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Spring 1987 - (April 26 - June 21, 1987)



Glantzman each regard the figure in their

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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, N.Y. 11101
718 784-2084

MARGOT LOVEJOY

P.S. 1 APRIL 26 - JUNE ²¹~~28~~
OPENING RECEPTION 2 - 5 P.M., SUNDAY, APRIL ²¹~~28~~

CLOUD STAGE V

PROJECTION INSTALLATION. #202, 2ND FLOOR RIGHT

MUSIC BY WARREN LEHRER AND HARVEY GOLDMAN

THIS PROJECTION INSTALLATION WAS MADE POSSIBLE
BY AN ARTIST SPONSORED GRANT FROM THE
NEW YORK STATE COUNCIL ON THE ARTS

MARGOT LOVEJOY "CLOUD STAGE V" © 1987



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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, N.Y. 11101
718 784-2084

MARGOT LOVEJOY

P.S. 1 APRIL 26 - JUNE ²¹~~28~~
OPENING RECEPTION 2 - 5 P.M., SUNDAY, APRIL ¹⁶~~15~~

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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, N.Y. 11101
718 784-2084

MARGOT LOVEJOY

P.S. 1 APRIL 26 - JUNE ~~28~~²¹
OPENING RECEPTION 2 - 5 P.M., SUNDAY, APRIL ~~26~~²⁶

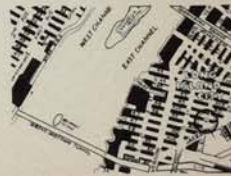
CLOUD STAGE V

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BARBARA SMUKLER

Paintings
April 26 - June 21

Opening Reception:
Sunday April 26
2-6 p.m.

P.S. 1

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

BARBARA SMUKLER, "The Earth --- My Keeper" 1986
Oil on Canvas 78" x 84"

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Spring 1987 - (April 26 - June 21, 1987)

SPECIAL PROJECTS AT P.S. 1

The Special Projects program at P.S. 1 has always provided a format for solo exhibitions in discrete galleries by emerging artists, providing galleries that permit the artists the possibility of achieving installations or realizing projects that share the high visibility of its main exhibitions. Spring Special Projects include a diversity of sculpture, photography and painting. While these exhibitions include a diversity of mediums, the artists represented share a dedication and intensity in their work that underscores their commitment to their expressions.

Margot Lovejoy has created a theater-like installation in "Cloud Stage V", realized with the support of a grant from the Guggenheim Foundation and the ongoing support of the Kaplan Foundation and the National Endowment for the Arts. Barbara Smukler, Betty Tompkins and Judy Glantzman each regard the figure in their

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painterly style. Ranging from the ironic to the highly emotional, their paintings exhibit an eclectic approach to narrative figuration.

David Schafer presents three elaborate mechanical sculptures that refer to human process and tools. Matthew McCaslin, better known for his laminate sculptures, develops a labyrinthine grid of aluminum structures articulated to the room it occupies. Robyn Almaleh's organic large-scale plaster sculptures are totemic abstractions of natural forms, while Petah Coyne's sculpture, assembled from roots, tar and wax, combine to remind the viewer of a kinship with earth processes. Andrew Moore's haunting photographs document an altered souvenir of observations, while Bethany Eden-Jacobson's "Raw Zones" investigates the photographic montage and a videotape exploring the influence of war technology on a woman's consciousness. This exhibition is organized by P.S. 1's Video Curator Matthew Geller.

Photography Curators Paul Laster and Renee Ricardo select the photomontage canvases of Victor Schrager, whose images draw on the

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familiar, isolated to the iconic. These exhibitions have been installed by the curators and artists, and are open to the public in regular viewing hours, Wednesday through Sunday, noon to six p.m., through June 21. For further information, contact Annie Raulerson at P.S. 1, (718) 230-4078.

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IMMEDIATE RELEASE

4/10/87

For more information, contact
Annie Raulerson; Tom Finkelparl;
Ed Leffingwell at P.S. 1 718-784-2084
Margot Lovejoy, 718-969-3199

**CLOUD STAGE V: A Multi-Image Projection Installation by Margot Lovejoy
at P.S. 1 April 26 - June 28**

CLOUD STAGE V is a projection installation which sequences and layers images onto mammoth wall-sized scrims and sculptural forms set into a 20 x 20 foot constructed space. The installation work will be on view at Project Studios One (P.S.#1, The Institute for Art and Urban Resources, Inc, 46-01 21st Street, Long Island City, N.Y.) from April 26 through June 28, 1987. It has been made possible by an artist-sponsored grant from the New York State Council on the Arts. The piece is roughly ten minutes in duration and is played as a continuous loop. The music has been composed by Warren Lehrer and Harvey Goldman. The opening reception is Sunday, April 26, 2-5 p.m.

The cloud stage is a metaphor for the illusory, the romantic, the baroque, the idealist. The subject matter of the piece is illusion, false consciousness, myth and reality, and an exploration of the relationship between today's Postmodern cultural conditions with those of the historical Baroque and Mannerist period. It is also an exploration of the relations between culture and politics; high art and low art.

Installed within a 30'x25' room, the CLOUD STAGE V theatrical space has a proscenium constructed from a portion of Pietro da Cortona's "Glorification of the Reign of Urban VIII", a baroque ceiling fresco (1633-39) from the Palazzo Barberini, Rome. Various other large scale blown-up figures inhabit the foreground space as historical witnesses of the Baroque and Mannerist period to the image events seen through the proscenium opening. These familiar reproductions are blow-ups of photo-mechanically copied illustrations appropriated from the type of popular "History of Art" texts which are usually the only versions of these works that millions of viewers will ever experience. In this sense, the copy becomes more important than the original. Its artificial nature is a reference to the way we receive cultural messages and the technical means of communication and representation we rely on. Other imagery consists of newspaper photographs, images shot from live television programs and from films; art historical references, diagrams, photographs, and drawings.

The figure of Icarus is seen plummeting from the sky. Icarus, son of Daedalus (in Greek mythology, Daedalus was the heroic epitome of technological genius) has disregarded his father's warning about the dangers of flying too close to the sun with his wings made of wax. He falls, first through cloud space, and then past many-tiered references to the urban and the rural, past crowds and then individuals as witnesses. Icarus falls into the sea, struggles, drowns, and then is lifted by angels up to a baroque heavenly paradise bathed in golden light with God and the angels. Fast-paced events take place. Superman zooms in past paradise. These projections on the three mammoth wall screens are contrasted by those on the smaller projection screens set into the viewing space. On these, images of codes and diagrams which interpret human systems of thought, belief, and investigation are shown in contrast to images which denote the means of cultural representation and their power relations to the viewer.

MARGOT LOVEJOY is associate professor of Visual Arts at S.U.N.Y. Purchase. Born in Canada, she studied Fine Arts at L'Academie Julian, Paris; St. Martin's School of Art, London; and at Pratt, New York. Her work has been shown internationally in exhibitions such as "Electra", Musee D'Art Moderne, Paris; "New Media II" Malmo Konsthalle, Sweden, as well as in numerous national travelling exhibitions. She is the author of numerous articles and a forthcoming book "POSTMODERN CURRENTS". She has just been awarded a 1987-88 Guggenheim Fellowship.

Cloud Stage V was programmed on an Eagle computer by Mike Larue of Staging Techniques. The program is played on the AVL Pro Traveler X2 and Dove X2 dissolve units. The music was composed through the collaboration of Harvey Goldman and Warren Lehrer using seven synthesizers hooked to the Macintosh computer via a keyboard. Scenography was constructed by Mike Cioffi and Bob Usdin of Showman Fabricators, Brooklyn.

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CLOUD STAGE V

ARTISTS' STATEMENT:

The theater of image events in Cloud Stage V intends to create a fresh opportunity to construct a new reading of the present by measuring it in relationship to the crisis in art which followed the Renaissance. Today's postmodern climate intersects with that of the historical Baroque and Mannerist period in the sense that it reflects a crisis of cultural, political, and economic conditions. Benjamin Buchloch comments: "Eras of decline resemble each other not only in their vices, but also in their strange climate of rhetorical and aesthetic vehemence... Thus a study of the Baroque is no mere antiquarian hobby; it mirrors, it anticipates and helps grasp the dark present." In the sense that they mirror the same instability and artificiality we recognize as the hallmark of the Baroque and Mannerist periods which followed the "purity" and idealism of Renaissance times, Postmodern conditions supercede Modernism with its ethos of progress. When the Renaissance citizen's concepts of order and faith in a secure and peaceful world in unchanging equilibrium were beset by a morass of treacherous new seventeenth century conditions, the crisis was reflected in Baroque and Mannerist works which were a cultural mirror of the spiritual, social, and political unrest which pervaded the period.

Cloud Stage V is a form of probing or "Reality Testing". It is a work which intends to ask questions rather than to offer choices. Its image events form a context for contrasting, measuring, and questioning the distance between cultural myth and socio-political realities. Appropriated images from the Baroque and Mannerist periods are contrasted with images from contemporary mass culture to show that style emanates from the power relations in society. From the beginning, mythologies, religions, and ideologies have been used by those in power to control and manipulate acceptance of political and economic conditions as a form of "false consciousness". These relations are mirrored and played out today more than ever in the mass media - the new theater of illusion. "With devotion's visage and pious action we do sugar o'er the devil himself". (-Hamlet)

In these times, we have been subjected to an unusually heavy barrage of "media hype" and "disinformation" --a fight for the control of the public mind. Gabriel Kolko writes: "From the turn of the century until this day, (the public mind) was the object of a cultural and ideological industry that was as unrelenting as it was diverse: ranging from the school to the press to mass culture in its multitudinous dimensions." In order to "manufacture consent" in the public mind, highly developed subtle and not-so-subtle techniques have been evolved which are extremely effective in "brainwashing us under freedom" from knowledge of and understanding of the true world in which we live. This "engineering of consent" takes place in such an insidious way that we all too often serve as willing or unwitting instruments for a system or set of ideas which seeks to control our freedom through indoctrination. Manipulation of the public mind occurs not only through television and the publishing industry and in a thousand and one signals, and methods of suggestion, but also through cultural responses in a kind of implosion of style and content that while trying to express a response to conditions, in turn creates new mythologies which either cast new light on reality --or subverts and obscures it. False consciousness afflicts not only our public consciousness, but affects our own personal psychological mindsets in constant need of "reality testing". "CLOUD STAGE V invites the viewer to go on "testing" through the "clouds of illusion" and asking probing questions about the artificial, theatrical, "science fiction" conditions of the late twentieth century.

