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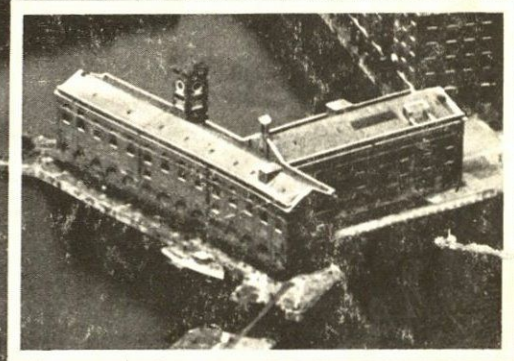
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	MoMA PS1	I.A.1

A proposal to
provide studio
workshops for
artists



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One serious difficulty faced since the war by artists working in all media – with the possible exception of those painting small easel pictures – is that of finding adequate working space at a reasonable rental. Not to have adequate space can be near-crippling, because capacity and performance alike may be diminished when the available space is too small for work or for showing off work to good advantage, and the resultant tensions in domestic or professional life can retard an artist's development. Perhaps the most critically affected are students recently out of college; first they must make do with the limited space available in colleges, and then they must resign themselves to the virtual impossibility of matching even this.

The problem has been compounded by several factors: the rise in land values and rentals in every urban centre; the development for high-rental residential purposes of those districts traditionally provided with facilities for artists (one thinks, for example, of Chelsea, Hampstead, Kensington, where studios are converted into 'desirable' flats and there is no replacement of working studios); the greater scale on which painters and sculptors are working. These factors are not limited to Britain; they could be paralleled in most European, and some American, cities. Hitherto this problem has been considered in the most limited way. A few enlightened local councils have built or replaced studios (in London, Camden Council is an example; outside London, one could instance the Arts Council supported studios at St. Ives). In general, however, finding a solution has been left entirely to the individual, and often it is only the most fortunate artists who have been able to find a satisfactory one. How can this be remedied – and remedied in such a way that no vast financial outlay is involved?

There are many buildings in London and the Regions left vacant and awaiting demolition, or due to be vacated for eventual demolition. Among them are old factory buildings and warehouses containing large uninterrupted working areas. Some remain empty for years, because they cannot be re-let pending development. Left untended, they can become squalid and a waste to the community in terms of lost rates, services and such-like.

Selected buildings of this type offer valuable space for artists to work in, either as 'in transit' situations or as space supplementary to existing accommodation. They also present opportunities as exhibition areas and as workspace for artists visiting the U.K. and supported by foundations, or for young artists subsidized for a period by their art colleges. They can also be administered on a non-profit self-supporting basis with the cost of rentals and services kept to a minimum. A non-profit-making company,

incorporated as a company limited by guarantee, was set up last year to take advantage of these very possibilities. Called 'Space Provision (Artistic, Cultural and Educational) Ltd.', its directors are Bridget Riley the artist, Professor West of the University of Reading's Faculty of Urban and Regional Studies, the actress Irene Worth, Maurice de Saumarez, principal of the Byam Shaw School of Art, Peter Townsend, editor of Studio International, and Peter Sedgley, the artist. The present list of sponsors includes Henry Moore O.M., David Benson, of the banking house, Desmond Plummer, leader of the Greater London Council, Norman Reid, director of The Tate Gallery, and Niall McDermott, M.P.

The Company's aim is to provide adequate workspace to artists desperately short of their requirements at a low rental, and insofar as possible to supplement workspace with facilities for wood and metal-working. Rentals are kept at the minimum consistent with the provision of proper services, heating, supervision, etc. The project or projects undertaken by the company are run on a non-profit making basis, and dues payable by artists taking space are assessed on the total running and maintenance costs and the costs of adequately promoting the scheme's activities to the public.

1

Work space in any buildings taken over by S.P.A.C.E. Ltd. is allocated to artists in consultation with a co-opted advisory panel, the criteria being solely whether the space available can both accommodate an artist's work and satisfy his requirements.

It is also proposed that the artists working within any such projects being run by S.P.A.C.E. Ltd. be constituted round a core of established artists who themselves need working space, and also include a number of younger artists; that provision be made for workspace for artists visiting the U.K.; and that consideration be given to inviting art colleges to subsidize workspace for some of their own students.

Studio units are arranged to provide maximum flexibility while allowing a reasonable element of privacy within the framework dictated by any building's layout, and artists are granted licences to occupy space to meet their particular requirements insofar as is practicable.

Five projects are already under way under the scheme; a sixth, started independently, has joined the scheme for administrative convenience; and other projects are now being assessed.

