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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

Progress Report on Programs, Administration and Operating Procedures

Queens / Manhattan / Brooklyn

Prepared for: Mr. James Reinish  
Ms. Susan Klim  
Visual Arts  
New York State Council on the Arts  
80 Centre Street  
New York, N.Y.

October 13, 1976

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

Queens

INTRODUCTION

Project Studios One opened June 9, 1976 by The Institute for Art and Urban Resources, Inc. It provided 65,000 square feet of studio exhibition and performance space in what was once Public School One, a red brick roman-  
esque - revival building at 21-01 46th Road in Long Island City, which had not been used as a school since 1963.

For the first time anywhere in the Country three floors as well as attics and basements of an old school is being used to provide:

- low cost studio spaces for 50 artists each averaging 600-800 square feet (30 one year studios and 20 short term or special project studios).
- an 8,000 square foot exhibition center.
- an 8,000 square foot performance center in what was once the school auditorium.
- 16,000 square feet throughout the ground level basement, equipped with a heavy duty concrete floor, will be used both for fabrication and storage of sculptural works.
- an extremely large adjacent fenced-in parking lot will be used for large scale artists' projects.

Instead of costing the 1.5 million originally estimated by the City for rennovating the school, the entire conversion has been done with a \$150,000 construction loan from the Chemical Bank. This loan is a balloon loan repayable at the end of three years. Repairs were strictly limited to making structures functional and safe, including such essentials as rewiring, hooking up existing plumbing and heating systems, fixing leaky roof and buckling floors.



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STUDIOS

July 1, 1976 35 artists began working in 30 studios on a 12 month basis, paying an average monthly rental contribution of about \$50.00 per month (actual range is between \$20 - \$75 per month). These artists include:

<u>Artist</u>	<u>Room Number &amp; Location</u>
Jared Bark	303 N.W.
Ernst Benkert	204b N.W.
Ronald Bladen	209 N.W.
Power Boothe	301 N.W.
Scott Burton	208 O.W.
Doug Davis	305 N.W.
Helen De Mott	202b N.W.
Stefan Eins / Dieter Froese	207 O.W.
Jacqueline Freedman	207 N.W.
Ron Gorchov	306 N.W.
Robert Grosvenor	201 N.W.
Frances Hynes	304b N.W.
Jeff Lew	205 O.W.
Rita Myers / Bill Beirne	209 O.W.
Nam June Paik	307 N.W.
Robert Rakita	205 N.W.
Fred Sandback	302 N.W.
Alan Saret	203 N.W.
Vera Manzi-Schacht	202 O.W.
Emilio Segares	204a N.W.
Hap Tivey	301 O.W.
Carolyn Umlauf	204 O.W.
Richard Van Buren	308 N.W.
Sue Weil	206 O.W.
Larry Weiner	211 N.W.
Rochelle Wyner	202a N.W.
Mary Ann Amacher	103 N.W.
David Amico	101 O.W.
John Fekner / Don Leicht	102 O.W.
Lucio Pozzi	201 O.W.
Lewis Stein	Attic rooms A and B
Alan Bertoldi	Basement

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The following artists were invited to use studios from 2 to 6 months for special projects later shown to the public in September and October.

These artists included:

- Brian O'Neil
- Richard Nonas
- Phillips Simkin
- Forrest Myers
- Robert Lobe
- Alan Finkel
- Agnes Denes
- Carl Andre

All studios at P.S.1 are assigned on the basis of recommendations of a special panel. The first panel met June 23, 1976 and was composed of:

- Donald Droll, Art Dealer
- Michael Goldberg, Painter
- Klaus Kertiss, Art Dealer
- Richard Nonas, Sculptor
- Ward Mintz, Director, Nassau County Museum of Art
- Sarah Faunce, Curator of Painting & Sculptor,  
Brooklyn Museum of Art

The panel individually received a short list of applications prepared by the Institute staff. Fifty names of artists whose working requirements were most suited to P.S.1 facilities, were chosen out of an initially narrowed list of 120 applications. The original number of applications were 200 out of which 80 had been eliminated as inappropriate due to special needs that couldn't be provided such as running water, exhaust systems or sound proofing in the studios. The executive staff had a file on each application. Each application was presented by a staff member, and individually discussed by the panel. The panel made notes on sheets provided for each artist and evaluated each application on a scale from one to ten. After the short list had been completed the executive staff presented a Special Projects file for studios that would be occupied under six months.

Artists with the 35 highest scores were made eligible for studios at P.S.1. Twelve artists were selected under the Special Projects category for



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studios of less than six months.

After the advisory panel met on June 28 and made their decisions about awarding studio space at P.S.1, around 150 applicants did not receive studios. Their slides were returned but WORKSPACE applications, individual resumes and letters of recommendation were kept and filed. They were sent one of two letters informing them of their standing.

Sixty applicants were sent a copy of letter #1 (see Appendix A). This letter as can be seen, explained the limited studio space available and encouraged the artist to re-apply next year. An additional seventy applicants were sent the same letter with a note explaining that their rejection was due to facility limitations within the building at the present time. These included artists whose work required a freight elevator, heavy duty electrical wiring and running water in the individual rooms as well as the necessity of elaborate graphics equipment.

Twenty applicants were sent a copy of letter #2 (see Appendix A). This letter notified the artist of the opportunities for special short term projects which could be executed in various areas of the building. At the present time, five of these artists are working or have executed projects at P.S.1.

Before being occupied all studios had been rennovated to a working standard which included:

- heat
- no leaks
- good floors
- wiring outlets
- overhead lighting
- repaired windows

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OPEN STUDIO PROGRAM

This program enables the artists to open their studios on given days to the public in the context of a larger program where other performances and installations are scheduled. Poster announcements are sent out listing dates the studios are open and artists are free to choose whether or not they wish to participate in this program. To date the following artists at P.S.1 have opened their studios to the public:

- Mary Ann Amacher
- David Amico
- Bill Beirne
- Alan Bertoldi
- Helen DeMott
- John Fekner
- Jacqueline Freedman
- Frances Hynes
- Don Leicht
- Vera Manzi-Schacht
- Forrest Myers
- Rita Myers
- Lucio Pozzi
- Lewis Stein
- Carolyn Umlauf
- Sue Weil
- Rochelle Wyner

For all Open Studios, installations and performances during September and October 1976, a mailer announcement was sent out, entitled, "Month of Sundays". The public attended various events under the three categories each Sunday from 1 - 6 p.m. In addition the Building Director has keys for all open studios which can be opened on other days for scheduled visits by the artist's request.

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PERFORMANCES

Eighteen Performing artists participated in the "Month of Sundays" events September 19 - October 10.

- John Adorno
- Carmen Beuchat
- Diego Cortez
- Edit Džak
- Jean Dupuy
- Peter Grass
- Jana Haimsohn
- Newton & Helen Harrison
- Tom Johnson
- Shegato Kubota
- Michael McClard
- Maul
- Nam June Paik
- Charlemagne Palestine
- Carol Parker
- Michael Robinson
- Peter Van Riper
- Robin Winters

A mailer poster was sent out to 2,500 people and an advertisement was placed in the September issue of Art Forum, as well as being tested in the Gallery Guide. Each performer received a \$25 honorarium and had the option to charge admission.

