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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.G.171

The Institute for Contemporary Art

Executive Offices

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

718 784-2084
Fax (718) 482-9454

Alanna Heiss
*President and Executive
Director*

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1099 Fax (212) 964-2266

May 10, 1995

Ms. Marie Dickson
Apartment 6C
2065 First Avenue
New York NY 10029

Dear Ms. Dickson:

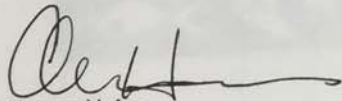
On behalf of all of us at the Institute, again many thanks for your \$2,000 contribution of March 1995. The support and generosity of our donors is essential to the Institute's success and we are grateful for the vote of confidence your gift represents.

The Institute has received a highly competitive grant from the New York City Cultural Challenge Initiative. We were awarded \$67,000 for increased marketing and audience development projects. The grant must be matched with private sector funds and your contribution qualifies in this regard.

In order to meet the documentation requirements of the grant, I would ask that either you or an official at the Scull Foundation send a brief letter stating that the contribution is designated to match funds received from the New York City Cultural Challenge Initiative. Should you have any questions, Dennis Szakacs, our Development Director, would be happy to talk with you.

Once again, thank you for your commitment to the Institute.

Sincerely,



Alanna Heiss
President and Executive Director

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The Institute for Contemporary Art

The Institute for Contemporary Art
P.S. 1 Museum and The Clocktower
Gallery Inc.

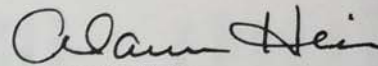
46-01 21st Street
Long Island City, N.Y. 11101
718-784-2084

Alanna Heiss
President and Executive Director

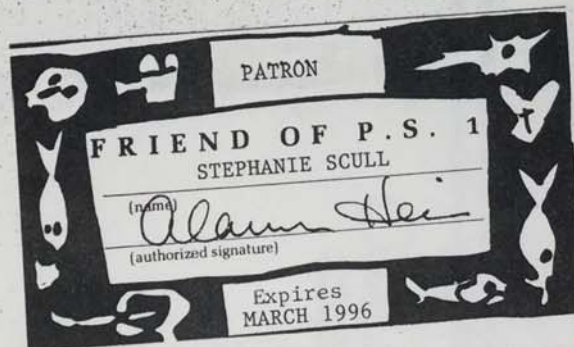
DATE March 2, 1995
RECEIVED FROM Robert C. Scull Foundation for the Arts
IN THE AMOUNT OF Two thousand dollars
DESIGNATION unrestricted
COMPLETE ADDRESS: c/o Ms. Marie Dickson
2065 First Avenue #6C
New York NY 10029

If this receipt acknowledges a contribution to The Institute for Contemporary Art, the amount listed is tax deductible to the extent provided by law. Please append to your tax forms.

Thank you for your support.



ALANNA HEISS
President and Executive Director



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The Institute for Contemporary Art

The Institute for Contemporary Art
P.S. 1 Museum and The Clocktower
Gallery Inc.

46-01 21st Street
Long Island City, N.Y. 11101
718-784-2084

Alanna Heiss
President and Executive Director

DATE March 2, 1995

RECEIVED FROM Robert C. Scull Foundation for the Arts

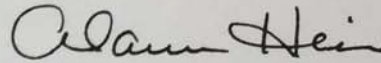
IN THE AMOUNT OF Two thousand dollars

DESIGNATION unrestricted

COMPLETE ADDRESS: c/o Ms. Marie Dickson
2065 First Avenue #6C
New York NY 10029

If this receipt acknowledges a contribution to The Institute for Contemporary Art, the amount listed is tax deductible to the extent provided by law. Please append to your tax forms.

Thank you for your support.



ALANNA HEISS
President and Executive Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.G.171

3/2/95

Dear Mr. Haver,

Please accept this check in memory of R. C. Seal

Walter Jackson

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	VIII.G.171

Marie E. Dickson
2065 First Avenue #6C
New York, NY 10029



PS1 Museum
46-01 21st Street
Long Island City, NY 11101

ATTN: W. Heiss

Robert C. Scull
Foundation for the Arts

8/2 1985 95
1-279
210

PAY TO THE ORDER OF PS1 Museum \$ 2000.00

Two thousand DOLLARS

The Chase Manhattan Bank, N.A.
Second Avenue at 106th Street
New York, NY 10029

MEMO: Donation Marie Dickson

⑆02100002⑆ 079 ⑆071822⑆ 0095

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.G.171

3/2/95

Dear Mr. Havi,


Please accept this check in payment of R.C. Scull
Mona Jackson

Robert C. Scull
Foundation for the Arts

5/2 1995 95
1-279
210

PAY TO THE ORDER OF PS1 Museum \$ 2000.00

Two thousand DOLLARS

 The Chase Manhattan Bank, N.A.
Second Avenue at 108th Street
New York, NY 10029

MEMO: Donation Mona Jackson

+1021000021: 079 1 0718221 0095

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The Institute for Contemporary Art

Executive Offices

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

Alanna Heiss
President and Executive
Director

718 784-2084
Fax (718) 482-9454

April 5, 1995

Mrs. Robert C. Scull
80 Park Avenue
New York, New York 10016

Dear Stephanie:

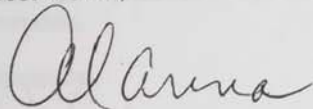
I was delighted to receive the Robert C. Scull Foundation's gift of \$2,000 this year. We are grateful for your loyal friendship and look forward to the foundation's continued involvement with the Institute.

P.S. 1 Museum is now closed for the final phases of our renovation and expansion and we are launching a series of off-site exhibitions throughout the city. *Incidental Alterations*, an exhibition featuring the 1994-95 National and International Studio artists, is located in a former synagogue at 172 Norfolk Street (between Houston and Stanton). The exhibition features new works, many created specifically for the soaring gothic architecture of the building, by 14 young artists from Austria, the Czech Republic, Germany, Norway, The Republic of Ireland, Korea, Australia, Switzerland, Northern Ireland, Japan, Venezuela, The Netherlands, the United States, and Sweden. This is a wonderful opportunity to see a broad range of international work by artists rarely seen in New York. The exhibition continues through April 23rd.

When the renovation to P.S. 1 Museum is completed in late 1996, the interior of the facility will be completely reconfigured to maximize the potential for gallery space, educational programs, and public amenities. Total usable area will increase from 42,000 to 85,000 square feet. Included are a new lobby and coatroom, an elevator, complete accessibility for the handicapped, climate controls, a performance theater, and a cafe/bookshop. An outdoor sculpture compound will add an additional 19,000 square feet of exhibition space and provide a unique urban haven for nearby office workers, school groups and the general public.

When the weather and construction allow, I would very much enjoy giving you a tour of our renovations followed by lunch at Manducati's, our neighboring Italian oasis. Again, many thanks for the support during this time of institutional evolution and accomplishment.

Best wishes,



Alanna Heiss
President and Executive Director

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The Institute for Contemporary Art

Executive Offices

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

718 784-2084
Fax (718) 482-9454

Alanna Heiss
President and Executive
Director

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096 Fax (212) 964-2286

April 5, 1995

Ms. Marie Dickson
2065 First Avenue #6C
New York, NY 10029

Dear Marie:

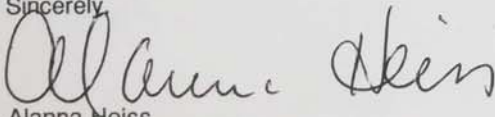
On behalf of all of us at the Institute, please accept our appreciation for your designation of a \$2,000 contribution from the Robert C. Scull Foundation for the Arts. We are delighted to have the foundation amongst our supporters and look forward to its continued involvement with the Institute.

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The financial support of the Robert C. Scull Foundation for the Arts is critical to the success of our programs during this time of institutional evolution and accomplishment. When the weather and construction allow, I would very much enjoy giving you a tour of our renovations followed by lunch at Manducati's, our neighboring Italian oasis. Again, many thanks for this important donation.

Sincerely,



Alanna Heiss
President and Executive Director

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The Institute for Contemporary Art

Executive Offices

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

Alanna Heiss
*President and Executive
Director*

718 784-2084
Fax (718) 482-9454

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096 Fax (212) 964-2266

October 6, 1993

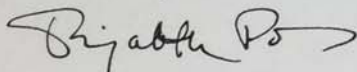
Ms. Marie Dickson
Mr. and Mrs. Robert C. Scull Foundation
2065 First Avenue, Apt. 6C
New York, NY 10029

Dear Ms. Dickson:

Thank you for your assistance in ironing out the confusion in getting the Scull Foundation check through our bank account. The \$10,000 was credited yesterday. Again, on behalf of Alanna and our Board of Trustees, please accept our deepest gratitude for this generous gift.

I know Alanna, currently in Russia, sends her personal thanks as well.

Best regards,



Elizabeth Powers
Development Officer

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CHEMICAL Chemical Bank Date 10/5/93

Checking Checking With Interest Other

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FOR CREDIT TO THE ACCOUNT - PRINT FULL ACCOUNT TITLE (NAME)

This deposit ticket must be used to obtain next business day availability of funds for New York State and local government checks; cashier's, certified and teller's checks that are payable to the account owner(s). This deposit is subject to verification to our rules and regulations.

Account Number 10287026341

If you have a 9-digit account number, complete boxes 1-9. If you have a 12-digit account number, complete all boxes.

VALIDATION: CHEMICAL BANK

CASH	Dollars	Cents
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2		
3	10 000	00

CHEMICAL BANK
PAID
OCT 05 1993
 BRANCH #079 - TELLER #9

NEXT DAY AVAILABILITY DEPOSIT TICKET
 Customer Copy

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The Institute for Contemporary Art

46-01 21st Street
Long Island City, NY
11101-5324
718 784-2084
212 233-1440
FAX 718 482-9454

Alanna Heiss
*President and Executive
Director*

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

August 5, 1993

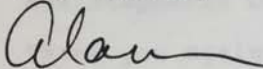
Mrs. Robert C. Scull
80 Park Avenue
New York, New York 10016

Dear Stephanie:

I was delighted at the foundation's gift of \$10,000 for our programs. We will be able to put to very good use and are grateful for your loyal friendship to the Institute. Enclosed is a copy of my recent note to Marie Dickson including a suggestion about attaching the Foundation's name to a specific project here.

Meanwhile, what of your activities?

Best wishes,



Alanna

/ep

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The Institute for Contemporary Art

46-01 21st Street
Long Island City, NY
11101-5324
718 784-2084
212 233-1440
FAX 718 482-9454

Alanna Heiss
*President and Executive
Director*

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1086

July 26, 1993

Ms. Marie Dickson
Mr. and Mrs. Robert C. Scull Foundation
2065 First Avenue, Apt. 6C
New York, NY 10029

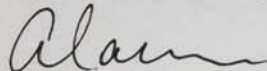
Dear Marie:

Enclosed is the copy of the check that was returned from the bank. This summer I am dividing my time between the City and our house on the Island, but you can contact the Institute's Development Officer Elizabeth Powers to let us know how you want to proceed.

Seeing your signature brings back so many memories of Bob. We will be able as always to use this money. Bob always wanted anonymity but maybe we could attach the Foundation name to a project? I will ask Stephanie by letter.

Thank you again.

Very best wishes,



Alanna

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Ken-

On Monday, Please call

Theresa McCauley @ branch # 79

360 E 149 St. ~~at the Bronx~~ MELROSE BRANCH

re. Scull check. 718-462-3670

you'll call 212-935-9935 & leave a
~~a~~ message. She'll call you back.

You can tell her the situation w/ the check
 + that Michael Hecht, ~~the father's~~ Mrs. Scull's
 accountant talked w/ Maureen Collins
 + the branch he personally banks at.
 She told me to call T. McC. & that she
 would let us know what to do w/ the check.

Thx EP

Michael Hecht 212-819-8080

997-0852

 CHEM BANK
 4th FLR
 1460 BWAY
 NY 10036

BP -

- I spoke to Theresa McCauley Monday who made ^{have a} to sign a
 account rep call her before she gives me any information
- Michael Hecht referred me to Maureen Collins
- Maureen Collins will get back to me
- Maureen: ~~Can~~ we have why check was rejected, since our account is
 with Chemical who has merged with MHT, I've sent check to Maureen
 for collection of funds - if successful she will credit our account directly;
 regardless, she will get back to us...

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DEPOSIT TICKET

Please be sure all items are properly endorsed. List checks separately.
FOR CLEAR COPY, PRESS FIRMLY WITH BALL POINT PEN

DATE 8/12 1993

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COIN			
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1-12/210

TOTAL ITEMS **01**

DEPOSITS MAY NOT BE AVAILABLE FOR IMMEDIATE WITHDRAWAL.

10,000 00

THE INSTITUTE FOR CONTEMPORARY ART P.S. 1 MUSEUM AND THE CLOCKTOWER GALLERY, INC.

CHEMICAL BANK 1031 JACOBSON AVENUE LONG ISLAND CITY, NY 11101

0870026341

SPECIAL HANDLING

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	MoMA PS1	VIII.G.171

~~PARA~~ MRS. ROBERT C. SCULL

↓

Dear Stephanie,

I was delighted at the foundation's gift of \$10,000 for our program. Enclosed is cc. of letter to Marie Dickson of foundation and suggestion about attaching name to project. Meanwhile, what of your activities?

Anna

Dear Marie,

Too long without seeing your signature on letter which brings back so many memories of Bob. We will be able as always to use this money; Bob always wanted anonymity but maybe we could attach the Foundation name to ~~the~~ project? I will ask Stephanie by letter. Thank you again,

Anna

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MR. AND MRS. ROBERT C SCULL FOUNDATION
2065 First Avenue Apt 6c
New York, New York 10029
C/O Marie Dickson

June 11, 1993

The Institute for Art & Urban Resources
46-01 21st Street
Long Island City, New York 11101

Attention: Alanna Heiss

Dear Alanna,

Enclosed please find a check in the amount of \$10,000.00 in memory of Robert C. Scull, who passed away in 1986.

Mr. Robert C. Scull always supported the efforts of your organization.

I hope that this check will help to further your work with the many artists that are involve in your organization.

Very truly yours



Marie Dickson
Trustee

Encl: 1

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1-30
210

MR. AND MRS. ROBERT C. SCULL FOUNDATION

19 No. 803

DOLLARS \$ 10,000⁰⁰

PAY TO THE ORDER OF

Ten Thousand and 00/100

INSTITUTE FOR ARTS AND
URBAN RESOURCES

Manufacturers Hanover Trust Company
410 East 138th St. Bronx, N. Y.

Gregory Dickson

⑆0210⑈0030⑆0080 0⑈1013E⑈

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The Institute for Contemporary Art

46-01 21st Street
Long Island City, NY
11101-5324
718 784-2084
212 233-1440
FAX 718 482-9454

Alanna Heiss
*President and Executive
Director*

11 June 1993

MEMO

TO: Alanna, Tony, Elizabeth

FROM: Arfus

RE: Telephone conversation with Marie Dickson

Marie Dickson (an associate of Alanna/Mark Di Suvero/Richard Bellamy) is a co-executer of Robert C. Skull's estate. She stated that since his death in 1986, they have been finalizing the allocation of monies and would be sending to P.S. 1, to Alanna's attention, a donation of 10,000 dollars. (I got the impression that the check was in the mail.) Mrs. Dickson can be reached, when returning from Baltimore, on or around July 4th. Her number in the city is (212) 722-1710.

