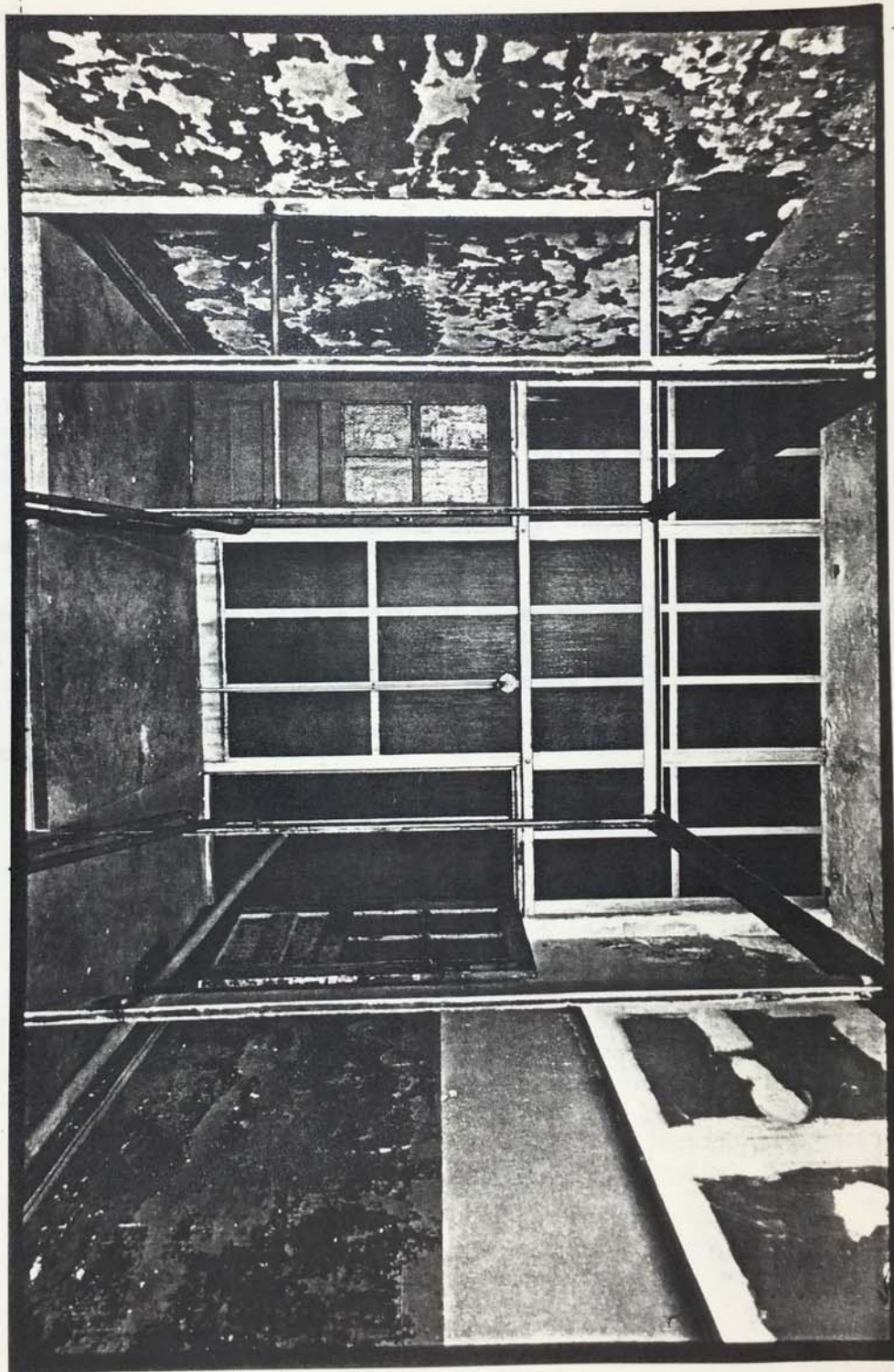
Planning and location: The meticulous handling of material creates a pristine surface in dramatic contrast to the peeling plaster and rusted steel that surrounds the work.

Construction: The work was installed by the artist.

Conservation: Wagner's "Burgundy Landing" needs to be cleaned twice a year. Areas where the tape has been damaged are easily repaired by replacing the strips of tape. Conservation is maintained by the curatorial staff under the direction of the artist.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

Zadik Zadikian

"P.S. 1 Entrance"

1976

Gold Foil

Front Entrance

Project: As a gift to the Institute, Zadik Zadikian created a permanent installation in the stairwell of the main entrance at P.S. 1. "Once inside a forbiddingly functional steel door, we found ourselves in a golden stairwell: walls, ceilings, floor, stairs, bannisters, pipes - even a coin telephone on the wall - had been gilded by an artist named Zadik Zadikian. It looked very expensive and Tutankhamun, and set us up for hours." (The New Yorker, April, 1978)

Planning and location: Zadikian's gold installation is now regarded as one of the "trademarks" of P.S. 1. It's location at the main entrance sets the tone for the visitor's subsequent exploration of installations and exhibitions throughout the building.

Construction: The entire project was installed by the artist himself. The gold is a metallic foil that is heat sealed into place.

Conservation: Zadikian's installation suffers an expected toll from the huge crowds that press through the entrance stairwell to see the exhibitions at P.S. 1. The stairwell serves as the primary entrance for artworks and supplies, and is oftentimes scraped. The gold foil peels away leaving areas of exposed brick. Conservation of the work is relatively simple, although time consuming. The foil is readily available in rolls. The damaged areas are cut away, the foil spliced onto the wall and sealed with a hot iron.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

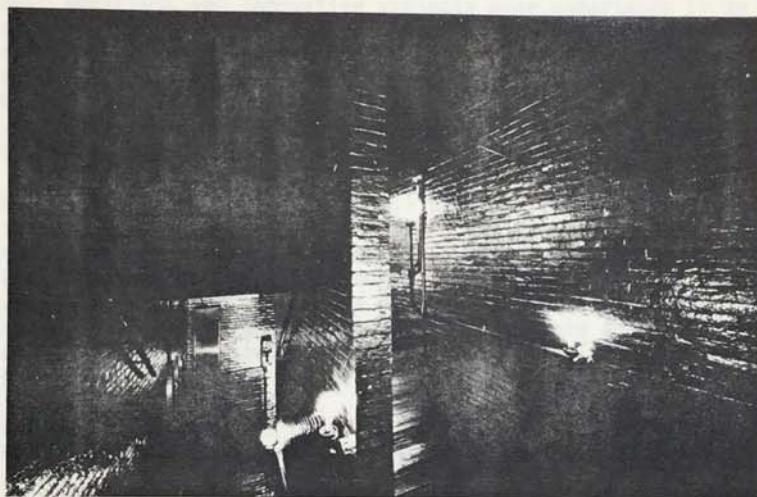
The Museum of Modern Art Archives, NY

Collection:

MoMA PS1

Series.Folder:

IV. C.40



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VI. C.40       |

WORKS IN THE PERMANENT COLLECTION GENERATED BY THE "WEST/EAST" PROJECTS.