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 30 day of March

19 87 between Robyn Almaleh (the "Project Artist")

whose address is:

1205 Manhattan Ave.; Brooklyn, NY 11222

and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Artist is hereby assigned Room No. _____ at P.S.1 or Clocktower or Clocktower Gallery for a term beginning _____, 19__ and ending _____, 19__.

2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:

a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.

b) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."

c) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibiton date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the Artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.

d) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the Artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

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e) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.

f) At the end of the project term, the Artist agrees to move the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

g) If the Artist resides outside New York City and will not be present at the expiration of the project, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist.

3. The Institute will assist the Artist in obtaining grants or honoraria whenever possible, but the Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the Artist, NOR CAN IT PROVIDE MATERIALS OR LABOR OR ANY OF THE FUNDS TO COVER COSTS. In any case where such funding or aid is available, any arrangements therefore will be made by separate letter of agreement between the Artist and the Institute.

4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the Artist for any damage or injury to the Artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for ANY DAMAGE, WHETHER BY FIRE, VANDALISM, THEFT, OR OTHERWISE, OR FOR ANY PERSONAL INJURIES SUSTAINED BY THE ARTIST OR ANY OF HIS/HER AGENTS, EMPLOYEES, ASSISTANTS, OR VISITORS AND THE ARTIST HEREBY AGREES TO INDEMNIFY AND HOLD HARMLESS THE INSTITUTE AGAINST ANY AND ALL CLAIMS OR LIABILITY FOR ANY LOSS OR DAMAGE OR INJURY TO THE PROPERTY OF THE ARTIST OR TO THE ARTIST OR ANY OF THE AFOREMENTIONED PERSONS WHO MAY BE CONNECTED WITH THE ARTIST OR HIS/HER SPECIAL PROJECT.

5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

6. The parties agree that this agreement does not create a landlord/tenant relationship between the Institute and the Artist and the Artist agrees that he/she will vacate the assigned project room on the termination date. If the artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its

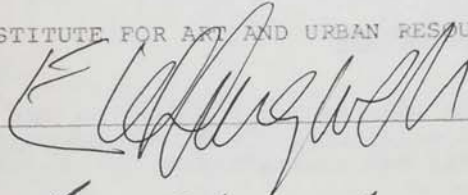
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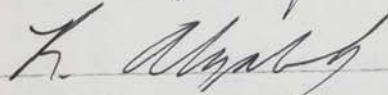
sole discretion. Upon entering the said designated space, the Institute may remove the contents thereof and may have them stored for the Artist at his/her expense and the Institute will not be liable for any damage or alleged damage caused to the said property of the Artist. The Institute will cooperate with the Artist as best it can, if the Artist gives it sufficient notice, but the Artist hereby acknowledges that the said spaces are being assigned to other worthy artists for designated terms following the expiration of this term and it would be unfair for the Institute to deny the Artist access on the promised date because of any willful failure of the Artist to vacate the Special Project room on the designated date.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: _____





PROJECT ARTIST

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 30 day of March,
1987 between Petah Coyne (the "Project Artist")
whose address is:

477 Broome St. NYC 10013

and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

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a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.

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c) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibition date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the Artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.

d) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the Artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

Ed Luffingwer has approved that my work can remain in the Special Project Room till Autumn from 8th (late June)

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e) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.

f) At the end of the project term, the Artist agrees to move the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

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5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

6. The parties agree that this agreement does not create a landlord/tenant relationship between the Institute and the Artist and the Artist agrees that he/she will vacate the assigned project room on the termination date. If the artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its

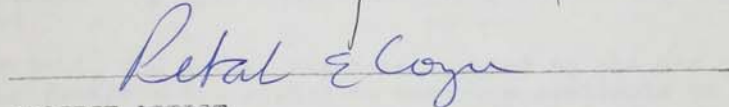
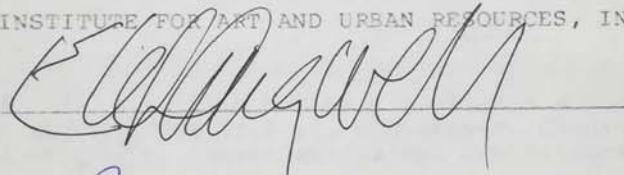
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IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By:



PROJECT ARTIST

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 30 day of March,

1987 between Judy Glantzman (the "Project Artist")

whose address is:

107 Christopher St., #3, NYC 10014

and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Artist is hereby assigned Room No. _____ at P.S.1 or Clocktower or Clocktower Gallery for a term beginning _____, 19__ and ending _____, 19__.

2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:

a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.

b) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."

c) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibition date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the Artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.

d) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the Artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

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e) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.

f) At the end of the project term, the Artist agrees to move the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

g) If the Artist resides outside New York City and will not be present at the expiration of the project, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist.

3. The Institute will assist the Artist in obtaining grants or honoraria whenever possible, but the Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the Artist, NOR CAN IT PROVIDE MATERIALS OR LABOR OR ANY OF THE FUNDS TO COVER COSTS. In any case where such funding or aid is available, any arrangements therefore will be made by separate letter of agreement between the Artist and the Institute.

4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the Artist for any damage or injury to the Artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for ANY DAMAGE, WHETHER BY FIRE, VANDALISM, THEFT, OR OTHERWISE, OR FOR ANY PERSONAL INJURIES SUSTAINED BY THE ARTIST OR ANY OF HIS/HER AGENTS, EMPLOYEES, ASSISTANTS, OR VISITORS AND THE ARTIST HEREBY AGREES TO INDEMNIFY AND HOLD HARMLESS THE INSTITUTE AGAINST ANY AND ALL CLAIMS OR LIABILITY FOR ANY LOSS OR DAMAGE OR INJURY TO THE PROPERTY OF THE ARTIST OR TO THE ARTIST OR ANY OF THE AFOREMENTIONED PERSONS WHO MAY BE CONNECTED WITH THE ARTIST OR HIS/HER SPECIAL PROJECT.

5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

6. The parties agree that this agreement does not create a landlord/tenant relationship between the Institute and the Artist and the Artist agrees that he/she will vacate the assigned project room on the termination date. If the artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its

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sole discretion. Upon entering the said designated space, the Institute may remove the contents thereof and may have them stored for the Artist at his/her expense and the Institute will not be liable for any damage or alleged damage caused to the said property of the Artist. The Institute will cooperate with the Artist as best it can, if the Artist gives it sufficient notice, but the Artist hereby acknowledges that the said spaces are being assigned to other worthy artists for designated terms following the expiration of this term and it would be unfair for the Institute to deny the Artist access on the promised date because of any willful failure of the Artist to vacate the Special Project room on the designated date.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: _____





PROJECT ARTIST

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Transportation Contract
Fine Arts Transportation Service
Opportunities For the Arts
 P.O. Box 2572
 Columbus, Ohio 43216
 614/297-7601

Contract # 877-027
 Form # _____ of _____
 Date _____
 Member Yes No
 Bill to: Pickup Delivery Third Party

Pickup From:
 (name, address, city, state, zip, phone #)

Deliver To:
 (name, address, city, state, zip, phone #)

P.S. 1
4601 71st St.
Long Island City

Progressive
1160 1st St.

contact person _____ phone # _____
Judy Glantzman 718-789-2084
 hours of operation _____ date of pickup _____
 Directions: 9-5 AM-F
- 10-6

contact person _____ phone # _____
Suzanne
 hours of operation _____ date of delivery _____
 Directions: _____

Third Party:
 (name, address, city, state, zip, phone #)

Insurance: Please check
 Yes No
 • A surcharge will be assessed for all insurance
 • Other insurance assessed for all insurance
 I have read and agree to the conditions on the reverse of this contract.
 X _____
 Signature
 *Please retain the gold copy for your files.

Inventory	(artist)	(title)	(size)	(medium)	(value)
1.		<u>untitled</u>	<u>34x60"</u>	<u>enamel on paper</u>	<u>4000</u>
2.		<u>"</u>	<u>40x40</u>	<u>" "</u>	<u>3000</u>
3.					
4.		<u>One of "Special Projects" show</u>			
5.					
6.					
7.					
8.					
					Total value \$ <u>7000</u>

For FATS Use Only

(pickup) Released by [Signature] (delivery) Received by _____
 date _____ date _____

Driver [Signature] Driver _____
 # of packages _____ # of packages _____
 Supplies _____ Extra time _____
 Extra time _____
 Contents: Unseen In good condition Damaged*
 *Describe: _____

Estimate

Base Fee _____ Supplies _____
 Extra Stops _____ Insurance _____
 Extra Mileage _____ Other: _____
 Extra Time _____ Total \$ _____

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Conditions of Contract Fine Arts Transportation Service

Please complete all the information requested on the front of this contract. **FATS** must receive this form at least **two weeks** prior to the first pickup date. If this form is not received by the specified time, **FATS** reserves the right to attach a \$15.00 surcharge.