" ROOMS " EXHIBITION / JUNE '76

Project Studios One was opened with an exhibition, " Rooms". The exhibition featured over 79 contemporary artists who installed their works from the basement, throughout the floors to the roof and out onto the parking lot. Each artist received honorariums of \$100. They included:

- Frank Gillette
- Robert Ryman
- Walter De Maria
- Robert Yasuda
- Robert Benson
- Alain Kirili
- Antonio Miralda
- Sylvia Stone
- Jim Bishop



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-Ronald Bladen  
 -Michael Hurson  
 -Evriah Bader  
 -Michael Clark  
 -Robert Grosvenor  
 -Fred Sandback  
 -Alan Saret  
 -Dennis Oppenheim  
 -Jeffery Lew  
 -Suzanne Tanger  
 -Michael Goldberg  
 -Suzanne Harris  
 -Marcia Hafif  
 -Ronald Gorchov  
 -Gary Kuehn  
 -Mary Miss  
 -Shegato Kubota  
 -Power Boothe  
 -Stephen Eins  
 -Douglas Davis  
 -Eve Sonneman  
 -Richard Serra  
 -Jene Highstein  
 -Sue Weil  
 -Judy Rifka  
 -Richard Mock  
 -Patrick Ireland  
 -Dieter Froese  
 -Joseph Kosuth  
 -Hap Tivey  
 -Tina Girouard  
 -Douglas Wheeler  
 -Ned Smyth  
 -Howardina Pindell  
 -Colette  
 -Gordon Matta-Clark  
 -Bill Beirne  
 -Richard Nonas  
 -David Rabinowitch  
 -Michele Stuart  
 -Bernie Kirschenbaum  
 -Joel Fisher  
 -Patsy Norvell  
 -Brenda Miller  
 -Ira Joel Haber  
 -Jared Bark  
 -Dale Henry  
 -Steve Gianakos  
 -Scot Burton  
 -Lynn Hershman  
 -Vito Acconci  
 -Richard Tuttle

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#### Queens

- Nam June Paik
- Daniel Buren
- Judith Shea
- Jennifer Bartlett
- Charles Simonds
- Forrest Myers
- Lawrence Weiner
- Marjorie Strider
- Carl Andre
- Max Neuhaus

The exhibition was opened to the public June 10 - 26, Tuesday - Saturday, 1 - 6 p.m. Press release, invitation, poster, advertising and opening benefit was organized by the entire staff of the Institute, with considerable help from student interns, volunteers, and youths from St. Marks Church in the community.

#### -SUMMARY-

##### JUNE 76

-79 artists worked and exhibited at P.S.1.

##### JULY - OCTOBER 76

-35 artists were occupying working studios.

-12 artists occupied studios to realize and show new projects.

-16 artists performed in the P.S.1 facilities.

##### TOTAL

-142 Artists have worked and exhibited at P.S.1 since June 1976

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PROJECTED P.S.1 PROGRAMS

Criteria for Selection

The performance and special installation programs are selected by two methods: artists are invited by the Executive Director and Program Director or they make proposals independently. Roughly half are invited by Staff invitation, while half come from submitted proposals and requests.

Tentative 76-77 Program for Performance Center

The 8,000 square foot performance center will be fully finished and equipped for dance, music and performances. Facilities will include lighting, portable stages and seating. There are in addition two large dressing/rehearsals areas that can be used by two separate groups at once.

The projected performance program includes:

- Philip Corner
- Robert Barry
- Kenneth King
- Jana Haimsohn
- Tina Girouard
- Barbara Dilley
- Bob Wilson
- Andy De Groat
- Trisha Brown
- Yoshi Wada / Barbara Stewart
- Suzanne Harris / Cynthia Headstrom / Rachell Lew
- Phil Glass Ensemble
- Julia Heyward
- Steve Reich Ensemble
- Laurie Anderson

Tentative 76-77 Special Installations Program

A tentative list of artists to be invited for special installations

- include:
- Jackie Ferrara
  - Kent Floeter
  - Kazuko
  - Robert Morris
  - Michael Singer
  - Nancy Graves
  - Ida Horowitz-Applebrug
  - Ted Stamm
  - Suzanna Tangier

Approximately the same number of artists would be invited from



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proposals and requests.

A poster will be sent out each month along the format of "Month of Sundays" poster announcing performances that month. This will mean seven poster announcements from November through May.

Tentative 76-77 Program for Exhibition Center

The exhibition center, like the performance center is one of the two totally finished areas of the building. It includes all new walls, floors and ceilings with track lighting installed. The entire exhibition area includes over 8,000 square feet divided into 8 spaces varying from 600-1,400 square feet in each room. The exhibition center is the last area to be rennovated. Rennovation will be completed by the end of November 76.

The first exhibition will be open January 1977 with an exhibition by Peter Van Riper. The works will be holograms taking the old P.S.1 spaces as subjects. A press release, invitation and poster are planned, as well as a reception.

Subject to Change is a photography exhibition planned for February - March 1977. Nathan Lyons, Janet Henry, Hank Beck, and Janet Schneider have been invited to select artists. To date Walter Rosenblum, David Freund and Eve Sonneman have been invited with two more artists to be asked. Each artist will receive an honorarium of \$600. There will be a 50 page catalogue for the exhibition including a joint introductory essay by the three jurists, at least 10 reproductions per photographer, and a resume vita about each photographer. Publicity will be both nationally (art journals) and community (Queens local newspapers) oriented. The aim of this important exhibition is three fold: 1.to commission new work in photography by recognizing artists of highest quality in the field;

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2.to incorporate photography of the exhibition program of the Institute;  
and 3.to establish a link with the neighborhood curious about the change  
of P.S.1 into a work center for contemporary artists, Project Studios One.

Twelve Rooms: Environmental Installations by Contemporary Artists  
is planned for April - May. The Institute for Art and Urban Resources  
will organize and coordinate the realization of environmental installations  
by 12 contemporary artists with the intention that the rooms be constructed  
in such a way that they can be reassembled and loaned to interested  
institutions following the conclusion of the initial exhibition at  
Project Studios One.

It is foreseen that the rooms would be completed enclosures such as  
containers used in overseas transport. The general shape of an interior  
space would be left completely to the discretion of the artist within the  
limit of the established budget. The Institute would provide the con-  
tainers (which are being solicited as contributions), honorarium and  
materials fees are of \$2000 per artist times 12 artists, a catalogue, an  
invitation, poster and reception. Twenty thousand dollars has been awarded  
by the National Endowment for the Arts Museum Program towards the costs of  
this exhibition. The total project costs are estimated at \$61,100.

In all group exhibitions the Institute tries to include both known and  
unknown artists. Final selections would span the "known" and "unknown"  
artists from the list that follows: The Institute is discussing with  
approximately 30 artists, some who have been involved for a number of years  
with this form and other whose work could be particularly suited to such a  
situation. Including, Vito Acconci, Michael Asher, Peter Campus, Colette,  
Dan Flavin, Dan Graham, Marsha Hafif, Dale Henry, Robert Irwin, Sol Lewitt,  
Gordon Matta-Clark, Richard Mock, Robert Morris, Bruce Nauman, Claus Oldenberg,



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Dennis Oppenheim, Nam June Paik, Emanuel Pereiere, Lucio Pozzi, Jim Roche  
Ed Keinholz, Alan Saret, Thomas Schmicht, George Segal Charles Simonds,  
Keith Soney, Hap Tivey, Red Grooms, Maria Nordman.

Fourthly, a Group Exhibition is projected for the months of June, July, and August. This exhibition would be composed almost entirely from proposals and requests by artists. Made up proposals and requests currently under consideration for this project include, Bill Beckley, Bevan Davies, Ralston Farina, Jared Fitzgerald, Ruth Hardinger, Allison Knowles, Barry LeVa, Larry Miller, Robert Watt, Ted Victoria, Hans Haacke<sup>K</sup> and Douglas Wheeler.

A catalogue for the Group Exhibition would be planned if funds were available after the Subject to Change and Environmental Rooms exhibitions. In any case a poster announcement, reception, press release and mailing would be provided as well as advertisement.

