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LA BIENNALE DI VENEZIA
Ente Autonomo

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APERTO '93
EMERGENCY / EMERGENZE

List of artists

THE MERE INTERCHANGE

Il reciproco scambio

Francesco Bonami (Caratter)

Charles Ray (U.S.A.)
Paul Mc Carthy (U.S.A.)
Jessica Dworkin (U.S.A.)
Matthew Barney (U.S.A.)
Carter Burwell (Canada)
Wladimir Aronowicz (U.S.A.)
Maurizio Cattelan (Italy)
Gabriel Chorro (Mexico)

Video/Tapes/Media
Christian Boustin (U.S.A.)
Renald Schomaier (Germany)

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RAVVICHINAMENTI

(Tra i vari luoghi)

Helena Kontova *Curator*

Elke Krystufek	(Austria)
Eva Marisaldi	(Italy)
Maria Grazia Toderi	(Italy)
Milena Dopitova	(Czech Federation)
Roza El-Hassan	(Hungary)
Zbigniew Libera	(Poland)
Ves Slikalar svoj dolg	(Slovenia)
Liliana Moro/Bernhard Rudiger	(Italy)
Minako Nishiyama	(Japan)
Eran Schaerf	(Israel)

Video/Tapes/Media

Rist Pipilotti	(Switzerland)
Dimitris Kozaris	(Greece/Italy)
Premiata Ditta	(Italy)

STANDARDS

Nicolas Bourriaud *Curator*

THE MERE INTERCHANGE

Il semplice scambio

Francesco Bonami *Curator*

Charles Ray	(U.S.A.)
Paul Mc Carthy	(U.S.A.)
Jessica Diamond	(U.S.A.)
Matthew Barney	(U.S.A.)
Carter Kustera	(Canada)
Rudolf Stingel	(U.S.A.)
Maurizio Cattelan	(Italy)
Gabriel Orozco	(Mexico)

Video/Tapes/Media

Christine Oppenheim	(U.S.A.)
Rainald Schumacher	(Germany)

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CAN ART STILL CHANGE THE WORLD
(Un'inchiesta tra gli artisti)

Jeffrey Deitch

Curator

Kiki Smith	(U.S.A.)
Janine Antoni	(Bahamas)
Kohdai Nakahara	(Japan)
Yukinori Yanagi	(Japan)
Noboru Tsubaki	(Japan)
Andrea Zittel	(U.S.A.)
Renée Green	(U.S.A.)
Nari Ward	(Jamaica)

Video/Tapes/Media

Paper Tiger TV

Sadie Benzing

Georgina Starr

(U.S.A.)

(U.S.A.)

(Great Britain)

STANDARDS

Nicolas Bourriaud

Curator

Nicolas Schafhausen	(Germany)
Sean Landers	(U.S.A.)
Philippe Parreno	(France)
Niek Van de Steeg	(Holland)
Angela Bulloch	(Great Britain)
Patrick van Caekenberg	(Belgium)
Devatour	(France)
Fabrice Hybert	(France)

Avanguardia Latina

El Grupo

Rigoberto Torres

Doris Salcedo

(Brazil)

(Cuba)

(Hispanic/U.S.A.)

(Colombia)

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REALITY USED TO BE A FRIEND OF MINE

Matthew Slotover *Curator*

Damien Hirst	(Great Britain)
Simon Petterson	(Great Britain)
Vong Phaophanit	(Laos)
Rikrit Tiravanija	(Thailandia)
Christine Borland	(Great Britain)
Matt Collishaw	(Great Britain)
Julia Roberts	(Great Britain)
Steven Pippin	(Great Britain)

Video/Tapes/Media

Paper Tiger TV	(U.S.A.)
Sadie Benning	(U.S.A.)
Georgina Starr	(Great Britain)

AN ESSAY ON LIBERATION

NEWS FROM POST-AMERICAS

Berta Sichel *Curator*

Laura Aguilar	(Chicano/U.S.A.)
Daniel Martinez	(Chicano/U.S.A.)
Andres Serrano	(Hispanic/U.S.A.)
Eugenia Vargas	(Mexico)
Rosangela Reno	(Brazil)
El Grupo	(Cuba)
Rigoberto Torres	(Hispanic/U.S.A.)
Doris Salcedo	(Bolivia)

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INDIFFERENCE AND NON-INDIFFERENCE

Kong Changan *Curator*

Formento/Sossella (Global project)	(Italy)
Anatolij Osmolovskij	(I.C.S.)
Michael Joo	(U.S.A.)
Big Wang Yonshen	(China)
Wu Shanzhuan	(China)
Nedko Solakov	(Bulgaria)
Kathe Burkhart	(U.S.A.)
Li Mingshen	(Taiwan)

AN ESSAY ON LIBERATION

Robert Nickas *Curator*

(testo John Miller)

Felix Gonzalez-Torres (poster)	(U.S.A.)
Scott Grodesky	(U.S.A.)
Julia Scher	(U.S.A.)
Nancy Rubins	(U.S.A.)

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DAS REALE / DIE ARBEIT

(Legittimazione del desiderio)

Thomas Locher	Curator	
Rolf Walz		(Germany)
Peter Fend		(U.S.A.)
Dan Peterman		(U.S.A.)
Peter Zimmermann		(Germany)
Hirsch Perlman		(U.S.A.)
Bieffer & Zraggen		(Switzerland)
Meg Cranston		(U.S.A.)
Regina Moeller		(Germany)

Video / Tape / Media		
Marcello Exposito		(Spain)
Subival		(Romania)

"AFTER THE EVENT"

Mike Hubert	Curator	
Sue Williams		(U.S.A.)
John Currin		(U.S.A.)
Gianmarco Montesano	Curator	(Italy)
Martin Honert		(Germany)
Dawn Clements		(U.S.A.)
Agelo Papadimitriou		(Greece)
Alexis Rockman		(U.S.A.)
Kate Kwa		(Ghana)
Carmina Indiano nell'espressione visiva dei suoi manifesti pubblicitari		(India)
Botale Tala		(Zaire)
Nicholaschali		(South Africa)
Tedi		(U.S.A.)
Hany Aramouni		(Australia)

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Antonio D'Avossa Curator

Pep Agut	(Spain)
Bigert & Bergstrom	(Sweden)
Carsten Holler	(Germany)
Luca Quartana	(Italy)
Sergio Sarra	(Italy)
Giorgio Cattani	(Italy)
Marco Brandizzi	(Italy)
Kirsten Mosher	(U.S.A.)
Maria Eichhorn	(Germany)

Video/Tapes/Media:

Video / Tape/Media	
Marcello Exposito	(Spain)
Subreal	(Rumania)
Mario della Vedova	(Italy)
Alix Lambert	(U.S.A.)
Christopher Koch & Franz Stauffenberg	(Germany)

L'ARTE FORSE

Rosma Scuteri Curator

Oliviero Toscani	(Italy)
Mondo Mokoh	(Bali)
Filadelfo Anzalone	(Italy)
Kane Kwei	(Ghana)
Cinema indiano nell'espressione visiva dei suoi manufatti pubblicitari	(India)
Botala Tala	(Zaire)
Ntshalinshali	(Sudafrica)
Todt	(U.S.A.)
Hany Armanious	(Australia)

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VAPORETTI

Benjamin Weil

Curator

Dominique Gonzalez-Foerster

(France)

Henry Bond

(Great Britain)

Gotscho

(France)

Sylvie Fleury

(Switzerland)

National Presentation

Video/Tapes/Media:

HAHA

(U.S.A.)

José Antonio Hernandez-Diez

(Venezuela)

Cheryl Donegan

(U.S.A.)

Mario della Vedova

(Italy)

Alix Lambert

(U.S.A.)

Christopher Roth & Franz Stauffenberg

(Germany)

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Ethiopia
Yusef Lotse Rughay
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Zoran Petrovski

Commissioner

Rumenia

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Slovenja

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South Africa Ass. of Arts	<i>Deputy Commissioner</i>
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Spain

Aurora Garcia	<i>Commissioner</i>
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Beral Madra	<i>Commissioner</i>
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Jorge Páez Vilarò	<i>Commissioner</i>
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U.S.A.

Charlotta Kotik	<i>Commissioner</i>
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Denardin Urbina	<i>Deputy Commissioner</i>

Istituto Italo-Latino Americano

Fernando Macoteria	<i>Commissioner</i>
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Mexico

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Panama

Paraguay

Perù

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*Australia
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*Arts Council
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Christian Pollock (UK)
Gordon Bennett*

NATIONAL PRESENTATIONS
ARTISTS

*Belgium
Jan Vanderschueren*

*France
Lucy R. Kuperman
Richard Serra
Angelo Trovati*

*Germany
Hans Hollein*

*Canada
Boris Gelfand*

*Croatia
Miroslav Šturm
Ivo DeLoraine
Zeljko Kiper*

*Cyprus
George Sifias*

*Czech Federation
Frantisek Stoda, Jr.*

*Denmark
Ivan Linn*

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Christian Philipp (CH)
Gerwald Rockenschaub

Belgium

Jan Vercruyse

Brazil

Carlos Fajardo
Emanuel Nassar
Angelo Venosa

Bulgaria

Stana Milanova

Canada

Robin Collyer

Croatia

Milivoj Bijelic
Ivo Dekovic
Zeljko Kipke

Cyprus

George Sfikas

Czech Federation

Frantisek Skala Jr.

Denmark

Jorn Larsen

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Egypt

Abdel Hafiz Farghali

France

Jean-Pierre Raynaud

Germany

Hans Haacke
Nam June Paik

Great Britain

Richard Hamilton

Greece

Giorgio Zongulopoulos

Holland

Niek Kemps

Hungary

Viktor Lois
Joseph Kosuth

Iceland

Johann Eyfells
Hreinn Fridfinnson

Ireland

Dotothy Cross
Willie Doherty

Israel

Avital Geva

Japan

Yayoi Kusama

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Ivory Coast

Moussa Dime
Mor Faye
Ousmane Sow

Jussi Niva
Bente Stokke
Truls Melin

Luxembourg

Jean Marie Biwer
Bertrand Ney

Korea

Chong-Hyun Ha

Poland

Miroslaw Balka

Republic of Macedonia

Petre Nikoloski
Gligor Stefanov

Rumenia

Damian
Christoph Rutimano

Russian Federation

Elya Kabakov

San Marino

Bartolomeo Borghesi (Meo)

Senegal

Tamessir Dia
Outtara
Gerard Santoni

U.S.A.

Louise Bourgeois

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Scandinavia

Finland von Dangel Jussi Niva
Norway Bente Stokke
Sweden Truls Melin

Slovak Federation

Daniel Fischer

Slovenja

Irwin
Marietica Potrc

South Africa

Jackson Hlungwani
Sandra Kriel

Spain

Cristina Iglesias
Antoni Tapies

Switzerland

Christoph Rutimann
Jean-Frederic Schnyder

Turkey

Erdag Aksel
Serhat Kiraz
Adem Yilmaz
Jarg Geismar

Uruguay

Agueda Dicancro

U.S.A.

Louise Bourgeois

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Venezuela - Latino Americano

Miguel Von Dangel

Samy Benmayor
Paulina Humeres

Colombia

Juan Luis Ruiz

Costa Rica

Jiménez Deredis

Cuba

Belkis Ayon Manso
Santiago Rodriguez Olazabal

Ecuador

Oswaldo Muñoz Marín

El Salvador

Oscar René Chacón

Mexico

Raimundo Sesma

Panama

Tabo Torál

Paraguay

Nelida Mendoza

Perù

Milnes Cajahuatinta
Elvis Garcia Moran

Bolivia

Gai Inara
Ines Cardova

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Istituto Italo-Latino Americano

Chile

Samy Benmayor
Paulina Humeres

Colombia

Juan Leal Ruiz

Costa Rica

Jiménez Deredia

Cuba

Belkis Ayon Manso
Santiago Rodriguez Olazabal

Ecuador

Oswaldo Muñoz Mariño

El Salvador

Oscar René Chacòn

Mexico

Raimundo Sesma

Panama

Tabo Toral

Paraguay

Nelida Mendoza

Perù

Milnes Cahuarinca
Elvis Garcia Moran

Bolivia

Gil Imana
Ines Cordova

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HISTORY OF THE VENETIAN BIENNALE

EVENTS

- 9 June:** Peter Greenaway at Palazzo Fortuny.
- 10 June:** Bob Wilson at the Zitelle.
- 11 June:** Midnight concert by Larry Rivers with improvisations by Lucio Dalla and Mimmo Rotella's 'epistaltiche' poems, at the Giardini.
- 9-10 June:** Margaret Leng Tam will give a musical performance at the Goldoni Theater.
- 9-10-11 June:** Andreas Garcia Cubo's "Flamenco y Kathak" at the Goldoni Theater.
- 12 June:** The film "Blue" by Derek Jarman will be screened at the Antichi Granai, Zitelle.
- 20 June :** Performance of Cage's "103" at La Fenice Theater.

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HISTORY OF THE VENICE BIENNALE

Founded in Venice in 1893, the renowned Venice Biennale is celebrating its 100th anniversary. The intention was "to institute a biannual national artistic exhibition". Soon after, however, it was decided that the exhibition became international with a constitution based on that of the Secessionist Exhibition of Munich. It was also decided that no artist would be able to present more than two works, and more importantly that these works were not to have been shown before in Italy. Hence, from its beginning, The Biennale has always chosen to put forward an unedited and innovative view of art. The inauguration of the First International Exposition of Art of the City of Venice was held on April 30th, 1895. In attendance were Their Majesties Umberto and Margherita of Savoy. Other than Italy, the participating countries were Austria-Hungary, Belgium, Denmark, France, England, Holland, Russia, Spain, and Sweden-Norway, whose entrants participated for the four coveted prizes. In its early years the work done to consolidate and extend international relations was remarkable and it resulted in the constitution being granted the right to increase the number of pavilions from seven in 1914 until it reached the twenty eight of today. This international aspect of the Venice Biennale is one of its greatest strenghts (each nation elects a commissioner for each Biennale who selects artists to represent his/her nation).

In 1910 the first internationally renowned artists were shown with a splendid room dedicated to Klimt, a one-man show by Renoir, and a retrospective dedicated to Courbert.

In the year 1920-1925 the Italian critic, Vittorio Pica, who until 1908 had been a great proponent of the Impressionists, opened up a new point of view to the Biennale by favouring French art. It was him again, in 1922, who gave Modigliani his first retrospective and presented a show of African sculpture. In the same year the first Biennale directive was founded (partly to advise the administration, partly to control cultural decisions) consisting then of seven members (now there are nineteen).

In the Thirties Count Volpi dominated the Biennale. Through his impetus was founded: The Music Festival (1930) which later became the Festival of Contemporary Music which would present for the first time the works of Gershwin, Stravinsky, Britten, Cage. The International Film Festival (1932) which has now reached its forty-ninth year.

The International Theater Festival (1934) which has been suspended for some years in order to make way for an experiment conceived by Carmelo Bene since discontinued due to controversy and many disagreements. Therefore in the Thirties the Biennale acquired a multi-disciplinary identity, which remains still today.

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The first few Biennale after the war (1948 to 1956) were organized by Rodolfo Pallucchini who wanted to move away from the impressionists and all the protagonists of contemporary art. Memorable, among others was the retrospective dedicated to Picasso, but, above all, his intuition in giving credit to Peggy Guggenheim whose collection he showed and which now lives at Ca' Venier dei Leoni and which has become part of the heritage of modern Venice. Another of the undiscussed merits of the Biennale is definitely that of having introduced Pop Art to Europe in 1964.

In the late sixties, as with most European institutions, the Biennale came across opposition and controversy which resulted in the present law that governs it (1973). The ruling body of this Venetian institution is the Consiglio Direttivo, composed of representatives from the most important local organizations, the government and the mayor of Venice who acts as vice-president. Choosing from its own members this body elects the President of the Biennale and nominates the directors of each section of activity (visual arts, music, film and theater). In 1980 architecture was added to these as an autonomous section. The current Consiglio Direttivo has appointed Achille Bonito Oliva as Curator of the Biennale of visual arts whose rich and articulate plan for the exposition has already been approved.

Adriano Donaggio

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The first few Biennale after the war (1948 to 1956) were organized by Rodolfo Pallucchini who wanted to move away from the impressionists and all the protagonists of contemporary art. Memorable, among others was the retrospective dedicated to Picasso, but, above all, his intuition in giving credit to Peggy Guggenheim whose collection he showed and which now lives at Ca' Venier dei Leoni and which has become part of the heritage of modern Venice. Another of the undiscussed merits of the Biennale is definitely that of having introduced Pop Art to Europe in 1964.

In the late sixties, as with most European institutions, the Biennale came across opposition and controversy which resulted in the present law that governs it (1973). The ruling body of this Venetian institution is the Consiglio Direttivo, composed of representatives from the most important local organizations, the government and the mayor of Venice who acts as vice-president. Choosing from its own members this body elects the President of the Biennale and nominates the directors of each section of activity (visual arts, music, film and theater). In 1980 architecture was added to these as an autonomous section. The current Consiglio Direttivo has appointed Achille Bonito Oliva as Curator of the Biennale of visual arts whose rich and articulate plan for the exposition has already been approved.

Adriano Donaggio

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THE 45th VENICE BIENNALE

The Curator

Achille Bonito Oliva was born in Caggiano (Salerno) in 1939. He lives in Rome, where he teaches the History of Contemporary Art at Rome University. In the 60s he belonged to the "Gruppo 63", and this was also the period of his first publications: Made in Mater (1967) and Fiction Poems (1968).