Please note: Institutions using the art shipping service should arrange to have competent personnel at all pickup and delivery points. **FATS** art handlers are not responsible for movement of objects from parking or loading areas to galleries, studios, or other storage areas. If **FATS** art handlers are forced to leave the proximity of the **FATS** vehicle to complete the request, a surcharge for extra time will be added to your invoice.

1. As used in this contract "Forwarder" means **Opportunities For the Arts/Fine Arts Transportation Service**. "Shipper" means the **OFA/FATS** member. "Consignee" means the Third Party involved in the shipment.
2. The *Forwarder* shall not be liable for loss, damage, or other results caused by: (a) Acts of God, public enemies, public authorities acting with actual or apparent authority, authority of the law, war or civil disturbance. (b) The act or default of the *Shipper* including any failure of *Shipper* to properly package the shipped objects to ensure safe transportation with ordinary care in handling or failure to appropriately label each package. (c) Violations by the *Shipper* of any of these conditions of contract. (d) Compliance or non-compliance with special instructions.
3. *Forwarder* shall not be liable for incidental, special or consequential damages, such as delay, the loss of a contract or loss of sales.
4. *Forwarder* holds an all risk fine arts policy and can provide *Shipper* with insurance coverage at an additional charge. This insurance is not intended to complement policies in effect by members utilizing *Forwarder*. If the transportation is insured by the *Shipper* the *Forwarder's* liability for loss or damage is limited to \$100.00/\$.60/lb., or the declared value by the *Shipper*, whichever is higher.
5. The *Shipper* and the *Consignee* shall be liable jointly and severally (a) for all unpaid charges payable on account of a shipment pursuant to this contract and (b) to pay or indemnify *Forwarder* for all claims, fines, penalties, damages, costs or other sums which may be incurred by *Forwarder* by reason of any violation of this contract or any other default of the *Shipper* or *Consignee* or their agents.
6. Claims for loss or damage discovered by the *Consignee* after delivery and after a clear receipt has been given to *Forwarder*, must be reported in writing to *Forwarder* within 15 days after delivery of the shipment with privilege to *Forwarder* to inspect the shipment and its container(s) and packing materials within 15 days after receipt of such notice.

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 30th day of March,
1987 between Margot Lovejoy (the "Project Artist")
whose address is:

166-04 81 Ave, Queens, N.Y., N.Y. 11432

and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Artist is hereby assigned Room No. 202 at P.S.1 or Clocktower or Clocktower Gallery for a term beginning March 30, 1987 and ending June 28-30, 1987

2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:

a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.

b) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."

c) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibiton date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the Artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.

d) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the Artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

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e) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.

f) At the end of the project term, the Artist agrees to move the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

g) If the Artist resides outside New York City and will not be present at the expiration of the project, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist.

3. The Institute will assist the Artist in obtaining grants or honoraria whenever possible, but the Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the Artist, NOR CAN IT PROVIDE MATERIALS OR LABOR OR ANY OF THE FUNDS TO COVER COSTS. In any case where such funding or aid is available, any arrangements therefore will be made by separate letter of agreement between the Artist and the Institute.

4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the Artist for any damage or injury to the Artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for ANY DAMAGE, WHETHER BY FIRE, VANDALISM, THEFT, OR OTHERWISE, OR FOR ANY PERSONAL INJURIES SUSTAINED BY THE ARTIST OR ANY OF HIS/HER AGENTS, EMPLOYEES, ASSISTANTS, OR VISITORS AND THE ARTIST HEREBY AGREES TO INDEMNIFY AND HOLD HARMLESS THE INSTITUTE AGAINST ANY AND ALL CLAIMS OR LIABILITY FOR ANY LOSS OR DAMAGE OR INJURY TO THE PROPERTY OF THE ARTIST OR TO THE ARTIST OR ANY OF THE AFOREMENTIONED PERSONS WHO MAY BE CONNECTED WITH THE ARTIST OR HIS/HER SPECIAL PROJECT.

5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

6. The parties agree that this agreement does not create a landlord/tenant relationship between the Institute and the Artist and the Artist agrees that he/she will vacate the assigned project room on the termination date. If the artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its

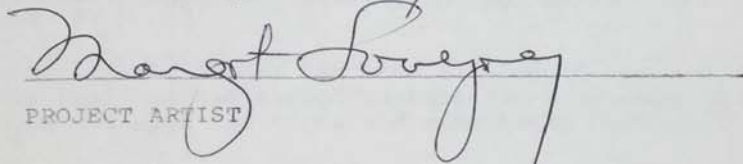
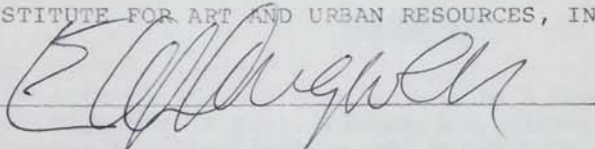
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sole discretion. Upon entering the said designated space, the Institute may remove the contents thereof and may have them stored for the Artist at his/her expense and the Institute will not be liable for any damage or alleged damage caused to the said property of the Artist. The Institute will cooperate with the Artist as best it can, if the Artist gives it sufficient notice, but the Artist hereby acknowledges that the said spaces are being assigned to other worthy artists for designated terms following the expiration of this term and it would be unfair for the Institute to deny the Artist access on the promised date because of any willful failure of the Artist to vacate the Special Project room on the designated date.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: _____



PROJECT ARTIST

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 30 day of March,
 1987 between Andy Moore (the "Project Artist")
 whose address is:

21-37 45th RD, LIC NY 11101

and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Artist is hereby assigned Room No. _____ at P.S.1 or Clocktower or Clocktower Gallery for a term beginning June, 1987 and ending _____, 1987.

2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:

a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.

b) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."

c) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibiton date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the Artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.

d) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the Artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

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e) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.

f) At the end of the project term, the Artist agrees to move the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

g) If the Artist resides outside New York City and will not be present at the expiration of the project, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist.

3. The Institute will assist the Artist in obtaining grants or honoraria whenever possible, but the Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the Artist, NOR CAN IT PROVIDE MATERIALS OR LABOR OR ANY OF THE FUNDS TO COVER COSTS. In any case where such funding or aid is available, any arrangements therefore will be made by separate letter of agreement between the Artist and the Institute.

4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the Artist for any damage or injury to the Artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for ANY DAMAGE, WHETHER BY FIRE, VANDALISM, THEFT, OR OTHERWISE, OR FOR ANY PERSONAL INJURIES SUSTAINED BY THE ARTIST OR ANY OF HIS/HER AGENTS, EMPLOYEES, ASSISTANTS, OR VISITORS AND THE ARTIST HEREBY AGREES TO INDEMNIFY AND HOLD HARMLESS THE INSTITUTE AGAINST ANY AND ALL CLAIMS OR LIABILITY FOR ANY LOSS OR DAMAGE OR INJURY TO THE PROPERTY OF THE ARTIST OR TO THE ARTIST OR ANY OF THE AFOREMENTIONED PERSONS WHO MAY BE CONNECTED WITH THE ARTIST OR HIS/HER SPECIAL PROJECT.

5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

6. The parties agree that this agreement does not create a landlord/tenant relationship between the Institute and the Artist and the Artist agrees that he/she will vacate the assigned project room on the termination date. If the artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its

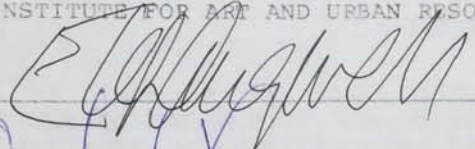
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sole discretion. Upon entering the said designated space, the Institute may remove the contents thereof and may have them stored for the Artist at his/her expense and the Institute will not be liable for any damage or alleged damage caused to the said property of the Artist. The Institute will cooperate with the Artist as best it can, if the Artist gives it sufficient notice, but the Artist hereby acknowledges that the said spaces are being assigned to other worthy artists for designated terms following the expiration of this term and it would be unfair for the Institute to deny the Artist access on the promised date because of any willful failure of the Artist to vacate the Special Project room on the designated date.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: _____



PROJECT ARTIST

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 30 day of March,
1987 between Barbara Smukler (the "Project Artist")
whose address is:

38 West 26th St.; NYC 10010

and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations, and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Artist is hereby assigned Room No. 201 at P.S.1 or ~~Clocktower~~ or Clocktower Gallery for a term beginning 4/26, 1987 and ending 6/21, 1987.

2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:

a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.

b) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."

c) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibition date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the Artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.

d) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the Artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

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e) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.

f) At the end of the project term, the Artist agrees to move the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

g) If the Artist resides outside New York City and will not be present at the expiration of the project, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist.

3. The Institute will assist the Artist in obtaining grants or honoraria whenever possible, but the Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the Artist, NOR CAN IT PROVIDE MATERIALS OR LABOR OR ANY OF THE FUNDS TO COVER COSTS. In any case where such funding or aid is available, any arrangements therefore will be made by separate letter of agreement between the Artist and the Institute.

4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the Artist for any damage or injury to the Artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for ANY DAMAGE, WHETHER BY FIRE, VANDALISM, THEFT, OR OTHERWISE, OR FOR ANY PERSONAL INJURIES SUSTAINED BY THE ARTIST OR ANY OF HIS/HER AGENTS, EMPLOYEES, ASSISTANTS, OR VISITORS AND THE ARTIST HEREBY AGREES TO INDEMNIFY AND HOLD HARMLESS THE INSTITUTE AGAINST ANY AND ALL CLAIMS OR LIABILITY FOR ANY LOSS OR DAMAGE OR INJURY TO THE PROPERTY OF THE ARTIST OR TO THE ARTIST OR ANY OF THE AFOREMENTIONED PERSONS WHO MAY BE CONNECTED WITH THE ARTIST OR HIS/HER SPECIAL PROJECT.