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

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Michael Hecht - 212-819-8080

Accountant for Mrs. Scull
Chemical → Commercial Branch

Maureen Collins Tell her to Inst for
Cont. Art.
997-0852

Theresa McCauley contacted us
+ said

#49
360
E 149

~~718-601-1551~~

~~27006000~~

935-9935

Misha Yampolski Russian emigre
taught @ NYU

film, monuments
Richard Taylor

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DEPOSIT TICKET

Please be sure all items are properly endorsed. List checks separately.
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© DELUXE 83M-8

DATE 8/12 19 93

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PLEASE TOTAL 10,000 00

TOTAL ITEMS 01
1-12/210
DEPOSITS MAY NOT BE AVAILABLE FOR IMMEDIATE WITHDRAWAL.
Checks and other items are received for deposit subject to the terms and conditions of the Uniform Commercial Code or any of the applicable collection agreement.

THE INSTITUTE FOR
CONTEMPORARY ART P.S. 1
MUSEUM AND THE CLOCKTOWER GALLERY, INC.

CHEMICAL BANK
1031 JACOBSON AVENUE, LONG ISLAND CITY, NY 11101

0870026341

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7221710

CHEMICAL BANK
NEW YORK

RETURN ITEMS DEPARTMENT

ADVICE
DATE- 06/18/93

WE ARE CHARGING YOUR ACCOUNT NUMBER 000000-087-025341 FOR CHECKS RETURNED AS LISTED BELOW. PLEASE INSPECT EACH CHECK FOR THE REASON OF RETURN.

THE INSTITUTE FOR CONTEMPORARY ART
PS 1 MUSEUM & THE CLOCKTOWER GALLERY
46-01 21ST STREET
LONG ISLAND CITY NY 11101-5324 USA

REFERENCE NUM	DEPOSIT/TRANSACTION DATE	AMOUNT OF RETURN
01- 0156-027-0	06/16/93	10,000.00

TOTAL NUMBER OF RETURNS
TOTAL AMOUNT OF RETURNS
TOTAL SERVICE CHARGE AMOUNT
TOTAL CHARGE TO ACCOUNT

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AND BACK TO FORWARD
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REFERENCE NUMBER OF THE ITEM INVOLVED. F

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RUN DATE: 06/22/93
RUN TIME: 5:16 PM

INST FOR CONTEMPORARY ART
Accounts Receivable
Enter Transactions Control Report

PAGE 1

CUST ID	INV. NO	TRANSACTION TYPE	P C	TRANS DATE	DUE DATE	DISC DATE	E. P. DISC%	TRANS AMOUNT	COMMENT	CREDIT ACCT	CREDIT AMOUNT	DEBIT ACCT	DEBIT AMOUNT
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*** End Of - Enter Transactions Control Report ***

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RUN DATE: 06/22/93
RUN TIME: 5:02 PM

INST FOR CONTEMPORARY ART
General Ledger
Enter Transactions Control Report

PAGE 1

SOURCE CODE: 3 JOURNAL ENTRY 1

ENTRY SESSION: 13

LN	REF	DATE	DESCRIPTION	ACCOUNT	AMOUNT
1	SCULL SC	06/22/93	scull rtnr chk chrgs	121200	10.00-
2	SCULL SC	06/22/93	scull rtnr chk chrgs	547032	10.00

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BATCH:	2				668232
DIFFERENCE:	0				0

*** End Of Enter Transactions Control Report ***

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.G.171

The Institute for Contemporary Art

DATE June 11, 1993

RECEIVED FROM Mr. and Mrs. Robert C. Scull Foundation

IN THE AMOUNT OF Ten thousand dollars

DESIGNATION unrestricted

COMPLETE ADDRESS: 2065 First Avenue #6C
New York, NY 10029

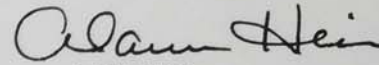
The Institute for Contemporary Art
P.S. 1 Museum and The Clocktower
Gallery Inc.

46-01 21st Street
Long Island City, N.Y. 11101
718-784-2084

Alanna Heiss
President and Executive Director

If this receipt acknowledges a contribution to The Institute for Contemporary Art, the amount listed is tax deductible to the extent provided by law. Please append to your tax forms.

Thank you for your support.



ALANNA HEISS
President and Executive Director

LETTER BY AND
SENT BY EP

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.G.171

MR. AND MRS. ROBERT C SCULL FOUNDATION
2065 First Avenue Apt 6c
New York, New York 10029
C/O Marie Dickson

722-1710

June 11, 1993

The Institute for Art & Urban Resources
46-01 21st Street
Long Island City, New York 11101

Attention: Alanna Heiss

Dear Alanna,

Enclosed please find a check in the amount of \$10,000.00 in memory of Robert C. Scull, who passed away in 1986.

Mr. Robert C. Scull always supported the efforts of your organization.

I hope that this check will help to further your work with the many artists that are involve in your organization.

Very truly yours

Marie Dickson
Marie Dickson
Trustee

Encl: 1

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	MoMA PS1	VIII.G.171

1-30
210

MR. AND MRS. ROBERT C. SCULL FOUNDATION

19 No. 803

PAY TO THE ORDER OF Ten Thousand and 00/100 Dollars \$ 10,000.00

Institute for Arts and Urban Resources

Manufacturers Hanover Trust Company
410 East 138th St. Bronx, N. Y.

Ernie Dickman

⑆0210⑆00301⑆0080 0⑆10135⑆

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The Institute for Contemporary Art

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

Alanna Heiss
*President and Executive
Director*

718 784-2084
212 233-1440
FAX 718 482-9454

11 June 1993

MEMO

TO: Alanna, Tony, Elizabeth

FROM: Arfus

RE: Telephone conversation with Marie Dickson

Marie Dickson (an associate of Alanna/Mark Di Suvero/Richard Bellamy) is a co-executer of Robert C. Skull's estate. She stated that since his death in 1986, they have been finalizing the allocation of monies and would be sending to P.S. 1, to Alanna's attention, a donation of 10,000 dollars. (I got the impression that the check was in the mail.) Mrs. Dickson can be reached, when returning from Baltimore, on or around July 4th. Her number in the city is (212) 722-1710.

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

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The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084
212 233-1440

The Clocktower
108 Leonard Street
New York, NY 10003
212 233-1096

Alanna Heiss
President and Executive Director

November 22, 1985

Robert and Stephanie Scull
80 Park Avenue
New York, New York 10016

Dear Bob and Stephanie:

As I am sure you know from the fabulous press we've been receiving, Arte Povera has been a tremendous success, both critically and popularly. I have enclosed a catalog of the show for you. We are all very proud of it and hope that you enjoy it.

I especially want to thank you for your support as a member of The Institute's Leadership council. I think this show will make you feel proud to be a part of The Institute.

Sincerely,

A handwritten signature in cursive script that reads 'Alanna'.

Alanna Heiss
President and Executive Director

AH:ls
enc.s

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	MoMA PS1	VIII.G.171

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

February 13, 1985

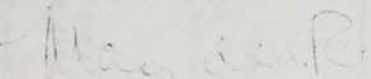
Mr. and Mrs. Robert Scull
80 Park Avenue
New York, New York 10016

Dear Mr. and Mrs. Scull,

On behalf of the Trustees and staff of P.S. 1, I would like to say how grateful we are for your generosity. Your support for the development of the arts reflects your beliefs that cultural activities are an important and integral part of the vitality of New York City. We greatly appreciate your help.

Again, thank you for your generosity and kindness to all who are a part of P.S. 1.

Sincerely,



Mary del Rio
Director of Development

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE / PROJECT STUDIOS ONE (P.S. 1) 45-01 21ST STREET, L.I.C., NEW YORK 11101 AREA CODE 212/764-2084 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

RECEIVED FROM Mr. and Mrs. Robert C. Scull Fnd. DATE 2/13/85

IN THE AMOUNT OF Ten thousand dollars and no cents

DESIGNATION Leadership Council contribution

COMPLETE ADDRESS: 80 Park Avenue
New York, New York 10016

If this receipt acknowledges a contribution to The Institute for Art and Urban Resources, the amount listed is tax deductible to the extent provided by law. Please append to your tax forms. Thank you for your support.

Alanna Heiss
Alanna Heiss
President and Executive Director

$\frac{1-30}{210}$

MR. AND MRS. ROBERT C. SCULL FOUNDATION

1985 No. 767

PAY
TO THE
ORDER
OF

DOLLARS \$

Manufacturers Hanover Trust Company
410 East 138th St., Bronx, N. Y.

⑆0210⑆0030⑆0080 0⑆10136⑆

Alanna

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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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

Dear Bob & Stephanie

The end of glorious 83 is approaching. If you have any spare coins, we got the fountain!

In any case, your post generosity is greatly appreciated.

All love & best wishes,

Alanna

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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

July 7, 1983

John Tweddle
418 West Main Street
Watonga, Oklahoma 73772

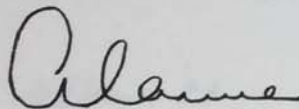
Dear John:

We are most please that your work has come to the attention of The Institute for Art and Urban Resources and one of our supporting committees. This committee, which chooses to remain anonymous, was empowered to make a very special grant award to individual artists.

We are glad to announce that you have been awarded a grant of \$2,000.00. We hope this will prove helpful in support of your many exciting projects.

If you wish to forward any message to the committee you may do so in care of Brendan Gill, Chairman of the Board of Directors at the above address.

Sincerely,



Alanna Heiss
President and Executive Director

encl
AH:cd

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FROM THE DESK OF
ROBERT C. SCULL

Dear Alanna:

Hello again. Please read
John Smaddle the \$2000 I have
left over. His address is

418 West Main St.
WATONGA, OKLA. 73772.

I'll have some more money
for you shortly!

Please come to visit
in in Connecticut soon!

Love

R. Scull

9/June 83

ECT STUDIOS ONE (P.S. 1), 46-01 21ST STREET,
BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT
/ THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

attention of The Institute
committees. This committee,
make a very special grant

grant of \$2,000.00. We hope
ing projects.

ou may do so in care of
he above address.

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FROM THE DESK OF
ROBERT C. SCULL

Dear Alanna:

Hello and hope all is well with you. Stephanie & I just need a phone call and we can do something about your visiting us up in Connecticut!

In the meantime, will you please grant \$2000 to

Peter Young,

Box 715

BISBEE, ARIZONA 85603

I'll have the \$2000 balance to someone soon.

Thank you

Bob Scull

Wednesday
Jan 1 1983

(Please destroy this note!)

ECT STUDIOS ONE (P.S. 1), 46-01 21ST STREET,
BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT
/ THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

attention of The Institute
committees. This committee,
make a very special grant

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he above address.

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June 9, 1983

Peter Young
Box 715
Bisbee, Arizona 85603

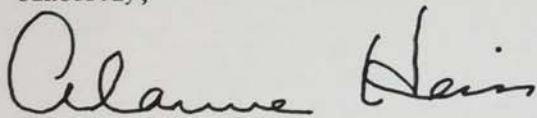
Dear Mr. Young:

We are most pleased that your work has come to the attention of The Institute for Art and Urban Resources and one of our supporting committees. This committee, which chooses to remain anonymous, was empowered to make a very special grant award to individual artists.

We are glad to announce that you have been awarded a grant of \$2,000.00. We hope this will prove helpful in support of your many exciting projects.

If you wish to forward any message to the committee you may do so in care of Brendan Gill, Chairman of the Board of Directors at the above address.

Sincerely,



Alanna Heiss
President and Executive Director

encl
AH:cd

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. P.S. 1 - CLOCKTOWER 46-01 21ST STREET LONG ISLAND CITY, N.Y. 11101		<small>BY ENDORSEMENT THIS CHECK WHEN PAID IS ACCEPTED IN FULL PAYMENT OF THE FOLLOWING ACCOUNT</small>		4630	
		<small>DATE</small>	<small>INVOICE</small>	<small>AMOUNT</small>	
			P.O. # 904		
PAY <i>Two Thousand and no/100</i>				1-1 210 81 DOLLARS	
<small>DATE</small>	<small>TO THE ORDER OF</small>	<small>CHECK NO.</small>	<small>ACCTS. PAYABLE</small>	<small>DISCOUNT</small>	<small>CHECK AMOUNT</small>
6/8/83	Peter Young	4630			2000.00
THE BANK OF NEW YORK 90 WASHINGTON STREET, NEW YORK, N.Y. 10015			<i>Clarence Heis</i> AUTHORIZED SIGNATURE		
⑈004630⑈ ⑆021000018⑆ ⑈18 0785⑈					

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March 12, 1983

Robert and Stephanie Scull
80 Park Avenue
NYC 10016

Dear Bob and Stephanie:

As the enclosed reprints from the Times and New York Magazine will indicate, it's been a banner year at P.S. 1!

This year's exhibition season opened with Beast at P.S. 1 and Icebreakers at The Clocktower. Beast, a provocative survey of animal imagery in contemporary art, featured the work of over 40 artists, including Jonathan Borofsky, Keith Haring and Andy Warhol. Icebreakers, organized as part of the Scandinavia Today festivities, provided American audiences with a rare opportunity to see the work of eight leading Swedish expressionists. We were particularly honored to have Their Majesties King Carl XVI Gustaf and Queen Silvia of Sweden present at the opening.

Our winter exhibitions are also drawing large, enthusiastic audiences as well as favorable attention from leading critics. Donald Droll's exhibition Abstract Painting: 1960-69 includes work by such major artists as Agnes Martin, Robert Mangold, Al Held and Tony Smith. This, along with smaller, second- and third-floor exhibitions surveying the video, film, fashion design and cultural politics of the decade, provided a fascinating look back at the vitality and diversity of the arts of the 1960's.

And, in addition to these public programs, our studio workspace program has quietly grown into an international urban artists' colony. This year talented young artists from Germany, Holland, France, Sweden, Canada, Australia and from every part of the United States are working in studios at P.S. 1 and The Clocktower.

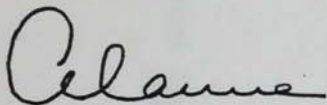
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	MoMA PS1	VIII.G.171

IAUR - Page Two

These and other activities are made possible only by your support. And, as a token of our appreciation, I've enclosed a copy of the Abstract Painting catalogue. You'll soon be receiving an invitation for the May Patrons' Events as well. I hope I'll have the opportunity to see you at that time and to share with you our plans for the coming year.

Again, on behalf of The Institute's board and staff, let me express my warmest appreciation for your interest and support. I look forward to your continued involvement.

Sincerely,



Alanna Heiss
President and Executive Director

encl
AH:cd

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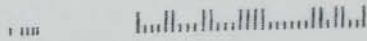
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Marie Dickson
2065 First Avenue
New York, NY 10029
Apt 6C



Institute for Art and Urban Resources
46-01 21st Street
Long Island City, NY 11101

Attention: Alanna Heiss



Just a short note to make sure that there hasn't been a mix up in the mail. Has the committee chosen the grant recipients yet?

Warmest regards,

Alanna Heiss
President and Executive Director

AH:cd

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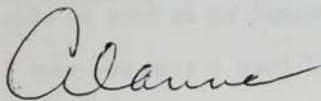
February 18, 1983

Mr. Robert Scull
80 Park Avenue
New York, New York 10016

Dear Bob:

Just a short note to make sure that there hasn't been a mix up in the mail. Has the committee chosen the grant recipients yet?

