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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 115

PATTERN PAINTING (AT P.S.1)

Guest Curator, John Perreault

November 14th - December 4th, 1977

Thursday - Sunday, 1 - 6 pm

CHECK LIST

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: THE CLOCKTOWER, 108 LEONARD ST., NEW YORK, N.Y. 10013
AREA CODE 212/233-1096 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR
PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S. 1) / THE CLOCKTOWER / NEW URBAN LANDSCAPES / SURPLUS MATERIALS

1. Jonathan Andrews: "Scribble Canto." (24"x36") Mixed media. 1977.
2. Cynthia Carlson: "Wallpaper for Cleopatra's Bedroom: Homage to Grandma Prisby." (Installation: variable size). Acrylic on painted wall. 1977
3. Ellen Cibula: untitled. (88"x88") A/c. 1974-75
4. Jerry Clapsaddle: "McDonough's Cloak." (60"x78") Acrylic on hemmed canvas. 1977
5. Jane Couch: untitled. (5½'x7') A/c. 1977
6. Susan Fortgang: untitled. (36"x36") A/c. 1977
7. Tina Girouard: "Stencil Painting AIII." (6'x6') 1976
8. Mary Grigoriadis: "Poppy." (66"x66") 1976
9. Rosalind Hodgkins: "Broadway II." (72"x72") A/c. 1971
10. Valerie Jaudon: "Avalon." A/c. (6'x9') 1976
11. Richard Kalina: "Flandreau." (84"x48") O/c. 1977
12. Gloria Klein: untitled. (40"x80") A/c. 1977
13. Joyce Kozloff: "Three Portals...Pink Triangle." (6'x15') A/c. 1975
14. Robert Kushner: "Vision Beyond the Pearly Curtain." (117"x200") Acrylic on cotton and chiffon. 1975
15. Robin Lehrer: untitled. (6"x9') Watercolor on paper. 1977
16. Kim MacConnel: "Installation." Painted stuffed chair, sectional sofa, screen, table, and ottoman. 1976
17. Madeline Metz: "Chance Map #3." (7'x7') A/c. 1977
18. Susan Michaud: "Midnight Run." (10'x4') A/c. 1977
19. Tony Robbin: untitled. (54"x70") A/c. 1977
20. Miriam Schapiro: "The Anatomy of a Kimono." Partial: four panels. (80"x216") Acrylic and fabric on canvas. 1976
21. Dee Shapiro: "Cross-Purposes." (54"x52") A/c. 1977
22. Kendall Shaw: "The Snake." (95"x40") O/c. 1977
23. Arlene Slavin: "Autumn Grasses with Falling Sky." (7.5'x10') A/c. 1972
24. Arnold Wechsler: "July 4th, 76." (48"x60") O/c. 1976
25. Mario Yrisarry: "Bardo." (114"x114") A/c. 1973
26. Robert Zakanitch: "Green Goose Waltz." (Three panels: 12'x8"x7') 1977

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Thursday - Sunday, 1 - 6 pm

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Nov. 14-Dec. 4, 1977

Thurs.-Sun., 1-6PM

Guest Curator: John Perreault

Jonathan Andrews	Robert Kushner
Cynthia Carlson	Robin Lehrer
Ellen Cibula	Kim MacConnel
Jerry Clapsaddle	Madeline Metz
Jane Couch	Susan Michaud
Susan Fortgang	Tony Robbin
Tina Girouard	Miriam Schapiro
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The use of patterning has been a matter of intense interest to a growing number of painters for several years now. The reasons vary, ranging from formal to feminist. In the latter case, patterning for many is ~~associated~~^{associated} with traditional women's art; weaving, quilting, etc. To some artists patterning is a valid way to deal with content in abstract painting, since a great deal of patterning has at least cultural and historical referents. For others patterning affords visual textures not usually available and provides a structure for investigating both color and form. Furthermore there are Pop aspects to patterning that do not exclude the Dadaistic; references to wallpaper and other usually despised forms of decoration, ~~that make the pretty and the busy with the beautiful~~. Given the symbolic nature of some traditional patterning, ~~a touch of~~ mysticism might also be implied.