The independently-initiated Stockwell Depot project was in fact the first to prove the eminent feasibility of such schemes. Started



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two years ago, the Depot is a disused warehouse near Stockwell underground station in south London, and is used by a group of eight sculptors. It was found to be difficult for individuals or small groups to obtain grants-in-aid if they had no corporate organisation to represent them, and for this reason S.P.A.C.E. Ltd. also acts as a channel for funds allocated for such purposes, and aid to Stockwell and other projects is being so channelled.

The main project now pre-occupying S.P.A.C.E. Ltd. is at St. Katharine Dock, near Tower Bridge in London, and recently taken over from the Port of London Authority by the Greater London Council, where the G.L.C. has agreed to lease to the company at a very low rental the warehouse complex illustrated on this spread and known as 'I' Site. The dock area comprises three water basins of 10 acres surrounded by warehouse buildings and installations built by Thomas Telford during the Napoleonic Wars. 'I' Site, of somewhat later construction than Telford's buildings, is several storeys high and has a floor space of some 60,000 sq.ft. 90 painters and sculptors are now working in 'I' Site. The artists themselves cleaned and painted their studios, and although they

are basically 'open-plan', space dividers have been erected where required to provide extra wall space. Electricity has been installed providing a fully comprehensive lighting system and power circuit. A complete plumbing circuit has also been installed. Heating is being provided by calor industrial radiant heaters, giving a powerful local heat at very low cost. Involved in this scheme are 50 painters and 40 kinetic artists and sculptors, including twelve foreign artists. In addition, three art schools have taken over space. Another warehouse, the Matchshed, also within St. Katharine Dock, has been taken over by S.P.A.C.E. Ltd. and will be used for theatre and music rehearsal, kinetic and environmental art, and as exhibition space.

When the proposals to ease the problem of artists' working facilities were first made, no consensus of the size of the problem had been made. Only personal contacts with individuals had suggested that there was any need for space. With no publicity other than a press conference in January, Space Ltd. was inundated with applications for work-space. Allocation was by matching the artists' requirements as nearly as possible with the areas available. For example, this

tended to preclude demands for studios of a self-contained nature. Or if three phase electricity was essential for a sculptor's work, this would disqualify him at present due to the limited current available in the building. Or perhaps a painter might require a dust-proofed or sound insulated area. This again would preclude him taking space immediately.

Future developments may enable us to satisfy these more sophisticated demands, and therefore all artists applying for space have been placed on a waiting list—some 200 names long. It was not realised at first how enormous this problem was, but applications were made not only from all over Britain, but from Holland, Germany, Greece, America, and even Africa. And not only for painting and sculpting, but for all aspects of the living arts. S.P.A.C.E. Ltd. hope to be in a position to provide other premises to cope with the demand, but at present their small staff and limited finance is insufficient to allow this.

What is desperately needed at the present time are more funds to enable S.P.A.C.E. Ltd. to engage extra administrative staff, and to put the necessary capital outlay into more buildings to be converted into studio



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workshops. The need for the provision of studio space is frighteningly clear – far more so than was at first imagined. Stockwell originally showed that such a co-operative scheme could work. S.P.A.C.E. Ltd., at St. Katharine Dock, have strongly re-affirmed this. The bigger projects present greater complexities in organisation and finance. Yet if these can be successful and ultimately establish themselves on a self-supporting basis, as is now beginning to happen at St. Katharine's, they can offer a pattern which can be duplicated for a relatively low outlay in other urban centres where artists are severely handicapped by shortage of working space.

Apart from the invaluable support given by the Greater London Council, the Calouste Gulbenkian Foundation have made a generous grant to S.P.A.C.E. Ltd., and a grant has been received from the Arts Council. These two grants-in-aid were specifically for the provision of equipment such as heating, lighting and plumbing, all of which can be removed from 'I' Site, and re-installed in another building when the present lease finally expires. All other outgoing expenses

in relation to administration and preparation over the past nine months have been borne by a few individuals either involved in the scheme or sympathetic to its aims. S.P.A.C.E. Ltd. would also like to express their gratitude to:-