Warmest regards,



Alanna Heiss
President and Executive Director

AH:cd

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INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, 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

January 5, 1983

Robert and Stephanie Scull
80 Park Avenue
New York, New York 10016

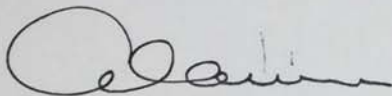
Dear Bob and Stephanie:

I would like to acknowledge and thank you for your most recent contribution to The Institute.

We are most appreciative of your continuing support and hope you will be able to join us on January 16th at P.S. 1.

I hope you have a good 1983.

Warmest regards,



Alanna Heiss
President and Executive Director



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NEW YORK 10011 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT
EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER 7, CITY-WIDE EXHIBITIONS

RECEIVED FROM Robert and Stephanie Scull DATE January 4, 1983

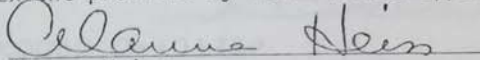
IN THE AMOUNT OF Eight thousand dollars and 00/100

DESIGNATION \$4,000 for and \$4,000 for restricted contribution
general operating support

COMPLETE ADDRESS:

80 Park Avenue
New York, New York 10016

If this receipt acknowledges a contribution to The Institute for Art and Urban Resources,
the amount listed is tax deductible to the extent provided by law. Please append to your
tax forms. Thank you for your support.


Alanna Heiss
President and Executive Director

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1-30
210

MR. AND MRS. ROBERT C. SCULL FOUNDATION

12/21 1982 No. 751

PAY
TO THE
ORDER
OF

Eight Thousand

DOLLARS \$*8000*

*Institute for Arts
Urban Resources*

Manufacturers Hanover Trust Company
410 East 138th St., Bronx, N. Y.

[Signature]

⑆0210⑆0030⑆0080 0⑆10136⑆

SECURE CHECK PRINTERS - NY

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C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT
D EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER ▼ CITY-WIDE EXHIBITIONS

RECEIVED FROM Robert and Stephanie Scull DATE January 4, 1983

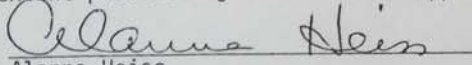
IN THE AMOUNT OF Eight thousand dollars and 00/100

DESIGNATION \$4,000 for and \$4,000 for restricted contribution
general operating support

COMPLETE ADDRESS:

80 Park Avenue
New York, New York 10016

If this receipt acknowledges a contribution to The Institute for Art and Urban Resources, the amount listed is tax deductible to the extent provided by law. Please append to your tax forms. Thank you for your support.


Alanna Heiss
President and Executive Director

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October 2, 1982

Alanna Heiss
Alanna Heiss
President and Executive Director

Mr. Robert Scull
80 Park Avenue
New York, New York 10016

Dear Mr. Scull:

Enclosed please find a thank you note from John Duff and Kunie Suguira. I have also included a receipt of your contribution for your records.

Thank you for your support of the Institute.

Sincerely,

Gwen Darien

Gwen Darien
Fiscal Administrator

enc.

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Handwritten scribbles

FROM THE DESK OF
ROBERT C. SCULL

Alanna:
Here's 8 thousand
\$ 2000 to KUNIE SEQUIRA
\$ 2000 to JOHN DUFF
Both at
7 Doyers St.
NYC. 10002
See you as the party!
[Signature]

ECT STUDIOS ONE (P.S. 1), 46-01 21ST STREET
BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT
/ THE CLOCKTOWER / CITY-WIDE EXHIBITION

attention of the
ur supporting committees.
was empowered to make a

a grant of \$2,000.00.
many exciting projects.

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ectors at the above address.

President and Executive Director

AH:ea

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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 EXHIBITION

September 20, 1982

Kunie Seguiria
7 Doyers Street
New York, New York
10002

Dear Kunie Seguiria,

We are most pleased that your work has come to the attention of the Institute for Art and Urban Resources and one of our supporting committees. This committee, which chooses to remain anonymous, was empowered to make a very special grant award to individual artists.

We are glad to announce that you have been awarded a grant of \$2,000.00. We hope this will prove helpful in support of your many exciting projects.

If you wish to forward any message to the committee you may do so in care of Brendan Gill, Chairman of our Board of Directors at the above address.

Sincerely,

Alanna Heiss
President and Executive Director

AH:ea

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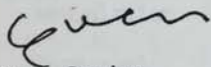
October 2, 1982

Mr. Brendan Gill
The New Yorker
25 West 43rd Street
New York, New York 10036

Dear Brendan,

As you may remember, Robert Scull has been giving anonymous gifts to contemporary artists under the auspices of the Institute. Enclosed is a thank you note from the most recent recipients of pennies from heaven.

Best,



Gwen Darien
Fiscal Administrator

enc.

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April 2, 1982

Robert and Stephanie Scull
80 Park Avenue
New York, New York 10016

Dear Bob and Stephanie,

On behalf of Brendan Gill, Chairman of the Board of Directors of The Institute for Art and Urban Resources, and myself, I would like to welcome you as a founding member of The Institute's Leadership Committee and thank you for your pledge.

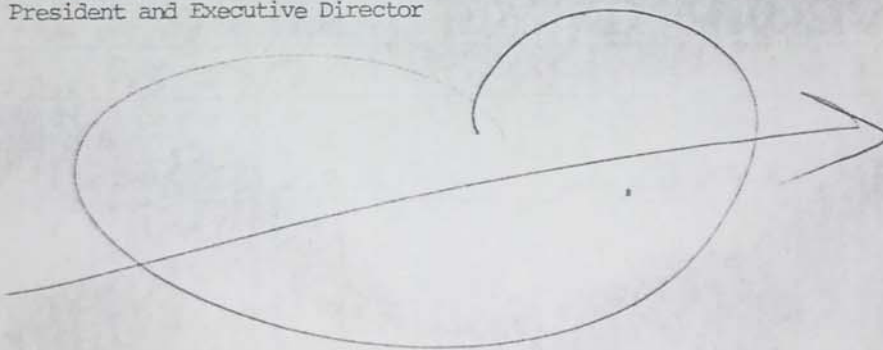
It is through yours and others' participation that we can continue to provide a showcase for the experimental multi-disciplinary arts in our second decade of development. We look forward to a long association.

Once again, thank you and welcome.

Warmest regards,



Alanna Heiss
President and Executive Director



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I AM PLEASED TO BECOME A FOUNDING MEMBER OF THE PATRONS COUNCIL AS INDICATED:

LEADERSHIP COMMITTEE

____ Enclosed is my contribution of \$5,000.

I pledge to donate \$5,000 within IAUR's fiscal year ending July 31, 1982.

PATRONS COUNCIL

____ Enclosed is my contribution of \$1,000.

____ I pledge to donate \$1,000 within IAUR's fiscal year ending July 31, 1982.

Please list me (us) as a member(s) of The Council as follows:

NAME MR & MRS ROBERT C. SCULL

I am able _____ unable to attend the April 2-4 weekend in New York City.

The Institute for ART AND URBAN RESOURCES is a 501(c)3 not-for-profit organization. All donations and contributions are tax deductible.

For our records please also include:

ADDRESS 80 PARK AVE. New York, N.Y. 10016

TELEPHONE 986-8753

SIGNED [Signature] DATE 30 Mar. 1982

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AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

April 2, 1982

Robert and Stephanie Scull
80 Park Avenue
New York, New York 10016

Dear Bob and Stephanie,

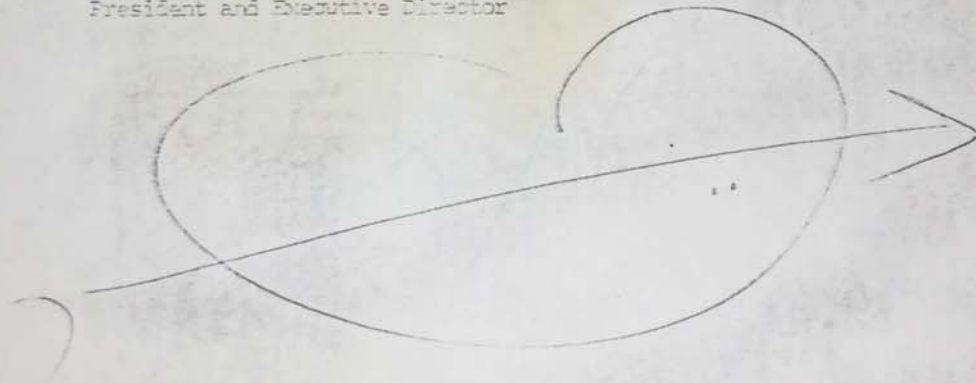
On behalf of Brendan Gill, Chairman of the Board of Directors of
The Institute for Art and Urban Resources, and myself, I would
like to welcome you as a founding member of The Institute's
Leadership Committee and thank you for your pledge.

It is through yours and others' participation that we can continue
to provide a showcase for the experimental multi-disciplinary arts
in our second decade of development. We look forward to a long
association.

Once again, thank you and welcome.

Warmest regards,

Alanna Heiss
President and Executive Director



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AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

January 5, 1983

Robert and Stephanie Scull
80 Park Avenue
New York, New York 10016

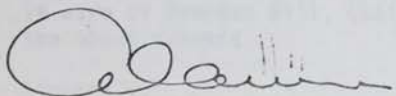
Dear Bob and Stephanie:

I would like to acknowledge and thank you for your most recent contribution
to The Institute.

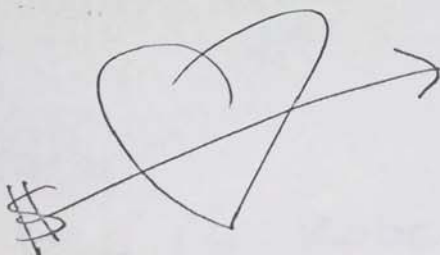
We are most appreciative of your continuing support and hope you will be
able to join us on January 16th at P.S. 1.

I hope you have a good 1983.

Warmest regards,



Alanna Heiss
President and Executive Director



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November 13, 1981

Jessie Benton Evans
Don Gray
P.O. Box 573
Union Corner Road
Florida, N.Y. 10921

Dear Mr. Evans and Mr. Gray:

We are most pleased that your work has come to the attention of the Institute for Art and Urban Resources and one of our supporting committees. This committee, which chooses to remain anonymous, was empowered to make a very special grant award to individual artists.

We are glad to announce that you have been awarded a grant of \$1,000.00 each. We hope this will prove helpful in support of your many exciting projects.

If you wish to forward any message to the committee you may do so in care of Brendan Gill, Chairman of our Board of Directors at the above address.

Sincerely,

Alanna Heiss
President and Executive Director

AH:rs
Encl.

with bcc to Robert Smith

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October 2, 1982

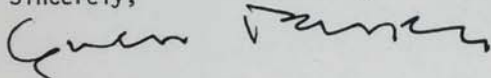
Mr. Robert Scull
80 Park Avenue
New York, New York 10016

Dear Mr. Scull:

Enclosed please find a thank you note from John Duff and Kunie Suguira.
I have also included a receipt of your contribution for your records.

Thank you for your support of the Institute.

Sincerely,



Gwen Darien
Fiscal Administrator

enc.

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RECEIVED FROM Robert Scull DATE 9/27/82

IN THE AMOUNT OF Eight Thousand Dollars and no/100

DESIGNATION \$4,000 for Leadership Council contribution, \$4,000 for restricted contribution

COMPLETE ADDRESS: 80 Park Avenue
New York, NY 10019

If this receipt acknowledges a contribution to The Institute for Art and Urban Resources, the amount listed is tax deductible to the extent provided by law. Please append to your tax forms. Thank you for your support.

Alanna Heiss
Alanna Heiss
President and Executive Director

Dear Brendan Gill
I have received a letter from Alanna Heiss and a check a few days ago.
It was quite a surprise & nice gift for me.
My work is changing & moving fast, but I have been struggling financially. Your grant helps me a bit particularly now and I try to do best result out of this. I am very grateful to you. Sincerely
Luis Sagunto

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9/29/82
My Thanks To the committee.

John Duffy

Dear Brendan Gill:

I have received a letter from Alanna Heiss and a check a few days ago.

It was quite a surprise & nice gift for me.

My works are changing & moving fast, but I have been struggling financially. Your grant help me a lot particularly now and I try to do best result out of this.

I am very grateful to you. Sincerely
Kunié Sugima

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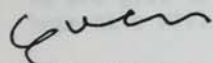
October 2, 1982

Mr. Brendan Gill
The New Yorker
25 West 43rd Street
New York, New York 10036

Dear Brendan,

As you may remember, Robert Scull has been giving anonymous gifts to contemporary artists under the auspices of the Institute. Enclosed is a thank you note from the most recent recipients of pennies from heaven.

Best,



Gwen Darien
Fiscal Administrator

enc.

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September 20, 1982

John Duff
7 Doyers Street
New York, New York
10002

Dear John Duff,

We are most pleased that your work has come to the attention of the Institute for Art and Urban Resources and one of our supporting committees. This committee, which chooses to remain anonymous, was empowered to make a very special grant award to individual artists.

We are glad to announce that you have been awarded a grant of \$2,000.00. We hope this will prove helpful in support of your many exciting projects.

If you wish to forward any message to the committee you may do so in care of Brendan Gill, Chairman of our Board of Directors at the above address.

Sincerely,

Alanna Heiss
President and Executive Director

AH:ea

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January 15, 1982

Mr. Robert Skull
800 Park Avenue, Apt. 9N
New York, New York 10016

Dear Bob,

Looking forward to seeing you on the 25th.

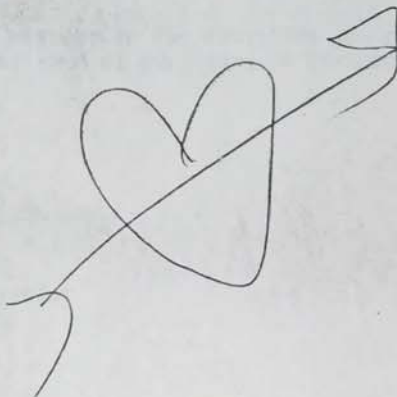
Thank you for your continuing generosity.

Warmest regards,

Alanna

Alanna Heiss
Executive Director

AH:rs
enc1



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January 15, 1982

Kate Hunt
83 Boston Avenue, S.E.
Minneapolis, Minn. 55414

Dear Ms. Hunt,

We are most pleased that your work has come to the attention of the Institute for Art and Urban Resources and one of our supporting committees. This committee, which chooses to remain anonymous, was empowered to make a very special grant award to individual artists.

We are glad to announce that you have been awarded a grant of ^{2,000} \$1,000. We hope this will prove helpful in support of your many exciting projects.

If you wish to forward any message to the committee you may do so in care of Brendan Gill, Chairman of our Board of Directors at the above address.

Sincerely,



Alanna Heiss
President and Executive Director

AH:rs

BCC B Bob Schutt

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2-2-82

BRENDAN GILL,

I WOULD LIKE TO THANK THE INSTITUTE FOR ART AND URBAN RESOURCES AND THE SUPPORTING COMMITTEE WHICH AWARDED ME A GRANT OF A \$1000⁰⁰.

IT HAS COME AT A MOST OPPORTUNE TIME — I HAVE JUST MOVED INTO A MUCH LARGER STUDIO, AND AM DOING A TREMENDOUS AMOUNT OF ARTWORK, BOTH OF WHICH MEAN INCREASED EXPENSES. I AM USING THE GRANT WELL, AND WILL SEND SLIDES OF THE RESULTING WORK WHEN AVAILABLE.