In his career as an art critic, Achille Bonito Oliva has curated numerous exhibitions in Italy and internationally, including:
"Vitalità del negativo" (1970); "Partecipazione italiana alla VII Biennale di Parigi" (1971); "Partecipazione italiana alla VIII Biennale di Parigi" (1973); "Contemporanea (Arte)" (1973); "Fluxus come Fluxus" (1978); "Sei Stazioni per Arte Natura, la Natura dell'Arte" (1978); "Arte degli anni '70" (1980); "Aperto '80" (1980); "Warhol verso de Chirico" (1981); "Avanguardia Transavanguardia 68-77" (1982); "Partecipazione italiana alla Biennale di Sidney" (1982); "Quartetto" (1984); "La lingua morta nella scultura" (1988); "Nuove Iconografie" (1988); "Ubi Fluxus, ibi motus" (1990); "Pharmacon '90" (1990); "Tutte le strade portano a Roma?" (1993).

Achille Bonito Oliva's publications include:
"Il territorio magico" (1971); "L'ideologia del traditore" (1976); "Vita di Marcel Duchamp" (1976); "Le avanguardie diverse, Europa-America" (1976); "Il mercante del segno: scritti da Marcel Duchamp" (1978); "La transavanguardia italiana" (1980); "La transavanguardia internazionale" (1982); "Dialoghi d'artista" (1984); "Superarte" (1988); "L'arte fino al 2000" (1991); "Propaganda Arte" (1993); "Conversations piece" (1993).

Achille Bonito Oliva has been awarded the "Certosa di Padula" Prize for International Journalism (1985), the first "Tevere" International Prize (1986), the Bussotti Opera Ballet Prize (Rome, 1988), and the International Valentino d'Oro Prize for Criticism (1991). In 1987 and again in 1993 he was honoured by the French Academy of Arts and Letters.

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CURATOR'S STATEMENT

'Cardinal Points of Art', the title and theme of the 45th International Art Exhibition of the Venice Biennale, is a concept that embraces both the traditional presentation of the national pavilions in the Biennale gardens, and a constellation of thematic and monographic exhibitions.

At a time like the present, which is marked by such profound political and economic crisis, an international exhibition must find its raison d'être in clearly defined guidelines.

The guidelines chosen for the 45th Venice Biennale are those of internationalism and interdisciplinarity. Given the present historical moment of fragmentation and division, bordering on tribal warfare, they represent the only political response that culture can offer, by exalting and safeguarding the importance of coexistence of diverse cultures and languages.

The traditional model for the Venice Biennale has been that of the 'Expo', with its confrontation between the cultural production of participating nations and, in the case of the Biennale, made tangible by the construction during this century of the different national pavilions.

Now, with more or less pacific migrations of people across the globe, the concept of nationalism requires revision and modification in the face of trans-nationalism, which prompts a broadening of its definition to include notions of contamination, eclecticism and interweaving: hence our invitation to the various pavilion commissioners to adopt, without limiting their autonomy, a different, more dynamic and open idea of internationalism, which places its emphasis on coexistence.

The thematic and monographic exhibitions that accompany this Biennale, though very different in themselves, should be understood in this context: Francis Bacon and John Cage, 'A Passage to the East' and 'Trans-Actions', for example.

'The Cardinal Points of Art' sets out to illustrate one of the foremost characteristics of contemporary art: from Delacroix onwards, the artist has gone in search of an 'elsewhere', whether this is located geographically or in the mind, whether in myth

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or in primitivism, and so forth. The 'nomadic' posture of the artist, and his disdain for territorial limitation, defines him as a veritable 'frontiersman'.

The cultural bi-polarities (North-South, East-West), the points of the compass, which have tended to compete with each other in the course of the 20th century now have the potential of being interwoven into the seamless harmony.

But at the same time we are maintaining the perception of artistic production as problematic, and not homogeneous. For example we have not attempted to mix research of the developed countries with craftwork of the Third World. Thus the exhibitions are clearly articulated: 'Points of Art' deals with the West, 'A Passage to the East' deals with the Orient. Likewise, 'Open 93' is strongly thematic, with its panorama of 100 young artists from around the world all working under the 'sign' of five emergencies: Entropy, Violence, Difference, Survival and Emargination. The exhibition goes beyond urban issues to embrace timeless reference points in art: nature and the body, and hence social relations, the community and the individual.

In short the 45th Venice Biennale is not a group exhibition but an organic cultural project. It sets out to document the transition within contemporary art from the concept of 'nomadism' to that of the journey, wherein art's search for orientation in this epoch of epistemological crisis is conducted within its own points of reference.

Venice is the theater for a Biennale which consists not merely of exhibitions but also of conferences on museums and major exhibitions (nowadays these can be important contributions to knowledge and to adjustments in collective taste), a school for curators in collaboration with the Magasin (the Centre National d'Art Contemporain of Grenoble), and a school for the conservation of contemporary art.

The project we have called 'Cardinal Points of Art' aims therefore to signal the specific role of the now-centenarian Biennale - a necessary, even indispensable role - by adopting the active posture of protagonist with regard to the problematics of modern art and life, rather than the passive role of mere documentation.

Achille Bonito Oliva

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45th Biennale of Venice

June, 9th, 10th, 11th, 1993 — vernissage
June 13th — official inauguration
October 10th — closing day

The 1993 Venice Biennale has been given the general title of "The Cardinal Points of Art" ("*Punti cardinali dell'arte*"); the theme will be presented in special exhibitions as well as by the presence of more than 50 countries from all the continents.

"The Cardinal Points of Art" does not reflect any rigid or imperative critical perspective. Rather it is an overview of how 'cultural nomadism' and the coexistence of different 'languages' have contributed to the development of contemporary art. Embattled by technology and the evolution of modern society, art has of necessity come to terms with the idea of travel and of confrontation with 'other' cultures in its search for renewed energy and expressive force.

The present historical moment is one of political fragmentation and social division bordering on tribal warfare. The offerings of culture must therefore adopt a broadly international character. Art's internationalism constitutes its moral value, and justifies its need for exhibition, given its capacity for harmonising the co-existence of differences. Whereas in the 1980s 'nomadism' decongested certain rigid cultural issues, in the 1990s it is directed towards the voyage, towards the concept embodied in 'The Cardinal Points of Art'.

Indeed with this in mind we recommended that the various commissioners of the pavilions in the Giardini di Castello invite one or more artists of their own country and another artist from one of the many countries without pavilions, to give expression to the idea of the peaceful 'nomadism' of art which is so characteristic of this *fin de siècle*.

The United States have invited the French-born Louise Bourgeois; Germany has invited Hans Haacke and Nam June Paik; Italy has invited the Japanese Nagasawa and the American Salvatore Scarpitta; Hungary has invited the US-based Joseph Kosuth. Other countries will also open their pavilions to foreign artists. International as well as national exhibitions will be installed in the Italian Pavilion, where countries without their own pavilion will be given hospitality (Luxembourg, San Marino, Cyprus, Korea, Turkey, Ireland, South Africa, Bulgaria, and Latin-America). The Italian Pavilion will include an exhibition of contemporary art from black Africa - Senegal and the Ivory Coast - funded by the Rockefeller Foundation and organized by the Museum for African Art, New York. We hope that Slovenia and Croatia will be represented. Israel will mount an outdoor installation in the Biennale park, and cede its pavilion for other Biennale projects. The presence of post-Apartheid South Africa is also assured, marking the end of that tragedy.

The 45th Venice Biennale will develop the theme of 'The Cardinal Points of Art' through a series of exhibitions, organized by a team of specialists including the Curator of Visual Arts, the Advisory Committee, and various operative and executive committees.

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POINTS OF ART - PUNTI DELL'ARTE

The exhibition illustrates the search for an "Elsewhere" - a search characteristic of contemporary artists and Western art in general: literally a "Borderline Art".

Grave, *Aureo*, *Araldico* and *Fermo* correspond to the cardinal points North, South, East and West. They refer both to the artist's cultural and anthropological roots and to the geographical dislocations characteristic of artistic creation, what one might call 'de-territorialization'.

The 'map' of the artists:

Grave: Beuys, Baselitz, Kirkeby, Morris.

Araldico: Polke, Buren, Clemente, Twombly.

Aureo: Fontana, De Dominicis, Solano, Kapoor.

Fermo: Kounellis, Cucchi, Vedova, Boltanski.

Operative Committee: Tommaso Trini (coordinator), Adelina von Fürstenberg (coordinator of the installation), Mario Codognato.

Executive Committee: students of the School for Curators.

Exhibition site: Italian Pavilion at the Giardini, Castello.

PAPER WALLS - MURI DI CARTA

More than 500 photographs from the beginning of the century to the present day will document the continuity of the artistic exchange between the various contexts of international research.

The exhibition is planned by Carlo Arturo Quintavalle and by CSAC (Centro Studi e Archivio della Comunicazione) of Parma, directed by Gloria Bianchino.

Exhibition site: Italian Pavilion at the Giardini, Castello.

A PASSAGE TO THE EAST - PASSAGGIO AD ORIENTE

The exhibition is devoted to Eastern cultural tendencies, and to single artists and groups who have had an historical influence on the development of contemporary arts, and who still contribute to their evolution. This includes the phenomenon of *lettrism*, the Gutai group, the work of Kubota and Yoko Ono, of Russian painters, and of young artists from the People's Republic of China representative of a kind of conceptual realism.

The 'map' of the artists:

Lettrists: Isidore Isou, Gabriel Pomerand, Maurice Lemaitre, Roland Sabatier, Micheline Hachette, Alain Satie, François Poyet, Gerard-Philippe Broutin, Woodie Roehmer, Albert Dupont, Frederique Devaux, Michel Amarger, Virginie Caraven, Jean-Paul D'Arville.

Gutai Group: Akira Kanayama, Sadamasa Motonaga, Saburo Murakami, Shozo Shimamoto, Kazuo Shiraga, Fujiko Shiraga, Tsuruko Yamasaki, Toshio Yoshida, Yasuo Sumi, Jiro Yoshihara, Michio Yoshihara, Atsuko Tanaka.

Russian artists: Andrej Monastyrskij, Sergej Anufriev, Vladimir Fedorov, Pavel Peppersteyn, Yuriy Lejderman, Aleksandr Mareev.

Chinese artists: Fang Lijun, Liu Wei, Yu Hong, Fen Mengbo, Wang Guangyi, Zhang Pelli, Geng Jianyi, Yu Youhan, Ding Yi, Wang Ziwei, Li Shan, Sun Liang, Xu Bing, Song Hai Dong.

Exhibition site: the Giardini, Castello and the Israeli Pavilion

Operative Committee: R. Sabatier, Francesca Dal Lago, Marco Meneguzzo, Li Xianting, Kazuo Yamawaki, Virginia Baradel, Giacinto Di Pietrantonio.

Executive Committee: Ada Lombardi, Manuela Gandini, Barbara Bertozzi, students of the School for Curators.

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THE SWIFT SOUND OF THINGS (Cage & Company) — IL SUONO RAPIDO DELLE COSE

This tribute to the late John Cage is a wide-ranging retrospective of an artist who has adopted simultaneously Eastern and Western attitudes in the production of both his music and his art. It also presents the work of a number of contemporary artists and musicians who have been influenced by Cage. On June 9 and 10 Margaret Leng Tan will give a musical performance at the Goldoni Theater. On June 20, there will be a performance of Cage's '103' at the Fenice Theater, in collaboration with the Department of Music of the Venice Biennale

Exhibition sites: the Antichi Granai, Giudecca, and the Peggy Guggenheim Collection.

Operative Committee: Alanna Heiss (director), Wulf Herzogenrath, Angela Vettese, Ludovico Pratesi, Carolyn Christov-Bakargiev.

Executive Committee: Giulio Alessandri, students of the School for Curators.

TRANS-ACTIONS — SLITTAMENTI

This project focuses on artists whose work is based on the merging of different disciplines - art, cinema, theater and music - such as Peter Greenaway, Bob Wilson, Tadeusz Kantor, Larry Rivers, Mario Schifano, William Burroughs, Christian Leigh-Pedro Almodovar, Markus Lupertz, Vincenzo Agnetti, Jean Baudrillard, Pino Pascali, Getulio Alviani, Vettor Pisani, Wim Wenders, Derek Jarman, David Sylvian, Dali-Welles, Luca Patella.

Exhibition sites: Granai at the Zitelle, Giudecca and Palazzo Fortuny.

Operative Committee: Gianni Vattimo, Furio Colombo, Marisa Volpi, Enrico Ghezzi, Fulvio Salvadori, Barbara Tosi, G. B. Salerno, Luigi Meneghelli, Franco Bolelli, Marco Giusti, Corinna Ferrari, Gabriella Di Milla, Chiara Bertola, Giorgio Verzotti, Francesco Moschini, Gabriella Drudi, Vittoria Coen, Giulio Alessandri.

Executive Committee: Adam, Barbero, students of the School for Curators, Chiara Bertola.

BROTHERS — FRATELLI

This pays tribute to two important artists who were brothers, both now dead: Francesco Lo Savio and Tano Festa, leading figures in separate lines of research which anticipated the development of Minimalist and figurative art in the 60s and 70s.

Exhibition site: Italian Pavilion at the Giardini, Castello.

Operative Committee: Maurizio Fagiolo dell'Arco (coordinator in charge), Pierre Restany, Massimo Carboni, Francesca Alfano Miglietti.

Executive Committee: students of the School for Curators.

OPEN 93: EMERGENCY — APERTO 93: EMERGENZA

'Aperto', a now traditional feature of the Venice Biennale, will present an up-to-date panorama of young artists who apply their linguistic experimentation to the problems of modern society, and in particular to five 'emergencies': entropy, violence, survival, social emargination, and difference.

As instigator of the first edition of this exhibition, **OPEN 80 (APERTO 80)** — I stress the importance of re-establishing its relevance: thus I assumed personal curatorial responsibility for **Open 93** and invited a team of young international collaborators to assist us in assuring a thorough review of the state of the arts in the present. The exhibition will take place at the Corderie of the Arsenal of Venice. At the entrance to the Corderie, there will be a 'Container'- a mobile daytime and nocturnal space

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devoted to the five emergencies, and linked by satellite with other countries.

Project: Achille Bonito Oliva.

Operative Committee: Helena Kontova (coordinator in charge), Bonami, Bourriaud, D'Avossa, Deitch, Locher, Nickas, Mike Hubert, Lauk'Ung Chan, Berta Sichel, Rosma Scuteri, Matthew Slotover, Benjamin Weil.

Executive Committee: Léonie Von Oppenheim, students of the School for Curators.

Exhibition site: Corderie, Arsenal.

REFIGURATION (a Tribute to Francis Bacon) — FIGURABLE (Omaggio a Francis Bacon)

This is a retrospective, with 50 canvases including some of his last works, of the late Francis Bacon, organized in collaboration with the British Council, Marlborough Fine Arts, and 'Grandi Eventi'.

Exhibition site: the Ala Napoleonica of the Correr Museum.

Operative Committee: David Sylvester (coordinator in charge), Gilles Deleuze, Daniela Palazzoli, Francesca Gallo, Lorenza Trucchi.

Executive Committee: students of the School for Curators.

ITALIANA — OPERA ITALIANA

The title refers to the Italian section of the Biennale, articulated in two parts: the first, subtitled **TRANSITS (TRANSITI)**, adopts an interdisciplinary approach: painting, sculpture, installation, verbal-visual communication, photography, women's art, criticism, and public patronage; the second presents 15 artists divided into **TRIPTYCHS (TRITTICI)**, several of whom, particularly women artists, will be given individual galleries for the first time, while others will return after an absence of over 20 years.

Exhibition site: Italian Pavilion, Giardini.

TRANSITS

- **Concession of Image (Concessione di Immagine):** Plinio De Martiis, Claudio Abate, Gianfranco Gorgoni, Paolo Mussat-Sartor.

- **Civic Factory (Fabbrica civica):** City di Gibellina (Orestiad) and City of Naples (Terrae Motus), Alfano, Longobardi, Merlino, Warhol, Haring, Mapplethorpe.

- **Parabilla:** Nanni Balestrini, Eugenio Miccini, Franco Vaccari, Patrizia Vicinelli, Ugo Carrega, Martino Oberto.

- **Premonitions (Premonizioni):** Emilio Villa, Carla Lonzi (Accardi, Alviani, Castellani, Consagra, Fabro, Fontana, Gallizio, Kounellis, Nigro, Paolini, Pascali, Rotella, Scarpitta, Turcato, Twombly).

- **Persona:** Emilio Isgrò, Fabio Mauri.

- **Electronic Museum (Museo Elettronico):** Luciano Giaccari

Operative Committee: Fulvio Abbate, Viana Conti, Angelo Trimarco, (A. Tagliaferri - A. Sauzeau), Francesco Poli, Vittorio Rubiu.

Text in the catalog: Mario Perniola.

TRIPTYCHS

- **Complexa (Complessa):** Luciano Fabro, Nagasawa, Luisa Protti.

- **Imagina:** Giosetta Fioroni, Carol Rama, Cloti Ricciardi.

- **Abstracta:** Domenico Bianchi, Remo Salvadori, Sergio Fermariello.

- **Objects (Oggettistica)** Piero Gilardi, Gianni Piacentino, Salvatore Scarpitta.

- **Extroverted (Estroversa):** Aldo Mondino, Marisa Busanel, Antonio Recalcati.

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Operative Committee: Jole De Sanna, Duccio Trombadori, Loredana Parmesani, Demetrio Paparoni, Corrado Levi.

Executive Committee (for ITALIANA): Vittoria Coen, Fabrizia Lanza.
Text in the catalogue: Pier Giovanni Castagnoli.

THE COEXISTENCE OF ART (A MODEL OF EXHIBITION) — LA COESISTENZA DELL'ARTE (UN MODELLO ESPOSITIVO)

This exhibition re-evokes the biennial exhibition in Graz, more than 20 years old, which was an important contribution to breaking down barriers between middle-European countries.

'Map' of artists: Schmalix, Wakolbinger, Graf, Kempinger, Erjautz, Kogler, Brandl, Kirchoff, Levini, Dessi, Nunzio, Pizzi Cannella, Martegani, Arienti, Dimitrievic, Abramovic, Potrc, Trombitas, Mulasics, David, Dokoupil, D. Rakoci, Mirjana Djordjevic.