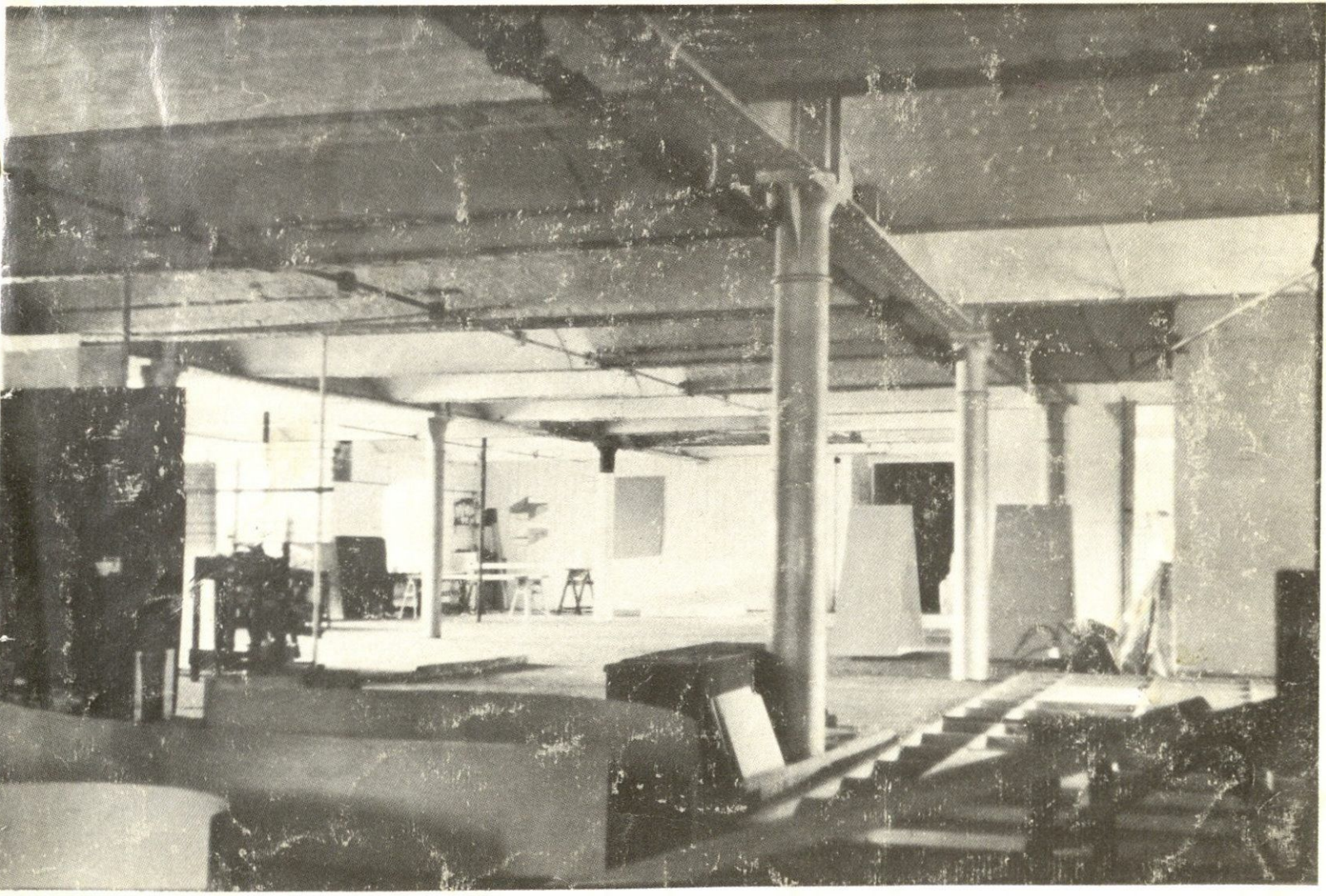
- David Benson, Esq., (U.K.)
- Edward Power, Esq., (U.K.)
- Lockwood Thompson, Esq., (U.S.A.)
- Robb Sagendorph, Esq., (U.S.A.)
- Tom Newman, Esq., (U.S.A.)

Further information can be obtained from S.P.A.C.E. Ltd., 'I' Site, St. Katharine Dock, St. Katharine's Way, London, E.1.
Tel: 01-480-5496

Cover, an aerial view of St Katharine's Dock ('1' warehouse in white rectangle)

- 1 '1' warehouse, St Katharine's Dock
- 2 Interior view of '1' warehouse
- 3 '1' warehouse as studio space

Ministry of Defense
 = Sales Dept. = 854-2070
 Major Lovelace
 303 Enfield
 X Briton Sub machine gun
 X Sten Light machine gun
 X Bren Light machine gun



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U. F. 49
P.D. 158-151



POLICE DEPARTMENT
NEW YORK, N. Y. 10013
Community Affairs Division
240 Centre Street

November 10, 1972

Ms. Alanna Heiss, Director
Institute for Art and Urban Resources
41 East 65th Street
New York, New York 10021

Dear Ms. Heiss,

I read with a great deal of interest your letter of October 27th and the news clippings attached.