Pattern painting is a new mode of painting that challenges accepted notions of the division between fine art and the decorative ^{arts}. It assimilates into contemporary art a timeless, global, and cross-cultural fascination with patterning. The simple repetitions of minimal-type painting and grid-painting have yielded to complex permutations and systems that also relate to all-over and field painting, but present greater sensuousness and complexity, offering a deductive involvement as well. Deducing the pattern is often part of the pleasure. Whether quoted from or based upon known patterning systems---Islamic, Oriental, Near Eastern, Native American, etc.---or invented, the patterning in pattern painting is a bridge to world art.

But what accounts for the almost universal attraction to patterns and patterning?

Patterns are part of our lives and we are all aware of them in some form or another. The rhythms of our bodies, of sleeping and waking, of sex, of life cycles from birth to death are all within our experience as are the celestial patterns of night and day and the seasons. Calendars are natural patterns. Science to a large extent is devoted to finding patterns and therefore predictability. The historian finds patterns in events. All these relationships and more might account for the near universality of patterning in world art. Patterning is probably a direct product of counting, keeping track, and remembering. Whether patterns all exist outside the mind to be discovered or some are projected as part of the structure of consciousness is here too difficult to debate. Suffice it to say that patterns in art resonate with experience.

To explain away the fascination of patterns and patterning---even after one has broken down and broken away from the anti-decorative bias---by admitting patterns are beautiful and leaving it at that is ~~the~~ non-analytical and, in fact, superficial. There is something deeper than prettiness in patterning. There are meanings in patterns and perhaps a number of truths.

Patterning communicates the experience of endlessness and also the perception of order. At its best, it fuses diversity and uniformity. It stands for generation and endlessly unfolding structure upon two dimensional planes, ~~signifying~~ signifying an omni-directional, anti-gravitational space, dealing with the linear aspects of time and the all-at-onceness. When we look at some patterns we seem to be on the brink of de-coding the universe. The utter simplicity of the basis of patterning is akin to the utter simplicity of the DNA code that programs biological form in all its diversity.

This is but an interim survey. Pattern painting like patterning itself is bound to go on and on. It is an art movement of continuing potential. John Perreault 11/77

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PATTERN PAINTING (AT P.S.1)

Guest Curator, John Perreault

November 14th - December 4th, 1977

Thursday - Sunday, 1 - 6 pm

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Patterning communicates the experience of endlessness and also the perception of order. At its best, it fuses diversity and uniformity. It stands for generation and endlessly unfolding structure upon two dimensional planes, signifying an omni-directional, anti-gravitational space, dealing with the linear aspects of time and the all-at-onceness. When we look at some patterns we seem to be on the brink of de-coding the universe. The utter simplicity of the basis of patterning is akin to the utter simplicity of the DNA code that programs biological form in all its diversity.

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John Perreault 11/77

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May 24, 1977

Alanna Heiss
Institute for Art and Urban Resources
108 Leonard Street
New York, N.Y. 10013

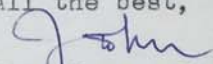
Dear Alanna:

Are you all booked up for next season? If not, please consider a show called Decorative Art for the P.S. 1 gallery space. I'd love to guest curate such a survey.

I know that the "decorative" is a no-no. This is exactly why it is worth exploring. Also its apparant that a large number of artists are now committed to this mode. And very seriously so. I'd include the pattern painters and others, but only those who consciously see themselves as doing "decorative" work. Let me know if you are interested. I don't think it would cost much to put on.

Some artists: Jaudon, Kozloff, Yrissarry, Zakanitch, Kushner, MacGonnel, Miriam Shapiro, et al.

All the best,


John Perreault
54 E. 7th St.
N.Y., N.Y. 10003
677-3504

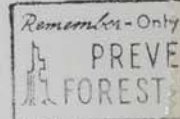
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PATTERN PAINTING
June 21, 1977

Alanna Heiss
Institute for Art and Urban Resources
108 Leonard Street

Perreault
54 E. 7th St.
N.Y.C. 10003



21c Museum of New Mexico
Pueblo Art USA 13c

Alanna Heiss
Institute for Art and Urban Resources
108 Leonard Street
New York, N.Y. 10013

... patterning systems—classical, modernist, Native American, etc.—
or invented, the use of patterning results in a fresh approach
to painting, often presenting a "newer" look that is startling
and yet beautiful. Some, Native, and others, write responses,
sometimes used patterns in their work; others patterning themselves.