Exhibition site: Former glassworks, near Piazza San Marco.

Operative Committee: Lorand Hegyi (coordinator in charge), Paolo Balmas, Luisa Somairi, Danilo Eccher, Biljana Tomic.

DRAWING THE LINE AGAINST AIDS — ARTISTI CONTRO L'AIDS

'Art Against AIDS Venice', one of the events supporting the new program of the American Foundation for Aids Research (AmFar International), intends to raise funds for worldwide AIDS prevention in the developing world; this will also benefit selected Italian AIDS charities. Within the Biennale program, AmFar presents the exhibition: **DRAWING THE LINE AGAINST AIDS**. The drawing exhibition and sale of works includes approximately one hundred drawings by European and American artists and is curated by John Cheim, Diego Cortez, Carmen Gimenez and Klaus Kertess. The exhibition will be held at the Peggy Guggenheim Collection from Wednesday, June 9 through Sunday, June 13, 1993 and will travel to the Guggenheim Museum in Soho, New York.

Exhibition site: the new wing at the Guggenheim Collection.

A JOURNEY TOWARDS CYTHERA (Art & Poetry) — VIAGGIO VERSO CITERA (Arte & Poesia).

This exhibition, sponsored by the Zerynthia Association, will take place at the winter seat of the Venice Casino.

'Map' of artists: Marco Bagnoli, Bizhan Bassiri, Nicola De Maria, Günther Förg, Isa Genzken, Rodney Graham, Bertrand Lavier, Marisa Merz, Reinhard Mucha, Mimmo Paladino, Giulio Paolini, Alfredo Pirri, Michelangelo Pistoletto, Thomas Schütte, Susanna Solano, Ettore Spalletti, Haim Steinbach, Franz West.

Site: Ca' Vendramin Calergi.

DETTERRITORIALE

In collaboration with the Fondazione Bevilacqua La Masa, this exhibition will present 15 young artists from the Veneto Region.

'Map' of artists: Gianluca Balocco, Maria Bernardone, Daniele Bianchi, Cristiano Bianchin, Costantino Ciervo, Luca Clabot, Giuliano Dal Molin, Maria Degenhardt, Di Maggio/Arzenton/Ferraris, Riccardo De Marchi, Michelangelo Penso, Maria Grazia Rosin, Carmen Rossetto, Mara Teresa Sartori, Ampelio Zappalorto.

Exhibition site: Fondazione Bevilacqua La Masa, Piazza San Marco.

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PEACE MACHINERY

This project will be designed by artists Ange Leccia, Shirazeh Houshiari, Vito Acconci, Panamarenko, Julien Opie, Tony Cragg, Piero Guccione, Mario Ceroli, Lothar Baumgarten, and coordinated by Laura Cherubini with Paola Ugolini.

Exhibition site: the former Yugoslavian pavilion in the Giardini.

OTHER PROJECTS

Ecole du Magasin, Grenoble

For the first time in its history, the Biennale will host an international School for Curators. The 1993 Biennale will collaborate with the 'Magasin' of the Centre National d'Art Contemporain in the ancient French city of Grenoble, directed by Adelina von Fürstenberg (now moving into its fifth program). Nine/ten students will follow two courses: Theory (with classes on relevant subjects ranging from art history to conservation) and Practice (by assisting in exhibition planning and operation leading up to and during the Biennale). The benefits of their experience will be tested when, at the end of the course, they organize an exhibition from scratch at the 'Magasin' in Grenoble. The course began in Grenoble in November 1992 and in Venice in December 1992 and was marked by an international conference, 'The Production, Circulation and Preservation of Works of Art', which was attended by curators of museums of contemporary art world-wide (Giorgio Cini Foundation, Venice, December 11-13). The course ends in August 1993. The participants will be awarded a diploma, as a stimulus to their future museum careers.

Leonardo's Horse

Ben Jakober and Yannick will devise an installation to be called **Leonardo's Horse**, set on a kind of floating 'Bateau Ivre', or abandoned ship. This installation, 14 metres high, will be visible from afar, thus drawing attention to the international exhibition and its theme. The catalog text will be by José Luis Brea.

Television

Video tapes advertising the Venice Biennale will be produced by the Korean artist Nam June Paik, to be televised world wide.

'Blob', a program broadcast by RAI 3 (the third channel of the Italian national network), will cover the Biennale throughout the month of June. There will also be coverage of the Biennale and its artists in the subsequent months.

On June 12 1993, RAI 3 will broadcast "The Night of the Centenary: the 1993 Biennale" a non-stop program lasting through the night, with images and reportages of the Biennale and its history.

Night life

On the first night of the press vernissage, June 9, Peter Greenaway will direct an event at Palazzo Fortuny, followed by Bob Wilson on June 10 at the Zitelle.

On June 9-10-11, Andreas Garcia Cubo's "Flamenco y Kathak", will be performed at the Goldoni Theater (in collaboration with the Department of Cultural and Scientific Affairs of the Spanish Ministry of Foreign Affairs).

On June 11, there will be at midnight a concert by Larry Rivers with improvisations by Lucio Dalla and Mimmo Rotella's 'epistoliche' poems, at the Giardini.

On June 12 the film "Blue" by Derek Jarman will be screened at the Antichi Granai, Zitelle.

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The Art of Exhibiting'

At the end of the 45th International Art Exhibition, October 93, the international meeting 'The Art of Exhibiting', organized in collaboration with A.F.A.A. (Association Française d'Action Artistique), will take place in Paris. The curators of the greatest exhibitions held since the war will attend the meeting.

The catalog

The Biennale catalog will include essays by historians, philosophers, epistemologists, writers, art critics and critics of other disciplines (Paul Virilio, Massimo Cacciari, A. C. Danto, Giulio Giorello, Ernst Jünger, Elemire Zolla, Gianni Vattimo, Mario Perniola).

Tommaso Trini will produce a video catalog as an instrument of historical documentation, enabling a critical reading of the exhibitions presenting the theme 'The Cardinal Points of Art'.

Press conferences, presenting the 1993 Venice Biennale project, are planned in Paris, Madrid, Amsterdam, Venice, London, Berlin, Rome and New York.

Exhibition design and installation: Studio Aymonino-Barbini, Massimo D'Alessandro, Daniela Ferretti, Giuliana Stella.

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Our strategy is to give the Biennale back to Venice, and viceversa, by means of a collaboration between the Biennale and institutions such as the municipal authorities and public and private museums, and by attributing equal dignity to the managerial, political and curatorial aspects of permanent and temporary cultural initiatives. It is hoped that the benefits of this strategy will endure in time.

Achille Bonito Oliva

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SLITTAMENTI:	Swatch Organizzazione C. Leigh (operazione Leigh-Almodovar) Marlborough Foundation (Larry Rivers) Pepsi-Cola (Schifano) Ministero Turismo e Spettacolo (Bob Wilson)
FIGURABILE: (Omaggio a Francis Bacon)	Grandi Eventi Comune di Venezia
VIAGGIO VERSO CITERA:	Zerynthia
IL SUONO RAPIDO DELLE COSE: (CAGE & COMPANY)	Mudima PS1 New York
MACCHINE DELLA PACE:	Consorzio le Muse
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LA BIENNALE DI VENEZIA
Ente Autonomo

FLAMENCO Y KATHAK: Direzione Generale di Attività Culturali e Scientifiche del Ministero degli Affari Esteri della Spagna

PROGETTO CONTAINER: MASA

MUSEO ELETTRONICO: Videoteca Giaccari

IL CAVALLO DI LEONARDO: Gardini et Associes

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LA BIENNALE DI VENEZIA
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Ufficio stampa
e
pubbliche relazioni

**BRIEF SUMMARY
HISTORY OF THE VENICE BIENNALE**

1893

April. The City of Venice resolved to celebrate the Silver Wedding Anniversary of King Umberto of Italy and his wife Margherita of Savoy by instituting a biennial national exhibition of painting and sculpture.

1894

A working committee recommended that the exhibition be international. The statute was based on that of the Munich Secession.

1895

The first Biennale took place in the public gardens of Venice in a pavilion built for the occasion (later to become the Italian Pavilion). The art was both by invited and by jury selection from non-invited submissions. No artist was represented by more than two works, and it was ruled that all works should be previously unexhibited in Italy.

1905

Picasso's The Family of Saltimbanques was rejected for exhibition. Picasso was to make his debut at the Venice Biennale in 1948.

1907

The construction of the first national pavilion (Belgium).

1910

The Biennale was brought forward by one year to avoid conflict between the Universal Exhibition in Rome, 1911. Henceforth the Biennale took place in even years. This year marked the first strong international presence at the Biennale, with exhibitions dedicated to Klimt, Courbert and Renoir.

1914

With the inauguration of the Russian pavilion, there were by this time seven national pavilions.

The Biennale did not take place in 1916 and 1918 owing to the Great War.

The 1920s

The first appearance of the avantgarde at the Biennale, promoted by Secretary General Vittorio Pica (Impressionists, Post-impressionists, Modigliani, Archipenko, Die Brucke etc.), which nevertheless had to compete with the official taste for propaganda art sponsored by rising Fascism.

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1930

Count Giuseppe Volpi became President of the Venice Biennale. The Biennale with a new statute, was taken over by the State. The Biennale Music Festival was founded. The New York architectural firm of Delano & Aldrich built the U.S. Pavilion, at the expense of Grand Central Galleries organized the first U.S. Pavilion show, mainly of academic art.

1932

The Film Festival instituted - this become annual as of 1934.

1938

Institution of the Grands Prix for painting and sculpture. Ignacio Zuloaga, veteran Spanish academician, wins the first Grand Prix for painting.

1944-46

The Biennale does not take place owing to the World War II.

1948

The first post-war and post-Fascist Biennale. Art historian Rodolfo Pallucchini, as Secretary General, invited Peggy Guggenheim to show her collection, then awaiting shipment in New York customs. Impressionism and Post-Impressionism were presented for the first time in strenght.

1948-56

Under Pallucchini the Biennale established its role as the forum for avantgarde and contemporary art. Brasque ('48), Matisse ('50), Dufy Painting. Alexander Calder, in 1952, was the first American artist to win a Grand-Prix (for sculpture).

1954

The Museum of Modern Art bought the U.S. pavilion from Grand Central Galleries.

1964

Robert Rauschenberg was the first American painter to win the Grand Prix, and the youngest winner to date.

1968

Student riots disturbed the Biennial opening, and initiating a period of institutional change including the suspension of the Grand Prix (1970) and a new statute (1973) which still today regulates the Biennale.

1974

The traditional Biennale did not take place. Exhibitions and events are organized under the title "Liberty for Chile".

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1980

The first "Sezione Aperto" for young artists, organized by Achille Bonito Oliva in the Magazzini del Sale. The Architettura section of the Biennale founded (later united with Visual Arts).

1986

The Solomon R. Guggenheim Foundation purchased the U.S Pavilion from MOMA (now the only privately owned pavilion). The Grand Prix are reinstated. Prizes awards to Sigmar Polke, Frank Auerbach, Daniel Buren and Nunzio.

1988

Prizes awards to Jasper Johns and Barbara Bloom.

1991

The Vth Architecture Biennale was the first to adopt the same format as the Visual Arts exhibition.

1992

Achille Bonito Oliva nominated Curator of the Visual Arts for the 1993 Biennale.

1993

The 45th Venice Biennale is moved back by one year. Henceforth Biennales will take place in odd years.

1995

Centenary of the first Biennale exhibition.

Adriano Donaggio

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Winter 1993 Exhibitions

Stalin's Choice:
Soviet Socialist Realism 1932–1956

Contemporary Works:
Komar and Melamid, Ilya Kabakov, Eric Bulatov, Afrika

This exhibition has been made possible in part by The National Endowment for the Arts; Ethos Capital Management, Inc., The Trust for Mutual Understanding; The Open Society Fund – Soros Centers for Contemporary Art; the ICA International Committee; and the Ministry of Culture of the Russian Federation.

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SANDRA GERING GALLERY

JARG GEISMAR

EDUCATION

1958	Born in Burgsvik/Gotland, Sweden
1980-86	Kunstakademie Dusseldorf, BRD. Meisterschuler
1986-88	The New School of Social Research, MFA NY/USA
1985	Founder of A.T.W. (Around The World), Dusseldorf, BRD
1986	DAAD-grant for New York, USA
1986-88	Parson-scholarship, New York, USA
1988	Bastion Industries-scholarship, New York
1990	Kunstfonds-scholarship

Lives in Dusseldorf and New York

INDIVIDUAL EXHIBITIONS

1991	"Vespa", Espai 13, Joan Miro Foundation, Barcelona "Money money come to me", Avtosavodska Saal, Moskov "Welcome", Kenneth Schachter, New York "Clothes Make People", Sagacho Exhibition Space, Tokyo "Femme Fatale", Next to Public, Basel
1990	"Philips", De Fabriek, Eindhoven, The Netherlands "Diamonds", Sandra Gering Gallery, New York "Decorative Things", Offermann Galerie, Koln
1989	"Rosemary", Offermann Galerie, Koln, BRD "Future is Based on Trust", Galerie Littman, Basel, Switzerland
1988	"Nachtbeleuchtung", Ohio Fine Arts, New York, "Nightlights", ED Labo Nagaya, Japan
1987	"N.Y./Raw/Roh", Galerie Krings-Ernst, Koln, BRD
1986	"Modern Times", Stollwerkfabrik, Koln, BRD
1985	"Looking", ACCP-Galerie, Koln, BRD
1983	"Zerstorte Arbeiten", Kunstakademie Dusseldorf, BRD

GROUP EXHIBITIONS

1991	"Unlearning", curated by Kenneth Schachter, 142 Greene Street, New York "Hotel, 48 Hours", Off-Soho Suites, New York "Spit", Malania Basarab Gallery, London "Floorshow", Gallery Equilibrist, St. Niklaas, Belgium "From Sculpture", BACA, Brooklyn, New York, curated by Kenneth Schachter "A.T.W. PPF", Museo Arte Plastico, Montevideo/Uruguay and Skulpturenmuseum Glaskasten, Marl (catalog) "Open Bar", Flamingo East, New York "Certain Uncertainty", The Lobby Gallery, Deutsche Bank, NY "Women", with Steven Pollack, Nathalie Rivera, New York Aubry, Geismar, Perejaume, Slominski, Veler, Voita, le M Magasin, Grenoble/France
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- 1990 "Cote d'Or", Galerie Equilibrist, St. Niklaas, Belgium (with Jan Calier)
 "Semi-objects", curated by Carol Greene, John Good Gallery, New York
 "German paper", curated by Kenneth Schachter and Sandra Gering, Sandra Gering Gallery
 "Bilder vom neuen Deutschland" A.T.W./What is German?, Kunsthalle, Dusseldorf
 "Treibhaus V" Kunstmuseum, Dusseldorf
 "C.C., Stadtische Museum, Schloss Morsbroich
 "Hund 1" WDR, building, Dusseldorf
 "A.T.W.PPF", Language Plus, Alma/Quebec, Canada
 "Colour and/or Monochrom", National Museum of Modern Art, Kyoto, Japan
 "10 Feet", Sandra Gering Gallery, New York, USA
 "A.T.W.PPF", P.S.1, New York, USA
- 1989 "Geismar-Kinmont-Merrick", Tom Cugliani, Gallery, NY
 "Stucki 1", Stuckfarberei, Basel, Switzerland
 "Transfer", U-Bahn Stationen, Hannover, BRD
 "New York Art Made in Japan", Himeji-Shingu, Japan, (3 different places)
 "Colour and/or Monochrom", National Museum of Modern Art, Tokyo, Japan
- 1988 "Sunrise Highway", John Gibson Gallery, New York/USA
 "New York Art Made in Japan", Himeji-Nagoya, Japan, (6 different places)
 "200-1", Shakespeare House, Koln, BRD
- 1987 "Action/Geismar-Action/Rees." Canalstreet, NY
 "Leichterhohte Temperatur 4000 D", Scholss Parz, Grieskirchen, Austria
 "Projects: Redhook", Redhook Brooklyn, NY/USA
- 1986 "artware", CeBIT Hannover Messe, BRD
 "Unausgewogen", Kolnischer Kunstverein, Koln, BRD
 "Standort Dusseldorf", Kunsthalle Dusseldorf, BRD
- 1985 "Klasse Kamp", Kunstpalast Dusseldorf, BRD
 "Atlantis", Wandelhalle Koln, BRD
 "Multimedia", Korzo, The Hague, The Netherlands
- 1984 "OPAT", Paleis Arnhem, The Netherlands
 "Den Bosch", Artis, "Hertogenbosch, The Netherlands
 "Projektionen", Kunstlerhaus Hamburg, BRD
 "kyo", Stollwerkfabrik, Koln, BRD
- 1983 "Der letzte Schrei", Kunstmuseum Dusseldorf, BRD
 "Stumme Unterhaltung", Kunstakademie, Dusseldorf, BRD

BIBLIOGRAPHY

- 1985 Stephan Schmidt-Wulfen "Full House", Kunstforum Intern
 Eugen Gomringer Katalogtext, Kunstforum Koln
 Eugen Gomringer Katalogtext, Kunstraume Koln
 Helga Meister "Die Wege zum Ruhm", WZ Dusseldorf
- 1986 Uwe Ruth Katalogtext "Quirl", Dusseldorf
 David Galloway Katalogtext "artware", Hamburg/Hanover
 Horst Sass "Fiesta dauernd unter Strom", Ford -Report, Hannover
 Dr. H-W.Schmidt "Stndort Dusseldorf" Katalog, Dusseldorf
 Ralf Dank "Bilderschau, Tanz und flackerndes Licht" Koln.
 Dr. H-W. Schmidt "Lichtschein,...", Katalogtext "Leichterhohte Temperatur 4000D,
 Grieskirchen, Parz/Austria
 "Jarg Geismar" Time Creator, Tokyo
 iby "Rohes New York", Koln. Stadtanzeiger, Koln
 Martin Bewerunge "Kunst aus aller Welt", Rheinische Post, Dusseldorf