I AM A BUSH FOUNDATION FELLOWSHIP FINALIST THIS YEAR, AND YOUR GRANT WILL TIDE ME OVER UNTIL THE FINAL DECISIONS ARE MADE AS WELL.

AGAIN, THANK YOU.

SINCERELY, KATE HUNT

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2-2-82

BRENDAN GILL,

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AGAIN, THANK YOU.

SINCERELY, KATE HUNT

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AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

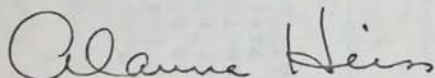
February 5, 1982

Mr. Brendan Gill
25 West 43rd Street
Room 1515
New York, New York 10036

Dear Brendan,

As you may remember, Robert Skull has been giving grants to artists under the auspices of The Institute. Enclosed is a thank you from the second recipient of the award.

Warm regards,



Alanna Heiss
Executive Director

AH:rs

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121 MR RICHARD SHELDON FORD FOUNDATION 320 E 43RD ST NEW YORK NY 10017
122 MR ROGER SMITH & GUEST WARNER COMM 75 ROCKEFELLER PLZ NEW YORK NY 10020/484-6125
123 MR RICHARD SOLUMON 510 PARK AVE NEW YORK NY 10022 935-0847
124 MR & MRS ROGER SONNABEND 72 MT VERMONT ST BOSTON MA 02108
125 ANDY & MARTHA STEWART 48 SO TURKEY HILL RD WESTPORT CT 06880
126 MR/MRS STEPHEN SWID 635 PARK AVE NEW YORK NY 10022
127 M/M RICHARD SWIG (CISSY) 3710 WASHINGTON ST SAN FRANCISCO CA 94118/415-752-5967
128 MR A ALFRED TAUBMAN BOX 3270 TROY MI 48099
129 M/M BERTRAND TAYLOR (LISA) 1115 FIFTH AVE NEW YORK NY 10028 (Loopex-Hewitt) 860-2011
130 MR/MRS WALTER THAYER 450 E 52ND ST NEW YORK NY 10022
131 SR MRS TAMARA THOMAS 107 SO IRVING BLVD LOS ANGELES CA 90004 /213-938-3855
132 MS MARY ANN TIGHE 444 E 86TH ST NEW YORK NY 10028 /772-3218 /887-5401 (office, sect. Wendy Love
133 AH M/M CALVIN TOMKINS C/O "NEW YORKER" 25 WEST 43 ST NEW YORK NY 10036
134 TT MR/MRS DONALD TRUMP TRUMP ORGANIZATION 730 5TH AVE NEW YORK NY 10019
135 SR MS LESLIE VANDERZEE ROCKEFELLER FAMILY AND ASSOC ROOM 5600 30 ROCKEFELLER CENTER NEW Y
136 BL/SR MRS DIANA VREELAND 550 PARK AVE NEW YORK NY 10021 /839-3245 (w)
137 BL MR GEORGE WEISSMAN PHILIP MORRIS 100 PARK AVE NEW YORK NY 10017 /679-1900 (w)
138 MR/MRS BAGLEY WRIGHT THE HIGHLANDS SEATTLE WA 98177 /206-EMS-5910
FILE SEQ NO 00141 ADDRS SEQ NO 00138
NEW YORK 00114
ENTER 00023
CANADA 00001

P.S. Their address is the same

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File Scott Foundation
Give money to
ARTIST through
Department
for IACR \$2,000
ARTISTS \$1,000

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FROM THE DESK OF
ROBERT C. SCULL

Dear alone:

The names of the artists
are Jessie Benton Evans, and
Don Gray. Here are some Tear
sheets that I'm sure you'll
find interesting.

I thank you and I'll
phone you as soon as I get
back. I hope by then you'll
have your check.

Sincerely
Bob Scull

P.S. Their address is the same

ber 28, 1981

sincerest and deepest
resources for awarding

our creative and financial
and I support our art
financial blow in the Spring
closed suddenly without
positions which are extremely

for buying time for both
ed time to what I consider
nd at this particular time
it reassesses the art of
cal forces that shaped it.
ng of modern art are needed
ed ends.

generosity, as must be
by the thoughtfulness and

Gray

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DON GRAY
BOX 573 UNION CORNERS ROAD
FLORIDA, NEW YORK 10921
914-651-7130

November 28, 1981

Mr. Brendan Gill
Chairman of the Board of Directors
The Institute for Art and Urban Resources
46-01 21st Street
Long Island City, New York 11101

Dear Mr. Gill:

My wife, Jessie Benton Evans, and I want to express our sincerest and deepest gratitude to you and The Institute for Art and Urban Resources for awarding each of us \$1000. grants.

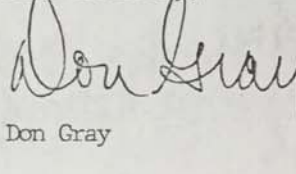
These grants came at a particularly difficult time in our creative and financial lives, so could not be more helpful or timely. My wife and I support our art by teaching and other work. We were dealt a severe financial blow in the Spring of 1980 when the college where I had taught since 1971 closed suddenly without warning. Since that time, I have worked at adjunct positions which are extremely time consuming and underpaid.

Your generous grants will be spent on art supplies and for buying time for both of us to paint, and so that I can give some concentrated time to what I consider my most important project at this stage of my career and at this particular time in the history of contemporary art...writing a book that reassesses the art of the 20th Century in light of the social and psychological forces that shaped it. It seems clear that new ideas and a deeper understanding of modern art are needed in this time of artistic indecision as the modern period ends.

Again, my wife and I are very, very grateful for your generosity, as must be many other creative people who have been greatly aided by the thoughtfulness and philanthropic nature of The Institute.

Thank you again.

Most sincerely,



Don Gray

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Robert Scull

Sending \$5,000 for the exhibit of 2 artists

\$1000 to each w/ letter

glad to announce that work has come
to our attention. Some unusual
situation - one of our committee is
in power to make special grant to
anonymous

\$3000 to IAPR

throughout year

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1-30
210

MR. AND MRS. ROBERT C. SCULL FOUNDATION 12/17 1981 No. 735

PAY TO THE ORDER OF Three thousand DOLLARS \$ 3000

Institute for Art & Urban Resources
46-01 27th Street
Long Island City, N.Y. 11101

Manufacturers Hanover Trust Company
410 East 138th St, Bronx, N. Y.



⑈10210⑈0030⑈0080 0⑈10136⑈

HELIX CHECK PRINTERS - NY

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page 1

Jessie Benton Evans
P.O. Box 573
Union Corners Road
Florida, New York 10921

(914) 651-7130

B.A. Arizona State University, 1960

M.A. State University of Iowa, 1971

Professional Experience:

Professional Artist:

One-man and group exhibitions in New York and Maine
With the Street Painters

- Arts Council of Orange County, Middletown, N. Y., January, 1981
- Art Students League, New York City, October-November, 1978
- Hudson Guild Gallery, N.Y.C. October, 1980 and spring, 1980
- Hammerquist Gallery, N.Y.C., April-May, 1980
- Baruch College, N.Y.C., February-March 1980
- Peekskill Museum, Peekskill, N.Y., November-December, 1979
- New York City Community College, Brooklyn, N.Y., October, 1979
- Educational Alliance, N.Y.C., June, 1979 and May, 1981
- Ladycliff College, Highland Falls, N.Y., March 1979
- Manhattan Boro President Andrew Stein's Offices, N.Y.C., Dec., 1978
- Hudson Guild Gallery, N.Y.C., spring, 1980
- Ingber Gallery, N.Y.C., July 1978
- Organization of Independent Artists, N.Y.C., April, 1978
- 47 Bond Street Gallery, N.Y.C., March, 1978
- (current) Manhattan Laboratory Museum, N.Y.C., Summer, 1981
- Adelphi University, Garden City, L.I., Sept., 1981
- Brooklyn Law School, Brooklyn, N.Y., Sept.-Dec., 1981
- Lever House, N.Y.C., Oct., 1981
- Pace University, Pleasantville, N.Y., Feb., 1982

Associate Editor:

New York Arts Journal, 1975-present

Free Lance Writer:

Researcher for private individual: 1980-present

Television: Producer, Moderator of programs for Manhattan Cable Television

"Books," a program interviewing authors: 1975-77
guests include newsman Edwin Newman, writer-photographer Peter Beard, Broadway Director Joshua Logan, Cordie Bryant, and other authors on a diversity of subjects

"Personalities" a program interviewing a variety of people on a variety of subjects: 1978-79

guests include Bob Scull, art collector, Floyd Patterson, former heavyweight champion, etc.

Radio: WIBQ Radio, Warwick, N.Y., 1975-80

Reporter: News

Producer-Moderator: "Personalities," a weekly interview program

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page 2

Jessie Benton Evans
P.O. Box 573
Union Corners Road
Florida, New York 10921

(914) 651-7130

Newspaper: Advertiser Photo News, Warwick, N.Y., 1975-77
Feature Writer
Reporter

Teacher: Art: Harriman College, Continuing Education: 1975

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On art

Florida realist's color, spirit stimulate viewer

By JIM TYACK

GOSHEN — Florida artist Don Gray is a member of The Street Painters, a New York City-based group of artists formed in 1978. His work has appeared in many prestigious galleries and colleges and is now on display at the Orange County Executive's Office in Goshen.

A realist, Gray works directly from nature to expose the solidity and rich color of objects. He imbues the still-life and landscape with a unique subjectivity that teeters on the verge of expressionism. The paintings are realistic only in the sense that they are figurative and not merely literal recreations.

Gray said he believes that painting today is in a state of decline, "reduced to paint-rollered abstractions or aberrant attempts to copy the photograph."

In any case, Gray's works are the most interesting and stimulating paintings I have seen in this area for quite some time. His forceful opinions are matched by the indomitable spirit revealed in his compositions in casein, pastel, pencil and acrylic.

The subject of the paintings is the vibrant colors themselves, the disposition of forms. The colors are devices for rendering depth and mood. The forms push and pull, creating a carefully calculated tension that holds the compositions in balance.

The pastels, "Corner Drug Store" and "Service Station," exemplify the artist's raw vigor, his expressive and direct human touch. His "Queen Anne's Lace" could teach area artists a great deal about painting flowers. "Still-life with Goya and Van Gogh," a red and blue composition — books opened on a table to reproductions by Goya and Van Gogh and separated by a Tanqueray bottle — is testimony to the artist's skill, his daring inventiveness.

"Old Building in Central Park" is reminiscent of the work of the French Fauvist, Raoul Dufy, but Gray's bolder line and brilliant looseness to color avoids effiteness and demonstrates a sustained command of purpose and means.

Recent works by the artist, in black, white, and umber pencil, red and white conte, illustrate his perceptual gifts, while the simplicity of the titles, "Onions, Potatoes and Eggplant with Garlic," understate the power of these gifts.

Gray has looked hard at what he paints and makes relationships and connections that jar the viewer's consciousness, stimulating into a heightened sense his awareness of the object painted. Gray's acute chromatic appreciation in and masterful draftsmanship mark each of these pieces, knit them together with a strong sense of freedom.

The exhibit is available for viewing during business hours 8 a.m.-5 p.m. Monday-Friday.



Don Gray's "72nd Street Deli," done in acrylic.

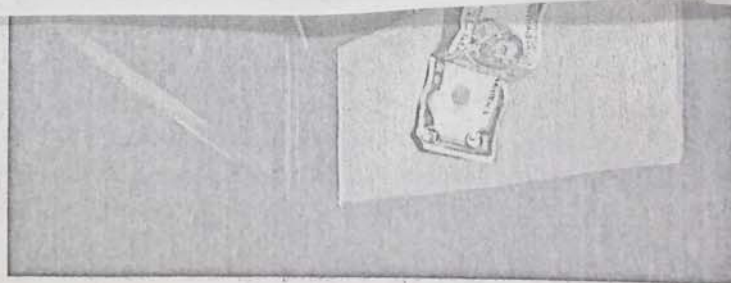
Photo by Eeva-Inkeri

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Saturday, April 18, 1981

THE TIMES HERALD RECORD

is part of an exhibit by
Government Center, Goshen.



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Friday, April 17, 1981

THE TIMES-HERALD RECORD



By CHRIS FARLEKAS
Features Editor

chris's choice

For more striking images, catch the art work of DON GRAY this month in the Executive Suite of the Orange County Government Center, Goshen.

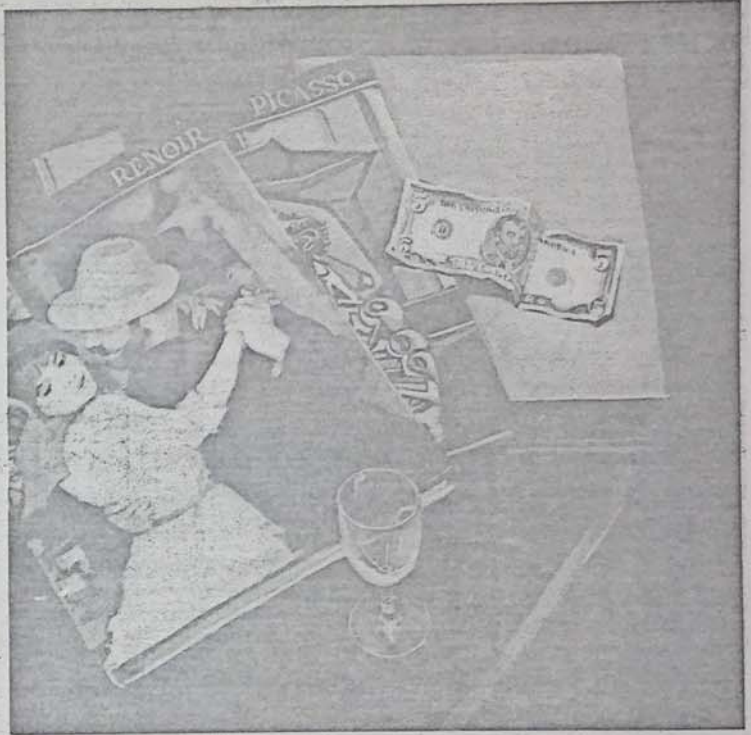
The Florida artist is presenting one of the strongest shows seen here in this monthly salute to county artists.

Gray is as definite about his art as the art is as definite about itself. "Art is one area where a person can express himself without having to be concerned about anyone else's demands," he says. "It puts a person in touch with a deeper level of experience."

"Art can help the viewer slip out of the rat race for a while, to answer needs that the surface existence doesn't satisfy and to put him in touch with his and the artist's feelings about humanity, nature, life, death."

Gray has that rare combination of being energetic and retrospective. He said his work "expresses some of the qualities of Edward Hopper's loneliness and Van Gogh's love of simple objects, like his worn shoes."

Gray's work can be seen FREE Monday through Friday, 9-5.



"Renoir, Picasso and Five Dollar Bill" by Don Gray, is part of an exhibit by the loyal artist at the Executive Office in the Government Center, Goshen.

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Saturday, May 9, 1981

THE TIMES HERALD: RECORD

On art By JIM TYACK

The term "local artist" is an ambiguous one. It may mean that the artist's work is not known outside the immediate geographic sphere, or that he or she happens to live in the same locality as we do. Jesse Benton Evans Gray's paintings are alive in a locality all their own, and her unique and powerful vision is rooted in them. Her work can be seen at the Orange County Execu-

tive's Office in Goshen throughout the entire month of May.