John Perreault, Guest Curator

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PATTERN PAINTING

June 21, 1977

Alanna Heiss
Institute for Art and Urban Resources
108 Leonard Street
New York, N.Y. 10013

Dear Alanna:

I enjoyed our little talk last week and am very enthusiastic about the Pattern Painting show in December. I'm sure everything will go smoothly. It will all be very exciting. Plus it will be a beautiful show.

Enclosed is the short description you wanted. I'm working on the longer presentation and will have it to you right after the July 4 weekend.

All the best,

John
John Perreault
54 E. 7th St.
N.Y.C. 10003

John Perreault, Guest Curator

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PATTERN PAINTING

(An Exhibition at P.S.1)

Works by thirty artists will provide an in-depth survey of Pattern Painting, a style and an approach to painting that has concerned a large number of artists for several years now. Some of these artists have been meeting informally to discuss their common concerns; others are independent. It will be the first survey of its kind.

Pattern Painting assimilates an historical and a cross-cultural fascination with patterning, in terms of both content and form. It questions accepted notions of the division between fine art and the decorative arts.

Whether painterly or non-painterly, floral or totally abstract, Pattern Painting relates to all-over painting but is more sensuous. Whether quoted from or based upon historical patterning systems---Islamic, Oriental, Native American, etc.--- or invented, the use of patterning results in a fresh approach to painting, often presenting a "non-art" look that is startling and yet beautiful. Gauguin, Matisse, and others, within modernism, sometimes used patterns in their works; Pattern Painting, however, offers patterning itself.

John Perreault, Guest Curator

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111 Spring Street, New York, N.Y. 10012 (212) 431-3150

Perreault 54E7, NYC 10003
STUDEBAKER-WORTHINGTON LEASING CORP.
BOX 466
WILBRAHAM, MASSACHUSETTS 01095



Alanna Weiss
Institute for Art and Urban Resources
108 Leonard Street
New York, N.Y. 10013

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SOHO NEWS

WEEKLY

111 Spring Street, New York, N.Y. 10012 (212)431-3150

July 5, 1977

Dear Alanna:

Here's my presentation for Pattern Painting. Hope it's o.k.
If you have any questions, please call me at 677-3504.

All the best,

John
John Perreault

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Jane TA'
Assist. Dir
Dir of Exhibitions Department
AFA
41 E. 65 St. 10021

988-7700

12. 8. 77 → sent

Perreault package

Steve Reichard

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John Perreault
54 E. 7th St.
N.Y.C., N.Y. 10003
(212) 677-3504
s.s.# 153-28-9614
b. 8/26/37

Art Criticism

- 1975 - Senior Art Critic and Art Editor of the SoHo Weekly News, N.Y.C.
- 1975 Host of "John Perreault...Talking About Art," Pacifica Radio, WBAI-FM N.Y.
- 1966 - 74 Art Critic, The Village Voice, N.Y.C.
- 1970 New York Correspondent for Le Monde (Paris) and Art International.
- 1964 - 68 Associate Editor, Art News.
- Magazine publication: Art News, Arts, Artscanada, Art International, Art and Artists, Vogue, New York Magazine, The Nation, Tri-Quarterly, The College Art Journal, Art in America.
- Anthologies: Under Thirty (Indiana U. Press); Minimal Art (Dutton); Conceptual Art (Dutton); Idea Art (Dutton).
- Catalogs: "Beyond Literalism" and "Artists Books" for Moore College of Art, Philadelphia.
- 1975 Co-editor of "Anti-Object Art," Tri-Quarterly, Winter 1975.
- 1975 "John Perreault" issue of Serif (Quarterly of the Kent State University Libraries).
- 1975 Elected to the International Association of Art Critics, UNESCO.
- 1974 U.S. Commissioner of the Tokyo Biennale of Figurative Art.
- 1973 National Endowment Grant for Art Criticism.
- 1973 NEA Advisory Panel for Special Projects