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- 1988 Dr. H. W. Schmidt "Geismar made in USA", Apex Nov. 88, Koln
 Roberta Smith Review, New York Times
 Miki Kihou "New Generation fom NY" Bijutsu Techo, Tokyo
 Johannes Stahl "200-1" Kunstforum Bd. 97
 Noemi Smolik "Pausenzeichen im..." Pan
 Noemi Smolik "200-1", Kunst in Koln, Koln
 Gabriele Lohberg "200-1" Kunst in Koln, Koln
 Susanne Wedewer "Raum als..."General Anzeiger, Koln
 Emanuel von Stein "Mythos, Ironie..."Kolner Stadtanzeiger, Koln
 Emanuel von Stein "200-1" NOEMA
- 1989 Gabriele Rivet "Bericht aus dem..", Bijutsu Techo, 2/89, Tokyo
 Jurgen Raap "Jarg Geismar", Kunstforum Inter. Bd. 100
 Noemi Smolik "The moment as.." APEX, Koln
 j.k. "Kabelfiguren ohne.." Kolner Stadtanzeiger, Koln
 Dieter Daniels "200-1", Flash Art
 Jurgen Raap "Sponsorship," Kunstforum Inter. Bd. 102
 Raimun Stecker Kat. Text "Uber das Vertrauen...", Basel
 Peter Fend Kat. Text "Architecture with a moral..."; Basel
 Kimio Jinno Kat. Text, Basel
 Noemi Smolik Kat. Text "Gegeben ist..", Basel
 Sigmar Gassert "Jarg Geismar", Basler Zeitung
 Martin Herter "Stucki I", Doppelstrab, Basel
 Uta Reindel Interview, Stucki-Zeitung, Basel
 Raphael Sutter "Neue Kunst in der ..." Basler Zeitung, Basel
 Ashahi newspaper/Japan
 Kobe newspaper/Japan
 Tohru, Matsumoto Kat. text "Colour and or Monochrom", Tokyo
- 1990 Jurgen Raap Catalog text "Decorative Things", Koln
 Noemi Smolik "Geismar bei Offerman", Kolneer Stadtanzeiger, Koln
 Silvio Perlstein Catalog text "Diamonds", New York
 Gerard Goodrow "A.T.W." APEX, Koln
 Gabriele Rivet "Colour and/or Monochrome.." Kunstforum BD.106
 Arnd Weseman Kat. Text "Transfer" Hannover
 Carsten Ahrens Cat. text "Transfer" Hannover
 Diana Franssen Cat. Text "Phillips", Eindhoven/Holland
 Martin Brochynek "Das /Atelier ist die Welt, Dusseldorfer, Dusseldorf
 Yvonne Friederichs "Treibhaus 5 " Rheinische Post, Dusseldorf
 Yvonne Friederich "Verratselte Schau" Rheinische Post, Dusseldorf
 Dieter Westecker "Momentaufnahme", Westdeutsche Zeitung, Dusseldorf
 Maria Kreutzer "Treibhaus 5", Kunstforum Inter.
 Yvonne Friederichs "Kunst im Rohbam" Rheinische Post, Dusseldorf
 James Minnis Cat. text "Treibhaus", Dusseldorf
- 1991 Raimund Stecker "Weitesehen ohne Fernsicht" Frankfurter Allgemeine, Frankfurt
 Grazia Quaroni Cat. Text Ausstellung im Magazin, Grenoble/Frankreich
 Frankfurt Allg. Zeitung, Raimund Stecker, "Femme Fatale" Texte: Diana Franssen
 Tilburg, NL
 Ann Brokken, St. Niklaas/ James Minnis, NY
 "Clothes Make People": Raimund Stecker, Tokyo

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Gretchen Bender

Born 1951 in Seaford, Delaware; lives in New York City
 Attended University of North Carolina at Chapel Hill (BFA 1972)

One-Person Exhibitions

- 1983 Nature Morte, New York
- 1984 CEPA Galleries, Buffalo, New York
Dumping Core, new media theatre, The Kitchen, New York
- 1985 Nature Morte, New York
- 1986 Nature Morte, New York
- 1987 *Total Recall*, new media theatre, The Kitchen, New York
- 1988 Metro Pictures, New York
 Museum of Fine Arts, Houston
- 1989 *Dream Nation*, Meyers Bloom Gallery Los Angeles
 Gallerie Bebert, Rotterdam
- 1990 *TV Text and Image*, a public art project, street level installation,
 Donnell Library, New York
- 1991 *Gretchen Bender-Work: 1981-1991*, Everson Museum, Syracuse, New
 York, traveling exhibition,
 Urbi et Orbi Galerie, Paris
- 1992 Mendel Art Gallery, Saskatoon, Saskatchewan
Gretchen Bender-Work: 1981-1991, San Francisco Museum of Modern
 Art, including New Media Theatre Works: 1984-1992

Selected Group Exhibitions

- 1981 *Fictive Victims*, Hallwalls, Buffalo, New York
- 1982 (""") *Frames of Reference*, Whitney Downtown, New York
Public Vision, White Columns, New York
A Likely Story, Artists Space, New York
Chromo-Zone, Toronto
London-New York, Lisson Gallery, London
- 1983 *3-Dimensional Photographs*, Castelli Graphics New York
Printed by Women, The Port of History Museum at Penn's Landing,
 Philadelphia
- 1984 *The East Village Scene*, Institute of Contemporary Art, University of
 Pennsylvania, Philadelphia

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Group Exhibitions continued, Page 2

Neo York, University Art Museum, University of California, Santa Barbara
Natural Genre, Fine Arts Gallery, Florida State University, Tallahassee
The New Capitol, White Columns, New York
A Decade of New Art, Artists Space, New York

- 1985 *Kunst mit Eigen-sinn*, Museum of Modern Art, Vienna
Infotainment, Texas Gallery, Houston. Exhibition traveled to Rhona Hoffman Gallery, Chicago; Vanguard Gallery, Philadelphia' The Aspen Art Museum, Aspen
The Public Art Show, Nexus Contemporary Arts Center
The Anticipated Ruin, The Kitchen, New York
Smart Art, Carpenter Center for the Visual Arts, Harvard University
Computer Age, New Math Gallery, New York
Production Re: Production. Gallery 345, New York
 Metro Pictures, New York
- 1986 *Damaged Goods*, The New Museum of Contemporary Art, New York
TV Generations, LACE, Los Angeles
Television's Impact on Contemporary Art, The Queens Museum, Flushing, New York
Painting and Sculpture Today 1986, Indianapolis Museum of Art, Indianapolis
Cinemaobject, The City Gallery of New York
Endgame, electronic performance, Institute of Contemporary Art, Boston
Paravision, Margo Leavin Gallery, Los Angeles
A Brokerage of Desire, Otis Parsons Gallery, Los Angeles
Acceptable Entertainment, Bruno Fachetti Gallery, New York
Spiritual America, CEPA Galleries, Buffalo, New York
- 1987 *Avant Garde in the Eighties*, Los Angeles County Museum
Eau de Cologne, Monika Spruth Gallerie, Koln
Carte Blanche, Les Courtiers du Desir, Centre Georges Pompidou, Paris
Implosion: A Postmodern Perspective, Moderna Museet, Stockholm
Digital Visions, Computers and Art, Everson Museum of Art, Syracuse, New York
Active Surplus: The Economy of the Object, The Power Plant, Toronto
Beyond the Image, First Street Forum, St. Louis, Missouri
Constitution, The Temple Gallery, Philadelphia
The Ten Commandments, Lasorda/Iri Gallery, Los Angeles
Art against AIDS, Nature Morte, New York
Art against AIDS, Metro Pictures, New York
- 1988 *Media Post Media*, Scott Hanson Gallery, New York
Art at the End of the Social, Rooseum, Malmo, Sweden
Reprises de Vues, Halle Sud, Geneva
Modes of Address: Language in Art since 1960, Whitney Downtown, New York
Gran Pavese: The Flag Project, traveling exhibition

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Group Exhibitions continued, Page 3

- Politically Charged*, The Forum, St. Louis
In Search of the Media Monster, Cleveland State University Art Gallery, Cleveland
Mixed Meaning, Grossman Gallery, School of the Museum of Fine Arts, Boston
 Metro Pictures, New York
- 1989 *A Forest of Signs: Art in the Crisis of Representation*, Museum of Contemporary Art, Los Angeles
Self-Evidence, LACE, Los Angeles
What Does She Want? Carleton Art Gallery, Northfield Minnesota; exhibit traveled to: Women's Art Registry of Minneapolis, Minnesota
Conspicuous Display, Stedman Art Gallery, State University of New Jersey, Rutgers
Hybrid Neutral, traveling exhibition, organized by Independent Curators Incorporated
Sequence (Con) Sequence: (Sub) Version of Photography in the Eighties, Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, New York
Revamp, Review, The Center for Photography at Woodstock, Woodstock, New York
Acceptable Entertainment & About TV, Los Angeles Municipal Art Gallery, Los Angeles
Science, Technology, Abstraction, University Art Gallery, Wright State University, Dayton, Ohio
Psychological Abstraction, DESTE Foundation for Contemporary Art, Athens, Greece
Erotophobia, Simon Watson, New York
Image World, Whitney Museum of American Art, New York
- 1990 *Art as Word and Image*, Milwaukee Art Museum, Milwaukee, Wisconsin; Oklahoma City Museum; Contemporary Arts Museum, Houston, Texas
Stendhal Syndrome: The Cure, Andrea Rosen Gallery, New York
Critical Realism, Perspectives Center for Photography, Rotterdam, Holland
New Works For New Spaces: Into the Nineties, Wexner Center for the Visual Arts, Columbus, Ohio
The Charade of Mastery, Whitney Museum of American Art, Downtown Branch, New York
- 1991 *(Art)² Art Appropriates Art*, California State University, Fullerton
Beyond the Frame-American Art 1960-1990, Setagaya Art Museum, Tokyo; National Museum of Art, Osaka; Fukkoka Art Museum, Fukkoka
- 1992 *Intolerance*, PS1, Long Island City, New York

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Gretchen Bender, page 4

Film, Video, and Performance

- 1983 *Reality Fever*, installation at Nature Morte, New York
Untitled, super-8 superimpositions; excerpt broadcast on VPRO Dutch Television
- 1984 *Dumping Core I*, staged video performance, four channels, 13 monitors, slide projections, soundtrack by Stuart Arbright, The Kitchen, New York
Unprotected, two channel installation at CEPA Galleries, Buffalo, New York
Wild Dead, video on International Video Festival, Rome
Wild Dead, two channel, four monitor installation at International with Monument, New York
Freedom of Information, computer generated graphics transferred from video to 16mm film in conjunction with Bill T. Jones/Arnie Zane Dance Company, Theatre de la Ville, Paris; Sadler Wells Theatre, London; Akademie der Kunst, Berlin, Joyce Theatre, New York
Untitled, International With Monument, New York
- 1985 *Picture History*, a speech on television by George S. Trow with 4 channel video programmed by Gretchen Bender, December 2-4, New York
- 1986 *Military Escalations/Dare to be Stupid*, Spectacolor Board, Times Square, New York. Sponsored by the Public Art Fund
Dumping Core II, staged video performance, four channels, 13 monitors, Institute of Contemporary Art, Boston; LACE, Los Angeles
- 1987 *Total Recall*, staged video performance; eight channels, 24 monitors, 3 film screens, soundtrack by Stuart Arbright; The Kitchen, New York, Moderna Museet, Stockholm; Museum of Fine Arts, Houston
Volatile Memory, 16mm film, collaboration with Sandra Tait
- 1989 *Total Recall*, Steirishcher Herbst, Graz, Austria
- 1990 *A Mother and Three Sons*, 16mm b&w film commissioned by Bill T. Jones for the dance opera of same name, premiere Munich, May; New York City opera fall 1991

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- 1981 *Fictive Victims* (Exhibition catalogue), essay by Valerie Smith, Hallwalls, Buffalo, New York
- 1982 Gerald Marzorati, *The SoHo News*, 9 March, p. 32
Frames of Reference (Exhibition catalogue), text by Nora Halpern and statement by the artist, The Whitney Museum of American Art, Downtown branch, New York

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Gretchen Bender, page 4

Film, Video, and Performance

- 1983 *Reality Fever*, installation at Nature Morte, New York
Untitled, super-8 superimpositions; excerpt broadcast on VPRO Dutch Television
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Untitled, International With Monument, New York
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- Kate Linker, *Public Vision*, Artforum, November, P. 77
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- 1983 Hal Foster, "The Expressive Fallacy" Art in America, January, p 32
 Donald Kuspit, *Rejoinder: Tired Criticism, Tired Radicalism*, Art in America, April p 13
 Effects Magazine, centerfold, Vol. 1, No. 1, Summer
 New Observations, #2): "Collaboration
Printed by Women (exhibition catalogue) Port of History Museum at Penn's Landing, Philadelphia
- 1984 *Gretchen Bender*, Effects Magazine, Vol. 1, No. 2, Winter
 Jean Fisher, Artforum, April, p 84
 Jonathan Crary, Art in America, April, p 189
 Sylvia Falcon, The East Village Eye, April, interview, p 35
 Walter Robinson and Carlo McCormick, *Slouching Towards Avenue D*, Art in America, June
 Carter Ratcliff, *Stampede to the Figure*, Artforum, Summer, p 55
Perversions of the Visual, Code magazine, Amsterdam, Spring
Natural Genre (exhibition catalogue), Text by Tricia Collins and Richard Milazzo, Fine Arts Gallery, Florida State University, Tallahassee
 Larry Rinder, *Materiality and Aesthetic Sense*, The New York Native, July
Neo York (exhibition catalogue), text by Phyllis Plous, University Art Museum, University of California, Santa Barbara
The East Village Scene (exhibition catalogue), essay by Janet Kardon, Institute of Contemporary Art, Philadelphia
 Joseph Masheck, *Smart Art (Point One)*, Willis, Locker & Owens Publishing, New York
A Decade of New Art (exhibition catalogue), Artists Space, New York
 Sally Randell Smith, *There's No Avoiding Music Videos*, The New York Times, 10 March, p H29
- 1985 Gary Indiana, *The Windex of Vulnerability*. The Village Voice, 23 April, p 101
 Hal Foster, *Recodings: Art, Spectacle, Cultural Politics*, Bay Press, Washington
Art After Modernism: Rethinking Representation, edited by Brian Wallis, The New Museum of Contemporary Art, New York
 Zien Magazine, Rotterdam, Fall
Infotainment (exhibition catalogue), essays by Thomas Lawson, David Robbins and George W.S.. Trow, J. Berg Press, New York
Gretchen Bender, Political Entertainment, TV Guides, edited by Barbara Kruger, Kuklapolitan Press, New York
 Ellen Handy, Arts Magazine, April
 Tricia Collins and Richard Milazzo, *The New Sleep: Status and the Image-Bound Environment*, Art Journal, Fall, pp 244-248
 The Public Art Show (exhibition catalogue), Nexus Center for Contemporary Art, Atlanta

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 Gary Indiana, *Enclosed by System*, The Village Voice, 3 December, p 105
 Kim Levin, The Village Voice, 25 November, p 123
 Robert Smith, The New York Times, 21 November, p c28
 Gretchen Bender: *Interview by Cindy Sherman*, Bomb Magazine, Winter
 Alan Jones, *Paravision: An Interview with Tricia Collins and Richard Milazzo*, Galleries Magazine, Paris, August/September
 Robbie Conal, *Deux ex McLuhan*, L.A.. Weekly, pp 18-21, August
 Carol Martin, *Gretchen Bender: Total Recall*, High Performance Quarterly, Fall
 Hal Foster, *Signs Taken for Wonders*, Art in America, June
 Dan Cameron, *Pretty as a Product*, Arts Magazine, May
 Ronald Jones, *Six Artists at the End of the Line*, Arts Magazine, May
 William Olander, *Made in the U.S.A.*, Magazine Beaux Arts, May
 Steven Durand, *High Performance Quarterly*, Spring, pp 71-71
 Gary Indiana, *Formal Wares*, The Village Voice, 25 March
 Catherine Bush, *Gretchen Bender: T.V. Terrorist*, L.A. Weekly, March
 Gerald Marzorati, *Video Art's New Channels*, Vanity Fair, March, pp 118-119
 Dan Cameron *Post Feminism*, Flash Art, February/March
 Tricia Collins and Richard Milazzo, *Tropical Codes*, Kunstforum International, March/April/May
 Gary Indiana, *Talking Back*, The Village Voice, 11 February
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 March 1

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 New York, New York
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 New York, New York
 "Dep. Directorship and the Commission of the President"
 June-August 1992

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BORN: Miami, Florida, 1960

EDUCATION: **Hunter College**
New York, New York
painting, photography, film, video
M.F.A. - Combined Media, 1991

Brandeis University
Waltham, Massachusetts
B.A. - Fine Arts, 1982

EXHIBITIONS: **Hunter Art Gallery of Hunter College**
M.F.A. Thesis Exhibition
April 1991

P.P.O.W.
New York, New York
Group Show
December 1991

Thomas J. Walsh Art Gallery of Fairfield University
Fairfield, Connecticut
"Urban Realities: Contemporary Portraits of New York"
March-May 1992

Institute of Contemporary Art, P.S. 1 Museum
Long Island City, New York
"Sites of Intolerance"
March 1992

P.P.O.W.
New York, New York
Group Show
May 1992

Whitney Museum of American Art, Equitable Center
New York, New York
"Dirt, Domesticity and the Construction of the Feminine"
June-August 1992

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KATHARINA KARRENBERG

Katharina Karrenberg studied Art History and Education in Mainz and worked as an art teacher in schools in Frankfurt/Main and Berlin until 1978. From 1978 to 1981 Karrenberg studied Art Sociology and Psychology at the Free University in Berlin and taught at the Hochschule der Kuenste in Berlin and the Fachhochschule fur Gestaltung in Hamburg.