#### Video / Film Production

Video production program will be administered by one of the Institute's Fellows, David Ross. The purpose of this program is to financially assist artists in producing video artworks. While there are adequate outlets for the showing of video tapes (e.g. Anthology Film Archives and The Kitchen) there is a great need for materials assistance and artist honorarium as a form of production support. The Institute would act as producer of these tapes with Mr. Ross acting as series director. Artists would be selected by a panel of 3-4 individuals as least one person being from the executive staff and the other being Series Director. Between 10 and 15 artists would be selected at fees ranging between \$500 - \$650 per tape. Among the artists being considered are: Scott Billingsley, Peter Campus, Jaime Davidovich, Dan Graham, Shigeko Kubota, Willoughby Sharp, Frederica Pezold,



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Hannah Wilke, Roger Cutforth, Roger Welch.

The same program and format is planned to provide film fees for young filmmakers. While there is no series producer as yet named, the following list of young filmmakers already exists at the Institute for eventual consideration by a panel of three to four (this panel, again would include one member of the executive staff and the series director): David Hykes, Jack Goldstein, Richard Levine, Hap Tivey, Helene G. Kaplan, Robert Polidori, David Shulman, and Amy Taubin.

#### Education Program

At the college level in Queens, students will be invited to work as assistants with individual artists on specific projects as P.S.1. This working situation would provide a unique opportunity for students to work directly with an artist. On the elementary grade level (grades 4-6) classrooms would be invited to a specific artists studio. Students would have the rare opportunity to discuss with the individual artist reasons behind his work as well as technique. Local church groups will also be invited to make the same kind of studio visits. A Queens resident would coordinate these activities.

Finally, a poetry workshop will be run by Tony Towle, offered on ten Saturday mornings during the 76-77 programing year. This workshop would provide the neighborhood with opportunity to work on and learn about the techniques of poetry.

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Queens /Manhattan

#### Administration

The technical staff of the Institute would be located at P.S.1. These individuals include a building director, assistant building director, superintendent, and janitor, as well as a security staff. The number of security staff will depend on the existing situation of the building. Currently, there are 3 shifts of 2 guards each per day with only 2 guards for the weekend. There are less guards on the weekend due to the fact that the staff is able to cover it during the day on the weekends during the scheduled events. The Executive Staffs have offices at Project Studios One and spend from 1-2 days each at the facility.

#### MANHATTAN PROGRAM

##### Clocktower

The Clocktower is the exhibition center for The Institute for Art and Urban Resources. Each exhibition at the Clocktower provides the following services: press release, announcement and mailing, poster, advertising in the Village Voice and Soho Weekly News and Gallery Guide, opening reception, and small dinner in honor of the artist following the reception. Artists are invited and or make proposals for an exhibition at the Clocktower. Proposals are received and reviewed month by month by Alana Heiss and Linda Blumberg. The 76-77 exhibition schedule includes: David Rabinowich, Malcolm Morley, Bob Yasuda, Jim Roche, Judy Rifka, Ed McGowin, Susan Hall, Evriah Bader. Another program at 108 Leonard is the open studio. The open studio is for a specific studio project proposed by artists to the Institute. It provides a rotating artist-in-residence work space for the realization of a particular body of work. The residency is limited in length from 1-2 months. Public access to the studio is



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arranged under the direction of the artist at the end of their residency. The Institute provides a press release, invitation, and mailer. The following artists will be invited for the 76-77 open studios program at the Clocktower: Linda Francis, Martin Puryear, Pincas Cohn Gan, Claudia De Monte, Michelangelo Pistilleteo, Edith Gwathemy. The artists that have started the open studios program for the 76 season are: Judith Shea and Alain Kirili. In addition to the open studio at the Clocktower, two studios are made available to the artists on a longer term basis (2-3 years) currently these two studios are being occupied by artists Cara Croninger and Nancy Mitchnick.

#### Poetry Reading

The fourth program at the Clocktower are poetry readings organized by Ted Greenwald. The Institute hopes to expand the Spring 1976 program of Five Poetry Readings held at the Clocktower, to a Fall, 1976 and Spring 1977 program with ten readings in each program. The makeup will be the same as the 1976 program: a mixture of relatively well known poets reading in the same series with a mixture of not-so-well-known poets. Each poet would read solo and have an opportunity to put before the audience a body of work instead of the tidbit usually represented in a reading where more than one poet reads. The selection of poets would not be from one particular school of poetry, and would be made from inside and outside the community the Institute serves. Each poet receives \$100 honorarium. The series will have a poster announcement, press release and reception which will be provided by the Institute.

#### Administration

Also at the Clocktower are the main administration offices of the Institute. These offices have meeting rooms for the Board of Directors,



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and the Advisory Committee on Goals and Objectives, also have the offices of the Executive Staff which is for the Executive Director, Director of Planning and Development, and the Program Director. Each member of the Executive Staff has one full time administrative assistant. There is also a full time receptionist. In addition there is a staff of interns which provides services ranging from special program coordination to graphics to bookkeeping. Also employed is a part-time account and a lawyer.

Support groups of the Institute include the Advisory Committee on Goals and Objectives which is composed of 8-9 members. Current members include: Chairman: Dr. John G. Hutchinson, Professor of Management, Graduate School of Business, Columbia University; and members: Mr. Thomas Armstrong, Director, Whitney Museum of Art; Mr. Brendan Gill, Chairman, Board of Directors, The Institute for Art and Urban Resources; Mr. Thomas Messer, Director, Solomon R. Guggenheim Museum; Mr. Goldwin A. McLellen, President, Business Committee for the Arts; Mr. David Moxley, Director and Metropolitan Regional Partner, Touche Ross & Company; Mr. Brian O'Dougherty, Director, Public Media Program, National Endowment for the Arts; Mr. Lawrence Reger, Office of Program Development and Coordination, National Endowment for the Arts; Ms. Florence Daniels, Parks and Recreation. The next support group is the Friends of the Institute which varies in size and is based on donations of \$500 and up. In 1975-1976 fiscal year, donations ranged between \$500-\$10,000 individually. The final support group is that of volunteers which varies from project to project such as benefits and special exhibitions and programs. Our interns come from the following work study programs: Columbia University, Urban corp, Jobs for Youth, Inc. and City University work Study Center.

(INTER N LIST, APPENDIX C.)

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## Manhattan

One of the major tasks of the administrative office at the Clocktower is to keep track of all proposals and requests and correspondence received from artists. These communications are reviewed by Alana Heiss and Linda Blumberg once a month. Each is kept on file with the name of the artist. Slides are returned upon request. A letter is sent to all applicants for studio performance or exhibition space to notify whether the proposal is accepted, rejected, or shelved. (sample: Appendix B)

### 10 Bleecker Street

Programs outside of the Clocktower in Manhattan include 10 Bleecker Street which has 12,000 square feet of studio space for 9 artists who are mostly sculptors and painters who are interested in longer term leases, 3-4 years. This building is owned privately and the Institute is required to have a long term lease with the landlord. The building is maintained by the artists themselves and runs fairly independently. Supervision is maintained by the Executive Staff and meetings are held periodically to see that studios are being used in accordance with work space regulations. Artists currently working at 10 Bleecker Street include:

- Richard Mock
- Suzan Sayre
- Keith Hanadel
- Mary-Jo Martin
- Randy Jones
- Sidney Geist
- Bucky Schwartz
- Judith Karelitz
- John Dobereiner

### New Urban Landscapes

"New Urban Landscapes" series was begun in an attempt to find ways for assisting artists in making and documenting street works. The importance