Your proposal to provide workspace for artists in the old 80 Precinct Station House to encourage cultural activities in the Crown Heights area of Brooklyn is intriguing and commendable.

As you know, steps have already been taken to convert the building for use by the Police Athletic League. However, if arrangements can be made to share the building, it seems to me that everyone would benefit and many things would be accomplished; better understanding and communication, increased participation, mutual assistance and, of course, bringing art and artists right into the Crown Heights community, especially to the youth.

I share Captain Butcher's enthusiasm in having "Police - Poets and Painters" under the same roof.

You have my wholehearted support and sincere best wishes for success.

Sincerely,

Benjamin Ward
Deputy Commissioner
Community Affairs

cc: Deputy Commissioner of Administration
Captain Butcher, 77th Precinct
Director, P. A. L.

CJM/fh

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National Council on the Arts



National Endowment for the Arts

March 26, 1973

WASHINGTON, D.C. 20506

PILOT PROJECTS IN THE ECONOMICS OF THE ARTS

Even with the growth of Federal support, the arts could make productive use of substantial additional cash resources. The National Endowment for the Arts is undertaking pilot projects to see how the arts might attract these resources through their own efforts. The Endowment will assist artists and art organizations to experiment with novel operating practices that might generate greater net revenues. Practices that show demonstrated value can then be adapted by other artists and art groups -- at their own option.

The Endowment is immediately interested in supporting experiments in these areas:

Artwork liquidity -- methods, other than outright sale, by which art objects might generate revenues or working capital. Examples are leasing, collateralization of art objects, and investment of equity capital "secured" by future production.

Fund raising -- methods by which donations can increase the probability and size of additional contributions. Examples are novel means of assembling matching gifts, and audience sponsorship of public media arts programming where contributions are contingent on actual program production.

Ticket pricing and distribution -- methods of increasing earned income while still aiding selected portions of the audience. Examples are surcharges for advanced ticket selection or additional charges for additional convenience in obtaining tickets.

Questions, comments, or proposals regarding these activities should be addressed to:

Richard Speier, Staff Economist
National Endowment for the Arts
806 - 15th Street, N.W.
Washington, D.C. 20506
phone: (202) 382-8504

Assisting in this effort will be:

Kenneth Clarkson, Consultant-Economist
Jessica Townsend, Consultant-Economist
Sue Shanks, Research Assistant

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14 September 1972

Mr. Robert Williams
Clerk & Treasurer
Collegiate Dutch Reformed Church
45 John Street
New York, New York

Dear Mr. Williams:

It may be valuable for you to have further information regarding the Institute for Art and Urban Resources, its intended use for the proposed office space at 11 John Street, and briefly its program for the coming year.

As already described to you, the Institute for Art and Urban Resources exists in response to a critical need for the utilization of existing city resources for the arts.

With ever decreasing municipal funds for cultural "affairs", it is especially important that we attempt to see that low cost programs are initiated that co-ordinate existing art and artists with existing resources (such as buildings, machinery and the like). This is particularly important for communities which have no real contact with the uptown museums, theatres, concert halls, etc., and consequently escape contact with some of the things which make living in the city exciting and stimulating rather than a never ending struggle.

Such experiences can be gained at exhibitions and concerts planned for areas formerly never used for "cultural" purposes. Under the auspices of the M. A. S. I have organized a number of such events, and this year intend to do a large festival on a lower west side pier.

However, to maintain the arts, from which we stand to gain so much, in this city, we must be receptive to their particular needs. One of these needs is for rehearsal and studio space. Thus the emergence of the WORKSPACE program. The WORKSPACE program is set up to utilize empty urban space for the provision of working (not living) studios. In this program we hope to, with the cooperation of owners of real estate (municipal, private and institutional), arrange for the use of empty space by artists. It was incidentally with this program in mind that I initially approached you regarding the building on Maiden Lane.

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Mr. R. Williams, 14 Sept. '72

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The Institute already has one prototype building for WORKSPACE at 10 Bleecker Street, and hopes to enlarge upon this model during the year to come. I would very much enjoy giving you a tour of the studios on Bleecker Street so that you could see such a project in operation. Buildings which have been proposed for this purpose are generally large industrial buildings, vacant for a limited (3-10 years) period of time. Such a building is the Old Marine Barracks in the Brooklyn Naval Yard. This fall will determine whether or not the city accepts our proposal for that building and we are naturally working hard to see that it does.