These paintings give off a furious energy that is expressed by the physical and symbolic qualities of the subjects. Consumed landscapes twitch and curl, strokes of bold color swirl wildly, yet serve to demonstrate a well-defined concept of space. This forcefulness is used to express an intensely personal vision reminiscent of work by Van Gogh, Munch, Kokoschka and Marsden Hartley.

Ms. Gray is an Expressionist with daring, and via the dense textures of paint, the powerful razzle-dazzle of line and form that swoops the entire expanse of her canvas, a movement that is palpable and articulate can be glimpsed. In the time-tested manner of saying thoroughly familiar things she reinterprets the familiar for us, cuts through smoke screens with bold gestures to redefine the landscape.

Her large acrylic paintings, such as "Cloud over Brave Boat Harbor," and "Sun and Clouds over Mt. Adam and Eve," offer evidence of the artist's skillful invention, an invention that seems to be the product of an inward, anxious, and prolonged gazing. Much of her work, which includes pastels, acrylics, and crayon drawings, is meditative, revelations of memory and self-discovery, and the use of color is explosively energetic.

Such acrylic paintings as "Forest" and "Self portrait with a hat" and an exquisitely rendered pastel titled "Cloud over marsh" jump with evocative verve.

Jim Tyack is a painter and poet who lives in Monroe



Photo by Avant Photo

Jesse Benton Evans Gray's "Sun and Clouds over Mt. Adam and Eve."

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6° Wednesday, May 27, 1981 INDEPENDENT REPUBLICAN

An Artist's View—

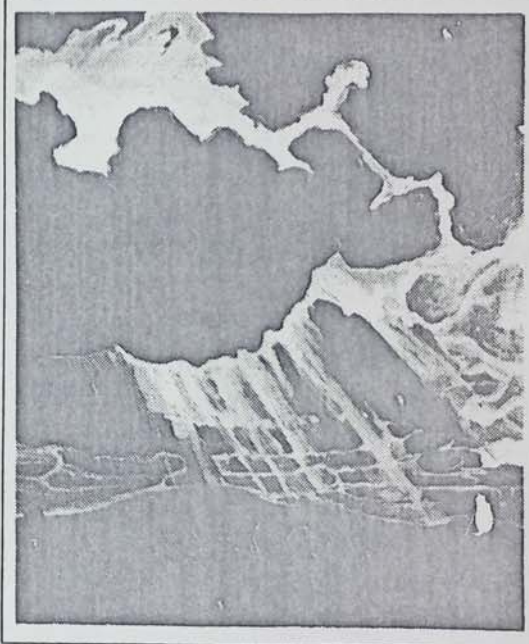
"I respond to clouds' twisting, turbulent voluminous forms. Cloud shapes have energy—a mercurial, moving quality," says Florida artist Jessie Gray, whose acrylic landscapes and skylscapes, some as large as 4 x 6 feet are on exhibit through May at the office of County Executive Louis Heimbach at the Government Center in Goshen.

A member of an actively-exhibiting New York City-based group of eight artists, the "Street Painters," Gray says that "In nature, all of my senses respond and I feel pulled out of myself and petty problems into something larger. By painting, one works through all kinds of inner and outer restrictions into this same sense of freedom." Gray adds, "I work best when I don't have many other pressures. Creativity can be stifled by lack of time or by overwhelming personal problems. One of the primary ingredients of creativity seems to be freedom. Persistence is another, along with dedication. Encouragement helps too."

Gray moved to Florida ten years ago with her artist husband Don Gray, having lived in New York City during the 1960's. "We were starved for nature," she says. "even the tangles of weeds thrilled us—they still do. And we love Orange County's undulating hills, with patterns of the woods and fields rolling over them."

A writer and interviewer as well as artist, Gray is Associate Editor of the New York Arts Journal, Former feature-writer for the Advertiser Photo News and is currently working on a book. She hosted an interview program "Personalities," on Warwick's WTBQ Radio from 1974-78, and produced and moderated a Manhattan Cable Television Program interviewing such guests as newspeople Edwin Newman and Pat Harper, Broadway Director Joshua Logan, and former heavyweight boxing champion Floyd Patterson. "Interviewing is much like painting," says Gray. "You must do your homework, but must also intuit the person and be sensitive to the nuances of their emotional reaction to a subject; just as in painting, the main ingredient is an openness and responsiveness to what you are viewing." Gray received her B.A. degree from Arizona State University and her M.A. from the State University of Iowa.

Asked about the artist's life, Gray comments, "Time is something most artists fight for in contemporary society because they must also work full-time to earn a living, then come home to pursue a second full-time job-art." Gray adds that she has seen artists keep to this schedule for twenty years and that the "energy drain is terrific. One wonders how much more could have been accomplished if the energy could have gone only into



art."

Commenting on art, Gray says, "All nature has what we would call abstract forms. The artist selects, adds, omits, exaggerates, distorts, and thus through his personality the subject is abstracted once more. By responding directly to nature, one is pulled into a fusion with the world. For me, art is this outer world filtered through the artist's personality."

"In nature," adds Gray, "most objects have subtle or pronounced variations. Each person, each tree, each leaf, stone, cloud and animal is different from any other person, tree, etc. that exists or has existed. Nature points to irregularity, to individuality. For me, one must respond to that individuality in life and in one's self."

Gray says that she paints quickly, trying to respond to the moment. "I have strong contrasts of light and dark in my paintings. In art, sometimes exaggeration can make the image seem more real. Actually there are more extremes in nature than people realize. I often say to my husband, when I see a sky, perhaps split diagonally down the middle by a black cloud, "If I painted that, no one would believe it was real."

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STREET PAINTERSARTISTS:

Jessie Benton-Evans, Tad Day, Ronald DeNota, Simon Gaon, Don Gray, Myron Heise, Ken McIndoe and Philip Sherrod

EXHIBITIONS:

47 BOND STREET GALLERY, N.Y.C., March, 1978
 WORLD TRADE CENTER, N.Y.C., May, 1978
 INGBER GALLERY, N.Y.C., June-August, 1978
 HUDSON GUILD ART GALLERY, N.Y.C., October-November, 1978
 OFFICES OF THE BOROUGH PRESIDENT, N.Y.C., November-January, 1978-79
 LADYCLIFF COLLEGE, Ladycliff, N.Y., March, 1979
 EDUCATIONAL ALLIANCE ART GALLERY, N.Y.C., April, 1979
 GRACE GALLERY, Brooklyn, N.Y., September-October, 1979
 PEEKSKILL MUSEUM, Peekskill, N.Y., November-December, 1979
 BARUCH COLLEGE, N.Y.C., February-March, 1978
 HAMMERQUIST GALLERY, N.Y.C., May-June, 1980
 ART STUDENTS LEAGUE ART GALLERY, N.Y.C., 1980
 HUDSON GUILD ART GALLERY, N.Y.C., 1980

REVIEWS & ARTICLES:

"STREET PAINTERS", Art Students League News, April-May, 1978
 "STREET PAINTERS", New York Arts Journal, May, 1978
 "STREET PAINTERS", Arts Magazine, June, 1978
 "THE STREET PAINTERS COME INDOORS", New York Post, July, 1978
 "STREET PAINTERS", Arts Magazine, October, 1978
 "STREET PAINTERS", New York Arts Journal, May, 1979
 "STREET PAINTERS", Art Speak, May, 1980

PANEL DISCUSSIONS:

47 BOND STREET GALLERY, N.Y.C., March, 1978
 ALLIANCE OF FIGURATIVE ARTISTS, N.Y.C., April, 1978
 NEW YORK COMMUNITY COLLEGE, Brooklyn, N.Y., October, 1979
 ARTISTS TALK ON ART, Landmark Gallery, N.Y.C., November, 1979
 BARUCH COLLEGE, N.Y.C., February, 1980
 ART STUDENTS' LEAGUE, N.Y.C., November, 1980
 PACE UNIVERSITY, Pleasantville, N.Y. May 1981

MEDIA COVERAGE:

AROUND NEW YORK, WNYC-FM, N.Y.C., March, 1978
 CHANNEL "C", CABLE TV, N.Y.C., March, 1978, 79, 80
 CHANNEL 7, WABC-TV, N.Y.C., June, 1978
 WBAI-FM, N.Y.C., June, 1978, 80
 CHANNEL 9, WOR-TV, N.Y.C., June, 1978
 CHANNEL 4, WRBC-TV, N.Y.C., July, 1978
 AROUND NEW YORK, WNYC-FM, N.Y.C., October, 1978

RECENT EXHIBITIONS

EDUCATIONAL ALLIANCE, N.Y.C. MAY 1981
 MANHATTAN LABORATORY MUSEUM, N.Y.C. Summer, 1981
 ADELPHI UNIVERSITY, Garden City, L.I., September 1981
 BROOKLYN LAW SCHOOL, Brooklyn, N.Y. September-December, 1981
 LEVER HOUSE, N.Y.C. October 1981
 PACE UNIVERSITY, Pleasantville, N.Y., February 1982

Introducing: The Street Painters...

Street Painters' Manifesto

The Street Painters' allegiance is to life and to an art of feeling that is responsive to the ecstasy and sorrow of living through recognizable images painted from life.

The Street Painters and all serious painters who seek an art of visual alertness, emotional intensity and spiritual profundity, deal with the life, feelings, ideas and problems of our time aided by an awareness and acknowledgment of the eternal verities of art and human existence: that the art work must be a meaningful structural and emotional entity in itself, and that there must be a responsiveness to the human condition and realization of man's place on earth and his kinship with all other animate and inanimate things of nature's or man's creation.

The Street Painters resist, both in their thinking and in their work, superficiality, fashion, easy accomplishment, artifice, sterility, loss of feeling and the manipulation of the direction of their art, or any art, by tastemakers or economic pressures.

They embrace the decadent, desperate vitality of 42nd Street and the rutted, snow-clogged asphalt and cobblestone streets of SoHo. They embrace the marquees, signs and billboards on theaters and storefronts high above the city and along the highways which through color, shape and their message convey visual

significance and the needs, feelings, hopes and false desires of mankind, both the manipulators and the manipulated.

The Street Painters embrace the shops, supermarkets, gas stations, fast-food establishments and the objects within them, as well as the people who participate in this drama.

The Street Painters see in the products of man, in his gaudy, shoddily beautiful packaging, visual and symbolic equivalents of the psychic stress and inner emotional life of humankind; the desperation of modern man to remain human in an inhuman, depersonalizing, technological world.

The Street Painters embrace the sky, the clouds, the trees, the fruits and vegetables, the animals that spring from nature—the earth itself—as meaningful in themselves, as sharing the life experience with humanity, as expressive in their form, color and feeling, of the life force.

In the density of substance and richness of color of all things and objects of the world, whether of nature or of man, there resides an eternal truth of the ultimate importance and meaning of life. Profoundly committed and searching artists can create an art of feeling which, through emphasis of these qualities, inherently expresses the eternal durability and significance of life and art despite the confusion and

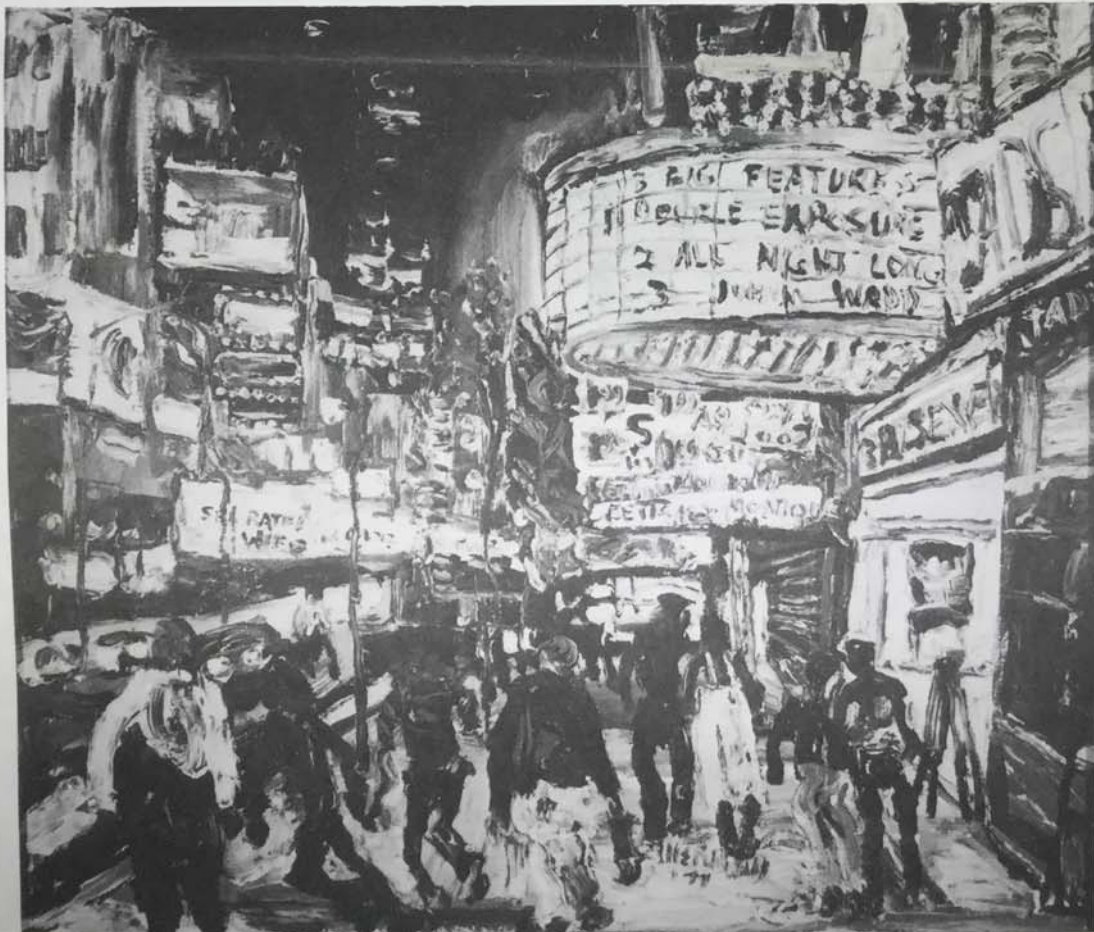


Top Row: Philip Sherrod, Jessie Benton-Evans, Don Gray, Myron Heise, Tad Day.
Bottom Row: Ken McIndoe, Simon Gaon.

self-deception of any given age. All living art throughout the ages has sought these truths of life and feeling; all unimportant art has failed in this essential task.