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of street works dates back to 1970 but to date there have been few satisfactory methods for making the public aware of such a direction, or for enabling artists to document their own work. "New Urban Landscapes" program provides the following for street work artists: documents the actual street work and the Institute staff including a graphic designer, then produces a four-page newspaper hand-out on the actual work. This printed in the quantity of 5000. One thousand are handed out on the streets of Lower Manhattan, 2500 are mailed out by the Institute, and the rest are given to the artist for their own use. Artists who will participate in the "New Urban Landscapes" series during 76-77 include: Phil Simkin, Judith Shea, Helen and Newton Harrison, Bo Stevens, Roy Colmer, Antonio Miralda, Richard Hayman, Summa, Froind. The other new program of the Institute is the store windows series which uses store windows for a one time exhibition. Last year a store front was used on West 45th Street, for an installation by Saul Ostrau last Sprint. This year a very large exhibition of work by sculpturess Lynn Hirshman will be held using all the display windows of Bonwit Teller on 57th and Fifth Avenue and 56th Street. The Institute has provided all administrative work for the project over the last eight months. A brochure, an invitation, a poster and advertising and small dinner after the reception. Bonwit Teller's is providing all the costs of the materials for the windows as well as providing the opening. Planned sites for future store window exhibitions include: Gimbels Subway Passageway Windows, and the windows of FAO Schwartz on Fifth Avenue and 59th Street.



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Brooklyn

Brooklyn

Since June the Institute gave up the Coney Island Sculpture Factory which had been made available through the Economic Development Agency. Because of a number of requests for the use of a large sculpture studio space which is totally private, the Institute intends to get another space in Brooklyn from EDA to use like the Coney Island Sculpture Factory.



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THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

July 6, 1976

Allan Bertoldi  
302 Elizabeth St.  
N.Y. N.Y. 10012

Dear Allan,

The advisory panel carefully reviewed all applications for studio space at P.S. 1. on Wednesday June 28. You were not recommended for a one year assignment at this time. However, you are being considered for a short term revolving studio project beginning this fall.

We would like to keep your application and slides on file and will be contacting you with more information after our plans for these projects are completed.

Thank you for your interest in the Institute.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

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

150 West 11th Street, Clocktower Office, New York, New York 10013



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THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

July 6, 1976

108 Leonard Street  
New York, N.Y. 10013

Dear Sirs:

On Wednesday June 28, the advisory panel reviewed your application for a work space at P.S. 1. L.I.C., Queens. The panel looked favorably at your application, yet, the demand for space was so overwhelming that in view of the other applicants you were not recommended for a space this year.

However, we would like to keep your application on file for reconsideration next year. Slides of work done in the interim would be most helpful to the Institute so that we may keep up with your work.

Thank you for your interest in the Institute.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

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

Project: Clocktower 108 Leonard Street New York, N.Y. 10013

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APPENDIX B

On Wednesday June 28, the advisory panel reviewed your application for a work space at P.O. 1, L.I.C., Queens. The panel found something in your application, yet, the Award for space was recommended for a space with you.

However, we would like to keep your application on file for consideration next year. Copies of work done in the studio would be most helpful to the Institute so that we can keep up with your work.

Thank you for your interest in the Institute.

Sincerely,

Alison Laing, Executive Director

Dr. J. Richard, Project Director

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THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

July 6, 1976

Mr. John B. ...  
Box 25, ... Station  
New York, New York 10021

Dear Mr. B.:

Thank you for your proposal for the Clocktower. As the Institute  
we should begin our progress, but we would like to keep  
your proposal on file as more anything comes up in the future.

: On Wednesday June 28, the advisory panel reviewed your application  
for a work space at P.S. 1. L.I.C., Queens. The panel looked  
favorably at your application, yet, the demand for space was so  
overwhelming that in view of the other applicants you were not  
recommended for a space this year.

However, we would like to keep your application on file for  
reconsideration next year. Slides of work done in the interim would  
be most helpful to the Institute so that we may keep up with your  
work.

Thank you for your interest in the Institute.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

Brenda Galt Chairman of the Board of Trustees  
Alanna Heiss Executive Director

David B. Blumberg Clocktower Project Director



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April 6, 1976

Ms. Joan Mathews  
Box 29, Cooper Station  
New York, New York 10003

Dear Ms. Mathews,

Thank you for your proposal for The Clocktower. At the moment we cannot begin any new projects, but we would like to keep your proposal on file in case anything comes up in the future.

Once again, thank you for considering The Clocktower.

Sincerely,

Linda Blumberg  
Program Director

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April 14, 1976

James Pelletier  
8 Bethune South  
New York, New York 10014  
Basement

Dear Mr. Pelletier,

Thank you for your proposal for the Clocktower, and your workspace application. Unfortunately, The Clocktower has shows scheduled through most of next year, but we would like to keep your proposal on file in case something comes up.

I am enclosing a workspace application form.as you expressed an interest in that situation over the phone.

Please keep us informed of upcoming events that you are involved in.

Sincerely,

Linda Blumberg  
Program Director

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THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

July 6, 1976

The advisory panel carefully reviewed all applications for studio space at P.S. 1. on Wednesday June 28. You were not recommended for a one year assignment at this time. However, you are being considered for a short term revolving studio project beginning this fall.

We would like to keep your application and slides on file and will be contacting you with more information after our plans for these projects are completed.

Thank you for your interest in the Institute.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

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

Projects: Workshop, Clocktower, Idea Warehouse, Conny Island, Feltz.



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

July 6, 1976

Mr. Robert  
Casper School of Art  
Casper Square  
New York, New York  
10029

Dear Mr. Robert:

The Clocktower is a nonprofit organization whose primary interest is in the arts. We operate between eight and ten shows a year. We always are anxious to see new proposals although our schedule is necessarily full at the moment.

The advisory panel for Project Studios I. met on June 28. After careful consideration of your application, we regret to inform you that we were not able to assign you a workspace at this time.

We appreciate your interest in the Institute and wish you luck in future art endeavors.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

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

Project Workspace: Clocktower 108 Leonard Street New York, NY 10013

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March 2, 1976

Mattmias Aeberli  
Cooper Union School of Arts  
Cooper Square  
New York, New York  
10003

Dear Mr. Aeberli:

The Clocktower is a non-profit exhibition space always interested in new artists. We curate between eight and ten shows a year. We always are anxious to see new proposals although our schedule is completely full at the moment.

We have put you on our mailing list so you will receive news of forthcoming events. Thank you for your interest in our space.

Sincerely,

Linda Blumberg  
Program Director

LB/lc

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THE MUSEUM OF MODERN ART  
ARCHIVES  
NEW YORK, N.Y.

Student Catalog

Name

APPENDIX C

Dates Employed

Henry Conway

College Work Study  
City College Student  
University of Pennsylvania

June, 1976-August 1976

Barbara Rogers

Urban Corp High School  
Student -  
"Join For Youth"

June 1976-July 1976

Ed Berger

Urban Corp-  
Work Study  
Columbia University

June 1976-present

Steven Alexander

Urban Corps-  
work study  
Columbia University

June 1976-present

Barbara Dierman

Urban Corp-  
work study  
Columbia University

June 1976-present



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Area Code (212) 233-1096

Student Interns

<u>Name</u>	<u>School</u>	<u>Dates Employed</u>
Nancy Connors	College Work Study Off Campus Project University Of Pennsylvania	June, 1976-August 1976
Yvette Acosta	Urban Corp High School Student - "Jobs for Youth"	June 1976-July 1976
Sid Berger	Urban Corp- Work Study Columbia University	June 1976- present
Steven Alexander	Urban Corps- Work Study Columbia University	June 1976- present
Eugenie Diserio	Urban Corp- Work Study Columbia University	June 1976-present

Brendan Gill: Chairman of the Board of Directors  
Alanna Hess: Executive Director

Projects: Workspace, Clocktower, Idea Warehouse, Conely Island Facility.