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Perreault

Teaching Background

- 1976 Graduate and undergraduate seminars in art criticism, University of California, San Diego.
- 1974 - 76 Instructor in art history: "Modern Art" and "Ideas in Contemporary Art," William Paterson College of New Jersey, Wayne, New Jersey. Also director of The Gallery, Ben Shahn Hall.
- 1975 Seminar in Contemporary Art, New York University Graduate School.
- 1970 - 74 The School of Visual Arts, N.Y.C. "Modern Art," "World Art," "Ideas in Contemporary Art," "Poetry Workshop for Art Students," "Art Since 1945."
- 1970 School of Art, University of Iowa, Iowa City. "Art Since 1945" and a graduate seminar in Contemporary Art.
- Guest lecturer: La Jolla Museum of Contemporary Art, University of Iowa, Midwestern College Art Association, University of Michigan (Ann Arbor), University of Ohio (Columbus), Rutgers University, Brooklyn Museum Art School, Moore College of Art, New York University, Vassar, etc.

Art Exhibitions

- 1975 - 76 As Gallery Director of The Gallery, Ben Shahn Hall, William Paterson College N.J., selected and installed the following:
 Sharp-Realism: Paintings from Photos.
 Some Women Artists.
 Contemporary Drawings.
 Movie Posters (1916-63).
 Borrowed in New Jersey.
 Six Artists.
 Rafael Ferrer (an environment).
 Mario Yrizarry.
- 1974 American Section of the Tokyo Biennale of Figurative Art.
- 1973 The Male Nude, Gallery of the School of Visual Arts.
- 1969 Co-organizer of the Fashion Show Poetry Event, Center for Inter-American Relations.
- 1969 Co-organizer of Street Works I-V. Street Works IV sponsored by the Architectural League of New York.

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Valerie Jaudon at Holly Solomon

More Patterns . . .

John Perreault

Valerie Jaudon—Holly Solomon Gallery, 392 West Broadway, thru May 10.

Yes, another pattern painter. Valerie Jaudon makes an auspicious one person debut at Holly Solomon, that hotbed of pattern painting. If there is a new movement in painting these past few years—one can argue that art movements are now passe—it is Pattern Painting. I'm not sure the term should be capitalized, so varied are the uses of patterning, so multi-faceted the effects.

Zakanitch, also represented by Solomon, recently showed floral patterns in a painterly style moving out of Lyrical Abstraction. Joyce Kozloff (Tibor de Nagy) juxtaposes "found" patterns, mostly from Islamic and Native American cultures. In an unusual move last season, the eminent Jasper Johns revealed his foray into pattern.

That's only scratching the surface.

Precedents are plentiful. Alfred Jensen's magic squares and numerical, impasto patterns immediately come to mind. Early Larry Poons—the optical "blip" paintings—and systemic painting in general must have had some influence. Patterning, however, is by its very definition more complicated than simple repetition and, I suspect, more organic.

Grids are usually the basis for patterning, so grid painting, that most austere of pursuits, is implied, although in most cases the grid is used as a sub-structure and not presented for itself. Some of the wall drawings of Sol LeWitt, the ones using arcs in particular, occupy a peculiar, relevant, and often beautiful medial position.

Pattern painting can be seen therefore as "additional," rather than "subtractive." After the purgative effects of minimal painting, pattern painting is bringing back, as it were, complexity, unashamed "decorativeness," and, above all, cultural references that are sometimes Third World, ancient, or feminist.

Valerie Jaudon's paintings strike one at first as having been lifted from some textbook on Islamic patterns. Further inspection reveals that this is definitely not the case. There is not the radical symmetry nor the hidden numerological mysticism. As far as I know these are invented pat-

terns that just happen to recall that most elevated tradition. One gets lost in the knots of movement that she has improvised over grids and circles, so that the pleasures are not quite as intellectual or super-consciousness producing as traditional Islamic patterning. They have a "sound" to them that is much more disconcerting and dissonant.