It is apparent from this letter that these projects demand considerable time spent in downtown Manhattan where the city government is located. An office on 11 John Street will not only enable us to be closer to the source of our concern and to have meetings with various city officials, but will allow us to expand in terms of the number of people who would like to participate and work on Institute projects. Needless to say, you must have gathered from discussion with Kent and me, the offices of M. A. S. on East 65th Street are bursting at the seams and that although the M. A. S. graciously continues to harbor the new Institute, 11 John Street would prove a boon to all.

Financially the donation of 11 John Street makes our move possible. Although we understand that we are to receive a small grant from the federal government, these monies have long been assigned to certain programs.

Among future projects not already mentioned are proposed studies to be done in collaboration with the following agencies:

- The Urban Design Group of the City Planning Commission
- The West Side Highway Project
- The Cooper Square Association
- The Children's Theatre Foundation
- The Visual Arts Council
- The Cultural Council Foundation

Letters of recommendation regarding the Institute for Art and Urban Resources and its purposes are available upon request from the following persons or institutions:

- Mr. Brian O'Doherty
- Director of Visual Arts
- National Endowment for the Arts
- 1800 G Street, N. W.
- Washington, D. C. 20506

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WORKSPACE

A plan for utilizing vacant buildings to provide temporary working space for artists.

In most cities there are large empty buildings waiting for extensive renovation or demolition that could be turned into studio space for artists at little cost.

proceed
WORKSPACE proposes to examine the feasibility of of this program by developing ~~a~~ pilot projects in ~~one or more~~ vacant buildings, such as 10 Bleecker Street, a privately owned building, ~~the Court House bldg @ 108 Leonard St. & Number 22 Reade St~~ and Building #13 at the Brooklyn Naval Yard, a municipally owned structure².

continue to
In addition WORKSPACE will scout sites, work out leasing arrangements and deal with the appropriate city authorities, as well as enlisting the co-operation and participation of the local community.

to the end of administering existing worksp. & increasing the amt of space which we can make avail to artists

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Mr. R. Williams, 14 Sept. '72

3.

Ms. Ruth Bowman
Visual Arts Council of New York City
139 East 63rd Street
New York, New York 10021

Mr. David Huppert
Director of Education
Whitney Museum
Madison Avenue at 75th Street
New York, New York 10021

Mr. Butler Coleman
New York Director
Archives of American Art
41 East 65th Street
New York, New York 10021

Mr. Roy Moyer
Director of Visual Arts
U. N. I. C. E. F.
331 East 38th Street
New York, New York

Yours sincerely,

Alanna Heiss
Associate for Visual Arts
Municipal Art Society

Director
Institute for Art and Urban Resources

AH:ns

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2 letters

Im

Dear Mr. Rinke

The Institute for Art and Urban Resources would
 like to invite you to do a ~~special~~ exhibition of
 your work in a ^{unusual} ~~unique~~ museum space called the CLOCKTOWER.

You may already have seen or heard of the CLOCKTOWER; ~~+~~
~~collected~~ there, as ~~so~~ many articles, etc. have
 appeared in newspapers and art
 journal. It is a special
 museum space ~~and~~ where ~~the~~ very
 new and important contemporary
 work is presented.

Handwritten: There is no commercial relationship
 between ~~the~~ art - . . . , the
 exhibitions
 We are interested ^{only} ~~in~~ the presently
 work which we feel be be 2
 major influence in the future

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2

Our program ~~is the~~ call
for 4 shows a year. You
~~will~~ If it is possible for
you to do this exhibition,
you will be the first
artist from the Continent
to be shown at the Clocktower.

The ^{suggested} dates for the show
are from ~~April~~ March 20
through April.

You ~~will~~ would probably
need to be here in N.Y. City
from March 1st to arrange
& install the show. The
Institute will provide with
a studio through the City of
New York, and will make available

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(5)

also the services of an assestant.
 However, considering your
 work, you would need
 your own assestant from
 Germany in addition.

As a non-profit ^{embassy} museum,
 we have little money to spend.
 Our expenses for you show we
 estimate as follows

<u>Overhead</u>	-	\$ ² 1,000.00
Personall	✓	450.00
guard		<u>800.00</u> .>
organizes.		
Publicity	\$	600.00
(mailing cost		
simple print - 300		<u>200.00</u>
rental of		
equipment		<u>\$ 3050.00</u>

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(4)

You will quickly see from this budget that the most important expense, i.e., you the artist, is not covered. Not only are travel expenses not paid, your materials not paid, but there is no provision for a catalogue which would be a very ~~prestigious~~ important factor in the prestige of the show, here and in Europe. This is the primary reason