In 1980, The Institute for Art and Urban Resources initiated one of the most ambitious and innovative projects ever undertaken by an American art museum. Entitled "West/East: First Generation Environmental Sculpture", the project invited artists from California to create permanent installations that employed light as a primary sculptural element. Using the Panzi di Biumo Collection at Varese, Italy as a model, artists were selected who work directly with the architectural features of the building to create total environments.

Now, after two years of intensive planning and construction, three of the six projects have been completed and exhibited to the public, two are midway in construction, and one is awaiting final planning approval. Programatically, the exhibition of the completed projects has been an enormous success. For the first time ever, permanent installations by these internationally acclaimed artists were available on the East Coast for public viewing and study. Fiscally, the "West/East" Projects have been a testament to the Institute's commitment and responsibility in raising matching funds. The Institute matched the original National Endowment for the Arts grant by a ratio of more than 1:2 - raising over \$53,000 to supplement the National Endowment's award of \$20,000.

Each of the artists selected - Michael Asher, Robert Irwin, Eric Orr, James Turrell, Dewain Valentine and Douglas Wheeler - hold international reputations as pioneers of this genre. They are perhaps the most "environmental" artists in the true sense of the word, because their works are literally carried out on an architectonic scale, incorporating not only the building's inside space, but the outside as well, thus creating a continuous interplay between inside and outside, both in the physical sense and the psychological one.

Light plays a fundamental role in this process. If it is indeed true that from the material viewpoint, it is the real architectural structure of a building which undergoes substantial changes (as these artists do not hesitate to make windows, skylights and slits, violating the integrity of the walls), it is also true that the end effect of perceptual and dimensional derangement is produced by the light itself, which is manipulated by these expedients so as to transmit its own energy to these spaces. It is no exaggeration to say that light is shaped and modelled like a plastic material.

Naturally in these cases, too, we are dealing mostly with ingenious optical, illusionary, neo-Duchampian tricks, played with the purpose of violating perceptual norms and habits, in a process of defamiliarization. At the same time, the observer, entering these environments, finds himself in a light-bath which electrifies his entire body. One might say, that the light gives his nerve fibers and cells a thoroughgoing "massage" thanks to a kind of electrical bombardment. It is no coincidence that Irwin, speaking of his incredible, chance discovery of the extraordinary sensory excitation created by the perception of completely empty spaces, speaks first of all of "tactile" sensation and then of an extension of the sensory beyond normal perceptual limits.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series/Folder: |
|                                       | MoMA PS1    | VI. C. 40      |

This artist from California, after starting out with two-dimensional painting, abandoned the picture-as-object in the early 1970's because it seemed perceptually limiting. While collaborating with Turrell on a project on the theme Art and Technology promoted in 1968 - 1969 by Edward Worz, the perceptual psychologist (a moment of vital importance for the formation of his artistic outlook), Irwin was brought face to face with the rift existing between art and technology. While art continues to think in terms of simple, separate objects, thus confining the sensibility to the objects themselves and limiting it, moreover, to the sight alone. Technology, in the wake of electronic innovations, expands our senses limitlessly beyond objects and beyond mere sight, endowing them with incomparable powers.

One might say, in fact, that thanks to the instruments which electronics has supplied us we live today in a new state of cosmic mysticism, where artificial separation of mind from body and of object from object has been replaced by an individual continuum of perceptual, emotional, and psychological energies. Art, on the other hand, has remained committed to outdated schemes of Cartesian thought and to a mechanistic universe dominated by the separation of spirit and matter. We still tend to think in terms of separate inert and opaque objects.

Light, as a pure form of energy, is the ideal means of liberating us from the slavery of objects. It makes it possible to obtain extremely powerful effects of perceptual stimulation with even the barest material means. Thus, Irwin sometimes simply stretched large transparent veils between two walls, so that the gaze penetrates or is blocked according to the observer's viewpoint, and real space is transformed into a potential, illusionary environment. Other times he erects walls or draws dark lines on the floors and walls in order to contradict the economic and functional regularity of the spaces, and produces effects of optical and perceptual disorientation in the observer. On other occasions he captures outside light through windows which, in addition to abolishing the normal barriers between inside and outside, bathe the immaculate surfaces of the environment with ever changing daylight.

Michael Asher sets no limits to the exploration of natural energy as light, air, sound, etc., which are available to him spontaneously in the spaces he creates in. Since the early 1970's, Asher, too, has done away with the presence of art objects, restricted as they are to visual kinds of perception alone. How can we be content today with looking only through our eyes, when, thanks to electronic media, it is the whole body which sees and feels? This is why the artists aim to create a total experience through art - one involving every level of perception, reaching beyond the usually five senses toward states of cosmic hyperesthesia.

This hyperstimulation of the sensibility involves not only the external world located outside the subject, but also his internal one, since the individual, left alone in such spaces, literally "perceives himself" that is he becomes aware of the inner psyche - establishing an uninterrupted flow between his "interior" and what is outside him. We can liken these spaces - which are often set in disquieting, metaphysical emptiness - to giant unconsciousnesses, grown outside the subject, ready to swallow him, body and all.

|                                       |             |                 |
|---------------------------------------|-------------|-----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series, Folder: |
|                                       | MoMA PS1    | IV. c. 40       |

James Turrell opens skylights and windows of various shapes and sizes, taking over strips of sky and stretches of landscapes. Light enters the rooms and changes with the changing seasons and time of day, creating a literally Impressionist atmosphere where the piece of "plein-air", instead of being transferred to the canvas, lives in a real time and place, as one can see in the extraordinary Panza di Biumo Collection at Varese, where all these artists have left memorable environmental installations. Doug Wheeler, who used to employ screened lamps connected to timers which varied their brightness according to present time intervals. He literally can pulverize a room, transforming its indoor light into a thick haze of powder which cancelled the dimensions and physicality of the environment. This magical, surreal effect was produced by painting walls and skillfully allowing the light to filter from the lagoon. Anyone who entered found himself immersed in a kind of dimensionless shell, with no outside reference point and alone with his own body and mind, psyche, emotions and memories in a state of perceptual over-excitation which, by the very fact of his not having in front of him obstacles of a material nature, expanded far beyond the normal limits recognized by knowledge.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VI. C.40       |

Robert Irwin

Lives in Los Angeles, California

"Security Stairwell"

1981

Wire Mesh, Gates, and Glass Blocks

Front Entrance and All Floors, South Wing.