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

Progress Report on Programs, Administration and Operating Procedures

Queens / Manhattan / Brooklyn

Prepared for: Mr. James Reinish  
Ms. Susan Klim  
Visual Arts  
New York State Council on the Arts  
80 Centre Street  
New York, N.Y.

October 13, 1976

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

Queens

INTRODUCTION

Project Studios One opened June 9, 1976 by The Institute for Art and Urban Resources, Inc. It provided 65,000 square feet of studio exhibition and performance space in what was once Public School One, a red brick roman- esque - revival building at 21-01 46th Road in Long Island City, which had not been used as a school since 1963.

For the first time anywhere in the Country three floors as well as attics and basements of an old school is being used to provide:

- low cost studio spaces for 50 artists each averaging 600-800 square feet (30 one year studios and 20 short term or special project studios).
- an 8,000 square foot exhibition center.
- an 8,000 square foot performance center in what was once the school auditorium.
- 16,000 square feet throughout the ground level basement, equipped with a heavy duty concrete floor, will be used both for fabrication and storage of sculptural works.
- an extremely large adjacent fenced-in parking lot will be used for large scale artists' projects.

Instead of costing the 1.5 million originally estimated by the City for rennovating the school, the entire conversion has been done with a \$150,000 construction loan from the Chemical Bank. This loan is a balloon loan repayable at the end of three years. Repairs were strictly limited to making structures functional and safe, including such essentials as rewiring, hooking up existing plumbing and heating systems, fixing leaky roof and buckling floors.



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STUDIOS

July 1, 1976 35 artists began working in 30 studios on a 12 month basis, paying an average monthly rental contribution of about \$50.00 per month (actual range is between \$20 - \$75 per month). These artists include:

<u>Artist</u>	<u>Room Number &amp; Location</u>
Jared Bark	303 N.W.
Ernst Benkert	204b N.W.
Ronald Bladen	209 N.W.
Power Boothe	301 N.W.
Scott Burton	208 O.W.
Doug Davis	305 N.W.
Helen De Mott	202b N.W.
Stefan Eins / Dieter Froese	207 O.W.
Jacqueline Freedman	207 N.W.
Ron Gorchov	306 N.W.
Robert Grosvenor	201 N.W.
Frances Hynes	304b N.W.
Jeff Lew	205 O.W.
Rita Myers / Bill Beirne	209 O.W.
Nam June Paik	307 N.W.
Robert Rakita	205 N.W.
Fred Sandback	302 N.W.
Alan Saret	203 N.W.
Vera Manzi-Schacht	202 O.W.
Emilio Segares	204a N.W.
Hap Tivey	301 O.W.
Carolyn Umlauf	204 O.W.
Richard Van Buren	308 N.W.
Sue Weil	206 O.W.
Larry Weiner	211 N.W.
Rochelle Wyner	202a N.W.
Mary Ann Amacher	103 N.W.
David Amico	101 O.W.
John Fekner / Don Leicht	102 O.W.
Lucio Pozzi	201 O.W.
Lewis Stein	Attic rooms A and B
Alan Bertoldi	Basement

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The following artists were invited to use studios from 2 to 6 months for special projects later shown to the public in September and October.

These artists included:

- Brian O'Neil
- Richard Nonas
- Phillips Simkin
- Forrest Myers
- Robert Lobe
- Alan Finkel
- Agnes Denes
- Carl Andre

All studios at P.S.1 are assigned on the basis of recommendations of a special panel. The first panel met June 23, 1976 and was composed of:

- Donald Droll, Art Dealer
- Michael Goldberg, Painter
- Klaus Kertiss, Art Dealer
- Richard Nonas, Sculptor
- Ward Mintz, Director, Nassau County Museum of Art
- Sarah Faunce, Curator of Painting & Sculptor, Brooklyn Museum of Art

The panel individually received a short list of applications prepared by the Institute staff. Fifty names of artists whose working requirements were most suited to P.S.1 facilities, were chosen out of an initially narrowed list of 120 applications. The original number of applications were 200 out of which 80 had been eliminated as inappropriate due to special needs that couldn't be provided such as running water, exhaust systems or sound proofing in the studios. The executive staff had a file on each application. Each application was presented by a staff member, and individually discussed by the panel. The panel made notes on sheets provided for each artist and evaluated each application on a scale from one to ten. After the short list had been completed the executive staff presented a Special Projects file for studios that would be occupied under six months.

Artists with the 35 highest scores were made eligible for studios at P.S.1. Twelve artists were selected under the Special Projects category for



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studios of less than six months.

After the advisory panel met on June 28 and made their decisions about awarding studio space at P.S.1, around 150 applicants did not receive studios. Their slides were returned but WORKSPACE applications, individual resumes and letters of recommendation were kept and filed. They were sent one of two letters informing them of their standing.

Sixty applicants were sent a copy of letter #1 (see Appendix A). This letter as can be seen, explained the limited studio space available and encouraged the artist to re-apply next year. An additional seventy applicants were sent the same letter with a note explaining that their rejection was due to facility limitations within the building at the present time. These included artists whose work required a freight elevator, heavy duty electrical wiring and running water in the individual rooms as well as the necessity of elaborate graphics equipment.

Twenty applicants were sent a copy of letter #2 (see Appendix A). This letter notified the artist of the opportunities for special short term projects which could be executed in various areas of the building. At the present time, five of these artists are working or have executed projects at P.S.1.

Before being occupied all studios had been rennovated to a working standard which included:

- heat
- no leaks
- good floors
- wiring outlets
- overhead lighting
- repaired windows



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OPEN STUDIO PROGRAM

This program enables the artists to open their studios on given days to the public in the context of a larger program where other performances and installations are scheduled. Poster announcements are sent out listing dates the studios are open and artists are free to choose whether or not they wish to participate in this program. To date the following artists at P.S.1 have opened their studios to the public:

- Mary Ann Amacher
- David Amico
- Bill Beirne
- Alan Bertoldi
- Helen DeMott
- John Fekner
- Jacqueline Freedman
- Frances Hynes
- Don Leicht
- Vera Manzi-Schacht
- Forrest Myers
- Rita Myers
- Lucio Pozzi
- Lewis Stein
- Carolyn Umlauf
- Sue Weil
- Rochelle Wyner

For all Open Studios, installations and performances during September and October 1976, a mailer announcement was sent out, entitled, "Month of Sundays". The public attended various events under the three categories each Sunday from 1 - 6 p.m. In addition the Building Director has keys for all open studios which can be opened on other days for scheduled visits by the artist's request.

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PERFORMANCES

Eighteen Performing artists participated in the "Month of Sundays" events September 19 - October 10.

- John Adorno
- Carmen Beuchat
- Diego Cortez
- Edit Džak
- Jean Dupuy
- Peter Grass
- Jana Haimsohn
- Newton & Helen Harrison
- Tom Johnson
- Shegato Kubota
- Michael McClard
- Maul
- Nam June Paik
- Charlemagne Palestine
- Carol Parker
- Michael Robinson
- Peter Van Riper
- Robin Winters

A mailer poster was sent out to 2,500 people and an advertisement was placed in the September issue of Art Forum, as well as being tested in the Gallery Guide. Each performer received a \$25 honorarium and had the option to charge admission.