The Street Painters intend to open the eyes of people once more to the world they inhabit, its wonders and its decadence, in works of significant feel-

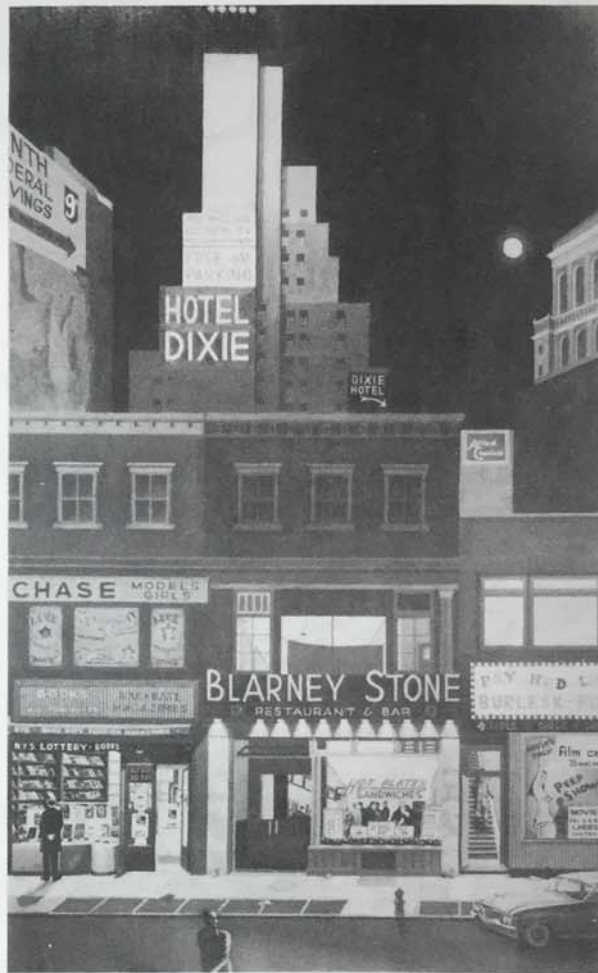
ing; significant not only because of effective use of the esthetics of art, but because of the intensity and honesty of their response—the very fact that they are responding—to the things of the world, animate and inanimate, rather than falling into mannerism and empty theory completely removed from, and devoid of, life. This is Fealism in art.



Philip Sherrod, *Rialto III*



Don Gray, *Loews Theater, 86th St.*



Myron Heise, *Hotel Dixie and the Moon*



Jessie Benton-Evans, *24th St.*



Tad Day, *Derelict by the Fire*

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ARTS WEEK

A Bi-Weekly Gallery Review Vol. II No. 2 - May 22, 1980

THE STREET PAINTERS

Eight painters and two guests are the group called "The Street Painters" crowding the ample space at Hammerquist, 419 Third Avenue (29th) until June 5. New York is celebrated again. Don Gray is a find, at least standing out in his serene contemplation and simplicity of construction amidst the frenetic cityscapes. Ronald De Nota has a certain palette of his own that he employs in a loose technique to try to catch the light. The works are not overdone, but still they give a sense of floating that one would not think was intended. Much youthful vigor is expressed by Gaon in a vivid still life and by McIndoe who depicts a busy street intersection. The latter's woman by the window is a telling portrait, etching deep the lines of the face and of the dress, though the city beyond fails to complement the interior. A work by Tad Day is a simple composition of a gas heater on the floor that divides the space well.

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NEW YORK ARTS JOURNAL

The Street Painters exhibit their work in the gallery of the Educational Alliance, 197 E. Broadway, their seventh show since March, 1978. Comprised of ten artists, The Street Painters paint all subjects—landscapes, still-life, figure, portrait and self-portrait, as well as the streets of New York City. Unlike many of the artists of today, they are committed to the direct perception and experience of the world, whether in the studio or out. Thus the term "Street Painters" connotes a certain attitude that is interested and resilient enough to be open to the new experiences that life continually offers. The Street Painters' concern for emotional truth based on visual perception has been termed "Feelism."

The Street Painters are Phillip Sherrod, Ken McIndoe, Simon Gaon, Don Gray, Myron Heise, Tad Day, Ronald DeNota, Ari Roussimoff, Jessie Benton-Evans and Inger Jirby.

Sherrod, McIndoe and Gaon have much in common in their styles in that color is strong and the paint applied liberally with a certain rhythmic vehemence, though differences of personality definitely emerge in the way they are handled. Gaon, with views of bridges and 42nd Street at night is, perhaps, at the stylistic midpoint between Sherrod's 42nd Street porno houses and movie marquees in violent and vital color and paint, and McIndoe's more poetic, patient observation of tenements and fast-food outlets.

Gray, Heise and Day seemingly exert more control in the depiction of their images in that there is more concern for drawing and less outward violence in the handling of the pigment, though no less emotional expression. Gray uses forceful color and solid form in large pastel figures of shoppers and paintings of storefronts. Heise perhaps exerts most control in his careful observation of subways and high-rise buildings. Day's works have a richness of mood whether in quiet still-lives or the more recently evolving emotional paintings of the waterfront and the Metropolitan Museum.

DeNota, Roussimoff, Benton-Evans and Jirby might be seen as, each in their own way, creating emotionally visionary responses to reality. DeNota's buildings and bridges are relatively thinly painted, and in the handling of the forms suggest the fleeting, intangible aspects of life. The other three work with thicker paint, Roussimoff with richly colored, often surrealist works expressive of urban pressure; Benton-Evans poetically violent in images of clouds, more moodily dark in paintings of movies and taxicabs; Jirby creating colorful, thickly painted urban fantasies with gas stations and thruway restaurants.

This is a group of serious painters, vital in their diversity and united in their belief that through art and the form it takes in each artist is a matter of personal conscience, they recognize, and exemplify in their work, a strong need in our time for artists to be less concerned with theoretical, a priori works, and more with works based on the experience of life. The richness, vitality and variety of work in this exhibition speaks well for the validity of their intentions.

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NEW YORK ARTS JOURNAL

"STREET PAINTERS"

By Linda Lockwood

A group of artists who call themselves "Street Painters" recently had their first collective show at 47 Bond Street Gallery. As their group title suggests, much of the work here takes as its subject New York City itself—an entity which readily lends itself to figure, still-life and landscape painting. "Street Painters" consists of ten members—Phillip Sherrod, Don Gray, Simon Gaon, Ari Roussimoff, Myron Heise, Ronald DeNota, Tad Day, Ken McIndoe, Inger Jirby, and Bruce MacGibeny. Sherrod paints fierce scenes of the city where lights shine brilliantly on yellow sidewalks. His rich, sometimes harsh colors suggest an excited, immediate involvement with his subjects: 42nd Street storefronts and movie marquees. Gray's work, too, gives an impression of intense creative emotionality. One senses it in his brilliant, insistent colors and his apparent desire to carry objects to a thorough, final development of their solidity of form. Gray's two large pastel self-portraits have a power not generally associated with that medium in their solid, expressive drawing, monumental forms and subtle character delineation. Gaon is closely related to Sherrod in the thick sensuousness of his paint and the free, slashing brushwork, though his large works appear somewhat softer, more flowing, less crisp. Roussimoff is an exuberant painter of very personal visions of the city which stem partially from his Russian heritage: in his works buildings lean and topped and strange creatures join in a phantasmagoria of secret rituals and violence. Heise is perhaps the most controlled member of the group in terms of the precision of his contours and the thinness of his paint. Perhaps more than any other artist of the group his paintings suggest psychological involvement, even physical entrapment in some of the seamier areas of New York. MacGibeny comes closest to being an abstractionist among the "Street Painters". His work is not based on visual observation as is most of the group's but rather on spare visions of the city as a place of terminal



"Self-Portrait with Jessie and Chow-Chow" — Don Gray

desolation. On the whole, this is an impressive show. Like any group or collective show, quality varies—but there are some strong artists here and both their current and future work merits our attention. ●

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Far right: Simon Gaon, *42nd Street after Midnight*, 1978
Oil on canvas, 43 x 53" Courtesy Ingber Gallery

By LAUREL BRADLEY

STREET PAINTERS

A new "movement" declares itself with the exhibition of Street Painters at Ingber Gallery. This group of nine men and two women aims to "see in the products of man, in his gaudy, shoddily beautiful packaging, visual and symbolic equivalents of the psychic stress and inner emotional life of humankind . . . the desperation of modern man to remain human in an inhuman, de-personalizing, technological world." While the group was formed only within recent months, several of these artists—Don Gray, Myron Heise, and Philip Sherrod—have been painting together in the streets for almost two decades. Members share the conviction that constant direct contact with the most brutal aspect of contemporary experience—the urban scene—keeps their work out of the sterile intellectual wasteland of abstract painting. These artists, then, are committed to realism and, as stated in a manifesto, to "crudeness," emotionally and stylistically. Canvases, for the most part, feature dense broken surfaces and roughly articulated forms. However, aside from the general "Americanness" of the subjects and an essentially realist approach throughout, styles within the group vary widely. Seeming to embody the "principles and purposes" most closely are the paintings by Philip Sherrod and Simon Gaon. Sherrod is unflinching in his observation of the seediest avenues of New York; he captures the careening, suffocating atmosphere of Times Square and Broadway through muddy smears of heavy pigment.

The expressionistic tone of the group's concept of "feeling" echoes earlier developments in 20th-century art—German and Austrian Expressionism, artists like Soutine and, closer to home, the Ash Can School. In this exhibition, historical references are multiple; each artist seems to owe a heavy debt to some pre-1950s style. Jessie Benton Evans' views of rooftops and

skyscrapers bespeak an interest in Hopper and Birchfield. Myron Heise's carefully executed, glazed-surface subway scene, filled with peculiarly lanky figures, calls to mind Thomas Hart Benton and the urban realists of the 1930s. While the choice of models tends to accentuate the "Americanness" of this movement, it often creates a sentimental and nostalgic quality inconsistent with group rhetoric. The most aggressive confrontation with the viewer is made by several self-portraits. Don Gray paints himself staring soberly out of a cluttered interior. His crude, somewhat primitive delineation of space adds a disturbing note to the image; elements rest uncomfortably in a not-quite-three-dimensional environment. Simon Gaon's self-portrait against a vertiginous city vista is in the stylistic tradition of Soutine. Ari Roussimoff and Inger Jirby are essentially folk artists; although related technically to many other members of this group, their Russian fantasies and Greek villages have little to do with the "decadent, desperate vitality of 42nd Street." While in the later 1970s realism is hardly as revolutionary as the Street Painters imply, the exhibition does illustrate that other forms of representational painting besides Photo- and Super-Realism survive. The sheer energy generated within the small gallery completely filled from top to bottom with these brightly colored works is impressive. (Ingber, June 27-August 1)

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SINCE 1895

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FOR IMMEDIATE RELEASE
September 12, 1978.

For further information, please contact Mr.
Walter Friedewald, Coordinator, Arts Programs.

THE JOE AND EMILY LOWE GALLERY AT HUDSON GUILD PRESENTS:

" STREET PAINTERS "

An exhibition of "Feelism" in art.
From October 12 - November 3, 1978.

Opening Reception and Poetry Reading: Thursday Oct. 12, 1978, at 6 PM.

"Street Painters" is a group of eleven artists, each with an intensely personal point of view. The common bond which brings them together is their response to the life, movement, and raw vitality of the streets. For these artists, the street is the source. They paint there and also in their studios.

As a group, they have evolved a credo, a declaration of their philosophy and purposes, summarized by the word "Feelism". Without passing judgement on their environment, they participate in the streets' strange power through the pulse of their paint brushes.

In the words of their own declaration: "The Street Painters intend to open the eyes of the people once more to the world they inhabit, it's wonders and it's decadence..."

The artists are: TAD DAY, RONNIE DENOTA, JESSIE BENTON EVANS, SIMON GAON, DON GRAY, MYRON H. HEISE, INGER JIRBY, BRUCE MAC GIBENY, KEN MC INDOE, ARI ROUSSIMOFF, PHILLIP L. SHERROD.

The poets who will read at the opening reception are: BRUCE MAC GIBENY and PHILLIP L. SHERROD.

The Hudson Guild Gallery is at 441 West 26 Street, New York, N.Y. 10001. It is open Monday through Friday from 5 - 7 PM and by appointment, as well as for all performances of the Hudson Guild Theatre.

This exhibition is sponsored by the Joe and Emily Lowe Foundation.

Haim Mendelson,
Gallery Director.

SHERROD • GRAY • DENOTA • ROUSSIMOFF • MAC GIBENY
GAON • MC INDOE • DAY • JIRBY • HEISE • BENTON • EVANS

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 **ingber gallery ltd.**

CONTACT: Barbara Ingber
(212) 744-3158

3e78
ny21
7443158

STREET PAINTERS

JUNE 27-AUGUST 1

**"THERE ARE STRONG ARTISTS HERE--
THEIR CURRENT AND FUTURE WORK MERITS OUR ATTENTION!"**

NEW YORK ARTS JOURNAL

FOR IMMEDIATE RELEASE

An important group of artists called "Street Painters," and committed to "feelism" in art, is having a unique exhibition of paintings of New York City at Ingber Gallery, 3 East 78th Street, from June 27 through August 1.

The eleven "Street Painters"--nine men and two women--are artists whose work has been nurtured and come to fruition through the experience of painting in New York City streets. They bring a street psyche to whatever they paint, a direct confrontation and emotional interaction with the subject--"feelism." They paint with directness, feeling, vigor, and accomplishment.

New York City is real and alive in the current exhibition--its color, crowds, squalor, noise, excitement, loneliness, its quiet neighborhoods, 42nd Street marquees, 23rd Street bars, Greenwich Village shops, Soho rooftops, its waterfront. The city is painted in strongly individual styles that have one thing in common--the artists' intense, immediate involvement with their subject.

Many of the "Street Painters" have been painting for 15 to 20 years and have extensive exhibition records. All are dedicated to an art of visual awareness directly responsive to life.

The "Street Painters" are: Tad Day, Ronald DeNota, Simon Gaon, Don Gray, Myron Heise, Inger Jirby, Ken McIndoe, Bruce MacGibeny, Ari Rousimoff, Phillip Sherrod, and Jessie Benton-Evans.

**SHERROD • GRAY • DE NOTA • ROUSSIMOFF • MacGIBENY
GAON • McINDOE • DAY • JIRBY • HEISE • BENTON-EVANS**

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The street painters come indoors

THEY CALL themselves the "Street Painters." There are 11 of them, nine men and two women. Every inch of every wall of the Inger Gallery on East 78th Street is at the moment bursting with their canvases.

And the large, graphic painting that might be said to dominate all the rest is Myron Heise's "Portrait of a News Vendor."

You've seen the newsstand in that painting. It's the one on the north side of 42d Street, in the subway entrance just off Eighth Avenue. The vendor in the picture is Myron R. Heise.

"I worked there for 11

years," said Heise the other morning at his loft on Lower Broadway where you pull a string that rises through the air to ring a bell to let him know he has company. "Days, nights, everything. I was even manager for six months."

Last year the newsstand changed ownership and the job came to an end.

"That's when I became more active as a street painter. This group of ours started last fall. We began

painting together, partly for protection, because it was Times Square. At first there were four of us, then certain people became friends and it blossomed into a larger group."

The other 40 painters, some of whom have been doing their thing out in the streets a lot longer than

By **JERRY TALLMER**

Heise, are Tad Day, Ronald DeNota, Simon Gaon, Don Gray, Inger Jirby, Ken McIndoe, Bruce MacGibney, Ari Rousimoff, Phillip Sherrod, Jessie Benton-Evans.

Their approach is basically representational, their subject matter the bars, shops, marquees, two-bit theaters, crowds, the chaos and color of the city.

"We're street painters," said Heise, "not only because we paint in the

streets, but it's an attitude. Speaking for myself, not the others, I feel we're dealing with the passion and vitality of life. We may be considered reactionary as painters by some parts of the art world, but I think we're trying to get to people, talk to people.

"Why aren't we considered real artists if we paint in the streets? That's what's been handed down by the powers that be. I think we're damn good. Can't they see it's a role, a vocation in life?"

Heise is also chairman of the Alliance of Figurative Artists, a 10-year-old body that claims a "loose membership" of 600. "Figurative art 10 years ago was very much on the outs. Everybody felt so isolated. Couldn't show, couldn't sell. Now we have a very strong organization."

Heise teaches at the Educational Alliance, has a new job as a SoHo bartender starting in a few weeks, lives with the dancer Beverly Brown.