Project and Planning: "Fragile neighborhood security and the building's institutional and architectural character were among the qualities that immediately struck Irwin as salient presences of the place. Irwin's response was to install security fencing indoors, at the entrance to the building, and between the stairwell and two corridors on each of four floors. He also replaced the ordinary glass panes in the stairwell's windows with dense glass bricks. These bricks are nearly impervious to vandalism, and are more esthetically intriguing, in their articulation of light in changing patterns of transparency and opacity, than were the original window panes."

"The fencing Irwin used to construct doors that extend from floor to ceiling is green in color, and soft and flexible in texture, unlike chain link fencing. The aluminum door frames are painted black. Design and detailing are elegant. The doors move on their hinges silently and gracefully. From some angles on the staircase or in the corridors the screen doors look like floating planes of opaque color. The clean lines and bright color of these enclosing but translucent utilitarian structures are visually distinct from the chipped and peeling surfaces of the school's floors and walls. They look and function more like architecture than art."

"This work goes one step beyond the contextual integration that has characterized Irwin's site-determined works so far. In addition to metaphorically incarnating the presence of the place, the work actually improves the safety of the building for its inhabitants. It also enhances the building's structure, accentuating the long, tall shafts of enclosed halls, already layered with planes of color and pattern" (Melinda Wortz, Artforum, October, 1981).

Construction: An installation crew of three men working under the direct supervision of the artist, constructed Irwin's project at P.S. 1. Installation took approximately three months. The completed "Security Stairwell" was installed for public viewing for seven months. In order to conform to fire standards, the mesh gates were taken down in October of 1981 and the original fire doors replaced. Annual summer exhibitions of the gates are scheduled for upcoming years.

Conservation: The removed Irwin gates are currently in storage in various locations around the building. Because the hinges are welded to the frame and door, the entire structure had to be removed. When the gates rest on the ground for an extended period of time, the hinges may bend and frame tork out of alignment. Storage frames are therefore required that would allow the gates to hang freely and safely. Reinstallation of the gates is simple, but timeconsuming. a crew of two men can install the gates in two days. The green gates need

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

touched up with paint and cleaned periodically. Conservation is carried out under the direct guidance of the artist and building staff by a crew headed by Scott Davis, artist and general contractor. Mr. Davis has worked with the Institute since P.S. 1 opened in 1976. Besides knowing the necessary chores of construction, Mr. Davis possesses an awareness of the work as art making and shares the artist's concern for detail, craftsmanship and overall planning.

*"Sculpture by Environment"*

*by*

*Robert Rauschenberg*

*as part of the exhibition*

*"That's Not That: Environmental Environmental Sculpture"*

*Sunday, April 19, 2-5 p.m.*

*P.S. 1, 215 West 53rd St., New York, NY 10019*

*RFY*

*2/27/81 2014*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

*The Institute for Art and Urban Resources, Inc.  
cordially invites you to celebrate the opening of  
"Security Stairwell"*

*by*

*Robert Irwin*

*as part of the exhibition*

*"West/East: First Generation Environmental Sculpture"*

*Sunday, April 12, 4-6 p.m.*

*P.S. 1 46-01 21st Street, L.I.C., New York, 11101*

*R.F.V.P.*

*212/784-2084*

The Museum of Modern Art Archives, NY

Collection:

Series.Folder:

MoMA PS1

IV. c. 40



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |

Eric Orr

Lives in Los Angeles, California.

"Nothing Special"

1980

12' x 12' x 25'

Attic, South Wing

Project: Eric Orr selected a small room located in the attic of the South Wing. The visitor walks up a staircase lit by a small rectangular slit in the facing window overhead. The dark, shadowy stairwell serves as a physical and psychological transition from the brightly lit, noisy corridor to Orr's room. Upon entering this area, one's vision and hearing is already affected. Further up the stairwell, another transition takes place: this one effecting the tactile senses. The hard slate floors change to one of softer linolium. The passage becomes even darker, forcing the viewer to use his hands for guidance. At this point, the walls change from painted wallboard to panels of cool, soft, lead. The passage narrows. Upon entering the room, one is immediately struck by some sort of assault on the senses. It quickly becomes apparent that this assault is one of dark, soft, silence. The room is essentially a highly crafted sensory deprivation environment. Faced with little light, no sounds and padded carpeted surfaces, one's senses become directed inward. The heart pounds, ears ring, bones creak. Alone in "Nothing Special", the visitor hears an orchestra of body movements, sees spectacles of the searching eye and feels transfixed by the awe of nothingness.

Construction: "Nothing Special" was the first of the "West/East" projects to be completed. Its walls are composed of lead, wood, sheetrock, and four layers of insulation material. The floor is padded carpentry. Built into the ceiling is a specially built lens of two polarized glass planes. This altered skylight allows a fraction of the most direct light rays to enter. The room installation was constructed by a contracted crew under the guidance and with the assistance of the artist and the building staff.

Conservation: In the summer of 1981, vandals broke through the skylight of Orr's room and caused considerable damage to the environment. The glass panes were destroyed, carpet torn up, and the insulated walls were spray-painted with graffiti. Lacking much needed funds for conservation, the repair of the room has been slow, but steady. The walls have been reconstructed, carpet replaced, and walls repainted. Still yet to be done are repairs to the room's entrance and replacement of the skylight. Conservation to date has been maintained by the Institute's Chief Preparator, Michael Tingley, under direction from the curatorial staff and the artist.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series/Folder: |
|                                       | MoMA PS1    | IV. C.40       |

# ERIC ORR

## FRONT STAIRS MEASUREMENTS

LENGTH OF SPACE 93"