5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

6. The parties agree that this agreement does not create a landlord/tenant relationship between the Institute and the Artist and the Artist agrees that he/she will vacate the assigned project room on the termination date. If the artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its

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IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: _____



PROJECT ARTIST

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 30 day of March,
1987 between Betty Tompkins (the "Project Artist")
whose address is:

101 Prince St, NYC 10012

and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Artist is hereby assigned Room No. _____ at P.S.1 or Clocktower or Clocktower Gallery for a term beginning _____, 19__ and ending _____, 19__.

2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:

a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.

b) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."

c) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibiton date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the Artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.

d) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the Artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

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e) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.

f) At the end of the project term, the Artist agrees to move the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

g) If the Artist resides outside New York City and will not be present at the expiration of the project, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist.

3. The Institute will assist the Artist in obtaining grants or honoraria whenever possible, but the Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the Artist, NOR CAN IT PROVIDE MATERIALS OR LABOR OR ANY OF THE FUNDS TO COVER COSTS. In any case where such funding or aid is available, any arrangements therefore will be made by separate letter of agreement between the Artist and the Institute.

4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the Artist for any damage or injury to the Artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for ANY DAMAGE, WHETHER BY FIRE, VANDALISM, THEFT, OR OTHERWISE, OR FOR ANY PERSONAL INJURIES SUSTAINED BY THE ARTIST OR ANY OF HIS/HER AGENTS, EMPLOYEES, ASSISTANTS, OR VISITORS AND THE ARTIST HEREBY AGREES TO INDEMNIFY AND HOLD HARMLESS THE INSTITUTE AGAINST ANY AND ALL CLAIMS OR LIABILITY FOR ANY LOSS OR DAMAGE OR INJURY TO THE PROPERTY OF THE ARTIST OR TO THE ARTIST OR ANY OF THE AFOREMENTIONED PERSONS WHO MAY BE CONNECTED WITH THE ARTIST OR HIS/HER SPECIAL PROJECT.

5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

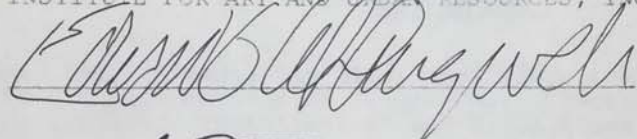
6. The parties agree that this agreement does not create a landlord/tenant relationship between the Institute and the Artist and the Artist agrees that he/she will vacate the assigned project room on the termination date. If the artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said designated space and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its

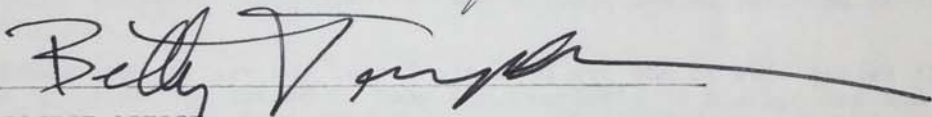
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	MoMA PS1	I. A. 1184

sole discretion. Upon entering the said designated space, the Institute may remove the contents thereof and may have them stored for the Artist at his/her expense and the Institute will not be liable for any damage or alleged damage caused to the said property of the Artist. The Institute will cooperate with the Artist as best it can, if the Artist gives it sufficient notice, but the Artist hereby acknowledges that the said spaces are being assigned to other worthy artists for designated terms following the expiration of this term and it would be unfair for the Institute to deny the Artist access on the promised date because of any willful failure of the Artist to vacate the Special Project room on the designated date.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: 


PROJECT ARTIST

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 16 day of April,

1987 between Matthew McCowan (the "Project Artist")

whose address is:

530 E. 18th St NYC 10003(?)

and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S.1), Clocktower, Clocktower Gallery, for Special Projects, Installations, and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Artist is hereby assigned Room No. 5.210 at P.S.1 or Clocktower or Clocktower Gallery for a term beginning 16 April, 1987 and ending 20th, 1988.

2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:

a) The Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.

b) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."

c) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibiton date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the Artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.

d) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Artist understands that if work is left in the building following the designated period, the Artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

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e) The Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.

f) At the end of the project term, the Artist agrees to move the work along with his/her tools and equipment and to restore the designated space to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

g) If the Artist resides outside New York City and will not be present at the expiration of the project, then the Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Artist.

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5. THE ARTIST ACKNOWLEDGES THAT THE INSTITUTE DOES NOT HAVE ANY INSURANCE TO COVER DAMAGE, LOSS OR THEFT OF WORK (PROJECT/INSTALLATION) OR PERSONAL POSSESSIONS WHILE THE PROJECT IS ON DISPLAY, OR DURING EITHER THE INSTALLATION OR DE-INSTALLATION PERIOD.

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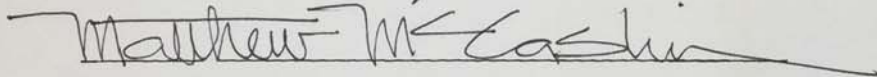
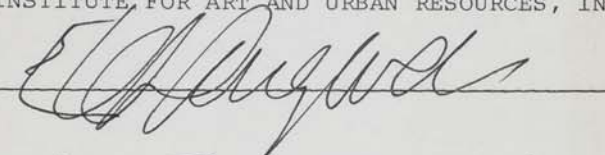
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE, FOR ART AND URBAN RESOURCES, INC.

By:



PROJECT ARTIST

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For more information, contact
Annie Raulerson; Tom Finkelparl;
Ed Leffingwell at P.S. 1 718-784-2084
Margot Lovejoy, 718-969-3199

Multi-Plane Projection Installation by Margot Lovejoy



ARRANGE

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	MoMA PS1	I. A. 1184

BARBARA SMUKLER

Paintings
April 26 - June 21



Opening Reception:
Sunday April 26
2-6 p.m.

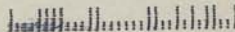


Belgis -Freidel
13 Thompson
New York
10012
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P.S. 1

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

BARBARA SMUKLER, "The Earth - - - My Keeper" 1986
Oil on Canvas 78" x 84"



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BARBARA SMUKLER

Paintings
April 26 - June 21

Opening Reception:
Sunday April 26
2-6 p.m.



Michele Zalopang
77 White
New York, N.Y. 10013

P.S. 1

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

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BARBARA SMUKLER, "The Earth - - - My Keeper" 1986
Oil on Canvas 78" x 84"

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Hope you can make it to the opening.

RAW ZONES

a video installation

by
Bethany Eden Jacobson

players

Tamela Glenn
Robert Watlington
Tuli Kupferberg
Ann Jacobsen
Alex de Carvalho
Joop Schenk

cinematography

Babette Mangolte

April 26, 1987-June 26, 1987
April 26 Opening 12-6p.m.

The Institute for
Art and Urban Resources
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 1110

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"Untitled", 1986, Mixed Media, 72" x 44" x 48"

PETAH COYNE
P.S. 1
SPECIAL PROJECTS

APRIL 26 - JUNE 10

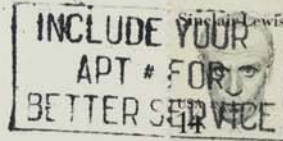
Opening Reception
SUNDAY, APRIL 26, 2-6 P.M.

PS. 1 Hours: Wednesday-Sunday 12-6 P.M.

THE INSTITUTE FOR ART
AND
URBAN RESOURCES, INC.

46-01 21st Street
Long Island City, NY 11101
(718) 784-2084

Directions: *Subway*: E or F train to 23rd/Ely Avenue.
#7 Flushing Line to Hunter's Point. GG to Van Alst.
Car From Manhattan: Midtown Tunnel, exit 21st Street,
cross Jackson Avenue.



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JUDY GLANTZMAN

Special Project

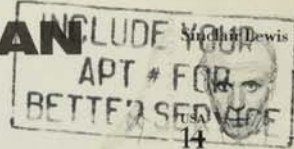
P.S. 1

April 26 - June 21, 1987

Opening: April 26, 1 - 6 PM

46-01 21st Street
Long Island City, N.Y. 11101
(718) 784-2084
Gallery Hours: Wednesday - Sunday

Judy Glantzman, *Untitled*, enamel on

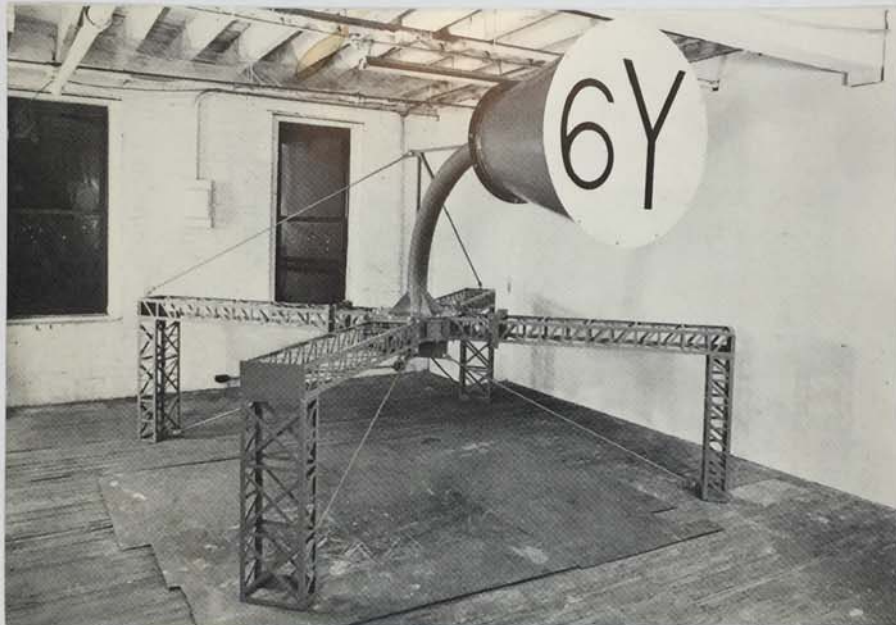


Barry Neuma
173 Lafayette
3rd fl.
NY NY 10013

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"UU" 1987 WELDED, PAINTED STEEL
10' x 11' x 13'

DAVID SCHAFER

SPECIAL PROJECTS

**OPENING,
SUNDAY, APRIL 26 — 2 PM—6PM**

P.S. 1 THE INSTITUTE FOR
ART AND URBAN RESOURCES
46-01 21st STREET
LONG ISLAND CITY, NY 11101
718-784-2084

APRIL 26th — JUNE 21st
WED.-SUN. — 10-6

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	MoMA PS1	J. A. 1184

Betty Tompkins, *The Flight of Diana*, 60 x 120", acrylic on canvas, 1987.