" ROOMS " EXHIBITION / JUNE '76

Project Studios One was opened with an exhibition, " Rooms". The exhibition featured over 79 contemporary artists who installed their works from the basement, throughout the floors to the roof and out onto the parking lot. Each artist received honorariums of \$100. They included:

- Frank Gillette
- Robert Ryman
- Walter De Maria
- Robert Yasuda
- Robert Benson
- Alain Kirili
- Antonio Miralda
- Sylvia Stone
- Jim Bishop

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- Ronald Bladen
- Michael Hurson
- Evriah Bader
- Michael Clark
- Robert Grosvenor
- Fred Sandback
- Alan Saret
- Dennis Oppenheim
- Jeffery Lew
- Suzanne Tanger
- Michael Goldberg
- Suzanne Harris
- Marcia Hafif
- Ronald Gorchov
- Gary Kuehn
- Mary Miss
- Shigato Kubota
- Power Boothe
- Stephen Eins
- Douglas Davis
- Eve Sonneman
- Richard Serra
- Jene Highstein
- Sue Weil
- Judy Rifka
- Richard Mock
- Patrich Ireland
- Dieter Froese
- Joseph Kosuth
- Hap Tivey
- Tina Girouard
- Douglas Wheeler
- Ned Smyth
- Howardina Pindell
- Colette
- Gordon Matta-Clark
- Bill Beirne
- Richard Nonas
- David Rabinowitch
- Michele Stuart
- Bernie Kirschenbaum
- Joel Fisher
- Patsy Norvell
- Brenda Miller
- Ira Joel Haber
- Jared Bark
- Dale Henry
- Steve Gianakos
- Scot Burton
- Lynn Hershman
- Vito Acconci
- Richard Tuttle



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- Nam June Paik
- Daniel Buren
- Judith Shea
- Jennifer Bartlett
- Charles Simonds
- Forrest Myers
- Lawrence Weiner
- Marjorie Strider
- Carl Andre
- Max Neuhaus

The exhibition was opened to the public June 10 - 26, Tuesday - Saturday, 1 - 6 p.m. Press release, invitation, poster, advertising and opening benefit was organized by the entire staff of the Institute, with considerable help from student interns, volunteers, and youths from St. Marks Church in the community.

#### -SUMMARY-

##### JUNE 76

-79 artists worked and exhibited at P.S.1.

##### JULY - OCTOBER 76

-35 artists were occupying working studios.

-12 artists occupied studios to realize and show new projects.

-16 artists performed in the P.S.1 facilities.

#### TOTAL

-142 Artists have worked and exhibited at P.S.1 since June 1976

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PROJECTED P.S.1 PROGRAMS

Criteria for Selection

The performance and special installation programs are selected by two methods: artists are invited by the Executive Director and Program Director or they make proposals independently. Roughly half are invited by Staff invitation, while half come from submitted proposals and requests.

Tentative 76-77 Program for Performance Center

The 8,000 square foot performance center will be fully finished and equipped for dance, music and performances. Facilities will include lighting, portable stages and seating. There are in addition two large dressing/rehearsals areas that can be used by two separate groups at once.

The projected performance program includes:

- Philip Corner
- Robert Barry
- Kenneth King
- Jana Haimsohn
- Tina Girouard
- Barbara Dilley
- Bob Wilson
- Andy De Groat
- Trisha Brown
- Yoshi Wada / Barbara Stewart
- Suzanne Harris / Cynthia Headstrom / Rachell Lew
- Phil Glass Ensemble
- Julia Heyward
- Steve Reich Ensemble
- Laurie Anderson

Tentative 76-77 Special Installations Program

A tentative list of artists to be invited for special installations

include:

- Jackie Ferrara
- Kent Floeter
- Kazuko
- Robert Morris
- Michael Singer
- Nancy Graves
- Ida Horowitz-Applebrug
- Ted Stamm
- Suzanna Tangier

Approximately the same number of artists would be invited from

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proposals and requests.

A poster will be sent out each month along the format of "Month of Sundays" poster announcing performances that month. This will mean seven poster announcements from November through May.

Tentative 76-77 Program for Exhibition Center

The exhibition center, like the performance center is one of the two totally finished areas of the building. It includes all new walls, floors and ceilings with track lighting installed. The entire exhibition area includes over 8,000 square feet divided into 8 spaces varying from 600-1,400 square feet in each room. The exhibition center is the last area to be rennovated. Rennovation will be completed by the end of November 76.

The first exhibition will be open January 1977 with an exhibition by Peter Van Riper. The works will be holograms taking the old P.S.1 spaces as subjects. A press release, invitation and poster are planned, as well as a reception.

Subject to Change is a photography exhibition planned for February - March 1977. Nathan Lyons, Janet Henry, Hank Beck, and Janet Schneider have been invited to select artists. To date Walter Rosenblum, David Freund and Eve Sonneman have been invited with two more artists to be asked. Each artist will receive an honorarium of \$600. There will be a 50 page catalogue for the exhibition including a joint introductory essay by the three jurists, at least 10 reproductions per photographer, and a resume vita about each photographer. Publicity will be both nationally (art journals) and community (Queens local newspapers) oriented. The aim of this important exhibition is three fold: 1.to commission new work in photography by recognizing artists of highest quality in the field;



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2.to incorporate photography of the exhibition program of the Institute;  
and 3.to establish a link with the neighborhood curious about the change  
of P.S.1 into a work center for contemporary artists, Project Studios One.

Twelve Rooms: Environmental Installations by Contemporary Artists  
is planned for April - May. The Institute for Art and Urban Resources  
will organize and coordinate the realization of environmental installations  
by 12 contemporary artists with the intention that the rooms be constructed  
in such a way that they can be reassembled and loaned to interested  
institutions following the conclusion of the initial exhibition at  
Project Studios One.

It is foreseen that the rooms would be completed enclosures such as  
containers used in overseas transport. The general shape of an interior  
space would be left completely to the discretion of the artist within the  
limit of the established budget. The Institute would provide the con-  
tainers (which are being solicited as contributions), honorarium and  
materials fees are of \$2000 per artist times 12 artists, a catalogue, an  
invitation, poster and reception. Twenty thousand dollars has been awarded  
by the National Endowment for the Arts Museum Program towards the costs of  
this exhibition. The total project costs are estimated at \$61,100.

In all group exhibitions the Institute tries to include both known and  
unknown artists. Final selections would span the "known" and "unknown"  
artists from the list that follows: The Insitiute is discussing with  
approximately 30 artists, some who have been involved for a number of years  
with this form and other whose work could be particularly suited to such a  
situation. Including, Vito Acconci, Michael Asher, Peter Campus, Colette,  
Dan Flavin, Dan Graham, Marsha Hafif, Dale Henry, Robert Irwin, Sol Lewitt,  
Gordón Matta-Clark, Richard Mock, Robert Morris, Bruce Nauman, Claus Oldenberg,

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Dennis Oppenheim, Nam June Paik, Emanuel Pereiere, Lucio Pozzi, Jim Roche  
Ed Keinholz, Alan Saret, Thomas Schmicht, George Segal Charles Simonds,  
Keith Soney, Hay Tivey, Red Grooms, Maria Nordman.

Fourthly, a Group Exhibition is projected for the months of June, July, and August. This exhibition would be composed almost entirely from proposals and requests by artists. Made up proposals and requests currently under consideration for this project include, Bill Beckley, Bevan Davies, Ralston Farina, Jared Fitzgerald, Ruth Hardinger, Allison Knowles, Barry LeVa, Larry Miller, Robert Watt, Ted Victoria, Hans Haache<sup>K</sup> and Douglas Wheeler.

A catalogue for the Group Exhibition would be planned if funds were available after the Subject to Change and Environmental Rooms exhibitions. In any case a poster announcement, reception, press release and mailing would be provided as well as advertisement.