Because of the interweaving effects I connect these paintings with Frank Stella's "protractor" paintings, although

the colors—blacks, grays, browns—are closer to his earlier "pin-stripes." Jaudon, again like Stella, makes the "lines" of her paintings with bare and penciled canvas. However, her paint application is textured, which creates, particularly in the gray works, an iridescence which is pleasurable.

These are exceedingly handsome paintings and conscientious ones at that. Guardedly, one awaits Jaudon's inevitable explorations of a more complicated palette. Will her "designs," segmented by the polychromatic, fall apart into chaos? I can only forecast great and lovely things.

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The Soho Weekly News May 5, 1977 21

#135

ON ART



MacConnel at Solomon

The New Decorativeness

John Perreault

Another way to look at Pattern Painting is to see it in the context of an ever larger issue: the decorative. When it comes to art this term has usually been used as a pejorative. I have used it so myself. Conditioned by the modernist defense of abstract art, it is difficult to do otherwise, for part of this defense was to deny the decorative function of art which is age old, world-wide, and seems impossible to eradicate. The precedent for totally abstract art was "decorative" art, but since it seemed necessary to some to maintain the distinction between fine art and applied art, the latter was not thought of as being as serious as the former, this relationship was discouraged and the decorative uses of abstract art disparaged.

To make matters even more complicated and the maintenance of the distinction between fine art and applied art crucial,

both shared flatness as a quality. When flatness became a defining characteristic of serious abstraction, probably simplistically, it is easy to see why open acknowledgement of decorativeness became anathema.

In short: why is one flat geometrical system of shapes more valuable and more spiritual than another? Social and cultural acceptance is one reason; intention another. Investment is still another. The criterion of the non-utilitarian is a more formidable proposition, but I am not convinced that a painting is less useful than a rug or wallpaper. A painting can be used as a status symbol, a form of money and even as decoration, among other things, some of them more important than others.

This is merely an outline of the problem, but I hope a suggestive one, for the present explorations of the previously forbidden arena of the decorative seem to me to be one of the most interesting things now

happening in art. It is irritating and offensive, which is a good sign. It is difficult to know how to react to blatantly decorative art works.

Undoubtedly some of this new decorativeness is merely giving in. Let's give people what they want. More interesting, some of it is not un-Dadaistic, a kind of intellectual nose-thumbing. Willful rule-breaking is part and parcel of the modernist tradition. Innovation and art recognition can sometimes be achieved by the conscious effort to make non-art, in an art context.

A more conservative viewpoint would see the new decorativeness as related to the lowered expectations trend. This is not, I think, a very generous attitude. In the socio-economic milieu, lowered expectations seems sensible, too sensible, and it often masks defeatism and profit-motivated withdrawal. Shrinkage as an urban policy is suspect, as is benign neglect.

Nevertheless, the new decorativeness within this trendy context might be read as another case of consciously lowering expectations. After all, is art really spiritual in some way? Has it ever really changed life? Is art really all that noble and illuminating? What can it really express?

An alternate view—one that I am more favorably disposed towards and one that most artists I've talked to working within the new decorativeness espouse—is much more positive. Decorativeness has always been one of the qualities and one of the uses of art. The new decorativeness openly acknowledges this, vehemently. It opens up for serious consideration all aspects of the decorative tradition, on a global level, on a historical level.

Decorativeness does not exclude content. This is the lie of modernism at its most narrow. Decorativeness can help us transcend our ethnocentric bias and even some of our sexism. The new decorativeness can refer to other cultures, other times, other ways of seeing, and can even create new ways of seeing. It also might have something to do with pleasure.

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June 8, 1977

Alanna Heiss
The Clocktower
108 Leonard St.
N.Y., N.Y. 10013

Dear Alanna,

We can't seem to get together by phone. ~~kk~~ Busy, busy. So until we can get together in person I thought I'd follow up your note of May 27 and various brief conversations we've had ~~kk~~ since then about the P.S. 1 painting show.

Here are the possible ways I could be involved:

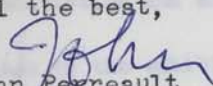
1. guest curate the whole thing
2. collaborate with you. You, historical. Me, current, or whatever.
3. write ~~x~~ the catalog essay.