She has worked as a freelance artist since 1981 and has taught painting and drawing at the Hochschule de Kunste in Berlin since 1986. Karrenberg received a grant scholarship from the Berlin Senate in 1988 and a DAAD grant for P.S.1 in 1982.

Exhibitions

- 1980-1986 Exhibitions in Naples, Italy and in West Germany
- 1990 Editonen, Wewerka & Weiss Galerie, Berlin
Katharina Karrenberg, Wewerka & Weiss Galerie, Berlin
- 1991 Helmat, Wewerka & Weiss exhibition project at the Galerie Vier in East Berlin (catalogue)
Calcull, Neur Berliner Kunstverein, Berlin (catalogue)
Interferenzen, Art from West Berlin, 1960-90, Neue Gesellschaft fur Bildende Kunst Berlin: exhibitions Riga and Leningrad (catalogue)
Ausserhalb von Mittendrin, Neue Gesellschaft for Bilden Kunst, Berlin (catalogue)
Double Meanings, Neue Gesellschaft fur Bildende Kunst, Berlin: exhibition in Phoenix, Arizona
- 1992 Katharina Karrenberg, Life - Death, installation, P.S.1., New York

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BEDTIME STORIES (1992) by Dara Silverman

After we made love I asked him if he had any ice cream in the house. He said: "No -- would you like me to go out and get you some?" I said "yes" and waited in bed. Upon his return he went to the kitchen, put some ice cream in a bowl and brought it to me. I ate it all and went to the kitchen for more. I joined him in bed with the ice cream, resting on my stomach as I ate it. He moved towards me, patted my butt and said: "Now, now, don't eat too much of that or you'll get fat."

After a week of working temporary office jobs, I went out with a man I recently met. Later in the evening, while lying in bed next to him, I asked him how his day went at work. He told me that while making his rounds in the office he noticed an employee yawning. He approached her and said "Looks like you're tired." The worker replied: "Boy am I!" He told her: "Well then, this job must be too demanding for you." She quickly responded: "Oh, no!" and began to move faster on her project. He chuckled, pulled me closer towards him and said he knew how to keep his workers in line.

A man gave me a shirt of his that he no longer wanted. He told me: "I haven't worn it in ages and it'll look nice on you." The man slept over that night and the next morning while lying in my bed, he watched me get dressed. He saw me put on the shirt and said "God -- don't wear that without another layer underneath. You can see right through to your bra. You look really sleezy."

A woman I worked with introduced me to her boyfriend's brother. We began to see each other. One evening, after dinner, we sat on the couch and the man turned on the t.v. I told him I was bored with the program. He flipped through the other channels to see if there was anything else on. I told him there was nothing. He returned to the original channel and concentrated on the program. I stared at the man as he watched the t.v. A short while later I suggested to him that we go to bed. While we were having sex the pleasure was so intense that I wanted to call out his name. What came out was the name of his brother.

I appeared at his door late one evening with tears in my eyes. I told the man I missed the last train back to the city. He suggested I stay over until the morning. I was grateful for his offer and told him I would sleep on the floor. He said: "No, you'll be too cold. You can share my bed." When we got settled in his bed, he ran his hands along my legs. I said to him: "Stop it, I only want to share your bed to sleep." The man sighed and replied "Oh, your legs, how can I resist them?"

After we made love I told the man I felt empty. He asked: "What do you mean?" I told him there was nothing I wanted to say to him. He replied: "Well, what is there to say? Let's just go to sleep." I told him I was used to having intense conversation after having sex. He said: "Well, what did the other guys talk about?" I looked up at the ceiling and then at him and told the man I couldn't recall any details and that he should go to sleep.

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CATHERINE OWENS
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BORN 1959, Dublin, Ireland

EDUCATION

- 1979-1982 Belfast college of Art & Design, Northern Ireland
B.A. Honors Degree in Fine Art Painting
- 1978-1979 Dun Laoghaire School of Art, Dublin, Ireland
Foundation Course
- 1978 Kilkenny Design Center, Dublin, Ireland
Silversmithing
- 1976-1977 National College of Art & Design, Dublin Ireland, (part-time)

OTHER

- 1992 Set Design Collaboration for
U2's Zoo TV World Tour
- 1992 Coordinator for Special Limited Edition Box Set
of David Wojnarowicz/U2
- 1991 Artist in Residence
The Tyrone Guthrie Centre, County Monaghan, Ireland

EXHIBITIONS

- 1992 "Sites of Intolerance"
P.S. 1, The Institute for Contemporary Art - Long Island City, NY
- 1991 "Value"
Dooley Le Cappellaine Gallery - New York, NY

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- 1990 "China June 4 Exhibition"
P.S. 1, The Institute for Contemporary Art - Long Island City, NY
- 1989 "The Jingling Well" One-Woman Show
Kerlin Gallery, Dublin, Ireland
- Two-Person Show
Crucial Gallery, London, England
- Two-Person Show
Broadway, Walker & White Gallery, New York, NY
- Oireachtas Exhibition,
Dublin, Ireland
- AWARDS
- "Eight Irish Artists
Allied Irish Banks, New York, NY
- 1987 National Portrait Award Show - Dublin, Ireland
- Mural Project - Greenwich Village, New York, NY
- "Volume" - Group Exhibition, New York, NY
- Living Art Exhibition - Dublin, Ireland
- 1987 "Lotto As Metaphor", group exhibition
Curated by Robert Longo, Buffalo, New York
- 1983 Window Installation
Ceres Gallery, New York, NY
- 1986 Studio Exhibition - New York, NY
- 1983 Independent Artists Exhibition
Kilkenny Arts Week, Kilkenny, Ireland
- 1987 Rank Xerox Exhibition - Dublin, Ireland
- 1988 Work Show for Japanese Contemporary

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"Expanded Media Show"
Sheffield, England

1982 Guinness Peat Aviation Award Show
Trinity College, Dublin, Ireland

1981 Performance Week - Triskel Gallery, Cork, Ireland

"Invisible Women"
Coventry Arts Week, Coventry Arts Week, England

"Work Made Live"
National College of Art & Design, Dublin, Ireland

AWARDS

1991 Arts Council Grant - Dublin, Ireland

1987 Recipient of National Endowment for the Art Grant for
Window Installation, Ceres Gallery, New York, NY

Winner of National Portrait Award - Dublin, Ireland

1985 Two year private sponsorship, Ireland

1983 Irish Arts Council Travel Award

Rank Xerox Award

1983 Guinness Peat Aviation Award for Emerging Artist, Ireland

TV DOCUMENTATION

1988 "An Irish Artist in New York" documentary film
co-production of Channel 4 and RTE.

1987 Profile of my work for Irish Television

1985 Work filmed for Japanese Documentary

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- 1989 Reviews of one-woman show in Irish Times, Irish Press, In
Dublin and Sunday Tribune, Ireland
- 1986 "Painting In Manhattan", interview for Sunday Tribune, Ireland

AFFILIATIONS

- 1979-1979 Committee member of the New York Committee for Irish
Contemporary Art
- 1978 Kildenny Design Center, Dublin, Ireland
Silvermounting
- 1976-1977 National College of Art & Design, Dublin, Ireland. (part-time)
- 1972 Art Design Collaboration for
CBS 2nd TV World, 1972
- 1970 Coordinator for Special Division of Arts, New York
at David Woodstock/LLC
- 1971 Artist in Residence
The Tyrone Guthrie Center, County Monaghan, Ireland
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- 1992 "Site of Innovation"
P.S. 1, The Institute for Contemporary Art - Long Island City, NY
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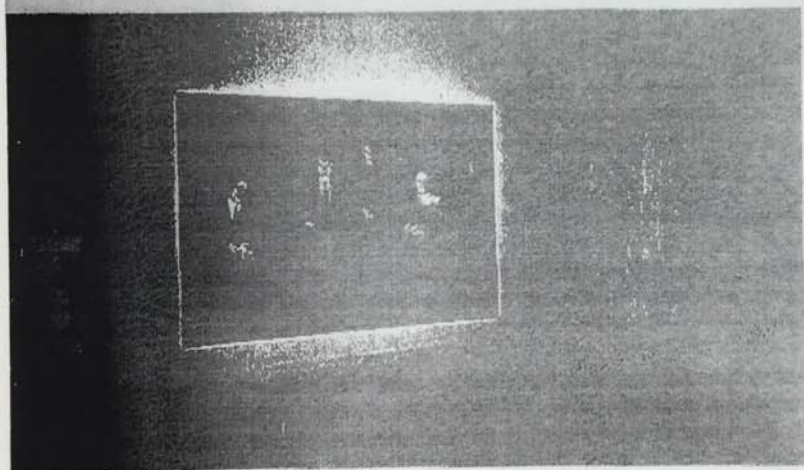
APR-10-92 FRI 11:47 JAY GORNEY MODERN ART

P. 01

COVER STORY
BREAKING THE CODES

PHOTOGRAPHERS MICHAEL CLEGG AND MARTIN GUTTMANN CAPITALIZE ON CONTEMPORARY CODES OF CONDUCT AS THEY UPDATE CENTURIES-OLD NOTIONS OF PORTRAITURE.

BY NANCY SPECTOR



Michael Clegg and Martin Guttman have been working together since 1979, making large-scale photographs that challenge social and art-historical codes by applying subversive critical strategies to familiar genres. The formal perfection of their portraits, landscapes, and still lifes, which imitate and parody the academic hierarchy of painting genres established in seventeenth-century Europe, is often deliberately skewed by bad reflections, odd angles, exaggerated shadows, disheveled drapery, and elements of obvious and not-so-obvious trompe l'oeil and collage. Beyond such ironic refabrications of traditional im-



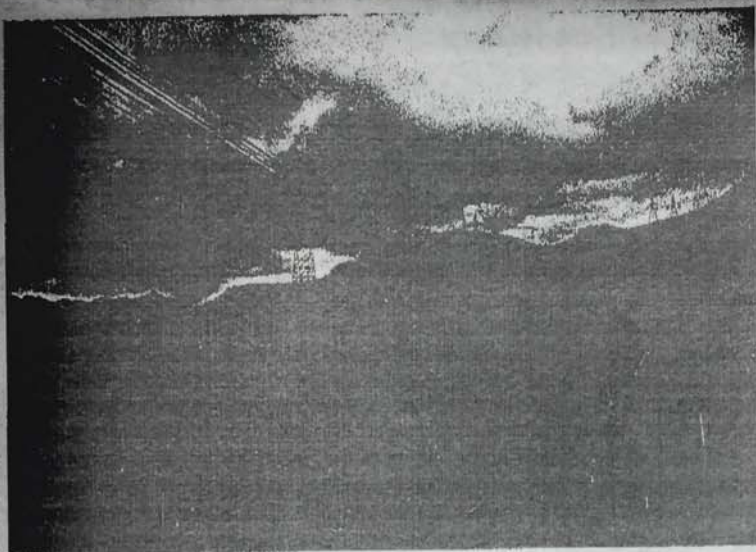
top: A Group Portrait of the Executives of a Worldwide Company, 1980. Cibachrome on

desire, and power that surrounds and defines the work of art in relation to its creator, its viewer, and its owner.

Although aesthetic concerns and fundamental codes of representation may shift from era to era, ownership of art has always indicated economic leverage and a privileged financial status in capitalist society. The private commission signals an even greater capacity for expenditure on decorative or commemorative objects, the utilitarian value of which is negligible.

While Clegg & Guttman seek to expose the commercial channels of fine-art exchange, they also covertly challenge the marketability of the photographic print. Until recent years, most people considered photography a lesser art and it remained a poor stepsister of the arts. Even today, photographs command relatively modest prices, with few exceptions. Photography's reproducibility, its existence as a "mechanical analogue of reality" (in Roland Barthes's phrase), and its apparent distance from the artist's gestural hand secured its exemption from the dominion of high art. In the 1970s, however, the photograph emerged as a new object of connoisseurship and collection. The vintage print, the oeuvre of well-respected photojournalists, and the efforts of art photographers were assigned the auratic properties that had been reserved for more traditional works of art. Additionally, as the work

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Untitled Landscape #14, 1988. Cibachrome, 47 x 60 inches. Courtesy of the artists.

within a neoconceptual framework, Clegg & Guttman use photography to subvert its own recently acknowledged authoritative and authorial presence. Sharing concerns with other postmodernists such as Cindy Sherman, Richard Prince, and Sherrie Levine, they seek to disclose the fiction of the photographic aura, using what Douglas Crimp has called the "apparent veracity of photography" against itself. Clegg & Guttman's seemingly transparent reproductions of reality—a marriage portrait, a group of executives, a view of Bordeaux or New Jersey, a still life—are often manipulated images, many of them staged and some of them collaged. In some of the group portraits, figures are photographed against a wall-size multipanel photograph of an interior, a trompe l'oeil backdrop whose reflected surface is highlighted to reveal its *faux* nature. Sometimes the same setting is used in several pictures, and even the same figures appear repeatedly. Occasionally, several figures are collaged against a black ground to form a *faux* group portrait. The ambiguity that results is intentional. As

groups that really exist; 'real' portraits of fictional groups; 'false' portraits of fictitious groups; commissions accepted or rejected; . . . etc."

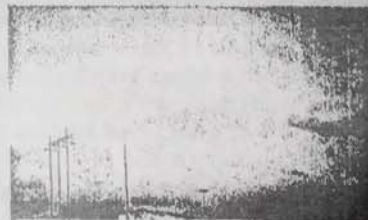
Each of their photographs is a one-of-a-kind picture; Clegg & Guttman do not produce multiples. By reversing Walter Benjamin's theory of mechanical reproduction, they playfully evoke the postmodernist interrogation of uniqueness and the aura. Yet their fabricated images only imitate documentary photographs imitating paintings imitating life. Any pretense of reality or originality is undermined in their multilayered project of distancing and disjunction.

Postmodernism's critique of originality and its market value has not itself escaped the commodification and canonization that serves as its problematic subject matter. The initially subversive, conceptually oriented work of postmodernist artists has proven to be quite a lucrative enterprise. As with previous avant-garde gestures, those of the 1980s have been embraced and promoted by the very sources they purport to criticize—the museum, the gallery, the art magazine, the collector. The theoretical foundation of this art

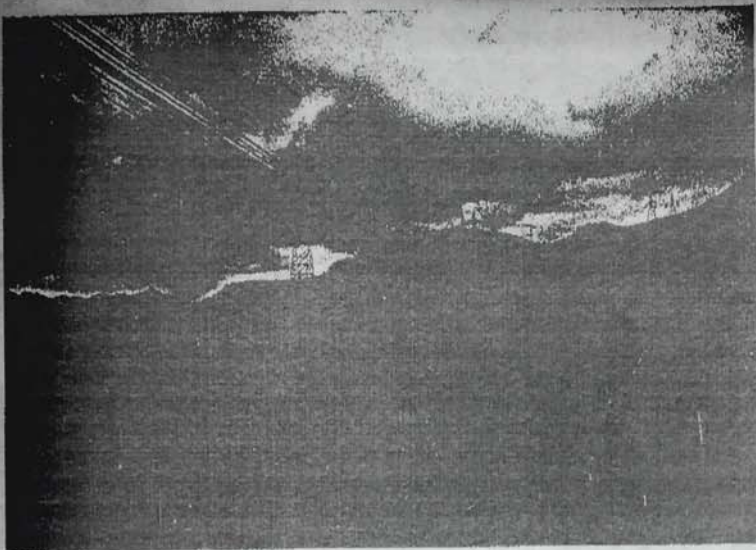
pact of the avant-garde fades.

Though entrenched in this postmodernist venture, Clegg & Guttman have begun to analyze and criticize their own complicity in the system. In the exhibition in Bordeaux last spring, they used the catalogue to subtly exploit their own history and the critical literature supporting it. By supplementing Durand's catalogue essay with an essay of their own, "External and Internal Relations," a mock interview composed from fragments of preexisting interviews, reviews, and articles about their work, they effectively question the notion of the authorial voice. Their essay ends with a "Chart of External Relations," a crudely drawn, intentionally incoherent diagram keyed to a list of these sources. The chart is a farcical model of their text—parodying, perhaps, the esoteric charts of structuralist linguistics and Lacanian thought, which in recent years have been frequently co-opted to analyze art production. The collaged format of the essay metonymically refers to Clegg & Guttman's photographic method. This covertly suggested coexistence of theory and image implicates the interdependence of both disciplines in much recent art and plays with Clegg & Guttman's own participation in the legacy of conceptualism.

The portraits are arguably the most critical aspect of their work. Interested initially in the displays of power located in representational art, the pair turned for source material to seventeenth-century Dutch group portraiture, which, they found, strikingly prefigures the group photos in corporate annual reports. Merging the two,



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Untitled Landscape #14, 1988. Cibachrome, 47 x 60 inches. Courtesy of the artists.

within a neoconceptual framework, Clegg & Guttman use photography to subvert its own recently acknowledged authoritative and authorial presence. Sharing concerns with other postmodernists such as Cindy Sherman, Richard Prince, and Sherrie Levine, they seek to disclose the fiction of the photographic aura, using what Douglas Crimp has called the "apparent veracity of photography" against itself. Clegg & Guttman's seemingly transparent reproductions of reality—a marriage portrait, a group of executives, a view of Bordeaux or New Jersey, a still life—are often manipulated images, many of them staged and some of them collaged. In some of the group portraits, figures are photographed against a wall-size multipanel photograph of an interior, a trompe l'oeil backdrop whose reflected surface is highlighted to reveal its *faux* nature. Sometimes the same setting is used in several pictures, and even the same figures appear repeatedly. Occasionally, several figures are collaged against a black ground to form a *faux* group portrait. The ambiguity that results is intentional. As

groups that really exist; 'real' portraits of fictional groups; 'false' portraits of fictitious groups; commissions accepted or rejected; . . . etc."