The "Street Painters" exhibition is at the Inger Gallery, 3 E. 78th St., third floor, through Aug. 1. Call 744-3158 for information on hours.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY. Central Park West at 79th St. Mon.-Sat. 10-4:45, Wed. 10-9, Sun. 11-5.

BOOK MUSEUM OF THE ARTS. 951 Grand Concourse. Mon.-Fri. 9-5, Sun. 2-4:30.

BROOKLYN BOTANICAL GARDEN. 1000 Washington Ave. Garden: Tues.-Sun. 8-6, closed Mon. Conservatory: Tues.-Sun. 10-4.

BROOKLYN MUSEUM. Eastern Parkway, Wed.-Sat. 10-5, Sun. 1-5. Closed Mon. and Tues. Eight West Coast Printers to July 24.

Graphostudio U.S.F. to July 18. **INTERNATIONAL CENTER OF PHOTOGRAPHY.** 5th Ave. at 94th St. Tues.-Sun. 11-5.

Edward Weston: 125 Prints to Sept. 2. The Great West: Real/Ideal to Sept. 2.

JEWISH MUSEUM. 1109 2nd Ave. Mon.-Thurs. 12-5, Sun. 11-6. Art From the Concentration Camp to Nov. 12. Freudenthal Serigraphs to Sept. 4.

METROPOLITAN MUSEUM OF ART. 5th Ave. at 82nd St. Weds.-Sat. 10-4:45, Sun. 11-4:45, Tues. 10-8-45, closed Mon.

Arts Under Napoleon to July 30. Vandy Fair to Aug. 27. **PIERPONT MORGAN LIBRARY.** 22 E. 97th St. Tues.-Sat. 10-30.

8. Sun. 1-5, closed Mon. Books and Manuscripts: 1400-1950 to July 29.

Devils, Demons and Fantastic Creatures to July 29. Early Children's Books to July 29. Centennial of H.M.S. Pinafore to July 29.

Spanish Forger to July 29. **MUSEUM OF AMERICAN FOLK ART.** 49 W. 53rd St. Tues.

Sun. 10-30-5:30. Folk Art: The Heart of America to Oct. 15.

MUSEUM OF MODERN ART. 11 W. 53rd St. Mon.-Sun. 11-4, Thurs. 11-9, closed Weds. Jerry Dantze's Color Photo Landscapes to July 30.

Jim Dine's Etchings to Sept. 5. Designed For Film: The Hollywood Art Director to Sept. 28. **NEW MUSEUM.** 85 5th Ave. Mon.-Fri. 12-4, Weds. 12-4, Sat. 12-5, closed Sun.

Double Take to Sept. 2. **NEW YORK HISTORICAL SOCIETY.** Central Park West at 77th St. Tues.-Sun. 1-5, Sat. 10-4.

Street Kids to Sept. 3. 19th Century Escorts in New York State to Sept. 20. New Life for Old Objects to Aug. 31.

QUEENS MUSEUM. Corona Park, Flushing. Tues.-Sat. 10-5, Sun. 1-5, closed Mon.

Playbill: A Century of Sports in Art to Sept. 10.

SOLOMON R. GUGENHEIM MUSEUM. 1091 5th Ave. Tues. 11-4, Wed.-Sun. 11-5, closed Mon.

Alberta Burr Retrospective View 1948-1978 to Aug. 27. 20th Century Art to Oct. 1.

WHITNEY MUSEUM OF AMERICAN ART. Madison Ave. at 79th St. Tues.-Fri. 9-6, Sat. 11-4, Sun. 12-4, closed Mon.

How Westerman to July 14. Hour Part Drawing of Lines to Points on a Grid to July 24. American Art 1950 to Present to Sept. 12.

Art About Art July 20 to Sept. 24. **MUSEUM OF CONTEMPORARY CRAFTS.** 29 W. 53rd St. Tues.-Sat. 11-5, Sun. 1-4.

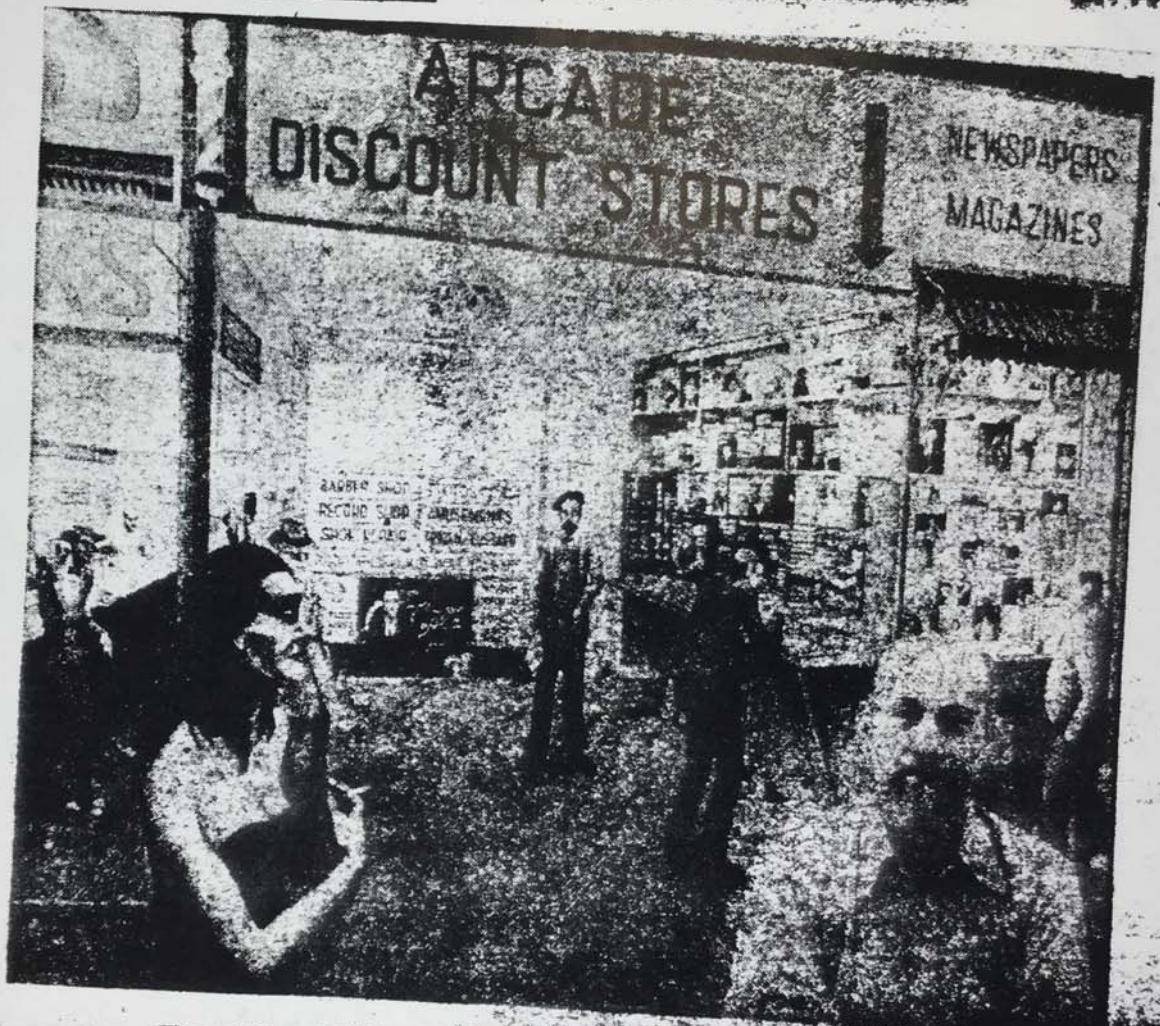
MUSEUM OF THE AMERICAN INDIAN. Broadway at 155th St. Tues.-Sat. 11-5, Sun. 1-5.

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The world of art

NEW YORK POST

NEW YORK POST, SATURDAY, JULY 15, 1978



The real Myron R. Heise poses in front of the store into which he has stolen...

12-April 1, all eleven members of the group executed individual posters. Their next exhibition will be April 17-May 18, courtesy of the Organization of Independent Artists at the Customs Building, on the third floor of the World Trade Center.

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FOUNDED 1875

ART STUDENTS LEAGUE NEWS

April-May 1978

Volume 32 Number 3

Eleven artists have grouped themselves together as Street Painters and seven of them are former League students and members: **Tad Day**, **Ronald DeNota**, **Simon Gaon** (a former McDowell Scholarship winner), **Myron Heise**, **Ken McIndoe**, **Ari Roussimoff** and **Philip Sherrod**. Street Painters reject what they call the Madison Avenue and public relations philosophy of art, and are returning, in language somewhat reminiscent of Robert Henri and George Bellows, to the "vitality of 42nd Street and the rutted snow-clogged asphalt and cobblestone streets of Soho." In a Declaration of Principles, they further state that the new organization "embraces the marquees, signs and billboards on theaters and storefronts, high above the city and along the highways which through color, shape and their messages convey visual significance and the needs, feelings, hopes and false desires of mankind, both the manipulators and the manipulated. . . . The Street Painters embrace the shops, supermarkets, gas stations, fast-food establishments and the objects within them, as well as the people who participate in this drama." They see in such places the gaudy symbols of "the desperation of modern man to remain human in an inhuman, depersonalizing, technological world." However, at the same time, the Street Painters do not reject the sky, the clouds, the trees, etc. Such empathy for ordinary non-idealized life and nature they characterize as "feelism" in art. They reject what they consider as empty theory. For their first show at the 47 Bond Street Gallery in Noho, March 12-April 1, all eleven members of the group executed individual posters. Their next exhibition will be April 17-May 18, courtesy of the Organization of Independent Artists at the Customs Building, on the third floor of the World Trade Center.

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ARTIST: DON GRAY

Sponsored by the
JOE and EMILY LOWE FOUNDATION

Hudson Guild Neighborhood House
441 W. 26 St., New York, N.Y. 10001

The Gallery is also open
for all performances of the H.G. Theatre

Gallery hours:
Monday-Friday 5-7 p.m.
or by appointment

Thursday, October 12, 1978 at 6 P.M.

poetry reading and reception

POETS
BRUCE MAC GIBNEY PHILLIP L. SHERROD

PHILLIP L. SHERROD

PAINTERS
TAD DAY
MYRON H. HEISE
KONNIE DENOTA
INGER JIRBY
JESSIE BENTON EVANS BRUCE MAC GIBNEY
SIMON GAON
DON GRAY
ARI ROUSSIMOFF
KEN MC INDOE

STREET PAINTERS

'FEELISM'

a

group exhibition

HUDSON GUILD GALLERY
OCTOBER 12 - NOVEMBER 3, 1978

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Contact:
Philip Sherrod: (212) YU9-3174
Don Gray: (914) 651-7130

Exhibition shown by appointment
Ken Sunshine: (212) 566-3248

ART STUDENTS LEAGUE INC.

**AN EXHIBIT OF PAINTINGS OF NEW YORK CITY
IN OFFICES OF BOROUGH PRESIDENT
ANDREW STEIN
1 Centre Street**

**STREET PAINTERS
NOV. 13 - JAN. 30**

"As a leading spokesperson among government officials for the arts, I am privileged to display the paintings of the Street Painters in my offices. The spirit they embody reflects the vibrance of New York." Andrew Stein

Borough President Andrew Stein is pleased to announce an exhibition of paintings of New York City by a group of ten artists called the Street Painters, at his offices at 1 Centre Street in Manhattan.

The Street Painters formed their group last February, based on a similar commitment to New York City as a source of their artistic inspiration. Painting for as long as twenty years, these artists have set up their easels on the sidewalks of Times Square, Chinatown, the waterfront, and many other locations, joining directly in the life of the city and its people. Their paintings celebrate New York — the striking visual beauty of its buildings, signs, storefronts, and its people thronging the streets.

It is appropriate that Borough President Stein should join with the Street Painters in presenting this exhibition. Both Stein and the artists are dedicated to a vital and strong New York City and a full appreciation of its intrinsic qualities.

In the present exhibition, the city is strongly painted in highly individual styles. Artist Philip Sherrod says, "The city has given me my voice and my technique — the forms, colors and rhythms. The streets of New York have been my studio and have given me a bottom-level reality on which to build." Artist Ronald De Nota states, "I see the city organic, built of organic substances. To me, the city is nature." And artist Don Gray says, "There are hundreds of masterpieces in New York City if only artists have the eyes to see them."

The Street Painters first exhibited as a group in February-March 1978 at the 47 Bond Street Gallery, in May-June at the World Trade Center, in July-August at the Ingher Gallery, and in October at the Hudson Guild Gallery, all in Manhattan. The current exhibit runs through January 30.

**PHILLIP SHERROD SIMON GAON ARI ROUSSIMOFF RONALD DeNOTA KEN McINDOE
MYRON HEISE DON GRAY INGER JIRBY TAD DAY JESSIE BENTON-EVANS**

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FOUNDED 1875

ART STUDENTS LEAGUE NEW

September 1980

Volume 34 Number 6



The Street Painters (left to right): Bottom row, Simon Gaon, Ronald Denota. Second row, Myron Heise, Tad Day and Don Gray. Third row, Philip Sherrod, Ken McIndoe. Note: Jessie Benton-Evans joined the group after this photograph was taken. (The figures with black-out faces are artists no longer associated with the group.) The Street Painters and their works will be seen at the Art Students League, October 27-November 7.

STREET PAINTERS AT THE LEAGUE, OCT. 27-NOV. 7

If you are English, a "Street Painter" may mean that the artist is down on his luck (like the 19th-century associate of the Pre-Raphaelites, Simeon Solomon, who ended up on the street), or a self-taught naive painter who makes a living by drawing in chalk on the sidewalk outside a public building, inviting passersby to drop coins in his cap next to his "pictures," which usually deal with current social and political events in a caricatural manner, or sentimental 'cottage small by waterfall' type landscape.

In New York such Street Painters do not exist. Instead, there is a group of young artists by that name who have been showing together in galleries and museums for several years. Their latest exhibition will be in the League Gallery, October 27-November 7.

The Street Painters are Jessie Benton-Evans, Tad Day, Ronald DeNota, Simon Gaon, Don Gray, Myron Heise, Ken McIndoe and Phillip Sherrod. Except for Benton-Evans, DeNota and Gray, all are former League students. Simon Gaon won an Edward G. McDowell Traveling Scholarship in 1966.

The Street Painters aim at "Life" through their "Art." They are not involved with Photo or High-Focus Realism, with Pop Art, with Funk Art or with any current isms. They deliberately eschew what they regard as Madison Avenue High Fashion. However, many observers will think of them as Expressionists, as did Laurel Bradley who concluded her review of their exhibition at

the Inger Gallery in *Arts Magazine* (October 1978) with these lines: "The sheer energy generated within the small gallery filled from top to bottom with these brightly colored works is impressive."

It would be interesting to take the Street Painters' pronouncements and set them alongside the Benton-influenced social realists of the 1930's, or the young painters who exhibited together about 1910 as students of John Sloan and Robert Henri. Since this is not possible, we must be content with the Street Painters' own declaration.

According to this, the Street Painters "embrace the decadent, desperate vitality of 42nd Street and the rutted, snow-clogged asphalt and cobblestone streets of SoHo. They embrace the marquees, signs and billboards on theaters and storefronts, high above the city and along the highways which through color, shape and their message convey visual significance and the needs, feelings, hopes and false desires of mankind, both the manipulators and the manipulated.