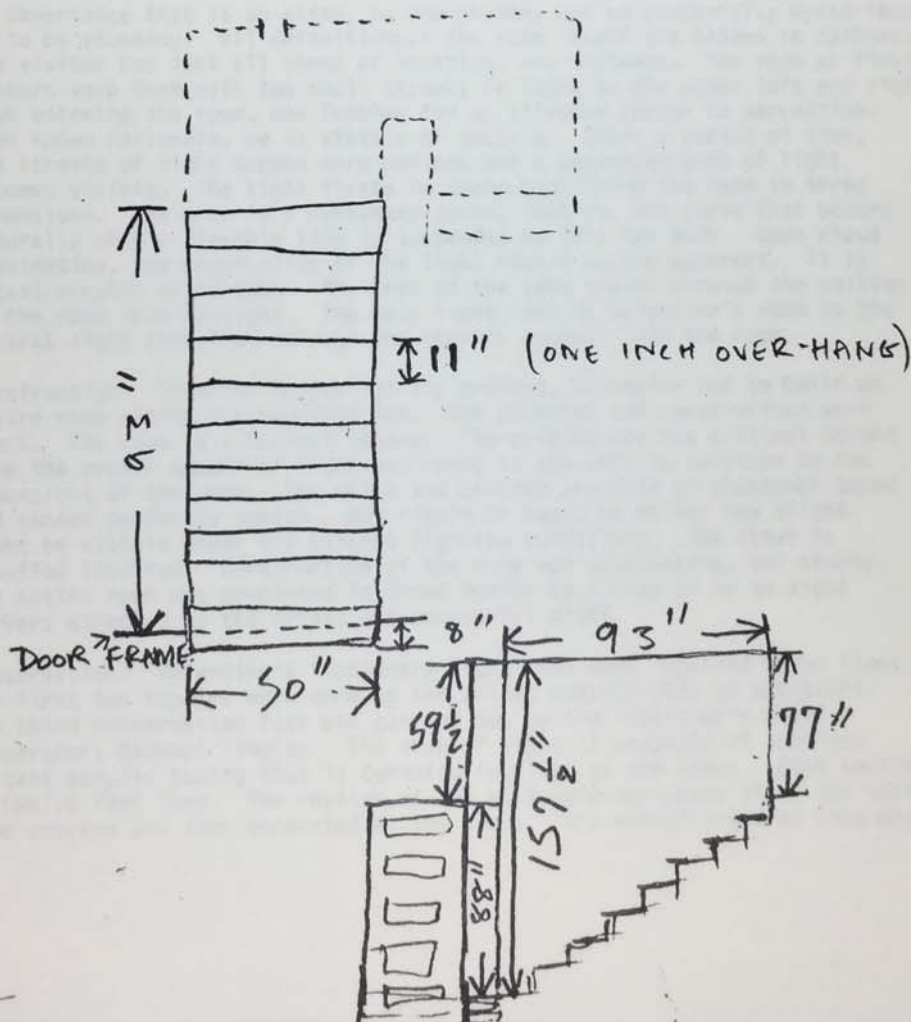
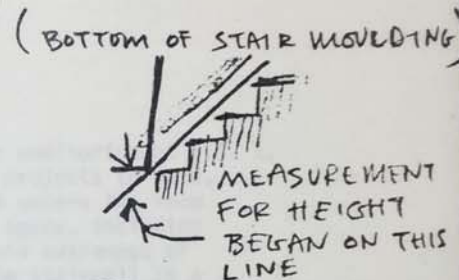
BOTTOM STAIR TO CEILING 157 1/2"

TOP STAIR TO CEILING 77"

WIDTH OF SPACE 50"

WIDTH OF STEP 11" (ONE INCH OVER-HANG)

NUMBER OF STEPS 10 (NOT COUNTING UPPER AND LOWER PLANE)



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV . C.40      |

Dewain Valentine

Born: 1936, Fort Collins, Colorado  
Lives in Venice, California

"Catenary Light Reconstructed"

1981

25' x 30' x 18'

Third Floor, South Wing

**Project:** In the Southern Annex Room of the third floor auditorium at P.S. 1, Dewain Valentine constructed one of his most ambitious projects to date, "Catenary Light Reconstructed". The visitor to P.S. 1 enters the room through a staircase from the second floor. The entire space, including the stairwell is entirely reconstructed to heighten one's awareness of subtle qualities of light. Built into the design of the stairwell is a series of light traps that stop any illumination from the entering doorway. At the top of the stairs is a sharp right turn at which the visitor encounters an experience that is so alien, so unexpected, and so wonderfully mysterious as to be stunning. All definitions of the room itself are hidden in darkness. The visitor has lost all sense of location, and distance. The room at first appears very dark with two small streaks of light to the upper left and right. Upon entering the room, one fumbles for an illusive anchor to perception; some known rationale, be it visible or tactile. After a period of time, the streaks of light become more defined and a suspended arch of light becomes visible. The light floats in space, qualifying the room in three dimensions. The arch is a catenary curve, that is, the curve that occurs naturally when a flexible line is suspended by it's two ends. Upon close examination, the physicality of the light itself become apparent. It is a cast-acrylic solid tube. The ends of the tube travel through the ceiling of the room into daylight. The only light seen in Valentine's room is the natural light traveling through the acrylic conduit into the room.

**Construction:** In order to realize his project, Valentine had to build an entire room within the existing one. The planning and construction were exact. The room is a perfect square. The ceiling was the critical height give the proper amount of light and curve to the arch in relation to the dimensions of the room. The walls and ceiling are made of sheetrock taped and sanded perfectly smooth. Any ripple or bump, no matter how slight might be visible under the bizarre lighting conditions. The floor is a buffed linolium. Construction of the room was painstaking, but steady. The entire room was completed in three months by a crew of up to eight workers directed by the artist and curatorial staff.