Aside from these, I can also give you some names that might fit in. (In other words, be unofficial consultant).

My original proposal was for a show called Decorative Art, an admittedly "tough" title, but a tentative one. How about The New Decorativeness? If all else fails, a less polemic title like simply Pattern Painting might cover the area that you and I --and a number of other people-- seem to be interested in.

Let's get together and have a good talk.

All the best,


John Pezreault
54 E. 7th St.
N.Y.C. 10003
677-3504

p.S. I'd really like to do the catalogue essay.

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at P.S.!
Pattern Painting (Nov. 13 - Dec. 4, Thurs.-Sun., 1-6PM. Reception: Nov. 13, 3-6PM)

write
Guest critic John Perreault has selected the first large scale New York survey of new painting that employs patterning as a major device. Twenty-six artists are represented. Perreault finds pattern painting to be a vital new art movement, quite ^{un}like any other, because of its diversity, because of its relationship to non-Western art, because it is open-ended, because it is inclusive rather ~~than~~ than exclusive, because it is not reductive, because although predominantly abstract it sustains content in a direct way, and because it questions the division between fine art and the decorative arts.

This is bound to be an historic exhibition and a controversial one. The art proposes alternatives to usual definitions of painting in the modernist tradition. Sensuous repetition, grids and networks used for expressive and colorist effects, utilization of so-called non-art traditions and systems of design are characteristics of the works.

~~XXXXXXXXXXXX~~

"I think of the exhibition as an interim survey. I will raise more questions than it answers," writes Perreault. "I am convinced of the seriousness of the direction for contemporary painting that this exhibition samples in depth. I want to share that conviction and share the pleasures that these paintings offer."

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Artistes in the exhibition: Jonathan Andrews, Cynthia Carlson, Ellen Gibula, Jerry Clapsaddle, Jane Couch, Susan Fortgang, Tina Girouard, Mary Grigoriadis, Rosalind Hodgkins, Valerie Jaudon, Richard Kalina, Gloria Klein, Joyce Kozloff, Robert Kushner, Robin Lehrer, Kim MacConnel, Madeline Metz, Susan Michaud, Tony Robbin, Miriam Schapiro, Dee Shapiro, Kendall Shaw, Arlene Slavin, Arnold Wechsler, Mario Yrisarry, Robert Zakanitch.

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Corrections

at PS1

~~at PS1~~
at PS1

Pattern Painting (Nov. 14) - Dec. 4, Thurs.-Sun., 1-6PM. Reception: Nov. 13, 3-6PM)

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~~Exhibition~~

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Artists in the exhibition: Jonathan Andrews, Cynthia Carlson, Ellen Cibula, Jerry Clapsaddle, Jane Couch, Susan Fortgang, Tina Girouard, Mary Grigoriadis, Rosalind Hodgkins, Valerie Jaudon, Richard Kalina, Gloria Klein, Joyce Kosloff, Robert Kushner, Robin Lehrer, Kim MacConnel, Madeline Mets, Susan Michaud, Tony Robbin, Miriam Schapiro, Dee Shapiro, Kendall Shaw, Arlene Slavin, Arnold Wechsler, Mario Yrisarry, Robert Zakanitch.

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Pattern Painting

P.S. 1. Nov. 13-Dec. 4

Guest Curator: John Perreault

Works in Exhibition:

1. Jonathan Andrews: "Scribble Canto." 24"x 36" (1977). Mixed media. \$1,000.
2. Cynthia Carlson: "Wallpaper for Cleopatra's Bedroom: Homage to Grandma Prissy." Variable size (1977). Installation: acrylic on painted wall. \$2,000.
3. Ellen Cibula: "Untitled." 88"x88"(1974-5). A/C. \$5,000.
4. Jerry Clapsaddle: "McDonouga's Cloak". 60"x78". A&L on hemmed canvas. \$4000
5. Jane Couch: "Untitled." 5 1/2' x 7' (1977). A/c. \$1,800.
6. Susan Fortgang: "Untitled." 36"x36" (1977). A/C \$600.
7. Tina Girouard: "Stencil Painting." (1976) \$4,000.
8. Mary Grigoriadis: "Poppy." 66"x66"(1976). \$1,800.
9. Rosalind Hodgkins: "Broadway II." 72"x72" (1971). A/c. \$1,200.
10. Valerie Jaudon: "Avalon." 6'x9'(1976). \$4,000.
11. Richard Kalina: "Flandreeu." 84"x48"(1977). O/c. \$1,500.
12. Gloria Klein: "Untitled." 40"x80"(1977). A/c. \$1,000.
13. Joyce Kozloff: "Three Portals...Pink Triangle." 6'x15' (1975). A/c. \$5,000
14. Robert Kushner: "Vision Beyond the Pearly Curtain." 117"x200"(1975). Acrylic on cotton and chiffon. \$4000.
15. Robin Lehrer: "Untitled." Watercolor on paper 6"x9' (1977). \$700.
16. Kim MacConnel: "Sofa, Chair, and Hanging." Paint on sofa, chair and cloth. (1976). \$6,000.
17. Madeline Metz: "Chance Map #3." 7'x7'(1977). A/c. \$1500.
18. Susan Michaud: "Midnight Run." 10'x4'(1977). A/c. \$1000.
19. Tony Robbin: "Untitled." 54"x70" (1977). A/c. \$2000.
20. Miriam Schapiro: "The Anatomy of a Kimono." (partial). Four panels: 80"x216"(1976). Ac. and fabric on canvas. \$10,000.
21. Dee Shapiro: "Cross-Purposes." 46"x50"(1977). A/c. \$2,500.

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2.

22. Kendall Shaw: "The Snake." 95"x40" (1977). \$3,500.
23. Arlene Slavin: "Autumn Grasses with Falling Sky." 7.5'x 10' (1972)
\$5000.
24. Mario Yrizarry: "Bardo." 114"x114" (1973). A/c. \$5,000.
25. Robert Zakanitch: "Green Goose Waltz." Three panels: 12'8"x 7'(1977)
\$6000.
26. Arnold Wechsler: "July 4th, '76" 48"x60". O/C. \$1500

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ARTISTS LISTING (PARTIAL LIST)

1. Jonathan Andrews: "Horrible Curio." (26"x30") Mixed media. 1977.
2. Cynthia Carlson: "Wallpaper for Cleopatra's Bedroom: Remade by Cynthia Carlson." (Installation: variable size). Acrylic on painted wall. 1979.

2.

PARTIAL LIST OF ARTISTS

3. Ellen G...
4. Jerry Clapsaddle: "Baboulogh's Clock." (40"x30") Acrylic on bonded canvas. 1980.
5. Mario Yrisarry (3 1/2' x 7')
6. Joyce Kozloff
7. Tina Girouard
8. Miriam Schapiro
9. Mary Grigoriadis
10. Valerie Jaudon
11. Cynthia Carlson
12. Nina Yankowitz
13. Tony Robbin
14. Valerie Jaudon
15. Rosalind Hodgkins
16. Kendall Shaw
17. Jerry Clapsaddle
18. Susan Crile
19. Tony Robbin
20. Miriam Schapiro: "The Anatomy of a Woman." Partial. Four panels. (80"x216"). Acrylic and fabric on canvas. 1980.
21. Dee Shapiro: "Green-Purpura." (50"x50") a/s. 1977.
22. Kendall Shaw: "The Snake." (1978).

*The exhibition will also include a continuous slide presentation showing art historical examples of patterning in both the Western and non-Western traditions, plus examples within Modernism itself.