"The Street Painters embrace the shops, supermarkets, gas stations, fast-food establishments and the objects within them, as well as the people who participate in this drama.

"The Street Painters see in the products of man, in his gaudy, shoddily beautiful packaging, visual and symbolic equivalents of the psychic stress and inner emotional life of humankind... the desperation of modern man to remain human in an inhuman, depersonalizing, technological world.

... "The Street Painters intend to open the eyes of people once more to the world they inhabit, its wonders and its decadence, in works of significant feeling — significant not only because of the esthetics of art, but because of the intensity and honesty of their response... the very fact they are responding... to the things of the world, animate and inanimate, rather than falling into mannerisms and empty theory completely removed from, and devoid of, life."

It is not clear from their pronouncements that being a Street Painter means going out on the street and painting. This and other questions will be answered by the Street Painters themselves who will be present for this purpose in the gallery during the exhibition.

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Office of the President
of the
Borough of Manhattan
City of New York

Proclamation

Whereas: The Borough of Manhattan, in the City of New York, is the center of culture and of so many of the possibilities of life, and

WHEREAS: Foremost among these qualities that set New York apart from any other City in the world, is the enormous artistic resource of our street painters, and

WHEREAS: These street painters include the best from so many cultures, from so many ages of man, and


WHEREAS: Samples of the individualistic styles of the Manhattan Street Painter from such artists as: Phillip Sherrod, Simon Gaon, Ari Roussimoff, Ronald DeNota, Ken McIndoe, Myron Heise, Don Gray, Inger Jirby, Tad Day, and Jessie Benton-Evans display in my office, and

WHEREAS: These creative New Yorkers have provided us with a special vehicle through which we can celebrate the beauty and drama of our City,

NOW, THEREFORE: By the power vested in me as President of the Borough of Manhattan, I, Andrew J. Stein, do hereby proclaim November 15th, 1978, to be

"STREET PAINTERS DAY"

in the Borough of Manhattan.



Manhattan Borough President



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.G.171

Don Gray

Box 573 Union Corners Road
Florida, New York 10921
914-651-7130

Synopsis of Professional Experience	<p>College Teacher, 1967-present Professional Painter, 1958-present Member of "The Street Painters," a New York City-based group of eight artists with 14 exhibitions, 11 in New York City, 1978-present Producer and Moderator of Manhattan Cable Television program on art, "Artist and Critic," channel D, 9 pm Sunday, 1975-present Art Critic, 1970-71, 1975-79 Listed in: Who's Who in American Art, Who's Who in the East, Dictionary of International Biography, Men of Distinction, "The New Humanism," Praeger</p>																
College Teaching	<p>Pace University, Pleasantville, N.Y., 1980-present Subjects taught: Painting, Drawing, Introduction to Art Ladycliff College, Highland Falls, N.Y., 1971-80 (closed, Spring 1980), tenured Subjects taught: <table border="0"> <tr> <td>Beginning and Advanced Painting</td> <td>Beginning Drawing</td> </tr> <tr> <td>Beginning and Advanced Figure Drawing</td> <td>Concepts of Two-Dimensional Design</td> </tr> <tr> <td>History of Modern Art: 1800 - Present (a three semester course)</td> <td>Watercolor and Pastel</td> </tr> <tr> <td>Contemporary Art</td> <td>Aesthetics and Senior Seminars</td> </tr> <tr> <td>American Art and Architecture</td> <td>Art Basics</td> </tr> <tr> <td>Supervisor of Field Studies in Graphic Arts and Crafts</td> <td>Drawing and Painting for non-art majors</td> </tr> </table> <p>St. Francis College, Brooklyn, N.Y., 1967-70 Subject taught: Art Appreciation Mary Rogers College, Ossining, N.Y., 1967-69 Subjects taught: Painting, Drawing, Art History</p> </p>	Beginning and Advanced Painting	Beginning Drawing	Beginning and Advanced Figure Drawing	Concepts of Two-Dimensional Design	History of Modern Art: 1800 - Present (a three semester course)	Watercolor and Pastel	Contemporary Art	Aesthetics and Senior Seminars	American Art and Architecture	Art Basics	Supervisor of Field Studies in Graphic Arts and Crafts	Drawing and Painting for non-art majors				
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American Art and Architecture	Art Basics																
Supervisor of Field Studies in Graphic Arts and Crafts	Drawing and Painting for non-art majors																
Television	<p>Manhattan Cable Television, New York City, 1975-present Producer and moderator of "Artist and Critic," an overview of the history of western art focusing on modern artists and contemporary issues: "Monet at Giverny" (a two-part program in cooperation with the Metropolitan Museum of Art) "Expressive Symbolism in Cezanne" (a two-part program in cooperation with the Museum of Modern Art) "The Mechanization of Art: The Effects of Technology on 20th Century Art" "A Psychological Interpretation of Impressionism and Post-Impressionism" "Georges Seurat: Unexpected Romantic" "Rembrandt and Van Gogh: The Self-Portrait" "Crisis of the Spirit in 20th Century Art" "Matisse" (also in cooperation with MOMA) "Form and Content in Contemporary Art" (a seven part series) and interviews with: <table border="0"> <tr> <td>John Canaday</td> <td>John Gruen</td> <td>Richard Estes</td> <td>Robert Scull</td> </tr> <tr> <td>Jack Levine</td> <td>Dore Ashton</td> <td>Allan Frumkin</td> <td>Sophy Burnham</td> </tr> <tr> <td>Audrey Flack</td> <td>Alice Neel</td> <td>Raphael Soyer</td> <td>Cindy Nemser</td> </tr> <tr> <td>Isabel Bishop</td> <td></td> <td></td> <td>Francis Cunningham</td> </tr> </table> </p>	John Canaday	John Gruen	Richard Estes	Robert Scull	Jack Levine	Dore Ashton	Allan Frumkin	Sophy Burnham	Audrey Flack	Alice Neel	Raphael Soyer	Cindy Nemser	Isabel Bishop			Francis Cunningham
John Canaday	John Gruen	Richard Estes	Robert Scull														
Jack Levine	Dore Ashton	Allan Frumkin	Sophy Burnham														
Audrey Flack	Alice Neel	Raphael Soyer	Cindy Nemser														
Isabel Bishop			Francis Cunningham														
Art Criticism	<p>Applause Magazine, New York City, 1970-71 New York Arts Journal, New York City, 1975-79 Manhattan Cable Television, New York City, 1975-present</p>																
Education	<p>Arizona State University, Tempe, Arizona Bachelor of Arts Degree (Painting, Art History) 1957 University of Iowa, Iowa City, Iowa Master of Arts Degree (Painting, Art History) 1962</p>																
Biography	<p>Born June 16, 1935; married; excellent health</p>																

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Don Gray

Box 573 Union Corners Road
Florida, New York 10921
914-651-7130

**Exhibitions with
The Street Painters
1978-present**

Arts Council of Orange County, Middletown, N.Y., January 1981
Art Students League, New York City, October-November 1980
Hudson Guild Gallery, New York City, October 1980
Hammerquist Gallery, New York City, April-May 1980
Baruch College, New York City, February-March 1980
Peekskill Museum, Peekskill, N.Y., November-December 1979
New York City Community College, Brooklyn, N.Y., October 1979
Educational Alliance, New York City, June 1979
Ladycliff College, Highland Falls, N.Y., March 1979
Manhattan Boro President Andrew Stein's Offices, New York City, December 1978
Hudson Guild Gallery, New York City, October-November 1978
Ingber Gallery, New York City, July 1978
Organization of Independent Artists, New York City, April 1978
47 Bond Street Gallery, New York City, March 1978

**Other Group
Exhibitions**

Allan Stone Gallery, New York City (five times), 1966-77
Frank Rehn Gallery, New York City, 1974, 75
Far Gallery, New York City, 1976
Carus Gallery, New York City, 1970
Harry Salpeter Gallery, New York City, 1966
Jack Tanzer Gallery, New York City, 1966
Alfredo Valente Gallery, "20th Century Americans," New York City, 1966
Del Mar College, "National Drawing Show," Corpus Christi, Texas, 1967
Eastern Michigan University, "The Art of Three Painters," Ypsilanti, Michigan, 1966
Ball State University, "12th National Drawing Show," Muncie, Indiana, 1966
"24th National Watercolor Show," Jackson, Mississippi, 1965
"National Print and Drawing Exhibition," Wichita, Kansas, 1965
Mercyhurst College, "5th National Drawing Show," Erie, Pennsylvania, 1965
with the Mrs. Frederick C. Havemeyer Collection in New York, Oklahoma City and San Francisco, 1965-66
Paul Kessler Gallery, Provincetown, Massachusetts, 1965, 77
Purdue University, "National Small Painting Show," Lafayette, Indiana, 1964
Waverly Gallery, New York City, 1963-64
Hinckley-Brohel Galleries, New York City and Washington, D.C., 1963-64
"Drawings USA: National Drawing Biennial," St. Paul, Minnesota, 1963

One-Man Exhibitions

Ladycliff College, Highland Falls, N.Y. 1977
Greater Middletown Arts Council, Middletown, N.Y., 1975
Rider College, Trenton, N.J., 1970
Simpson College, Indianola, Iowa, 1967
State University of New York, Potsdam, N.Y. 1966
Office of Senator Paul Fannin, Washington, D.C., 1966
Stable Gallery, Scottsdale, Arizona, 1966
Galerie Achard DeSousa, New York City, 1966
Vera Lazuk Gallery, Cold Spring Harbor, L.I., N.Y., 1965

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ROBERT C. SCULL

July 22, 1981

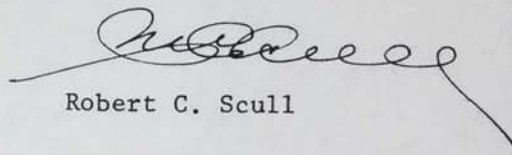
To Whom it May Concern:

I am writing this letter as a recommendation for the employ of Mr. Don Gray, in any capacity having to do with art--as a critic, teacher and artist.

Mr. Gray became known to me through his television program which I found to be the most intelligent I have ever seen. I then met him personally and my first impressions were totally confirmed. He is most knowledgeable about art, with a vast background in not only the technical problems of making a painting, but in contemporary history of nearly all movements of modern and traditional art.

Mr. Gray would be a fine addition to any university or art school faculty and would be a credit to any institution.

Very truly yours,



Robert C. Scull

RCS:VS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 21, 1981

To whom it may concern:

Don Gray, now of Florida, New York, is known to me only through his work as a painter and as a lecturer on art on cable television. We have never met.

We have corresponded some. I was the first to write. I was so stimulated and beguiled by what he said on television that I declared myself a fan of his. I am an amateur painter of no great promise, and so wasn't capable of responding much as a painter to what he said. But a lot of what he said, being so fundamental, was applicable to arts in general, including my own, which is writing. He is obsessed by the actual content of works of art, as contrasted with technical advances they may represent, and so am I.

I made it my business to see his paintings, which are regularly on show around New York City. He is an able and moving painter in the currently unfashionable representational mode. He can draw. It shows. He has ideas. They show.

So I commend him with all possible enthusiasm to any sort of institution with use for an admirable painter who can speak with more clarity about the actual content and effects of art than any critic I know.

Yours truly,

Kurt Vonnegut

A handwritten signature in black ink, appearing to be 'Kurt Vonnegut', is written over the typed name. Below the signature is a hand-drawn star symbol with eight points.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

January 13, 1981

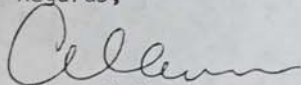
Robert C. Scull
80 Park Avenue
New York, New York 10016

Dear Bob:

On behalf of Mr. Brendan Gill, Chairman of the Board of Directors,
of The Institute for Art and Urban Resources, Inc., I would like to
acknowledge and thank you for your contribution to the IAUR Inc.

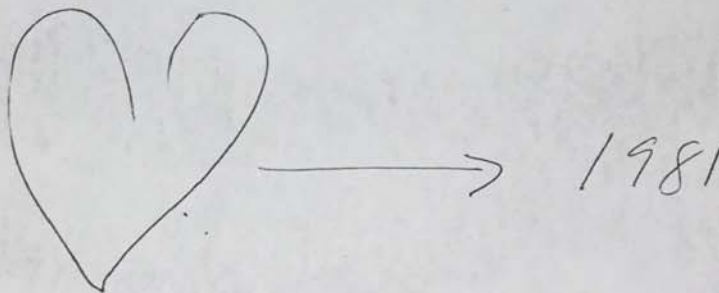
Best wishes for a Happy New Year.

Regards,



Alanna Heiss
President
Executive Director

AH:km



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MR. AND MRS. ROBERT C. SCULL FOUNDATION

12/30 1980 No. 723

PAY TO THE ORDER OF Twenty Five Hundred DOLLARS \$2500

Institute for Arts & Culture Resources Inc.
46-07 21st Street
Long Island City, N.Y. 11101

Manufacturers Hanover Trust Company
410 East 138th St., Bronx, N. Y.

[Signature]

⑈0210⑈0030⑈0080 0⑈10136⑈

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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

January 13, 1981

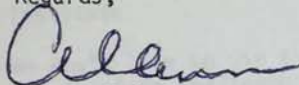
Robert C. Scull
80 Park Avenue
New York, New York 10016

Dear Bob:

On behalf of Mr. Brendan Gill, Chairman of the Board of Directors, of The Institute for Art and Urban Resources, Inc., I would like to acknowledge and thank you for your contribution to the IAUR Inc.

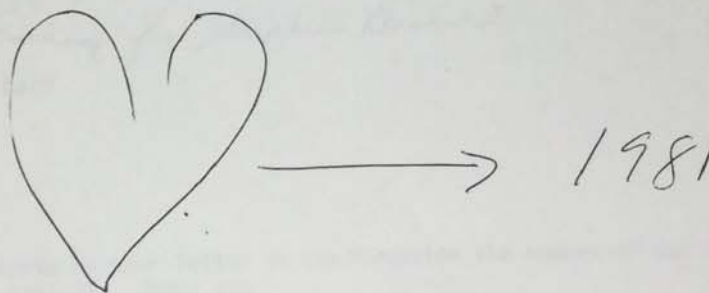
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Alanna Heiss
President
Executive Director

AH:km



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November 29, 1979

Mr. and Mrs. Robert C. Scull Foundation
Attn: Mr. Robert C. Scull
80 Park Avenue
New York City, New York 10016

Dear Bob,

It is our pleasure to inform you that The Institute for Art and Urban Resources, Inc. has received your generous gift on this 29th day of November, nine-teen hundred seventy nine.

Thank you very much for your kind support and continued interest in The Institute.

We would like to use this gift to help us meet our National Endowment for the Arts Challenge Grant towards the fulfillment and development of new Special Projects. Would you be so kind as to confirm your approval of the gift for these purposes?

Again, we thank you and hope to hear from you soon.

Sincerely yours,

Mary Sweeney for Stephen Reichard

Stephen Reichard

SR/ms

*Please indicate on your letter of confirmation the number of our Challenge Grant as 98-7141-21. Thank you.

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ROBERT C. SCULL

Dear Allena

Thank you for that sweet
note wondering what happened
to us.

We are spending most of
our time in Connecticut when I am
tripping to recuperate from several
visits to a hospital during these
last six months.

I'm in trouble and fighting
to stay in this wonderful world
where I am reluctant to leave.

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But I will keep on punching
because I don't know any other
way! Stephanie joins me in thank-
ing you and sending you our love

James
Bob

16 July