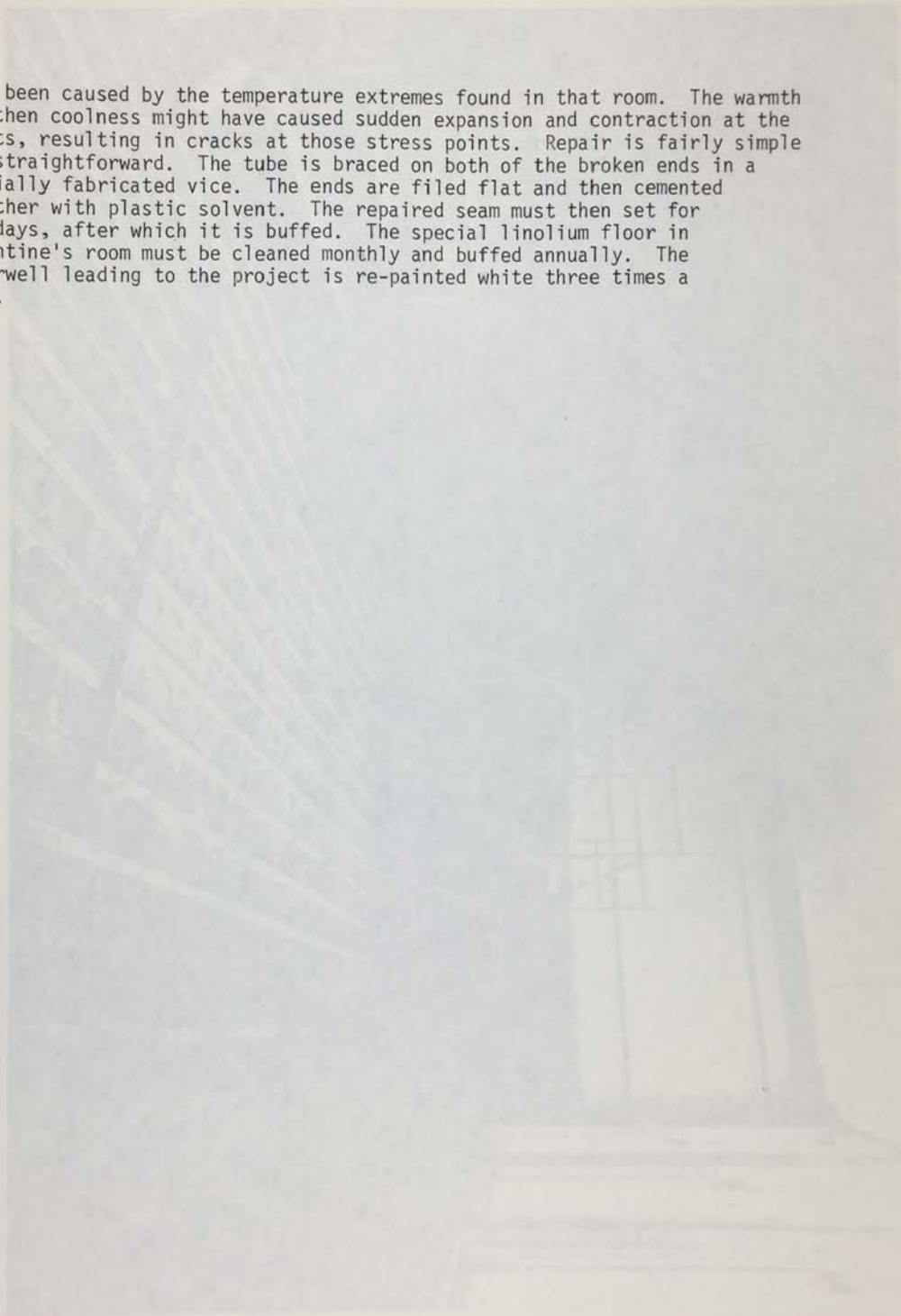
**Conservation:** Valentine's "Catenary Light" has been repaired three times. The first two repairs were done by the artist himself with an assistant. The third conservation task was carried out by the Institute's Chief Preparator, Michael Tingley. The arch of light is composed of sections of cast acrylic tubing that is cemented together at the seams. Each section is twelve feet long. The repairs of the work were necessary after the solid tube cracked and then seperated at the seams. The artist believes this might

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |

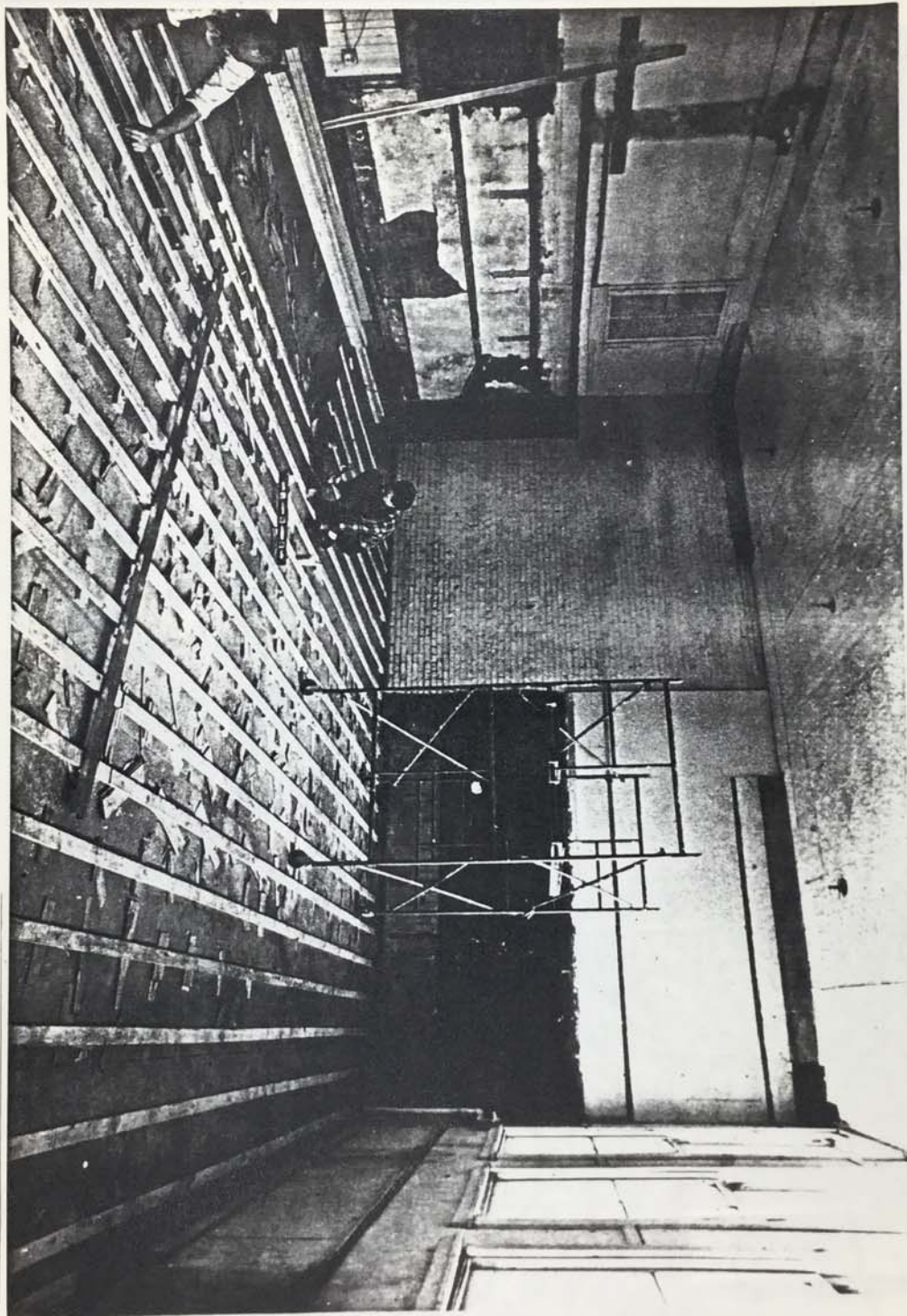
have been caused by the temperature extremes found in that room. The warmth and then coolness might have caused sudden expansion and contraction at the joints, resulting in cracks at those stress points. Repair is fairly simple and straightforward. The tube is braced on both of the broken ends in a specially fabricated vice. The ends are filed flat and then cemented together with plastic solvent. The repaired seam must then set for two days, after which it is buffed. The special linolium floor in Valentine's room must be cleaned monthly and buffed annually. The stairwell leading to the project is re-painted white three times a year.