#### Video / Film Production

Video production program will be administered by one of the Institute's Fellows, David Ross. The purpose of this program is to financially assist artists in producing video artworks. While there are adequate outlets for the showing of video tapes (e.g. Anthology Film Archives and The Kitchen) there is a great need for materials assistance and artist honorarium as a form of production support. The Institute would act as producer of these tapes with Mr. Ross acting as series director. Artists would be selected by a panel of 3-4 individuals as least one person being from the executive staff and the other being Series Director. Between 10 and 15 artists would be selected at fees ranging between \$500 - \$650 per tape. Among the artists being considered are: Scott Billingsley, Peter Campus, Jaime Davidovich, Dan Graham, Shigeko Kubota, Willoughby Sharp, Frederica Pezold,



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Hannah Wilke, Roger Cutforth, Roger Welch.

The same program and format is planned to provide film fees for young filmmakers. While there is no series producer as yet named, the following list of young filmmakers already exists at the Institute for eventual consideration by a panel of three to four (this panel, again would include one member of the executive staff and the series director): David Hykes, Jack Goldstein, Richard Levine, Hap Tivey, Helene G. Kaplan, Robert Polidori, David Shulman, and Amy Taubin.

#### Education Program

At the college level in Queens, students will be invited to work as assistants with individual artists on specific projects as P.S.I. This working situation would provide a unique opportunity for students to work directly with an artist. On the elementary grade level (grades 4-6) classrooms would be invited to a specific artists studio. Students would have the rare opportunity to discuss with the individual artist reasons behind his work as well as technique. Local church groups will also be invited to make the same kind of studio visits. A Queens resident would coordinate these activities.

Finally, a poetry workshop will be run by Tony Towle, offered on ten Saturday mornings during the 76-77 programing year. This workshop would provide the neighborhood with opportunity to work on and learn about the techniques of poetry.



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#### Administration

The technical staff of the Institute would be located at P.S.1. These individuals include a building director, assistant building director, superintendent, and janitor, as well as a security staff. The number of security staff will depend on the existing situation of the building. Currently, there are 3 shifts of 2 guards each per day with only 2 guards for the weekend. There are less guards on the weekend due to the fact that the staff is able to cover it during the day on the weekends during the scheduled events. The Executive Staffs have offices at Project Studios One and spend from 1-2 days each at the facility.

#### MANHATTAN PROGRAM

##### Clocktower

The Clocktower is the exhibition center for The Institute for Art and Urban Resources. Each exhibition at the Clocktower provides the following services: press release, announcement and mailing, poster, advertising in the Village Voice and Soho Weekly News and Gallery Guide, opening reception, and small dinner in honor of the artist following the reception. Artists are invited and or make proposals for an exhibition at the Clocktower. Proposals are received and reviewed month by month by Alana<sup>n</sup> Heiss and Linda Blumberg. The 76-77 exhibition schedule includes: David Rabinowich, Malcolm Morley, Bob Yasuda, Jim Roche, Judy Rifka, Ed McGowin, Susan Hall, Evriah Bader. Another program at 108 Leonard is the open studio. The open studio is for a specific studio project proposed by artists to the Institute. It provides a rotating artist-in-residence work space for the realization of a particular body of work. The residency is limited in length from 1-2 months. Public access to the studio is

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arranged under the direction of the artist at the end of their residency. The Institute provides a press release, invitation, and mailer. The following artists will be invited for the 76-77 open studios program at the Clocktower: Linda Francis, Martin Puryear, Pincas Cohn Gan, Claudia De Monte, Michelangelo Pistilleteo, Edith Gwathemy. The artists that have started the open studios program for the 76 season are: Judith Shea and Alain Kirili. In addition to the open studio at the Clocktower, two studios are made available to the artists on a longer term basis (2-3 years) currently these two studios are being occupied by artists Cara Croninger and Nancy Mitchnick.

#### Poetry Reading

The fourth program at the Clocktower are poetry readings organized by Ted Greenwald. The Institute hopes to expand the Spring 1976 program of Five Poetry Readings held at the Clocktower, to a Fall, 1976 and Spring 1977 program with ten readings in each program. The makeup will be the same as the 1976 program: a mixture of relatively well known poets reading in the same series with a mixture of not-so-well-known poets. Each poet would read solo and have an opportunity to put before the audience a body of work instead of the tidbit usually represented in a reading where more than one poet reads. The selection of poets would not be from one particular school of poetry, and would be made from inside and outside the community the Institute serves. Each poet receives \$100 honorarium. The series will have a poster announcement, press release and reception which will be provided by the Institute.

#### Adminstration

Also at the Clocktower are the main adminstration offices of the Institute. These offices have meeting rooms for the Board of Directors,



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and the Advisory Committee on Goals and Objectives, also have the offices of the Executive Staff which is for the Executive Director, Director of Planning and Development, and the Program Director. Each member of the Executive Staff has one full time administrative assistant. There is also a full time receptionist. In addition there is a staff of interns which provides services ranging from special program coordination to graphics to bookkeeping. Also employed is a part-time accountant and a lawyer. Support groups of the Institute include the Advisory Committee on Goals and Objectives which is composed of 8-9 members. Current members include: Chairman: Dr. John G. Hutchinson, Professor of Management, Graduate School of Business, Columbia University; and members: Mr. Thomas Armstrong, Director, Whitney Museum of Art; Mr. Brendan Gill, Chairman, Board of Directors, The Institute for Art and Urban Resources; Mr. Thomas Messer, Director, Solomon R. Guggenheim Museum; Mr. Goldwin A. McLellen, President, Business Committee for the Arts; Mr. David Moxley, Director and Metropolitan Regional Partner, Touche Ross & Company; Mr. Brian O'Dougherty, Director, Public Media Program, National Endowment for the Arts; Mr. Lawrence Reger, Office of Program Development and Coordination, National Endowment for the Arts; Ms. Florence Daniels, Parks and Recreation. The next support group is the Friends of the Institute which varies in size and is based on donations of \$500 and up. In 1975-1976 fiscal year, donations ranged between \$500-\$10,000 individually. The final support group is that of volunteers which varies from project to project such as benefits and special exhibitions and programs. Our interns come from the following work study programs: Columbia University, Urban corp, Jobs for Youth, Inc. and City University work Study Center. (INTERAL LOT. APPENDIX C.)



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One of the major tasks of the administrative office at the Clocktower is to keep track of all proposals and requests and correspondence received from artists. These communications are reviewed by Alana Heiss and Linda Blumberg once a month. Each is kept on file with the name of the artist. Slides are returned upon request. A letter is sent to all applicants for studio performance or exhibition space to notify whether the proposal is accepted, rejected, or shelved. (sample: Appendix B)

### 10 Bleecker Street

Programs outside of the Clocktower in Manhattan include 10 Bleecker Street which has 12,000 square feet of studio space for 9 artists who are mostly sculptors and painters who are interested in longer term leases, 3-4 years. This building is owned privately and the Institute is required to have a long term lease with the landlord. The building is maintained by the artists themselves and runs fairly independently. Supervision is maintained by the Executive Staff and meetings are held periodically to see that studios are being used in accordance with work space regulations. Artists currently working at 10 Bleecker Street include:

- Richard Mock
- Suzan Sayre
- Keith Hanadel
- Mary-Jo Martin
- Randy Jones
- Sidney Geist
- Bucky Schwartz
- Judith Karelitz
- John Dobereiner

### New Urban Landscapes

"New Urban Landscapes" series was begun in an attempt to find ways for assisting artists in making and documenting street works. The importance

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of street works dates back to 1970 but to date there have been few satisfactory methods for making the public aware of such a direction, or for enabling artists to document their own work. "New Urban Landscapes" program provides the following for street work artists: documents the actual street work and the Institute staff including a graphic designer, then produces a four-page newspaper hand-out on the actual work. This printed in the quantity of 5000. One thousand are handed out on the streets of Lower Manhattan, 2500 are mailed out by the Institute, and the rest are given to the artist for their own use. Artists who will participate in the "New Urban Landscapes" series during 76-77 include: Phil Simkin, Judith Shea, Helen and Newton Harrison, Bo Stevens, Roy Colmer, Antonio Miralda, Richard Hayman, Summa, Froind. The other new program of the Institute is the store windows series which uses store windows for a one time exhibition. Last year a store front was used on West 45th Street, for an installation by Saul Ostrau last Sprint. This year a very large exhibition of work by sculpturess Lynn Hirshman will be held using all the display windows of Bonwit Teller on 57th and Fifth Avenue and 56th Street. The Institute has provided all administrative work for the project over the last eight months. A brouchure, an invitation, a poster and advertising and small dinner after the reception. Bonwit Teller's is providing all the costs of the materials for the windows as well as providing the opening. Planned sites for future store window exhibitions include: Gimbels Subway Passageway Windows, and the windows of FAO Schwartz on Fifth Avenue and 59th Street.