BETTY TOMPKINS

P.S.1 The Institute for Art and Urban Resources, Inc.

Special Projects Room at P.S. 1

April 26-June 21, 1987

**Opening Sunday April 26,
2-6 p.m.**

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

P.S. 1's facility is owned by the City of New York. Its operations are supported in part by a grant from The Department of Cultural Affairs, City of New York; Bess Myerson, Commissioner; Claire Shulman, President, Borough of Queens.

Directions

Subway

E or F train to 23rd/Ely Avenue
#7 Flushing Line to Hunter's
Point
GG to Van Alst

Car

From Manhattan:

Midtown Tunnel, exit 21st
Street, cross Jackson Avenue

From Queens:

LIE, exit Van Dam, right to
Thompson, left on
Thompson left on 21st

From Brooklyn:

BQE to LIE, see above

From Bronx:

Triboro Bridge to GCE to
BQE, west on LIE, see above

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CLOUD STAGE V: A
at P.S. 1 April 26

CLOUD STAGE V is a projection installation which sequences and layers images onto mammoth wall-sized scrims and sculptural forms set into a 20 x 20 foot constructed space. The installation work will be on view at Project Studios One (P.S.#1, The Institute for Art and Urban Resources, Inc., 46-01 21st Street, Long Island City, N.Y.) from April 26 through June 28, 1987. It has been made possible by an artist-sponsored grant from the New York State Council on the Arts. The piece is roughly ten minutes in duration and is played as a continuous loop. The music has been composed by Warren Lehrer and Harvey Goldman. The opening reception is Sunday, April 26, 2-5 p.m.

The cloud stage is a metaphor for the illusory, the romantic, the baroque, the idealist. The subject matter of the piece is illusion, false consciousness, myth and reality, and an exploration of the relationship between today's Postmodern cultural conditions with those of the historical Baroque and Mannerist period. It is also an exploration of the relations between culture and politics; high art and low art.

Installed within a 30'x25' room, the CLOUD STAGE V theatrical space has a proscenium constructed from a portion of Pietro da Cortona's "Glorification of the Reign of Urban VIII", a baroque ceiling fresco (1633-39) from the Palazzo Barberini, Rome. Various other large scale blown-up figures inhabit the foreground space as historical witnesses of the Baroque and Mannerist period to the image events seen through the proscenium opening. These familiar reproductions are blow-ups of photo-mechanically copied illustrations appropriated from the type of popular "History of Art" texts which are usually the only versions of these works that millions of viewers will ever experience. In this sense, the copy becomes more important than the original. Its artificial nature is a reference to the way we receive cultural messages and the technical means of communication and representation we rely on. Other imagery consists of newspaper photographs, images shot from live television programs and from films; art historical references, diagrams, photographs, and drawings.

The figure of Icarus is seen plummeting from the sky. Icarus, son of Daedalus (in Greek mythology, Daedalus was the heroic epitome of technological genius) has disregarded his father's warning about the dangers of flying too close to the sun with his wings made of wax. He falls, first through cloud space, and then past many-tiered references to the urban and the rural, past crowds and then individuals as witnesses. Icarus falls into the sea, struggles, drowns, and then is lifted by angels up to a baroque heavenly paradise bathed in golden light with God and the angels. Fast-paced events take place. Superman zooms in past paradise. These projections on the three mammoth wall screens are contrasted by those on the smaller projection screens set into the viewing space. On these, images of codes and diagrams which interpret human systems of thought, belief, and investigation are shown in contrast to images which denote the means of cultural representation and their power relations to the viewer.

MARGOT LOVEJOY is associate professor of Visual Arts at S.U.N.Y. Purchase. Born in Canada, she studied Fine Arts at L'Academie Julian, Paris; St. Martin's School of Art, London; and at Pratt, New York. Her work has been shown internationally in exhibitions such as "Electra", Musee D'Art Moderne, Paris; "New Media II" Malmo Konsthalle, Sweden, as well as in numerous national travelling exhibitions. She is the author of numerous articles and a forthcoming book "POSTMODERN CURRENTS". She has just been awarded a 1987-88 Guggenheim Fellowship.

Cloud Stage V was programmed on an Eagle computer by Mike Larue of Staging Techniques. The program is played on the AVL Pro Traveler X2 and Dove X2 dissolve units. The music was composed through the collaboration of Harvey Goldman and Warren Lehrer using seven synthesizers hooked to the Macintosh computer via a keyboard. Scenography was constructed by Mike Cioffi and Bob Usdin of Showman Fabricators, Brooklyn.

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For more information, contact
Annie Raulerson; Tom Finkelparl;
Ed Leffingwell at P.S. 1 718-784-2084
Margot Lovejoy, 718-969-3199

**CLOUD STAGE V: A Multi-Image Projection Installation by Margot Lovejoy
at P.S. 1 April 26 - June 28**

CLOUD STAGE V is a projection installation which sequences and layers images onto mammoth wall-sized scrims and sculptural forms set into a 20 x 20 foot constructed space. The installation work will be on view at Project Studios One (P.S. #1, The Institute for Art and Urban Resources, Inc, 46-01 21st Street, Long Island City, N.Y.) from April 26 through June 28, 1987. It has been made possible by an artist-sponsored grant from the New York State Council on the Arts. The piece is roughly ten minutes in duration and is played as a continuous loop. The music has been composed by Warren Lehrer and Harvey Goldman. The opening reception is Sunday, April 26, 2-5 p.m.

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CLOUD STAGE V

ARTISTS' STATEMENT:

The theater of image events in Cloud Stage V intends to create a fresh opportunity to construct a new reading of the present by measuring it in relationship to the crisis in art which followed the Renaissance. Today's postmodern climate intersects with that of the historical Baroque and Mannerist period in the sense that it reflects a crisis of cultural, political, and economic conditions. Benjamin Buchloch comments: "Eras of decline resemble each other not only in their vices, but also in their strange climate of rhetorical and aesthetic vehemence... Thus a study of the Baroque is no mere antiquarian hobby; it mirrors, it anticipates and helps grasp the dark present." In the sense that they mirror the same instability and artificiality we recognize as the hallmark of the Baroque and Mannerist periods which followed the "purity" and idealism of Renaissance times, Postmodern conditions supercede Modernism with its ethos of progress. When the Renaissance citizen's concepts of order and faith in a secure and peaceful world in unchanging equilibrium were beset by a morass of treacherous new seventeenth century conditions, the crisis was reflected in Baroque and Mannerist works which were a cultural mirror of the spiritual, social, and political unrest which pervaded the period.

Cloud Stage V is a form of probing or "Reality Testing". It is a work which intends to ask questions rather than to offer choices. Its image events form a context for contrasting, measuring, and questioning the distance between cultural myth and socio-political realities. Appropriated images from the Baroque and Mannerist periods are contrasted with images from contemporary mass culture to show that style emanates from the power relations in society. From the beginning, mythologies, religions, and ideologies have been used by those in power to control and manipulate acceptance of political and economic conditions as a form of "false consciousness". These relations are mirrored and played out today more than ever in the mass media - the new theater of illusion. "With devotion's visage and pious action we do sugar o'er the devil himself". (-Hamlet)

In these times, we have been subjected to an unusually heavy barrage of "media hype" and "disinformation" -- a fight for the control of the public mind. Gabriel Kolko writes: "From the turn of the century until this day, (the public mind) was the object of a cultural and ideological industry that was as unrelenting as it was diverse: ranging from the school to the press to mass culture in its multitudinous dimensions." In order to "manufacture consent" in the public mind, highly developed subtle and not-so-subtle techniques have been evolved which are extremely effective in "brainwashing us under freedom" from knowledge of and understanding of the true world in which we live. This "engineering of consent" takes place in such an insidious way that we all too often serve as willing or unwitting instruments for a system or set of ideas which seeks to control our freedom through indoctrination. Manipulation of the public mind occurs not only through television and the publishing industry and in a thousand and one signals, and methods of suggestion, but also through cultural responses in a kind of implosion of style and content that while trying to express a response to conditions, in turn creates new mythologies which either cast new light on reality -- or subverts and obscures it. False consciousness afflicts not only our public consciousness, but affects our own personal psychological mindsets in constant need of "reality testing". "CLOUD STAGE V invites the viewer to go on "testing" through the "clouds of illusion" and asking probing questions about the artificial, theatrical, "science fiction" conditions of the late twentieth century.