Stairwell at installation



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |



Installation of Project

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |



Installation of Project

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |

James Turrell

## PERMANENT COLLECTION

## EXHIBITION OF INCOMPLETE PROJECTS

In 1976 James Turrell and Douglas Wheeler had a show at the Pasadena Art Museum in California. These two artists at that time represented a new generation of artists working with light as a medium. Fifteen years later, the artists are recognized as having created some of the most important and ambitious projects of this genre. Turrell, after his enormously successful one man show at The Whitney Museum of American Art continues work on the huge crater project in Arizona. Wheeler recently completed a commissioned work in Varese, Italy and is back in Los Angeles, California.

of the room. It appears as though the sky is dropping into the room. As with other Turrell projects, new spatial relations are defined by light. The qualities of light become physical, challenging notions of perception.

Construction. Work inside Turrell's room began in 1980. The entire space and adjacent closed were completely stripped and gutted. The structural components of the wall were left intact. Light began the enormous job of physically removing the entire roof over the room. This was by far the most time consuming and laborious phase of construction. Special cranes were set up to remove the debris as a crew of men removed the roof trusses. The next step was to take out the existing structural supports and replace them with steel beams of the exact dimension and placement necessary. The adjacent street was blocked off and a crane used for this purpose. The new roof dimensions were then marked off, frames built, and walls of steel interior plywood were constructed. In order to insure an interference with the light lines of the completed project, the wall protruded through the existing roof level. Because the room was now enclosed in the elements, a temporary roof was built. This peaked roof prevents not only that rain, but other weather in the building from rain and snow damage. The air inside can now be possible continued construction throughout the winter. All construction was under the direction of the artist, who visits the room regularly.

Turrell has begun to manufacture the project's new roof. Basically, it's a wall for a ceiling that will be open to the sky during gallery hours and close at night or in poor weather. It is made up of a steel panel that rides on weather-light tracks on top of the supporting roof beam. A half horsepower electric motor powered by its own shaft drives the chain-gully system that moves the portable ceiling. A cushion is located inside the building, next to the room to activate the roof. The walls of the room are to be finished with wallboard, paper and stone masonry. The walls must be perfectly flat and smooth. The floor must be laid out without joints. If funding is not available, the project shall be completed in three sections.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VI. C.40       |

James Turrell

Lives in Los Angeles, California

Work In Progress

25' x 25' x 15'

Third Floor, North Wing

**Project:** Turrell's project on the third floor of P.S. 1 is based on the design of his room at the Panza di Biumo in Varese, Italy. The plans call for a room of square proportions and a tall ceiling. The walls are a smooth flat white. The floors are buffed linoleum. Cut into the ceiling is a precise rectangle. The ceiling itself appears to lack any thickness at all, serving as a dimensionless barrier of light. The light phenomena created in the room are beautiful and mysterious. Looking upward, the visitor experiences the blue color of the sky invading the white light of the room. It appears as though the sky is dropping into the room. As with other Turrell projects, new spacial relations are defined by light. The qualities of light become physical, challenging notions of perception.

**Construction:** Work inside Turrell's room began in 1980. The entire space and adjacent closet were completely stripped and gutted. The structural components in the wall were left intact. Next began the enormous job of physically removing the entire roof over the room. This was by far the most time consuming and laborious phase of construction. Special chutes were set up to remove the debris as a crew of four removed the roof section. The next step was to take out the existing structural supports and replace them with steel beams of the exact dimension and placement necessary. The adjacent street was blocked off and a crane used for this purpose. The new room dimensions were then marked off, frames built, and walls of 3/4" exterior plywood were constructed. In order to insure no interference with the sight lines of the completed project, the wall protrudes through the existing roof level. Because the room was now exposed to the elements, a temporary roof was built. This peaked roof protects not only that room, but other spaces in the building from rain and snow damage. The enclosure also makes possible continued construction throughout the winter. All construction was under the direction of the artist, who visits the space regularly.

Turrell has begun to manufacture the project's new roof. Basically, plans call for a ceiling that will be open to the sky during gallery hours and then close at night or in poor weather. It is made up of a steel panel that rides on weather-tight tracks on top of the supporting roof beams. A full horsepower electric motor encased in its own shell drives the chain pully system that moves the portable ceiling. A switch is located inside the building, next to the room to activate the roof. The walls of the room are to be finished with wallboard, taped and sanded smooth. The walls must be perfectly flat and smooth. The floor must be laid and entrance built. If funding is made available, the project could be completed in three months.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV . C.40      |

Doug Wheeler

Born: 1939, Arizona.

Lives in Los Angeles, California.

Work In Progress

20' x 20' x 30'

Two Rooms: Third Floor and Attic, South Wing

Douglas Wheeler was the first artist to build light environments. By involving an entire space, the artist was able to free light from a determinate environment and allow it to function in an entirely spacial and atmospheric domain.

Project: Wheeler's project for P.S. 1 is housed in two spaces, one on top of the other and connected by a stairwell. In these rooms the artist directly affects the psyche by manipulating the architectural differences of the two spaces. Upon entering the lower space, the viewer is confronted with an oppressive environment. The floor rises slightly away from the entrance, making one's steps difficult and confusing. The tilt is hardly perceptible, effecting only the subconscious. Similarly, the ceilings slant down, making the far end of each room physically smaller. The visual senses are also confronted. In place of the windows, Wheeler has installed planes of glass slightly with a mirror film. The effect is not of absolute reflection, but rather of densely echoed images. The viewer feels claustrophobic; all senses bouncing back. Up the stairwell, one confronts a simple door. Upon entering, the viewer experiences the expansiveness of outdoors. The second space is located on a large roof balcony, the same size as the room below. The floor is slanted downward from the entrance. There are no walls or ceiling. In contrast to the lower room, this space directs the senses outward. The new sense of possible danger from the height is heightened by the claustrophobic restrictions below.