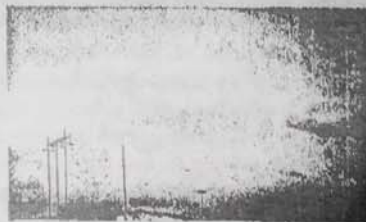
Each of their photographs is a one-of-a-kind picture; Clegg & Guttman do not produce multiples. By reversing Walter Benjamin's theory of mechanical reproduction, they playfully evoke the postmodernist interrogation of uniqueness and the aura. Yet their fabricated images only imitate documentary photographs imitating paintings imitating life. Any pretense of reality or originality is undermined in their multilayered project of distancing and disjunction.

Postmodernism's critique of originality and its market value has not itself escaped the commodification and canonization that serves as its problematic subject matter. The initially subversive, conceptually oriented work of postmodernist artists has proven to be quite a lucrative enterprise. As with previous avant-garde gestures, those of the 1980s have been embraced and promoted by the very sources they purport to criticize—the museum, the gallery, the art magazine, the collector. The theoretical foundation of this art

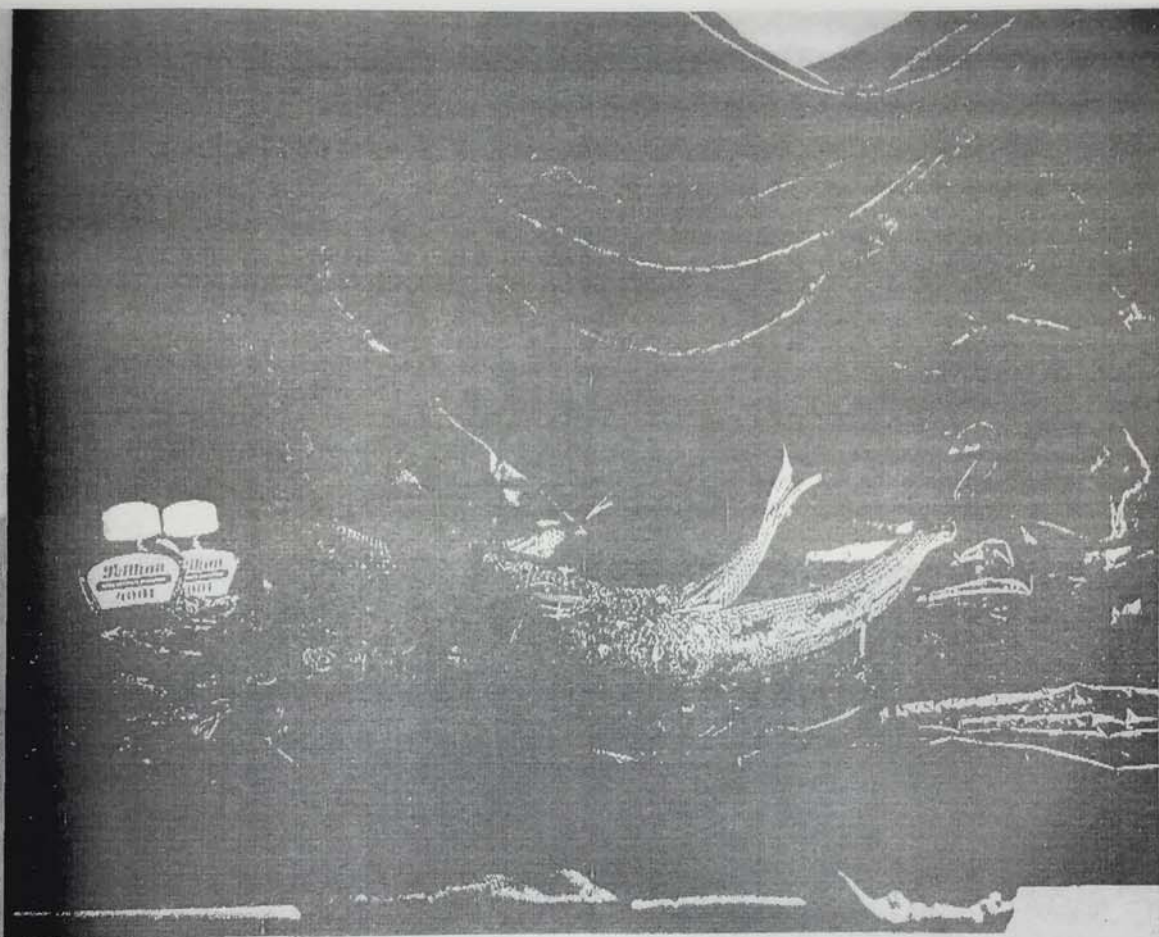
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4001, 1986, *Cibachrome*. Courtesy of the artists.

Clegg & Guttman began by photographing actual IDM executives, but after that first project they shifted to using actors—primarily white, middle-aged men—whose pose, attire, and attitude bespeak inherited codes of self-presentation and power relationships. The dark, brooding environments of these staged pictures, emphasized in the photographers' deeply saturated Cibachrome prints, recall the palette of Northern baroque portraits of prosperous bourgeois citizens. Clegg & Guttman's combination of such formal devices and appropriated poses evokes a culturally ingrained visual memory.

nocturnal air, and the message of corporate power seem so natural. The pictures have a resonance that reaches beyond the immediate, stirring up subliminally reserved visual codes that most viewers, as educated members of Western culture, have retained.

When Clegg & Guttman began to accept actual portrait commissions, they created scenarios similar to their fictional tableaux, exploiting people's desire to be represented within this grand tradition. Understanding their patrons' wishes to participate in an inherited past, Clegg & Guttman "look at [their] subjects as people who want

celebrity portraits in which the sitter is able, through the artist's mediation, to appear so glamorous, so much a part of our slick, media culture, that he or she seems utterly invented, or hyperreal.

Early in this century, Austrian art historian Alois Riegl compared the seventeenth-century Dutch group portrait to art of antiquity and of the Italian Renaissance, which, he believed, created self-reflexive narrative images that did not involve the viewer subjectively. In contrast, he regarded Dutch group portraits as non-narrative images aimed at involving the viewer beyond

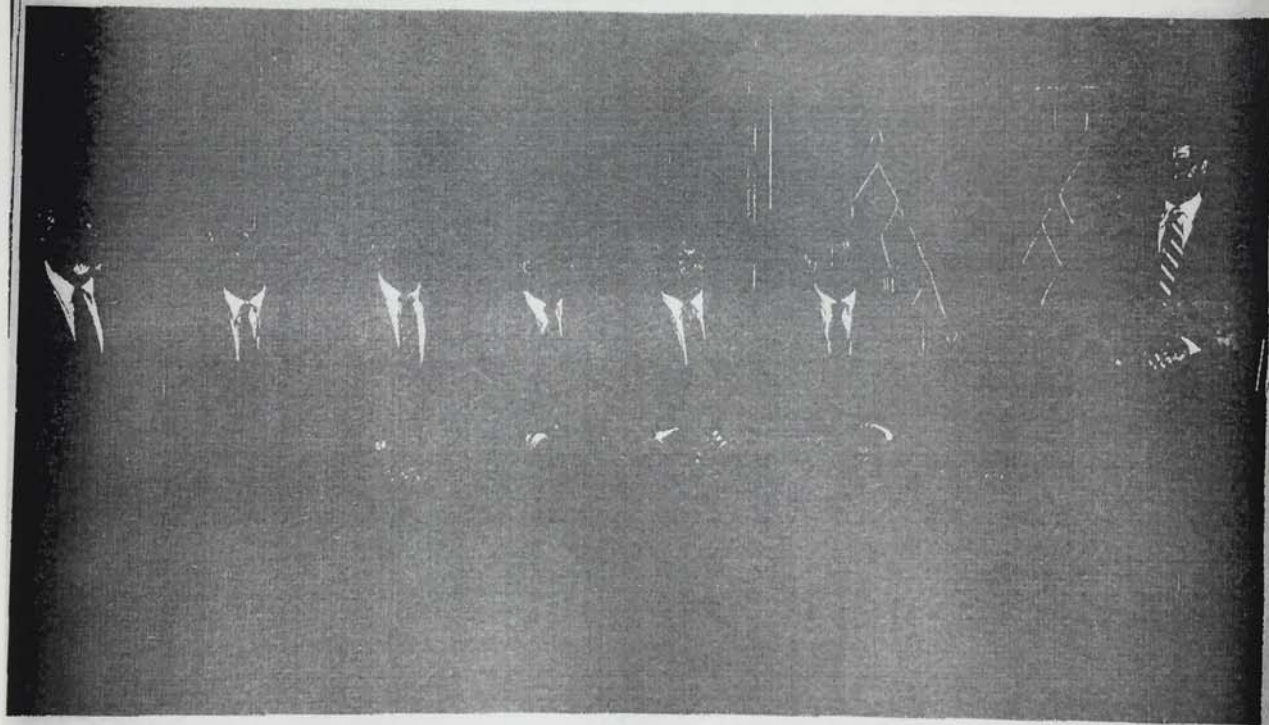
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gies, particularly the disposition of the figures within the portrait in harmonious relation to each other, which he described as "interior unity," and between the portrayed figures and the viewer, which he called "exterior unity." The "inner" relations were established by such devices as the subordination of figures to the composition as a whole, while a hierarchy of rank (seen most often in depictions of militia) was maintained through subtle hand gestures, posture, and so on. The viewer was engaged through simulated eye contact—with one figure appearing to gaze out of the painting directly at the viewer—or by a figure's feigned movement into the viewer's space.

There are distinct similarities between Riegl's acknowledgment of the viewer as a subject upon whom the coherence of a painting depends and some of the discourse surrounding minimalism. For instance, Robert Morris described the goal of minimalism, in his 1966 article "Notes on Sculpture," as an effort to "take relationships out of the work and make them a function of space, light, and the viewer's field of vision." Michael Fried, the preeminent antagonistic voice against minimalist aesthetics, denounced the work on just these grounds. He found such literal deference to the viewer's phenomenological experience to be nothing but "theater," which threatened the abso-

lute unity within the Dutch group portrait, a unity that depended upon the creation of a "theatrical" situation. In Guttman's opinion, the emergence of self-reflexive, narrative imagery in eighteenth-century France—a distant precursor to the modernist abstract painting revered by Fried—resulted from a proliferation of self-aggrandizing commissions. The birth of the modern viewer, isolated from the internal harmony of this narrative painting, was founded, says Guttman, on the "bad conscience of art." Modernism turned its back, as it were, on its audience, and the theatrical was denied.

Clogg & Guttman find affinities in their photographs to Dan Graham's



The Assembly of Deans, 1989. Cibachrome, 250 x 300 inches.

lute presentness and pure visuality of the aesthetic object, qualities that he believed to be essential to the work of art.

Clogg & Guttman embrace the theatrical in their project, acknowledging that the participation of a viewing sub-

ject is essential to the work of art. In minimalist works, particularly his mirrored pavilions, in which the viewer is made aware of his or her own role as perceiving subject. Emphasizing the dark, shiny surfaces of their fabricated and commissioned portraits, Clogg &

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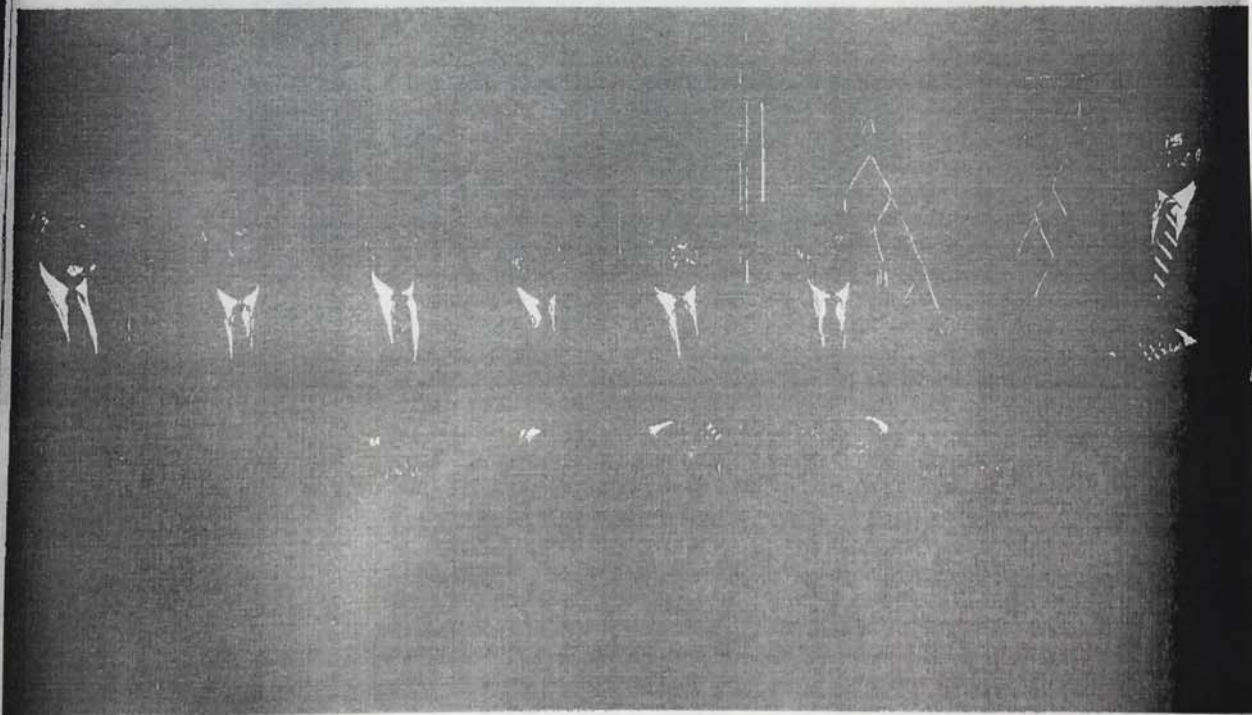
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The Assembly of Deans, 1999. *Cibachroms*.
250 x 500 inches.

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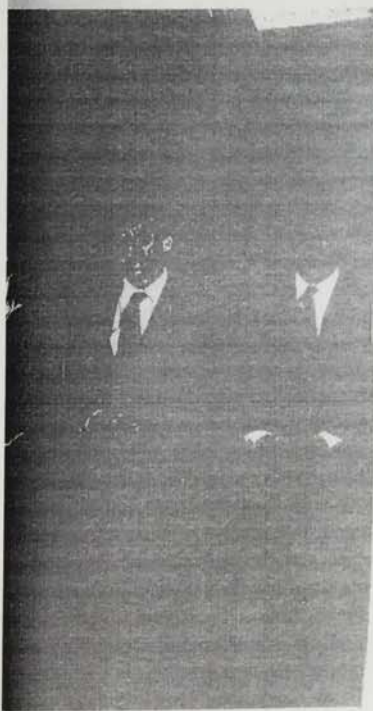
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In their desublimation of the theatrical in art, Clegg & Guttman adopt strategies in the tradition of Bertolt Brecht, whose transgressive theater has directly inspired their work. Brecht eliminated strict narrative syntax from the stage as well as the traditional appeal to empathy, two Aristotelian dramatic devices that have prevailed throughout the history of drama. To quote from Walter Benjamin's essay "What Is Epic Theater?":

Brecht's drama eliminated the Aristotelian catharsis, the purging of the emotions through empathy with the stirring fate of the hero. The special character of the relaxed interest of the audience for which the performances of the epic



theater are intended is the fact that hardly any appeal is made to the empathy of spectators. Instead, the art of the epic theater consists in producing astonishment rather than empathy. To put it succinctly: instead of identifying with the characters, the audience should be educated to be astonished at the circumstances under which they function.

Clegg & Guttman regard their theater

of images as "guerrilla theater," engaging the audience only to alienate it and shock it out of apathetic contentedness. Drawn in by a vague familiarity with the aesthetic forms and a degree of identification with the subject matter, Clegg & Guttman's viewers discover the fictions behind the seductive photographic imagery. What they see, through the transparent remains of the appropriated cultural codes of representation, are "the circumstances under which they function"—class structure and economic privilege.

What differentiates Clegg & Guttman's project from Dutch portraiture and from minimalism is that the viewer is not simply acknowledged as just a perceiving subject. The very constitution of this subject—economic, linguistic, sexual, visual—is called into question. Rather than an exposition on the Western tradition of human representation and perception, Clegg & Guttman's portraits operate to unveil what Michel Foucault has described as "the different modes by which, in our culture, human beings are made subjects." The commissioned portrait is perhaps the best example through which to explore the public's complicity with our culture's visual discourse on economic authority. But Clegg & Guttman also investigate other traditional painting genres in order to uncover other scopical codes of power.

Their landscapes—atmospheric nocturnal or sunlit panoramas—are occasionally composites of different views. Under scrutiny, the swooping compositions reveal the vestiges of industrialized society. Electrical wires are silhouetted against an expanse of blue sky; a corner of a hydraulic dam emerges within a view of an otherwise untrampled wilderness. In the photographs, these man-made entities with which we share our land serve as symbols of our technological power, the instruments through which communications networks and systems of nuclear and electrical energy are channeled. Clegg & Guttman's vision of nature is not idealized, but neither is it necessarily critical of such encroachments on the environment. Instead, they see these

landscapes as metaphoric images, alluding to power structures quite different from (but related to) the ones of class and financial privilege apparent in the portraits.