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4/10/87

For more information, contact
Annie Raulerson; Tom Finkelpearl;
Ed Leffingwell at P.S. 1 718-784-2084
Margot Lovejoy, 718-969-3199

**CLOUD STAGE V: A Multi-Image Projection Installation by Margot Lovejoy
at P.S. 1 April 26 - June 28**

CLOUD STAGE V is a projection installation which sequences and layers images onto mammoth wall-sized scrims and sculptural forms set into a 20 x 20 foot constructed space. The installation work will be on view at Project Studios One (P.S.#1, The Institute for Art and Urban Resources, Inc, 46-01 21st Street, Long Island City, N.Y.) from April 26 through June 28, 1987. It has been made possible by an artist-sponsored grant from the New York State Council on the Arts. The piece is roughly ten minutes in duration and is played as a continuous loop. The music has been composed by Warren Lehrer and Harvey Goldman. The opening reception is Sunday, April 26, 2-5 p.m.

The cloud stage is a metaphor for the illusory, the romantic, the baroque, the idealist. The subject matter of the piece is illusion, false consciousness, myth and reality, and an exploration of the relationship between today's Postmodern cultural conditions with those of the historical Baroque and Mannerist period. It is also an exploration of the relations between culture and politics; high art and low art.

Installed within a 30x25' room, the CLOUD STAGE V theatrical space has a proscenium constructed from a portion of Pietro da Cortona's "Glorification of the Reign of Urban VIII", a baroque ceiling fresco (1633-39) from the Palazzo Barberini, Rome. Various other large scale blown-up figures inhabit the foreground space as historical witnesses of the Baroque and Mannerist period to the image events seen through the proscenium opening. These familiar reproductions are blow-ups of photo-mechanically copied illustrations appropriated from the type of popular "History of Art" texts which are usually the only versions of these works that millions of viewers will ever experience. In this sense, the copy becomes more important than the original. Its artificial nature is a reference to the way we receive cultural messages and the technical means of communication and representation we rely on. Other imagery consists of newspaper photographs, images shot from live television programs and from films; art historical references, diagrams, photographs, and drawings.

The figure of Icarus is seen plummeting from the sky. Icarus, son of Daedalus (in Greek mythology, Daedalus was the heroic epitome of technological genius) has disregarded his father's warning about the dangers of flying too close to the sun with his wings made of wax. He falls, first through cloud space, and then past many-tiered references to the urban and the rural, past crowds and then individuals as witnesses. Icarus falls into the sea, struggles, drowns, and then is lifted by angels up to a baroque heavenly paradise bathed in golden light with God and the angels. Fast-paced events take place. Superman zooms in past paradise. These projections on the three mammoth wall screens are contrasted by those on the smaller projection screens set into the viewing space. On these, images of codes and diagrams which interpret human systems of thought, belief, and investigation are shown in contrast to images which denote the means of cultural representation and their power relations to the viewer.

MARGOT LOVEJOY is associate professor of Visual Arts at S.U.N.Y. Purchase. Born in Canada, she studied Fine Arts at L'Academie Julian, Paris; St. Martin's School of Art, London; and at Pratt, New York. Her work has been shown internationally in exhibitions such as "Electra", Musee D'Art Moderne, Paris; "New Media II" Malmo Konsthalle, Sweden, as well as in numerous national travelling exhibitions. She is the author of numerous articles and a forthcoming book "POSTMODERN CURRENTS". She has just been awarded a 1987-88 Guggenheim Fellowship.

Cloud Stage V was programmed on an Eagle computer by Mike Larue of Staging Techniques. The program is played on the AVL Pro TravelerX2 and Dove X2 dissolve units. The music was composed through the collaboration of Harvey Goldman and Warren Lehrer using seven synthesizers hooked to the Macintosh computer via a keyboard. Scenography was constructed by Mike Cioffi and Bob Usdin of Showman Fabricators, Brooklyn.

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VOICE

VOL. XXXII NO. 19 • THE WEEKLY NEWSPAPER OF NEW YORK • MAY 12, 1987 • \$1.00

PHOTO

Victor Schrager: Monochrome-tinted photo-appropriations, cut out in commodity shapes (washer/dryer units, cigarette packs) and mounted on Formica "canvases" have the chic, chilled-out look of Neo-Geo constructions. But the imagery—juxtapositions of tabloid terrorism and commercial flamboyance; a whirlpool, a snaking parade, and an aerial view of suburbia—suggests David Salle's marvelous illogic and an itchy compulsion to uncover the worm in the apple. Through June 21, P.S. 1, the Institute for Art and Urban Resources, 46-01 21st Street, Long Island City, Queens, 718-784-2084. (Aletti)

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And it is the point of some of it: *The Flight of Diana* shows a group of soldiers firing at a winged goddess. This is not the myth of Diana that my Ovidian education taught me. It derives from more ancient, matriarchal versions of the Diana myth, when she was the goddess of the hunted, and had not been coopted by Grecian-macho to become the sexy goddess of the hunt itself. Tompkins restores Diana's feminist and conservationist meaning, and this kind of thing certainly lends literary interest to the work. The iconology reinforces the unity of god and animal: her Diana is part woman, part dog. Her body, in order to carry the burden of divinity, is body-builder bold. The creation of mythological scenery for these beings is not only an index of how much more real they have become for the artists: it is also a diplomatic strategy that makes the mythological context explicit and dominant. It is significant that the guns of the hunters chase Diana just far enough off canvas that her dog's head disappears beyond the margin. The uneasiness which the appearance of these hybrids caused has been marginalized by a neo-classicism.

And yet Tompkins' art is not only about mythology. If it were, it might have to be classed with that decorative patent classicism so popular in the 19th-century academy, of which Gaston Casimir St. Pierre's *Diana, the Huntress* (1860) is an example. There's the myth alright, and it's the Greek telling—but really it's French, and it's 19th century. Divinity euphemizes nudity, and sexes up a fashion show, and the fact that the dogs with her are the best part of the painting indicates that Diana exists to walk the dog, so to speak, to tame hunting realism for the decorative taste of an urban bourgeoisie. Tompkins' myths are certainly more than decorative. But in the postmodern mood, such references only serve to rationalize and regulate, they

cannot restore mythic power. The myth is there: but it's very American, and very 1980s.

So there are contemporary reasons why Tompkins uses acrylic, and why she uses Pop sources, that go to the heart of her work. In the silent war between Oil Conservatives and Acrylic Liberals, she's a liberal with conservative nostalgia. She paints many tiny studies of cows, and birds, and dogs, and country landscapes, striving to achieve with flat and garish acrylic the tactile sumptuousness of the oil sketch—and she often succeeds. But in her large set pieces acrylic is just what the doctor calls for. These pieces tend to be large, and compositionally square, in the sense that Tompkins distances objects on an expanse of canvas in a static and somewhat self-conscious-of-canvas way. She has recently painted a standing screen (shown at *Sensory Evolution* in December) and its presence, its folds, and the general demands of the object all dictated a paneled composition. And it's the same on canvas. *The Legend of Hyacinth* consists of two halves; Hyacinth the discus thrower in one, two dogs leaping for the tossed discus on the other. One garden path angles off at a mirror departure from the other. The figures do not interact. Flat acrylic paint rescues each from isolation because it isn't very good at distinguishing fore from background. It is as if the figures are acting out a scene on a very narrow stage in front of a very bright curtain. To create some sort of dimension, Tompkins unconsciously borrows a trick from Giotto and creates compositional halos of contrasting color around each head that quite comfortably puts the issue to rest. It is hard to tell what adapted to what—composition or acrylic—but both work together to create an odd almost-flatness that communicates a subliminal message—this is not real.

Orpheus Charming the Animals is an allegory of compositional demands. Orpheus is, perhaps, Acrylics, God of New Painters, and animals from around the world are arranged in a too neat circle around him (certainly too neat if this were realism). But the music of the harp operates in the painter's (not the painting's) world. The animals do not interact—which is to say, maul each other—nor do they look particularly pacified by the influence of the harp. The actual

soothing harp is that of so-called rationalism. The Kodiak bear, for example, has walked into this temperate park from the pages of an encyclopedia, where pictures profile animals for purposes of identification, and clarify type by habitat listings and maps: a very rational way to view a wild animal. And others—gibbons, a hare, a kitten, baboons, lions—are all specimens from the pages of Audubon Society books, and encyclopedias of animal life. The collagelike assemblage of these perfections allows some personal input—one pair of lions is albino, the baboons have sagging breasts—but by and large this postmodern method serves to comment on the cognitive impact of its resource, and represents the painting as an illusion of Realism backdropped for an ulterior motive.

Which brings us back to *The Flight of Diana*. This work includes Tompkins' most inharmonious intrusion of external resource into the mythological space. The soldiers have on modern, Third World military uniforms, and use brutal modern equipment. Yet they are tucked into a cozy reeded break with an attentive and quite beautiful hunting dog (whose nobly dumb service to the hunter seems undermined by his keepers' crimes). It looks like the hunters have to mow down some deer to get to Diana, although Tompkins has stopped the action before any bullets hit home. The allegiance of the soldiers may encrypt a message about their referrals, but scene and setting renders them universal intruders. The whole scene takes place in a pretty park, the trees are painted with the stageset-painter's simplicity. One is reminded of the aloof, disconnected beauty of the backdrop paintings at the Museum of Natural History. There is a lot of boring-to-paint fill-in—of tree and grass. Tompkins, in her unconscious urge to make acrylic simulate oil, has adopted a very basic stroke style. The grass looks streaky: it serves to emphasize the chase, giving a cinematic blur, a kinetic quality that suspends the work between stillness and movement, which is the essence of the backdropped style. Though her reasons have not caught up with her art, Tompkins is becoming a classic practitioner of simulationism as applied to Realist painting. (P.S. 1, April 25-May 25)

BETTY TOMPKINS

Betty Tompkins' neo-realism has a very complex history: it emerged in her art after a complete break with a more conceptual style, and the wellspring of change had its source in art world "externalities," in daily life, and other interests. Instead of an involved art world construction, Tompkins' work is now a simple expression in painting of enthusiasms for ancient mythology, animals, and body building. By creating an art that is, in a way, a backdrop to a life, Tompkins is part of a revived unrecognized conservatism that characterizes second-wave East Village art. For one thing, Tompkins is a SoHo minimalist who went East to *Sensory Evolution*; for another, she's an acrylic painter, but would prefer to paint

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in oil; and for another, she uses Pop or postmodern sources, but thinks that life studies would be a fine luxury someday. And in this current show, her recent statuesque art of body builders with head-on dogs has mellowed out into full figural description. The composition of her current work is so careful that one is liable to think that this is old-time realism and literary picture reading is the point of it all.