Construction: Wheeler's project was begun in 1980 when the artist selected the location. Physical work on the room began the following year with the dismantling of the walls, floors, and ceiling. The proper tilt of the floor and ceiling was determined and frames were built. The walls were also framed. To protect the room from weather, temporary metal coverings were devised for the window openings. Materials for the room, including the specially fabricated mirrored planes were purchased and delivered. Because of the size of the windows (4' x 9' each), a professional glazer must install them. The panes of glass are designed not only for optical effectiveness, but to withstand the strong winds that hit the top floor. Pending funding, the project is expected to be completed by the Fall of 1984.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series/Folder: |
|                                       | MoMA PS1    | IV. C.40       |

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, N.Y.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

WEST/EAST: FIRST GENERATION ENVIRONMENTAL SCULPTURE

STATEMENT OF REVENUES AND EXPENDITURES

Revenues:

Contributions

Government Appropriations:  
NEA

\$20,000

Individual contributions:  
IAUR Councils

\$21,700

Foundations and Corporations

\$19,900

SUBTOTAL

\$61,600

In-kind Contributions

Studio Rental  
Contributions

\$12,000

SUBTOTAL

\$12,000

TOTAL REVENUES

\$73,600

Expenditures

Valentine

Artist's Fees  
Artist's Assistants  
Transportation  
Materials  
Administrative Expenses  
Miscellaneous Expenses

450  
9,800  
700  
5,850  
3,800  
200

SUBTOTAL

\$20,800

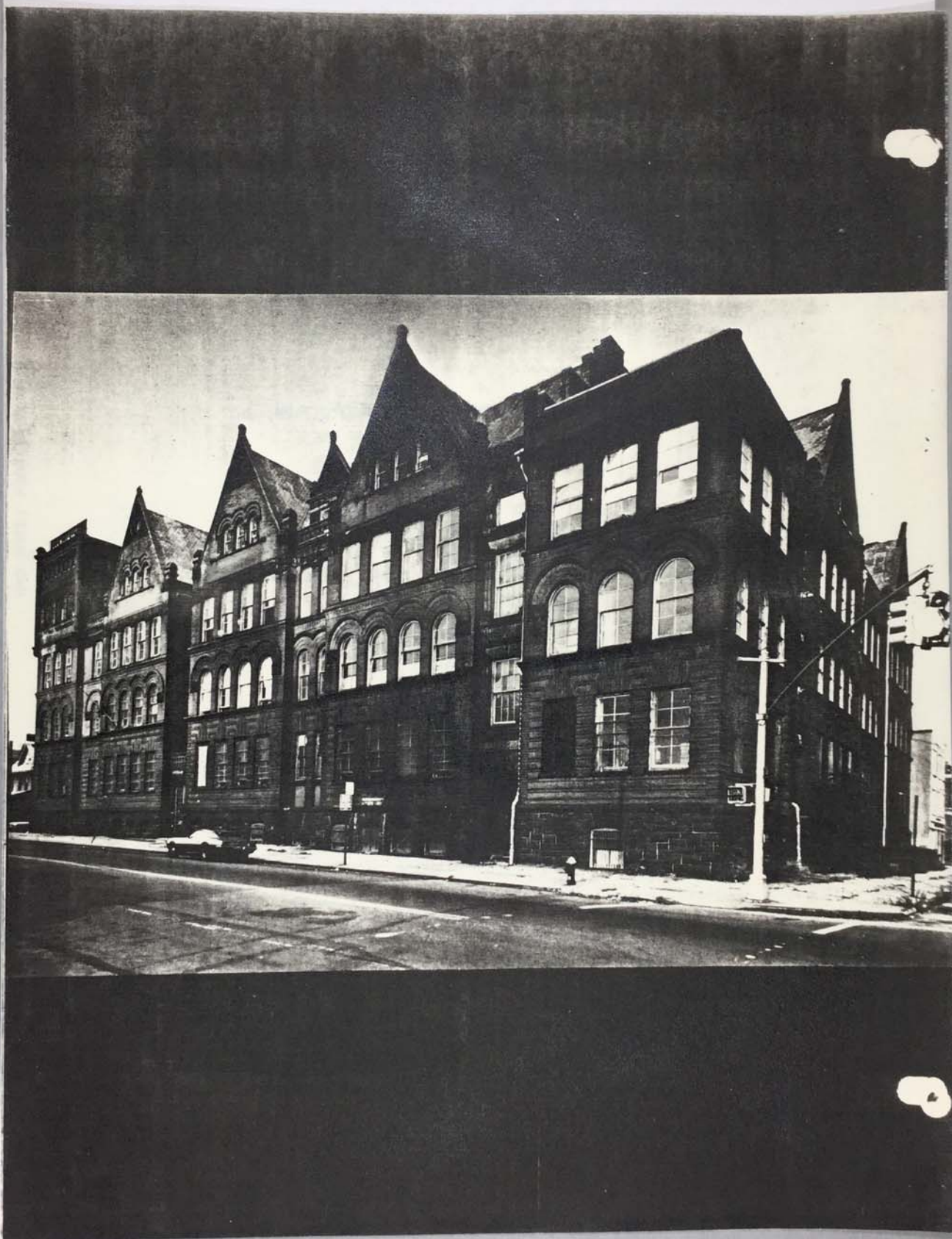
Wheeler

Artist's Fees  
Artist's Assistants

3,800  
2,000

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series/Folder: |
|                                       | MoMA PS1    | IV. C.40       |

THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, L.I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

Artists' Fees 1,500  
Artists' Assistants 12,700  
Transportation 700  
Materials 3,500  
Administrative Expenses 3,500  
Miscellaneous Expenses 500  
TOTAL \$27,900

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

THE PERMANENT COLLECTION

Artists' Fees 1,500  
Artists' Assistants 12,700  
Transportation 700  
Materials 3,500  
Administrative Expenses 3,500  
Miscellaneous Expenses 500  
TOTAL \$27,900

Artists' Fees 1,500  
Artists' Assistants 12,700  
Transportation 700  
Materials 3,500  
Administrative Expenses 3,500  
Miscellaneous Expenses 500  
TOTAL \$27,900

Artists' Fees 1,500  
Artists' Assistants 12,700  
Transportation 700  
Materials 3,500  
Administrative Expenses 3,500  
Miscellaneous Expenses 500  
TOTAL \$27,900