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Brooklyn

Brooklyn

Since June the Institute gave up the Coney Island Sculpture Factory which had been made available through the Economic Development Agency. Because of a number of requests for the use of a large sculpture studio space which is totally private, the Institute intends to get another space in Brooklyn from EDA to use like the Coney Island Sculpture Factory.



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THE MUSEUM  
OF MODERN ART  
PS1 RESEARCH

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July 9, 1994

Ellen Westfall  
201 Amsterdam Ave.  
N.Y. N.Y. 10023

Dear Ellen,

#### APPENDIX A

The advisory panel carefully reviewed all applications for  
fellowship at PS1. It was held on Wednesday June 29. You were not  
recommended for a two year fellowship at this time.  
However, you are being considered for a short term, one-year  
fellowship beginning this fall.

We would like to keep your application and advise you fully and will  
be contacting you with more information after our plans for this  
program are completed.

Thank you for your interest in the Institute.

Sincerely,

James B. Smith, Executive Director

Larry Shafar, Program Manager

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THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

July 6, 1976

Allan Bertoldi  
302 Elizabeth St.  
N.Y. N.Y. 10012

Dear Allan,

The advisory panel carefully reviewed all applications for studio space at P.S. 1. on Wednesday June 28. You were not recommended for a one year assignment at this time. However, you are being considered for a short term revolving studio project beginning this fall.

We would like to keep your application and slides on file and will be contacting you with more information after our plans for these projects are completed.

Thank you for your interest in the Institute.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

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

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THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

July 6, 1976

On Wednesday June 28, the advisory panel reviewed your application for a work space at P.S. 1. L.I.C., Queens. The panel looked favorably at your application, yet, the demand for space was so overwhelming that in view of the other applicants you were not recommended for a space this year.

However, we would like to keep your application on file for reconsideration next year. Slides of work done in the interim would be most helpful to the Institute so that we may keep up with your work.

Thank you for your interest in the Institute.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

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

Project: Clocktower Office. Photos are being used for the



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APPENDIX B

The advisory panel carefully reviewed all applications for  
space at #11, 12 on Wednesday June 28. The panel was  
impressed by a lot of your work at this time.  
However, you are being considered for a short term/very long  
studio gallery beginning this fall.

We would like to keep your application and slides on file and will  
be contacting you with more information after we place the other  
gallery are completed.

Thank you for your interest in the Institute.

Sincerely,

Charles Smith, Executive Director

1100 Broadway, New York, NY 10036

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THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

July 6, 1976

The advisory panel carefully reviewed all applications for studio space at P.S. 1. on Wednesday June 28. You were not recommended for a one year assignment at this time. However, you are being considered for a short term revolving studio project beginning this fall.

We would like to keep your application and slides on file and will be contacting you with more information after our plans for these projects are completed.

Thank you for your interest in the Institute.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

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

Project: Workspace, Clocktower, Idea Machine, Corner, Island Factory

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INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

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

July 6, 1976

Mr. [Name]  
[Address]  
New York, New York  
10013

Dear Mr. [Name]:

The Clocktower is a new, exciting, and large laboratory  
for artists. We want to share it with you and your work.  
We always are looking for new and innovative artists and  
projects to fill it.

The advisory panel for Project Studios 1, met on June 28.  
After careful consideration of your application, we regret  
to inform you that we were not able to assign you a  
workspace at this time.

We appreciate your interest in the Institute and wish you luck  
in future art endeavors.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

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

Project 1: Workshop at Clocktower 108 Leonard Street, New York, NY 10013



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March 2, 1976

Matthias Aeberli  
Cooper Union School of Arts  
Cooper Square  
New York, New York  
10003

Dear Mr. Aeberli:

The Clocktower is a non-profit exhibition space always interested in new artists. We curate between eight and ten shows a year. We always are anxious to see new proposals although our schedule is completely full at the moment.

We have put you on our mailing list so you will receive news of forthcoming events. Thank you for your interest in our space.

Sincerely,

Linda Blumberg  
Program Director

LB/lc

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THE INSTITUTE  
FOR POLYMER  
URBAN RESOURCES INC.

Department of Urban Resources  
and Environmental Studies

Appendix C

APPENDIX C

Urban Resources

Mary Conner	College Work Study Old Campus Project University of Pennsylvania	June, 1976-August 1976
Victor Amato	Urban Corp High School Student - "John for Youth"	June 1976-July 1976
Ed Berger	Urban Corp Work Study Columbia University	June 1976-present
Steven Alexander	Urban Corp Work Study Columbia University	June 1976-present
Stephen Blagov	Urban Corp Work Study Columbia University	June 1976-present

The Institute for Polymer  
Urban Resources Inc.

100 West 11th Street, New York, NY 10011

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

Student Interns

<u>Name</u>	<u>School</u>	<u>Dates Employed</u>
Nancy Connors	College Work Study Off Campus Project University Of Pennsylvania	June, 1976-August 1976
Yvette Acosta	Urban Corp High School Student - "Jobs for Youth"	June 1976-July 1976
Sid Berger	Urban Corp- Work Study Columbia University	June 1976- present
Steven Alexander	Urban Corps- Work Study Columbia University	June 1976- present
Eugenie Diserio	Urban Corp- Work Study Columbia University	June 1976-present

Brendan Gill, Chairman of the Board of Directors  
Alanna Hess, Executive Director

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



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

July 6, 1976

On Wednesday June 28, the advisory panel reviewed your application for a work space at P.S. 1. L.I.C., Queens. The panel looked favorably at your application, yet, the demand for space was so overwhelming that in view of the other applicants you were not recommended for a space this year.

However, we would like to keep your application on file for reconsideration next year. Slides of work done in the interim would be most helpful to the Institute so that we may keep up with your work.

Thank you for your interest in the Institute.

Sincerely,

Alanna Heiss Executive Director

Linda Blumberg Program Director

Barbara Gill, Chairman of the Board of Trustees  
Alanna Heiss, Executive Director

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April 14, 1976

James Pelletier  
8 Bethune South  
New York, New York 10014  
Basement

Dear Mr. Pelletier,

Thank you for your proposal for the Clocktower, and your workspace application. Unfortunately, The Clocktower has shows scheduled through most of next year, but we would like to keep your proposal on file in case something comes up.

I am enclosing a workspace application form.as you expressed an interest in that situation over the phone.

Please keep us informed of upcoming events that you are involved in.

Sincerely,

Linda Blumberg  
Program Director

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April 6, 1976

Ms. Joan Mathews  
Box 29, Cooper Station  
New York, New York 10003

Dear Ms. Mathews,

Thank you for your proposal for The Clocktower. At the moment we cannot begin any new projects, but we would like to keep your proposal on file in case anything comes up in the future.

Once again, thank you for considering The Clocktower.

Sincerely,

Linda Blumberg  
Program Director