And it is the point of some of it: *The Flight of Diana* shows a group of soldiers firing at a winged goddess. This is not the myth of Diana that my Ovidian education taught me. It derives from more ancient, matriarchal versions of the Diana myth, when she was the goddess of the hunted, and had not been coopted by Grecian-macho to become the sexy goddess of the hunt itself. Tompkins restores Diana's feminist and conservationist meaning, and this kind of thing certainly lends literary interest to the work. The iconology reinforces the unity of god and animal: her Diana is part woman, part dog. Her body, in order to carry the burden of divinity, is body-builder bold. The creation of mythological scenery for these beings is not only an index of how much more real they have become for the artists: it is also a diplomatic strategy that makes the mythological context explicit and dominant. It is significant that the guns of the hunters chase Diana just far enough off canvas that her dog's head disappears beyond the margin. The uneasiness which the appearance of these hybrids caused has been marginalized by a neo-classicism.

BETTY TOMPKINS

Betty Tompkins' neo-realism has a very complex history: it emerged in her art after a complete break with a more conceptual style, and the wellspring of change had its source in art world "externalities," in daily life, and other interests. Instead of an involved art world construction, Tompkins' work is now a simple expression in painting of enthusiasms for ancient mythology, animals, and body building. By creating an art that is, in a way, a backdrop to a life, Tompkins is part of a revived unrecognized conservatism that characterizes second-wave East Village art. For one thing, Tompkins is a SoHo minimalist who went East to Sensory Evolution; for another, she's an acrylic painter, but would prefer to paint

cannot restore mythic power. The myth is there: but it's very American, and very 1980s.

So there are contemporary reasons why Tompkins uses acrylic, and why she uses Pop sources, that go to the heart of her work. In the silent war between Oil Conservatives and Acrylic Liberals, she's a liberal with conservative nostalgia. She paints many tiny studies of cows, and birds, and dogs, and country landscapes, striving to achieve with flat and garish acrylic the tactile sumptuousness of the oil sketch—and she often succeeds. But in her large set pieces acrylic is just what the doctor calls for. These pieces tend to be large, and compositionally square, in the sense that Tompkins distances objects on an expanse of canvas in a static and somewhat self-conscious-of-canvas way. She has recently painted a standing screen (shown at Sensory Evolution in December) and its presence, its folds, and the general demands of the object all dictated a paneled composition. And it's the same on canvas. *The Legend of Hyacinth* consists of two halves; Hyacinth the discus thrower in one, two dogs leaping for the tossed discus on the other. One garden path angles off at a mirror departure from the other. The figures do not interact. Flat acrylic paint rescues each from isolation because it isn't very good at distinguishing fore from background. It is as if the figures are acting out a scene on a very narrow stage in front of a very bright curtain. To create some sort of dimension, Tompkins unconsciously borrows a trick from Giotto and creates compositional halos of contrasting color around each head that quite comfortably puts the issue to rest. It is hard to tell what adapted to what—composition or acrylic—but both work together to create an odd almost-flatness that communicates a subliminal message—this is not real.

Orpheus Charming the Animals is an allegory of compositional demands. Orpheus is, perhaps, Acrylics, God of New Painters, and animals from around the world are arranged in a too neat circle around him (certainly too neat if this were realism). But the music of the harp operates in the painter's (not the painting's) world. The animals do not interact—which is to say, maul each other—nor do they look particularly pacified by the influence of the harp. The actual

soothing harp is that of sourcebook rationalism. The Kodiak bear, for example, has walked into this temperate park from the pages of an encyclopedia, where pictures profile animals for purposes of identification, and clarify type by habitat listings and maps: a very rational way to view a wild animal. And others—gibbons, a hare, a kitten, baboons, lions—are all specimens from the pages of Audubon Society books, and encyclopedias of animal life. The collagelike assemblage of these perfections allows some personal input—one pair of lions is albino, the baboons have sagging breasts—but by and large this postmodern method serves to comment on the cognitive impact of its resource, and represents the painting as an illusion of Realism backdropped for an ulterior motive.

Which brings us back to *The Flight of Diana*. This work includes Tompkins' most inharmonious intrusion of external resource into the mythological space. The soldiers have on modern, Third World military uniforms, and use brutal modern equipment. Yet they are tucked into a cozy reeded break with an attentive and quite beautiful hunting dog (whose nobly dumb service to the hunter seems undermined by his keepers' crimes). It looks like the hunters have to mow down some deer to get to Diana, although Tompkins has stopped the action before any bullets hit home. The allegiance of the soldiers may encrypt a message about their referrals, but scene and setting renders them universal intruders. The whole scene takes place in a pretty park, the trees are painted with a stageset-painter's simplicity. One is reminded of the aloof, disconnected beauty of the backdrop paintings at the Museum of Natural History. There is a lot of boring-to-paint fill-in—of tree and grass. Tompkins, in her unconscious urge to make acrylic simulate oil, has adopted a very basic stroke style. The grass looks streaky: it serves to emphasize the chase, giving a cinematic blur, a kinetic quality that suspends the work between stillness and movement, which is the essence of the backdropped style. Though her reasons have not caught up with her art, Tompkins is becoming a classic practitioner of simulationism as applied to Realist painting. (P.S. 1, April 25-May 25)

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THE NEW YORK TIMES, FRIDAY, MAY 22, 1987

Petah Coyne

P.S.1

#6-01 21st Street,
Long Island City, Queens
Through June 21

Petah Coyne is one of the most distinct sculptors around. She takes twigs, roots and earth and molds them into clotted objects that are starkly vulnerable and bristling with resolve and pride. Her sculptures have always been generous in their sculptural references. Now they are suggestive in their literary associations as well.

All four sculptures here have to do with sacrifice and celebration. One seems as if it had just been ripped out of the earth. All the roots seem raw and exposed, but at the same time they form a delicate, festive skirt. In another work, earth and wood generate a clumpy creature that is hideously ugly, but also utterly unself-conscious and eager to display itself like a peacock and parade around the gallery like a beauty queen.

The strongest work hangs from the ceiling. It looks like a huge martyred head impaled with blades of grass. It has the feeling of Caravaggio's severed heads of Goliath or St. John. But the head also seems indestructible, and as we move around the work, the sculpture can turn into a female figure sailing through space like a savage, wrathful goddess.

By MICHAEL BRENSON

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BETTY TOMPKINS

Dog heros (muzzleman, best friends etc
about six by four feet
witty, paiterly, hot;
replied to letter 18 Jan 85 asked for
artist to call mid-Feb. to arrange
studio visit. EL.

STUDIO VISIT MADE EL/CG FEB. 19th.
CONTACT SEPTEMBER '85 TO SEE ABOUT WINTER
EXHIBITION. 101 Prince St. NYC 10012
266-2575 431-5031

22/1/84
Special project
submissions - of
major exhibitions etc

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MARGOT LOVEJOY

April 28, 1986.

Edward Leffingwell,
Chief Curator/Director for Programming,
The Institute for Art and Urban Resources, Inc.,
P.S. # 1,
46- 01 21st St.,
Long Island City, N.Y. 11101.

Dear Edward Leffingwell;

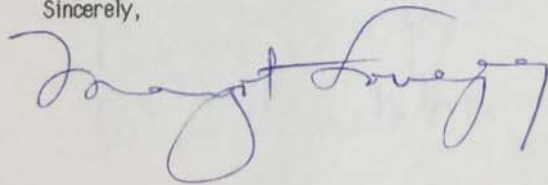
I'd like to update my request for the use of a special project room at P.S.# 1 for my projection proposal (first submitted July, 1984). Since then, I've been "on hold" as you can see from the enclosed copies of correspondence. I am also writing to Tom Finkelpearl because ads in After image and Art and Artists request proposals be sent to him and I wanted to acquaint him with this re-presentation of "Cloud Stage V".

I've been completely absorbed in writing a book entitled Postmodern Currents: Art and Artists in the Age of Electronic Media for the past eighteen months and have not been able to devote my full attention to studio work. However, now that the book is essentially finished and I am awaiting replies from publishers (I've had several bites), I am able, (finally) to return to my studio.

In the meantime, "Cloud Stage V" has progressed to the point where it is a much more structured piece and I have now prepared a model (photographs enclosed), a further description and statement of intentions. I have applied for support grants, although I am prepared to follow through on the project come what may. My own studio is too small to produce the whole piece and does not, of course, afford public exposure.

I do hope you will find this re-statement of the project interesting and provocative and that you will be able to fit it into the program.