Prepared October 1, 1982

VPD SHEET PROTECTOR PS-5

VPD SHEET PROTECTOR PS-5

|                                       |             |                   |
|---------------------------------------|-------------|-------------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder:    |
|                                       | MoMA PS1    | <u>VII</u> . C.40 |

|                         |          |
|-------------------------|----------|
| Transportation          | 700      |
| Materials               | 3,500    |
| Administrative Expenses |          |
| Miscellaneous Expenses  |          |
| SUBTOTAL                | \$10,000 |

Turrell

|                         |          |
|-------------------------|----------|
| Artists' Fee            | 1,850    |
| Artists Assistants      | 8,450    |
| Transportation          | 700      |
| Materials               | 9,500    |
| Administrative Expenses | 7,250    |
| Miscellaneous Expenses  | 100      |
| SUBTOTAL                | \$27,850 |

Irwin

|                         |          |
|-------------------------|----------|
| Artists' Fees           | 1,500    |
| Artists' Assistants     | 12,300   |
| Transportation          | 700      |
| Materials               | 3,500    |
| Administrative Expenses | 3,000    |
| Miscellaneous Expenses  | 500      |
| SUBTOTAL                | \$21,500 |

Asher

|                         |        |
|-------------------------|--------|
| Artists' Fees           | 350    |
| Artists' Assistants     | 150    |
| Transportation          | 0      |
| Materials               | 0      |
| Administrative Expenses | 0      |
| Miscellaneous Expenses  | 0      |
| SUBTOTAL                | \$ 500 |

Orr

|                         |          |
|-------------------------|----------|
| Artists' Fees           | 3,000    |
| Artists' Assistants     | 2,000    |
| Transportation          | 700      |
| Materials               | 2,000    |
| Administrative Expenses | 0        |
| Miscellaneous Expenses  | 0        |
| SUBTOTAL                | \$ 7,700 |

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | IV. C.40       |

General Expenses

|                         |              |
|-------------------------|--------------|
| Administrative Expenses | 26,000       |
| Printing                | 4,000        |
| Miscellaneous Expenses  | <u>2,300</u> |
| SUBTOTAL                | \$ 32,300    |

GRAND TOTAL EXPENDITURES \$120,650

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA PS1    | VII. C.40      |

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

PERMANENT COLLECTION

EXHIBITION

Projected Expenditures:

TURRELL

Projected Cost of Completion = \$30,000

Budgeted Expenditures for First Year (50%) \$15,000

\$15,000

WHEELER

Projected Completion = \$500 500

\$ 500

TOTAL PROJECTED EXPENDITURES

\$15,500

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                   |
|---------------------------------------|-------------|-------------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder:    |
|                                       | MoMA PS1    | <u>VII</u> . C.40 |

THATCHER

|  |         |         |
|--|---------|---------|
| Cleaning:<br>1/month @ \$25 x 24 weeks | \$ 600. | \$ 600. |
|--|---------|---------|

VALENTINE

|  |            |         |
|--|------------|---------|
| Cleaning:<br>1/month @ \$50 x 12         | \$ 600     |         |
| Repair:<br>Labor @ 1/day x \$10/hour x 8 | 80         |         |
| Materials                                | <u>100</u> | \$ 780. |

IRWIN

|   |            |           |
|---|------------|-----------|
| Storage of Frames   | \$ 2,000   |           |
| Painting and Installation:<br>Labor @ 2 days x 2 workers x \$10/hour<br>x 8 hours | 640        |           |
| Materials   | <u>200</u> | \$ 2,840. |

ORR

|  |              |           |
|--|--------------|-----------|
| Repair Entrances and Skylighting:<br>Labor @ 2 workers x 5 days x \$10/hour<br>x 8 hours | \$ 800       |           |
| Materials  | <u>2,000</u> | \$ 2,800. |

WAGNER

|                            |        |         |
|----------------------------|--------|---------|
| Cleaning:<br>3/year x \$50 | \$ 150 | \$ 150. |
|----------------------------|--------|---------|

ZADIKIAN

|  |            |           |
|--|------------|-----------|
| Repair:<br>Labor @ 5 days x 2 workers x \$10/hour<br>x 8 hours | \$ 800     |           |
| Materials  | <u>200</u> | \$ 1,000. |

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                  |
|---------------------------------------|-------------|------------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder:   |
|                                       | MoMA PS1    | <u>VI</u> . C.40 |

ROSENTHAL

|               |        |       |
|---------------|--------|-------|
| Cleaning      |        |       |
| 2/year x \$50 | \$ 100 | \$100 |

|                              |  |                 |
|------------------------------|--|-----------------|
| TOTAL PROJECTED EXPENDITURES |  | <u>\$12,410</u> |
|------------------------------|--|-----------------|

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                  |
|---------------------------------------|-------------|------------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder:   |
|                                       | MoMA PS1    | <u>VI</u> . C.40 |

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

PERMANENT COLLECTION

CONSERVATION

Projected Expenditures

HIGHSTEIN

|                  |                |        |
|------------------|----------------|--------|
| Cleaning:        |                |        |
| 1/year @ \$50.00 | <u>\$50.00</u> | \$ 50. |

BERTOLDI

|                                      |               |         |
|--------------------------------------|---------------|---------|
| Repair:                              |               |         |
| Labor @ 2 days x \$10/hour x 8 hours | \$ 160.00     |         |
| Materials                            | <u>140.00</u> |         |
|                                      |               | \$ 300. |

AKIRACHIWAKI

|                                      |               |         |
|--------------------------------------|---------------|---------|
| Painting and Restoration:            |               |         |
| Labor @ 2 days x \$10/hour x 8 hours | \$ 160.00     |         |
| Materials                            | <u>200.00</u> |         |
|                                      |               | \$ 360. |

SERRA

|                              |               |           |
|------------------------------|---------------|-----------|
| Cleaning:                    |               |           |
| 1 month @ \$50 x 12 months   | \$ 600.00     |           |
| Waterproofing:               |               |           |
| Labor @ 3 days x 2 workers x |               |           |
| \$10/hour x 8 hours          | 480.00        |           |
| Materials                    | <u>200.00</u> |           |
|                              |               | \$ 1,280. |

HALFMAN

|               |                 |           |
|---------------|-----------------|-----------|
| Cleaning:     |                 |           |
| 3/year x \$50 | 150.00          |           |
| New Floor     | <u>2,000.00</u> |           |
|               |                 | \$ 2,150. |