The still lifes, seemingly innocent accumulations of contemporary and sometimes exotic objects, are visual puns—for example, kiwi fruits coupled with Kiwi shoe polish—as well as representations of consumption and colonialism. While imitating the form and content of classic still lifes, complete with dead fish, lemons, and draped satin, these Cibachromes also recall slick advertisements calculated to promote desirable objects. Of the three traditional genres that Clegg & Guttman emulate, however, their still lifes are the most overtly political. In one photographic essay on colonialism, for instance, the assorted objects—a straw basket, woven sandals, coconuts, wooden mallet, and neutral-colored shoe polish—tersely suggest a Western (and no doubt military) presence within a Third World setting.

In a forthcoming series, Clegg & Guttman investigate the manner in which knowledge is categorized in the institution of the library and the resulting power structures inherent to such systems of classification. Shelves of books become a model of our culture's intellectual fabric. Under the category of "Religion," for instance, are included several subdivisions dealing with Christianity, such as "History of the Church" and "The Bible," with the last section, "Other and Comparative Religions," left to encompass the globe's diverse faiths. As in their previous still lifes, Clegg & Guttman's library pictures disclose the subtext of imperialism (operative here on a theoretical and theological level) intrinsic to our society's modes of self-presentation. The categorization of thought, represented in the library, is another rich example of the transparent mechanisms of power active within our culture, which, through the photographic intervention of Clegg & Guttman, become momentarily visible.

Nancy Spector is Assistant Curator for Research at the Solomon R. Guggenheim Museum.

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Aliens, Nomads

Identities: Black, Jew - nomad, alien(ated)

Rome: To the north - Germany, to the south - Africa. Where do we stand?

Trajectories: Diaspora, the streets and cities of the West.

(Im)migrant art: traces of movement, of other identities

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I can't stand art, actually. I've never ever liked art, ever.

The art audience is the worst audience in the world. It's overly educated, it's conservative, it's out to criticize, not understand, and it never has any fun. Why should I spend my time playing to that audience? That's like going into a lion's den. So I refuse to deal with that audience, and I'll play with the street audience. That audience is much more human, and their opinion is from the heart. They don't have any reason to play games; there's nothing gained or lost.

Everybody knows about Higher Goals...up there in Harlem...

Selling the shoes...

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Wed 01 Apr 1992 12:01:44

Michael Clegg

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From Michael Clegg to Martin Y. Guttman at the Imperial Hotel Portland, Oregon
Date 3/26/92 Pages: 2

Nomadic Objects

Nomadism, as a term which describes the mode of production of art, refers simultaneously to the idea of making-art-on-the-move and art-for-people-who-move. The former idea signifies a commitment to the local context of production, even when what is local keeps changing. The latter is a way of opening up art to new forms of life, partially as result of a preoccupation with utopianism and partially in response to the devastation of the traditional ways of life.

The following is an array of brief descriptions of projects which can be called nomadic.

1. The Open Library, Graz

Three book cases were built and placed outdoors in different suburbs of Graz. The book cases functioned as lending libraries for a period of three months. A notice on each book case instructed the public to 'take a limited number of books for a limited amount of time'. The books were collected from the local inhabitants who donated them for what was termed 'A Free Open Library'. An installation in the Grazer Kunstverien served as an information and documentation center.

2. The Open Tool Shelter, Toronto

During September 1991 a model for a free standing tool shelter was presented in the Power Plant, Toronto. The presentation consisted of photographs, a table on which information about the location and the tools was available. In addition to this a notebook was provided in which the visitors were asked to contribute their comments about the project. The proposed tool shelter would be placed for a few months in a suburb of Toronto, members of the local community could use, exchange or replace the tools.

3. The Outdoor Exhibition Space, Munich - San Francisco

The artworks from the 'Armaly, Bonin, Krebber, Müller' show, (exhibited during May 1991 in Kunstraum Daxer - Munich) were shipped to San Francisco. There the pieces were installed on highway structures. The installation was made for the purpose of photographic documentation. The photographs of the installations were brought back to Munich and exhibited there in the Kunstraum Daxer.

4. America

The piece consists of two elements:

- a. A map and a number of small photographs display the urban landscape of a suburb in Rome, this is the location in which the Clegg & Guttman pieces are produced. In a zoom in like motion the photographs move from a general view to the facade of the local library.
- b. A life size scale photograph displays the books from the library's 'America' section.

Clegg & Guttman

List of illustrations:

1. The Open Library, Graz - Location #1 (May-September 1991)
2. The Open Tool Shelter, Toronto : A Model (1991)
3. A Study for the Outdoor Exhibition Space, Munich - San Francisco (1992)
4. The Outdoor Exhibition Space, Munich - San Francisco (1992)
5. America, an installation view from Castello di Rivoli, Torino

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Aliens, Nomads

Identities: Black, Jew - nomad, alien(ated)

Rome: To the north - Germany, to the south - Africa. Where do we stand?

Trajectories: Diaspora, the streets and cities of the West.

(Im)migrant art: traces of movement, of other identities

Professional Nomads

I have elected to present the work of two artists; David Hammons and the collaborative team of

Clay & Outman.

With the theme of ^{umbrella} "multiculturalism" it seemed most interesting to me to suggest artists whose work ~~although~~ emerges from identifiable ^{functional} cultural / ~~geographical~~ ^{importantly} ~~rooted~~ ^{idea} sources, but who ~~are~~ geographically removed from these sources. ~~Also~~ these artists ^{also} draw from their constant ~~movement~~ ^{from} their ultimate distancing from those, they live amongst, giving the art ~~not only a~~

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~~Divorced from a true~~
 great potential for irony.

~~Always~~ ~~is~~ ~~but~~ ~~also~~

the

~~The role of the outsider of the~~
~~category of the traveler, the nomad~~

The artist as observer of his society
 is a familiar & historical one.
 Both Hamman & Chey, & Bull
 add to this role of artist observer,
 the further ~~identification~~
~~of~~ ——— of artist ^{as} outsider,
 artist as traveler, artist as nomad

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Professional Nomads

On the theme of **Molteplice Culture**, it seemed most interesting to suggest artists whose work emerges from identifiable cultural sources, but who function geographically and socially removed from those sources.

The collaborative team of Clegg & Gutmann ...

David Hammons...

Importantly, these artists also draw from their ultimate distancing from those individuals and cultures they live amongst, giving the art great potential for irony. The artist as observer of society is familiar and historical sanctioned. Both Hammons and Clegg & Gutmann add to this role of artist-observer the further dimension of artist as outsider, artist as traveler, artist as nomad.

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P.S. 1
ATTN. WARREN
TELEFAX: (718) 482-9454

APRIL 10, 1992

DEAR WARREN,

PLEASE FIND ENCLOSED MICHAEL'S AND MARTIN'S BIO/BIOGRAPHY.
MARTIN WILL CONTACT YOU REGARDING THE ONE PARAGRAPH
TEXT YOU'LL NEED FOR THE CATALOGUE.

TALK TO YOU SOON,

BYE.
RESINA

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The International Economy, "Bush's Boys", by I.M. Destler (repr. The Financiers), March/April
Lapiz, #57, "An Indecent Relationship", (reproduction only), Juan Antonio Ramirez, March
exhibition catalogue, The Modernist Still Life Photographed, by Jean S. Tucker, travelling exhibition, February-July
Art issues, "Clegg & Guttman at Margo Leavin", by Gary Kornblau, February
St. Louis Post-Dispatch, "Rich Diversity of the Still-Life, Captured on Film", by Patricia Degener, February

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Fri 27 Mar 1992 12:29:18

Michael Clegg

Page 1/1

From Michael Clegg to Martin Y. Guttmann at the Imperial Hotel Portland, Oregon
Date 3/26/92 Pages: 2

Nomadic Objects

Nomadism, as a term which describes the mode of production of art, refers simultaneously to the idea of making-art-on-the-move and art-for-people-who-move. The former idea signifies a commitment to the local context of production, even when what is local keeps changing. The latter is a way of opening up art to new forms of life, partially as result of a preoccupation with utopianism and partially in response to the devastation of the traditional ways of life.

The following is an array of brief descriptions of projects which can be called nomadic.

1. The Open Library, Graz

Three book cases were built and placed outdoors in different suburbs of Graz. The book cases functioned as lending libraries for a period of three months. A notice on each book case instructed the public to 'take a limited number of books for a limited amount of time'. The books were collected from the local inhabitants who donated them for what was termed 'A Free Open Library'. An installation in the Grazer Kunstverein served as an information and documentation center.

2. The Open Tool Shelter, Toronto

During September 1991 a model for a free standing tool shelter was presented in the Power Plant, Toronto. The presentation consisted of photographs, a table on which information about the location and the tools was available. In addition to this a notebook was provided in which the visitors were asked to contribute their comments about the project. The proposed tool shelter would be placed for a few months in a suburb of Toronto, members of the local community could use, exchange or replace the tools.

3. The Outdoor Exhibition Space, Munich - San Francisco

The artworks from the 'Armaly, Bonin, Krebber, Müller' show, (exhibited during May 1991 in Kunstraum Daxer - Munich) were shipped to San Francisco. There the pieces were installed on highway structures. The installation was made for the purpose of photographic documentation. The photographs of the installations were brought back to Munich and exhibited there in the Kunstraum Daxer.

4. America

The piece consists of two elements:

- a. A map and a number of small photographs display the urban landscape of a suburb in Rome, this is the location in which the Clegg & Guttmann pieces are produced. In a zoom in like motion the photographs move from a general view to the facade of the local library.
- b. A life size scale photograph displays the books from the library's 'America' section.

Clegg & Guttmann

List of illustrations:

1. The Open Library, Graz - Location #1 (May-September 1991)
2. The Open Tool Shelter, Toronto : A Model (1991)
3. A Study for the Outdoor Exhibition Space, Munich - San Francisco (1992)
4. The Outdoor Exhibition Space, Munich - San Francisco (1992)
5. America, an installation view from Castello di Rivoli, Torino

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Page 141

Michael Clegg

1952 Nov 23 12 23 PM

On this page to Martin Y. Gutmann at the Imperial Hotel, Portland, Oregon

Womad (15 land) → Great Outdoors
 trees on the /
 Night Train / Thunderbird

The following is an essay of brief descriptions of projects which can be
 traditional ways of life.
 with acapulation and partially in response to the devastation of the
 opening up of new forms of life. partially as result of a preoccupation
 production, even when that is local being changing. The latter is a way of
 simultaneously to the idea of making art-on-the-move and art-for-people
 and more. The former idea signifies a commitment to the local context of
 a particular region of the world. The latter idea signifies a commitment to
 the idea of making art-on-the-move and art-for-people.

1. The Open Library, Graz
 Three book cases were built and placed outdoors in different suburban
 areas. The book cases functioned as reading libraries for a period of three
 months. A notice on each book case invited the public to take a limited
 number of books for a limited amount of time. The books were collected
 from the local inhabitants who donated them for what was termed a free
 Open Library. The installation in the Graz-Kärnten region of Austria, the
 information and documentation center.

2. The Open Library, Toronto
 During September 1991 a mobile for a free standing book shelter was presented
 in the downtown Toronto. The presentation consisted of photographic work
 a table on which information about the location and the route was available
 in addition to this a notebook was provided in which the visitors were asked
 to contribute their comments about the project. The project had a history
 would be placed for a few weeks in a suburb of Toronto, northeast of the local
 community could not, although in regions the local.

3. The Outdoor Exhibition Space, Munich - San Francisco
 The outdoor exhibition space, Munich - San Francisco, exhibited during
 May 1991 in Munich's Bayer - Munich were shipped to San Francisco.
 There the photos were installed on a highway structure. The installation was
 made for the purpose of photographic documentation. The photographs were
 installations were brought back to Munich and exhibited there in a permanent
 Bayer and was located at the Bayer - Munich and was exhibited there in a permanent
 Bayer and was located at the Bayer - Munich and was exhibited there in a permanent

4. Outdoor Exhibition Space, Munich - San Francisco
 The piece consists of two elements:
 a. A sign and a number of small photographs depicting the urban landscape of
 a suburb in Lower, this is the location in which the sign & photographs were
 are produced in a form in the notice the photographs were from a general
 view in the facade of the local library.
 b. A free scale photograph depicting the books from the library, Munich.

Clegg & Gutmann

- List of Illustrations:
1. The Open Library, Graz (September 1991)
 2. The Open Library, Toronto (1991)
 3. A Study for the Outdoor Exhibition Space, Munich - San Francisco (1991)
 4. The Outdoor Exhibition Space, Munich - San Francisco (1991)
 5. A Study for an Installation view from Clegg & Gutmann (1991)

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ANITA SHAPOLSKY GALLERY

99 SPRING STREET · NEW YORK, N.Y. 10012 · 212-334-9755 · 334-8172

May 5, 1992

Alanna Heiss
P.S.1 Museum
46-01 21st St
Long Island City, NY 11101-5324

Dear Ms. Heiss,

I thoroughly enjoyed the "SLOW ART Painting in New York Now" show and your eclectic selection of artists. I was happy to see the large turnout of visitors Sunday May 3 and the positive reaction from the exhibition.

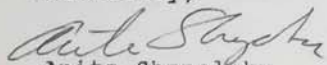
I disagree with Roberta Smith's critical review of the show in last Friday's New York Times as "SLOW ART" was nothing more or less than what you stated it to be and did not attempt to be a complete and thorough survey of New York painting as Ms. Smith had alluded to.

It was a pleasure to see the work of such a respectable artist as Buffie Johnson as she is well deserved for recognition among her peers. It is a great credit to you for including a wide range of younger and older artists and I would like to commend you for being cognizant of the really good older artists who are still producing.

I hope you will stop by the gallery at some time. Currently we are featuring a three person Latin art show and as well we are continuing our exhibit of artist of the fifties with a highlight on women artists this month.

I look forward to seeing you.

Sincerely,


Anita Shapolsky

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The Institute for Contemporary Art

Executive Offices

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Alanna Heiss
President and Executive
Director

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096 Fax (212) 964-2766

TELEFAX

To Susanne Weirich
At (49.30)781.93.64
1 page

November 5, 1993

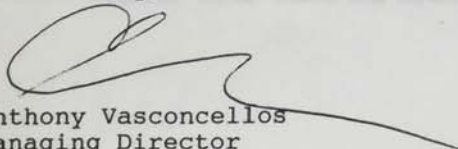
Dear Susanne,

I fear there has been some confusion between you and Friedrich about the residency at P. S. 1. During the panels the studio was indeed awarded to another artist because you seemed unable to come for the full period stipulated in our understanding with the Berlin Senat (Kulturelle Angelegenheiten).

The project residency program is, however, a completely different arrangement. This is a curatorial program at P. S. 1 Museum, supported by the Berlin Senat, but with artists' projects chosen for exhibition here by our curatorial staff. There is no formal procedure for applying, as you indeed discovered when you showed your project to Warren, who in turn spoke of it here at P. S. 1. He undoubtedly mentioned to you that it would be considered alongside other possible projects at the appropriate time. We have one project in the process of being confirmed, and will be choosing others in the future. You will understand that in the early stages many ideas are considered, with programming balance one of many considerations alongside the nature of the proposal itself. There is also the further constraint of limited space during our renovations.

We hope that the misunderstanding has caused you no inconvenience, and that we remain in touch with you as things develop. Best of luck to you in your other projects.

Yours truly,


Anthony Vasconcellos
Managing Director

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Hammons slide list, page two

- (B)
17. "Spirit House", detail.
 18. "Admissions Office", 1986.
 19. "Higher Goals," 1986. Forty foot high basketball hoops covered with bottle caps. Hammons believes that sports represent a false hope in the African-American community, hence the aspiration to higher goals.
 20. "Free Nelson Mandela," 1987.
 21. "Elephant Dung in Rocking Chair," 1987. One of a series of humorous afro-centric sculptures employing dried elephant dung.
 22. Untitled, 1987.
 23. "Harlem's Tree of Hope," 1987. This installation at P.S. 1 was inspired by a tree in Harlem that was a community symbol in the 1930's.
 24. "Free Nelson Mandela," large scale public work in Atlanta, Georgia.
 25. "Breakfast of Champions," 1988.
 26. "Strange Fruit," 1989. Rubber and steel sculpture.
 27. "Night Train," 1989. This sculpture built from Night Train Wine bottles and coal was part of Hammons installation at Exit Art which dealt with "the other side of the tracks".
 28. "Cobra", 1989. One of a recent series of works made from rubber inner tubes and metal.

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From : MoltepliciCulture

PHONE No. : 375 8458868

Mar. 05 1992 11:10/PM P02

MOLTEPLICI CULTURE ARTE CRITICA 1992

"Molteplici Culture: Arte e Critica 1992" prevede la realizzazione di una mostra d'arte visiva della durata di un mese circa negli spazi espositivi ristrutturati dell'Ex-Convento di S. Egidio, eretto nel 1601, il cui primo piano è stato recentemente risistemato ed adibito a Museo del Folklore del Comune di Roma. "Molteplici Culture" è la prima mostra di arte contemporanea tenuta in questi spazi.

Sono stati invitati una ventina di critici d'Arte, curatori e direttori di musei di arte contemporanea di dieci paesi diversi (Italia, Inghilterra, Francia, Belgio, Olanda, Germania, Svizzera, Slovenia, Russia, U.S.A.) a riflettere sul tema del multiculturalismo oggi, in un mondo in dinamica evoluzione culturale, etnica, politica, sociale ed economica, dove le definizioni ed i confini fino a recentemente esistenti sono in via di evoluzione. Ogni 'curatore' ha proceduto a costruire una mostra nella mostra, una proposta di come, a suo avviso, si possa gestire ed esporre l'Altro da Sé, il diverso, senza omologazioni, scontri né facili sistematizzazioni. Le opere scelte riflettono identità culturali ed etniche differenti, la complessità dei sistemi e della cultura nel mondo contemporaneo.

La lista degli artisti partecipanti spazia da nomi già molto affermati quali gli italiani Michelangelo Pistoletto ed Alighiero Boetti fino a giovani quali il canadese Jeff Wall, lo sloveno Josè Farzi, l'israeliano Zvi Goldstein ed il palestinese-americano Fareed Armaly.