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PATTERN PAINTING (CHECK LIST)

1. Jonathan Andrews: "Scribble Canto." (24"x36") Mixed media. 1977.
2. Cynthia Carlson: "Wallpaper for Cleopatra's Bedroom; Homage to Grandma Prisby." (Installation; variable size). Acrylic on painted wall. 1977.
3. Ellen Gibula: "Untitled." (88"x88") A/c. 1974-5.
4. Jerry Clapsaddle: "McDonough's Cloak: (60"x78") Acrylic on hemmed canvas. 1977.
5. Jane Couch: "Untitled." (5 1/2' x 7') A/c. 1977.
6. Susan Fortgang: "Untitled." (36"x36") A/c. 1977.
7. Tina Girouard: "Stencil Painting AIII." (6'x6') 1976.
8. Mary Grigoriadis: "Poppy." (66"x66") 1976.
9. Rosalind Hodgkins: "Broadway II." (72"x72"). A/c. 1971.
10. Valerie Jaudon: "Ayalon." A/c. (6'x9') 1976.
11. Richard Kalina: "Fandreau." (84"x48") O/c. 1977.
12. Gloria Klein: "Untitled." (40"x80") A/c. 1977.
13. Joyce Kozloff: "Three Portals...Pink Triangle." (6'x15') a/c. 1975.
14. Robert Kushner: "Vision Beyond the Pearly Curtain." (117"x200"). Acrylic on cotton and chiffon. 1975.
15. Robin Lehrer: "Untitled." 6"x 9') Watercolor on paper. 1977.
16. Kim MacConnel: "Installation." Painted stuffed chair, sectional sofa, screen, table, and ottoman. 1976.
17. Madeline Metz: "Chance Map #3." (7'x7') A/c. 1977.
18. Susan Michaud: "Midnight Run." (10'x4'). A/c. 1977.
19. Tony Robbin: "Untitled." (54"x70") A/c. 1977.
20. Miriam Schapiro: "The Anatomy of a Kimono." Partial: four panels. (80"x216"). Acrylic and fabric on canvas. 1976.
21. Dee Shapiro: "Cross-Purposes." (54"x52") A/c. 1977.
22. Kendall Shaw: "The Snake." (95"x40"). O/c. 1977.
23. Arlene Slavin: "Autumn Grasses with Falling Sky." (7.5'x10'). A/c. 1972.
24. Arnold Wechsler: "July 4th, 76." (48"x60") O/c. 1976.
25. Mario Yrisarry: "Bardo." (114"x114") A/c. 1973.
26. Robert ~~Zak~~ Zakanitch: "Green Goose Waltz." (Three panels: 12'8"x7') 1977.

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Artists may be contacted at:

Jonathan Andrews. 77 Franklin Street. 925-3934
 Cynthia Carlson. 101 W. 27th St., 675-5751
 Ellen Cibula. 69 Greene Street. 966-9608
 Jerry Clapsaddle. 5807 Taylor Road, Riverdale, Maryland 20840
 Jane Couch. 124 East Broadway. 964-6046
 Susan Fortgang. 23 Greene Street. 966-2907
 Tina Girouard. c/o Holly Solomon. 392 West Broadway. 925-1900
 Mary Grigoriadis. 382 Central Park West. 865-7267
 Rosalind Hodgkins. 325 West 16th St. 675-3904
 Valerie Jaudon. c/o Holly Solomon. 392 West Broadway. 925-1900
 Richard Kalina. 139 Bowery. 226-7659
 Gloria Klein. 15 W. 17th St. 691-9872
 Joyce Kozloff. 152 Wooster. 673-5987. or Tibor de Nagy Gallery
 Robert Kushner. c/o Holly Solomon
 Robin Lehrer. 117 Varick. 989-8577
 Kim MacConnel. c/o Holly Solomon
 Madeline Metz. 66 Britton St, S.I. 447-7801
 Susan Michod. ~~(xxxxxxx)~~ 2242 N. Dayton, Chicago 60614. 312-935-2134
 Tony Robbin. 423 Broome Street. 966-6684.
 Miriam Schapiro. 81 Wooster. 966-1694
 Dee Shapiro. 28 Clover Drive, Great Neck, N.y. 516-482-3138. or Andre Zarre Gallery.
 Kendall Shaw. 725 Union Street. Brooklyn 11215. 789-8550
 Arlene Slavin. 119 E. 18th St. 982-1974
 Arnold Wechsler. 463 West Street.
 Mario Yrizarry. 297 Third Ave. 689-8137
 Robert Zakanitch. 18 Warren. 964-7208. Or Robert Miller Gallery.

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