Sincerely,



166-04 81 ave, Queens, N.Y.C. 11432 (969-3199)

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Barbara Smukler
38 W. 26th St.
New York, N.Y. 10010

Rec'd 6/17/74

see
file

returned 6/17 EL suggested
studio visit during summer
Ohio figurative artist, possible
correspondence with Sue Coe exhibit

- Barbara Smukler
- Audy Moore
- Betty Tompkins
- Judy Gantzman
- David Schafer
- Petah Coyne
- Margot Lovejoy
- Robin Almaleh

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Robyn Almaleh
 1205 Manhattan Avenue
 Brooklyn, N.Y. 11222
 (718) 383-0996

RESUME

EDUCATION

- | | | |
|------|--------|--|
| 1982 | M.F.A. | School of the Art Institute of Chicago
Chicago, Illinois |
| 1978 | B.A. | State University College of New York
Oneonta, New York |
| 1977 | | Sun Valley Center for the Arts and Humanities
Sun Valley, Idaho |
| | | University of Idaho, Pocatello, Idaho |
| | | University of California
Sacramento, California |

SELECTED EXHIBITIONS

- | | | |
|------|-----------|---|
| 1984 | Ongoing | Outdoor Public Work
Sponsored by the South Loop Planning Commission
Chicago, Illinois |
| | September | Group Show of Midwest Sculptors
Galeries D'Art Internationale
Chicago, Illinois |
| 1983 | July | "New Talent", N.A.M.E. Gallery
Chicago, Illinois |
| | June | "Outdoor Installations"
Randolph Street Gallery, Chicago, Illinois |
| 1982 | March | "3D X 4", School of the Art Institute Gallery
Chicago, Illinois |
| 1980 | March | One Person Show, Belson-Brown Gallery
Ketchum, Idaho |
| 1979 | December | Group Show, Boise Museum of Art
Boise, Idaho |
| | September | "Four In Clay", Elkhorn Convention Center
Sun Valley, Idaho |

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Robyn Almaleh
1205 Manhattan Avenue
Brooklyn, N.Y. 11222
(718) 383-0996

COLLECTIONS

- Community Resources Corporation, Chicago, Illinois
Boise Museum of Art, Boise, Idaho
Telluride Council on the Arts, Telluride, Colorado
State University of New York, Hartwick College, Hartwick, New York

AWARDS

- 1983 Midwest Sculpture Competition - "Sculpture Chicago '83"
Selected for a month long symposium on outdoor sculpture
which included a series of lectures and the constructing
of an outdoor public work to be viewed in progress.
- 1982 "Arthur J. Paul Sculpture Fellowship"
Playboy Foundation, Chicago, Illinois
- 1982 School of the Art Institute
Project Completion Funding
- 1980 Idaho Arts Council, Project Completion Funding
- 1978 State University of New, Hartwick College
Purchase Award, Bset of Show

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GRACIE MANSION GALLERY

167 Avenue A
N.Y.C. 10009
212 • 477.7331

JUDY GLANTZMAN

Education: Rhode Island School of Design, BFA in Painting.
Awarded Silver Medal of the Royal Society of Arts,
London, England, for most outstanding graduate.

SOLO EXHIBITIONS

1986...Shoemaker Gallery, Juniata College, Huntingdon, PA
...da entland galerie, Dortmund, Germany
...designed set and costumes for Glen-Lund dance performance

1985...Gracie Mansion Gallery, NYC
...Steven Adams Gallery, NYC
...Harris Samuels Gallery, Coral Gables, FL

1984...Civilian Warfare, NYC
...Anna Friebe Galerie, Cologne, West Germany
...Saint Peter's Church, Citicorp Center, NYC
...Limbo Lounge Gallery, NYC
...Carol Getz Gallery, Miami, FL

1983...Civilian Warfare, NYC
...Fashion Moda Gallery, Bronx, NY

GROUP EXHIBITIONS

1986..."The Female Nude," DiLaurenti Gallery, NYC
..."13 Americans," CDS Gallery, NYC
..."Heads," Mokotoff Gallery, NYC
..."3-D Painting Show," City Without Walls, Newark, NJ
..."The East Village," The Fashion Institute of Technology, NYC
..."Silent Auction," B-Side Gallery, NYC
...The Parallel Window, NYC
..."Self-portraits," Kenkeleba House, NYC

1985...Karl Bornstein, Los Angeles, CA
...Sande Webster Gallery, Philadelphia, PA
...Hal Bromm Gallery, NYC
...Saide Bronfman Center, Montreal, Canada
...Phenix City, NYC
...Vorpall Gallery, San Francisco, CA
...The Center of Contemporary Art, Seattle, WA
...Now Gallery, NYC
...London Art Fair, England

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JUDY GLANTZMAN, CONTD.

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GROUP EXHIBITIONS, CONTD.

1985, contd.

- ... "Not Just Black & White," City Gallery, NYC
- ... "Portraits," Dramatis Personae, NYC
- ... Attack Gallery, Los Angeles, CA
- ... Zero 1 Gallery, Los Angeles, CA
- ... Ackland Art Museum, Chapel Hill, NC
- ... Modernism Gallery, San Francisco, CA
- ... "East Village Art," Palladium, NYC
- ... "Anna Friebe Galerie, Cologne, West Germany
- ... The Progressive Collection, Cleveland, OH
- ... Grandin Gallery, Louisville, Kentucky
- ... Steven Adams Gallery, NYC
- ... "The Discovery of America," Wessel O'Connor Gallery, Rome
- ... "Watercolors," Steven Adams Gallery, NYC
- ... "Artists' Toys," Cleveland Center for Contemporary Art, OH
- ... "Gracie Mansion Group Show," Brentwood Gallery, St. Louis

- 1984... "Dolls and Other Effigies," New Math Gallery, NYC
- ... "Fall Show," Condeso Lawler Gallery, NYC
- ... "New York," Santa Barbara Museum, Santa Barbara, CA
- ... "Portraits," P.S.1, Long Island City, NY
- ... "Galleries of the East Village," Artists Space, NYC
- ... "Limbo," P.S.1, Long Island City, NY
- ... "Climbing, the East Village," Hal Bromm Gallery, NYC
- ... "Group Show," Galeri Engstrom, Stockholm, Sweden
- ... "Putti Show," King Street Gallery, NYC
- ... "25,000 Sculptors," Civilian Warfare, NYC
- ... "Carnival Knowledge," Franklin Furnace, NYC
- ... "Private Lives," Public Image Gallery, NYC
- ... "Window Collaboration with Penny Goodfriend," Windows on White Street, NYC
- ... "Artists Against Intervention in Nicaragua," Hal Bromm Gallery, NYC
- ... "Contemporary Survey," Pinnacle Gallery, Rochester, NY
- ... "Personal Expressionism," SUNY at Purchase, NY
- ... "Women of Influence, 6 American Women," Amerika Haus, Berlin, Germany. Traveling exhibition.

- 1983... "New Talent," Hal Bromm Gallery, NYC
- ... "East Village Art," Niveau Gallery, NYC
- ... "Urban Girls," 55 Mercer Gallery, NYC
- ... "Personal Expressionism," Valencia College Gallery, FL
- ... "Terminal NY Show," Brooklyn, NY
- ... "Food for the Soup Kitchens," Fashion Moda, Bronx, NY
- ... "Juried Show," SUNY at Purchase, NY
- ... "Fresh Paint," Pleides Gallery, NYC, juried by Robert Atkins
- ... "March & April Salons," Salon for the New Depression, NYC
- ... "Murder & Stranger Show," Public Image Gallery, NYC
- ... "Fifth Annual 100 Artist Show," 10 on 8 Gallery, NYC
- ... "Money Show," Storefront for Art and Architecture, NYC

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The Daily News, 3/31/86, p.7, Huntingdon, PA.
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Women Artists News, September 1986, p.5, 36-38.
- _____, "Glenn-Lund Dance in Two Premieres," Back Stage,
6/27/86.
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- Vera Isler, "Die Neuen Stadt-Streicher," Schweizer Illustrierte,
May 12, 1986, pp.66-67.
- _____, "Judy Glantzman," Hi Fashion, (Japan), September 1986,
pp.142-3.
- _____, "Menschenbilder kraftvoll und erdig," Ruhr-Nachrichten,
(German), 7/5/86.
- _____, "Leere Muskeln da entlang: Judy Glantzman zur US-Woche,"
Waz, 7/5/86. (German).
- _____, "Judy Glantzman aus New York," Westfalische Rundschau,
6/28/86, (German).

1985

- Joe McNally and Todd Brewster, "The Art Scene: Far Out's In,"
Life Magazine, May 1985, pp.46-52.
- Robert Pincus-Witten, "The New Irascibles," Arts, September 1985,
cover, pp.102-9.
- Dan Cameron, "The Attack of the B-Girls: Four Women Artists in the
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- John Russell, "Art: New Paintings," New York Times, January 25, 1985.
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July 12-18, 1985, p.59.
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22-29, 1985, p.5.
- _____, Arts, May 1985, p.43.
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Soho Arts Weekly, 11/13/85.

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 Kenny Mann, "My Wanderings are tinged with Gloom...Nowhere Can I get a Chocolate Milkshake," SunStorm, 10/15 - 11/15/85.
 David Bourbon, "Sitting Pretty," Vogue, November 1985, pp.108-116.
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 Holland Cotter, "Review: Judy Glantzman," Arts, November 1984.
 Carlo McCormick, "Judy Glantzman at Limbo Lounge," East Village Eye, June 1984.
 Juergen Fischer, "The Pier," Stern Magazine, January 1984.

1983

- Dean Savard, "Force of Figure," New York Native, April 1983.
 Peter Haaren, "Three Women Painters," Arts, January 1983.

1982

- Bruce Eder, "Figures," Arts Weekly, December 8, 1982.
 Ed Rubin, "Three Women Painters Find Their Voices," Villager, January 1982.

CATALOGS

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Premieren '84, (30 Kolner Galerien und die Museen der Stadt Koln), 1984.
Neo York, University Art Museum, University of California at Santa Barbara, 1984.
East Village Art In Berlin: Romance and Catastrophe, Zeller Mayer Galerie, 1984.

PUBLIC COLLECTIONS

- Chase Manhattan Bank, NYC
 Franklin Furnace Archives, NYC
 Printed Matter, NYC
 The Progressive Collection, Cleveland, OH
 Equitable Bank