Le opere sono pittoriche e scultoree, ma vi sono anche installazioni realizzate con libri, fotografie, video e impianti sonori, conferendo all'insieme un aspetto multimediale, aperto alle tecnologie contemporanee.

Nei giorni seguenti al vernissage della mostra, è previsto un convegno nella Sala multimediale del palazzo delle Esposizioni, sul tema del multiculturalismo.

La mostra è patrocinata dal Ministero degli Affari Esteri italiano nonché da numerose istituzioni straniere in Italia quali il Goethe Institut, l'U.S.I.S., il British Council, nonché dalle Accademie straniere a Roma (Istituto Olandese, Accademia del Belgio, Accademia di Francia a Villa Medici, American Academy in Roma, Istituto Svizzero, ecc.), che hanno offerto contributi ai viaggi dei curatori e degli artisti, l'ospitalità a Roma, nonché numerosi ricevimenti nei giorni del vernissage. La Brionvega fornisce gratuitamente il materiale video occorrente. Il Comune offre gratuitamente gli spazi della mostra e del convegno, nonché la stampa del catalogo.

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P. 3/4

MOLTEPLICI CULTURE
ARTE CRITICA 1992

MINISTERO PER "MOLTEPLICI CULTURE ARTE E CRITICA 1992"

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- Istituto Svizzero
- Associazione Italia-Urss

00198 Roma - Via Sabotz, 11 - Tel. 06/8450808/06/8450809/06/8450810/06/8450811

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FILED - MULTIPPLICI CULTURE

FRAME NO. 00000000

1992 10 27 PM 001

MOLTEPLICI CULTURE
ARTE CRITICA 1992

Alanna Heiss
P.S.1 Museum
New York City
001.719.4829454

Rome, 14.3.92

Dear Alanna Heiss,

Here included, please find plans of the ground floor of the Convento di S. Egidio in Trastevere, where Molteplici Culture will take place, opening May 19, 1992. We would like to propose that you use one of the two rooms indicated. One is larger (cm 380 x cm 880, height cm 425), has three doors looking onto a portico and two windows looking onto Via della Paglia. Some of the doors may be closed with walls so as to increase the wall space if necessary. It has a reddish terracotta floor and white walls and ceiling. Beyond the portico is the cloister, which is very green, has trees, a central fountain and much light. The second room is smaller, rather off the main cloister area and secluded. It too is rectangular and has terracotta floor. Although this room is small, as you can see from the plan, its atmosphere is very special, with two large cypruss trees outside the windows, that are not rectangular, but semicircular at the top. The ceiling, too, is made of a cypress vault, giving a special atmosphere to the room. This small one has little wall space, just the wall opposite the one with the two windows, and the far one, opposite the entrance. I am going to send slides of the convent to you tomorrow, which I hope you will receive soon. I do not think it's possible to use both, though, as there are still some projects which have to be placed in the remaining spaces. We can also use interstices of the convent, and if there really were the need for more space, we have the possibility of expanding the show to the exhibition area of the British Academy as well, near Villa Borghese. They have one rather large room there, and they will be hosting a dinner for us on the evening of the 18th of May.

Ludovico Pratesi has told me of having spoken with you about Molteplici Culture in New York. I would also like to thank you for the catalogues.

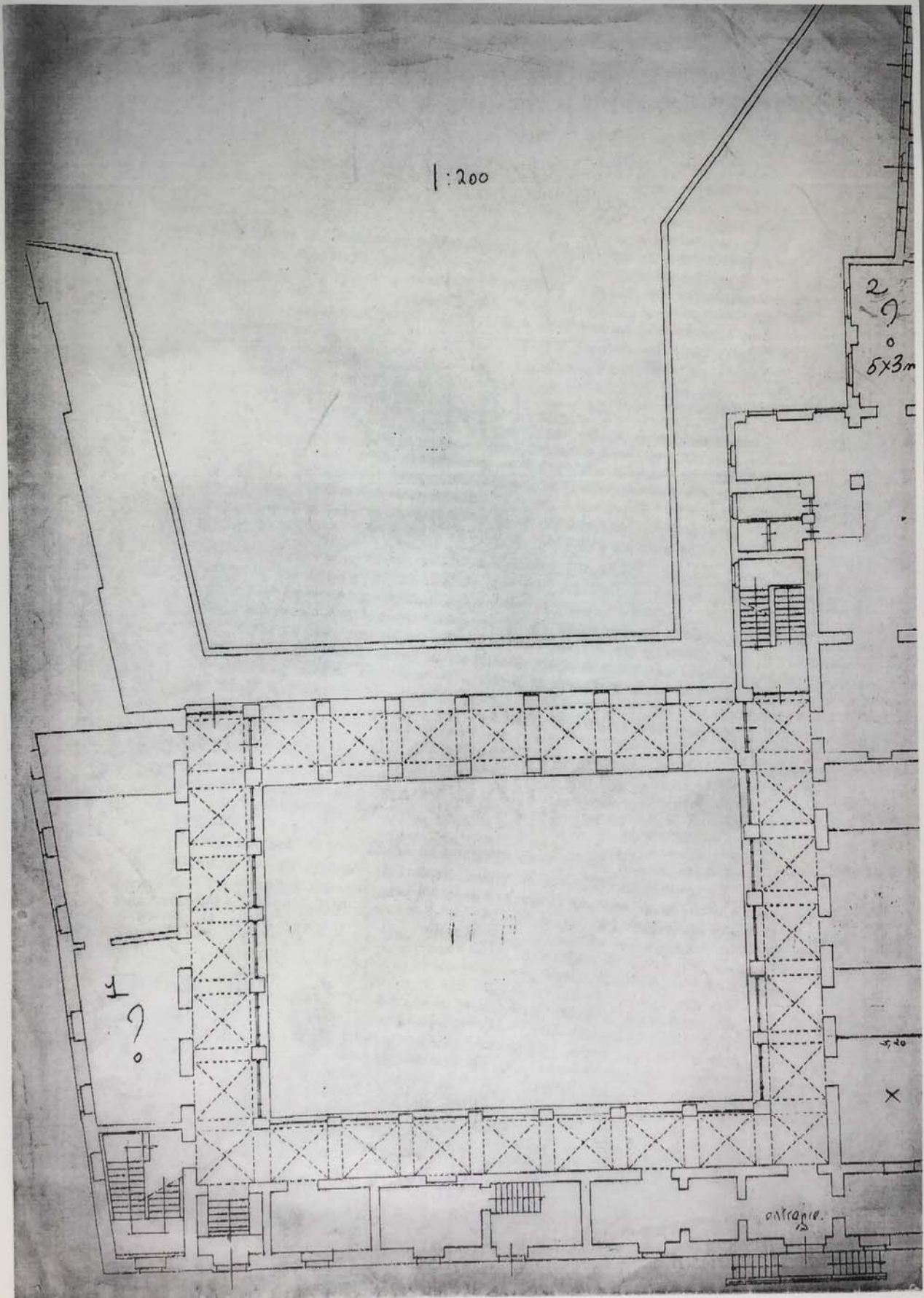
If you could send me your final decisions about your project, together with your participation in the catalogue text and slides for the five pages of format cm21 x 30, we could go ahead with the organization of transport and travel requirements.

I hope to hear from you as soon as possible.
Carolyn Christov-Bakargiev
(Cristina)

Carolyn Christov-Bakargiev

TEL. 06 478829 0517695 0870805 FAX 0647895

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11:58

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- 2 -

2. Project

I want to organize a reading- and television-room within your exhibition-spaces. In the reading-room, the public will be invited to consult books, catalogues and essays representing a vast, yet personal and subjective, selection of, so called, 'other' artists. It is interesting to note that such a body of materials is still totally absent in European and North-

American art-institutions or art-bookshops. I'll provide you with a full list at the beginning of January. Your organization will then be responsible for assembling (buying) the above referred to materials. After the project, these materials will be owned by your organization, or they can be lent to any appropriate institution.

2. In the television-room, I propose to show three recent (v)-documentaries by the Belgian director Jef Cornelis (see catalogue published by maison de la Culture de St. Etienne) on Latin American art and artists for SKIN. Jef Cornelis Dienst Kunstzaken BRTN Reyerslaan 52, 1040 Brussel. Fax 7340062, tel. 7413468.

These programs have to be rented by your organisation (preferable in BETACAM-format). BRTN may be able to provide you with a subtitled version (in Italian), as the documentary is Dutch, Spanish, Portugese and French spoken. BRTN may also be able to provide you with descriptions of the content and credits of these programs.

3. The readingroom and televisionroom should be connected to another. This might be done through means of a recent project by Spanish artist Antoni Muntadas. Muntadas is namely producing for the Belgian Kunststichting Kanaal x-editions of a carpet in the form of a CEE-banner (4 x 6 meter). The carpet, entitled 'C.E.E.-project' will be shown simultaneously, in the course of 1992, in several European art-institutions.

For further information contact Kunststichting Kanaal, Cathy de Zegner, Groeningestraat 37, 8500 Kortrijk, Tel. 32-56 203844. (However, if the participation-fee of US\$ 5.000 asked by the producers is too high for your organization, you may want to drop this part of my proposal.)

4. At the occasion of your round table discussion I would like to be able to invite British art-critic Guy Brett, author of a.o. 'Through our own eyes', to express his views on the issues at stake, as well as to comment the proposals above. Guy Brett's address is: 38, Archbisshop-
square, London SW2 2 AJ, tel. 81-6748416

With kind regards,
Witte de Wit

Chris Dercon

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001



Molteplici Culture Arte Critica 1992

To Ludovico Pratesi
Carolyn Christov-Bakargiev

Rotterdam, 25th October 1991

Dear Carolyn,
Dear Ludovico Pratesi,

Thank you for your invitation to participate in your project 'Molteplici Culture: Arte e Critica 1992'

My proposal is the following:

1. Comment

Given the description of your project 'present an artist or micro-exhibition within ...', I cannot but have mixed feelings about the way you - we ? - exhibit the "other". I do not mean this personally, I think we suffer from a general 'malaise' in dealing with the art of the 'other'. As a result the 'other' remains to be the 'other' but maybe that is what we really want. In the exhibition Hello Other, which opens at Witte de With on February 22, through April 26, we'll try hard to find alternatives for this status-quo (see foreword Hello Other).

Witte
de With
center for contemporary art

0031

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Petr Kotik, Artistic Director S.E.M. Ensemble 25 Columbia Place Brooklyn, NY 11201 (718) 488-7659 (718) 243-0964 (Fax)	A concert performed by high school students	Needs performance space	p
Elizabeth Streb/Ringside 309 Canal Street New York, NY 966-6923	A presentation at the Joyce theater in June, and an "action installation"	Might be looking for an additional venue	c&p
Mark Swed 600 West 115th Street, #44 New York, NY 10025 663-8806	Cage symposium	May need lecture/interview venues	p
Alan Miller Artistic Director Symphony Space 2537 Broadway New York, NY 10025 864-1414	Series of outdoor performances		p
Margaret Leng Tan 718-965-2827	Live piano performances to accompany vintage films	Might need venue to support film	p
Valerie Van Isler Station Manager WBAI 505 Fifth Avenue New York, NY 10018 279-0707	Broadcast of the Norton Lecture Series		c
John Schaeffer New Sounds Program WNYC Radio Municipal Building, 1 Center St. New York, NY 10007 669-7800	Five ideas for broadcasts during Citycircus dates		p
Mary Sharp Cronson Director Works and Process 50 East 77th Street New York, NY 10021 535-8245	Prepared piano piece with the NYC Ballet at the Guggenheim		c
Melissa Coley World Financial Center Arts and Events Program Olympia & York 200 Liberty Street New York, NY 10281 945-0505	Use of overhead monitors to flash Cage quotes		p

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Shizuko Yamamoto
2166 Broadway, #24D
New York, NY 10024
873-6272

Shiatsu
demonstration,
macrobiotic dinner
or consultations

A venue

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The Institute for Contemporary Art

Executive Offices

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Long Island City, NY
11101-5324

718 784-2084
Fax (718) 482-9454

Alanna Heiss
President and Executive
Director

TELEFAX

A Joëlle Pijaudier, Musée d'Art Moderne, Villeneuve d'Ascq
Au (33) 20.91.98.92
1 page

le 17 février 1994

Chère Joëlle,

Je suis rentré cet après-midi, et j'ai retrouvé le fax envoyé par Jérôme Felin. Nous pouvons vous faire transmettre la liste de la dernière escale de l'expo, ce qui vous facilitera la tâche, je crois.

Il faudrait pourtant régler les formalités de notre accord (contrat, paiement) dans les plus brefs délais. Nous sommes d'accord pour vous fournir les cent catalogues prévus, et peut-être pour prendre en charge les frais d'emmagasinage depuis la clôture de la dernière escale.

Tu comprendras la position difficile dans laquelle nous nous trouvons à présent, et j'espère qu'on pourra régler la situation assez rapidement.

Alanna et moi tenons aussi à te remercier de ta présence et participation à Tunnel Vision ce dernier weekend, et surtout pour les conseils dimanche après-midi. Nous nous attendons à une bonne suite.

Bien cordialement,



Warren Niesluchowski
Assistant to the Director

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

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330 WEST 42nd STREET, NEW YORK, N.Y. 10036

HEISS ALANNA
 87 FRANKLIN ST
 NEW YORK NY 10013-3408

01/22/94 0003558

THIS IS NOT A CHECK, IT IS AN EXPLANATION OF YOUR RECENTLY SETTLED CLAIM(S).

EXPLANATION OF BENEFITS

THIS NOTIFICATION REPRESENTS ACTION TAKEN BY GHI ON SETTLEMENTS WITH YOUR PARTICIPATING PROVIDERS FOR CLAIMS PROCESSED BETWEEN 12/28/93 AND 01/22/94. ASTERISK (*) DENOTES APPLICATION OF COPAYMENT.

SUBSCRIBER: HEISS ALANNA CERTIFICATE NO.: 337364417

PATIENT PROVIDER	CLAIM NUMBER	SERVICE DATE(S)	SERVICE RENDERED	BASIC BENEFITS	NOTE
ALANNA SMITHKLINE BEECHAM	EML1277424	11/10/93	BLOOD TYPING TEST	\$ 0.00*	
		11/10/93	RH LAB TEST	\$ 0.00*	
		11/10/93	VENIPUNCTURE	\$ 2.00	
		11/10/93	COMPLETE BLOOD COUNT	\$ 6.00*	
		11/10/93	PROTHROMBIN TIME	\$ 6.00	
		11/10/93	BLOOD CLOTTING TEST	\$ 6.00	
		COPAYMENT: \$ 10.00		CLAIM TOTAL:	\$ 20.00
ALANNA SMITHKLINE BEECHAM	EML1277425	11/10/93	OVER 18 BLOOD TESTS	\$ 20.00	
		11/10/93	HDLCHOLESTEROL TEST	\$ 10.00	
	COPAYMENT: \$ 0.00		CLAIM TOTAL:	\$ 30.00	
ALANNA BEVILACQUA ROCCO MD	0104017720	12/17/93	ECHOGRAPHY	\$ 100.00*	
	COPAYMENT: \$ 10.00		CLAIM TOTAL:	\$ 100.00	

PAYMENT SUMMARY

TOTAL SETTLEMENT \$ 150.00

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	MoMA PS1	I.A.1581

You may call or write GHI if you have any questions about this explanation of benefits statement. Inquiries or a request for a review of payment should be made as soon as possible and should include your certificate number as printed on your statement. Written inquiries should also include a telephone number where you can be reached during the day.

Listed below are telephone numbers and addresses for members of specific groups, all other subscribers, and participating providers:

TELEPHONE INQUIRIES

New York City Employees and Retirees
Comprehensive Benefits Plan (212) 721-7700
Senior Care and Type "C" (212) 721-2300
Federal Employees and Annuitants (212) 721-2020
Transport Workers Union (212) 721-2299
Con Edison Employees (212) 760-6736
All Other Subscribers
New York City (212) 721-3030
Long Island (516) 228-8488
Albany (518) 452-1211
Buffalo (716) 852-7711
Rochester (716) 254-1552
Syracuse (315) 432-0826
Participating Providers (212) 787-9200

WRITTEN INQUIRIES

New York City Employees and Retirees
CBP Subscribers Group Health Incorporated
P.O. Box 968
Times Square Station
New York, NY 10108
Senior Care and Type "C" Subscribers
Group Health Incorporated
P.O. Box 2010
Times Square Station
New York, NY 10108
All Other Subscribers Group Health Incorporated
330 West 42nd Street
New York, NY 10036
Participating Providers Group Health Incorporated
P.O. Box 1011
Times Square Station
New York, NY 10108

PHYSICIAN REFERRAL SERVICE

Comprehensive Benefits Plan Subscribers are encouraged to use the GHI network of participating physicians and other health care providers. The choice of a GHI participant eliminates or minimizes out-of-pocket expenses for covered services. The telephone number for the GHI Physician Referral Service in your geographic area is listed below:

New York City	(212) 787-9393
Long Island	(516) 228-8488
Albany	(518) 452-1211
Buffalo	(716) 852-7711
Rochester	(716) 254-1552
Syracuse	(315) 432-0826

FILING CLAIMS

Your claim forms should be completed and filed promptly, as required under your contract, to avoid a rejection or delay of payment. An extension may be granted if it is not reasonably possible for you to file your claim on time.

REQUESTING CLAIM FORMS

Subscribers in the New York City area may request claim forms by calling: (212) 787-8686.
All other subscribers should telephone any GHI Service Center listed above.

KEEP THIS EXPLANATION OF BENEFITS FOR YOUR RECORDS. THIS IS THE ONLY COPY YOU WILL RECEIVE.

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The Institute for Contemporary Art

Executive Offices: 46-01 21st Street
 Long Island City, NY 11101-5324
 718 784-2084
 Fax (718) 482-9454

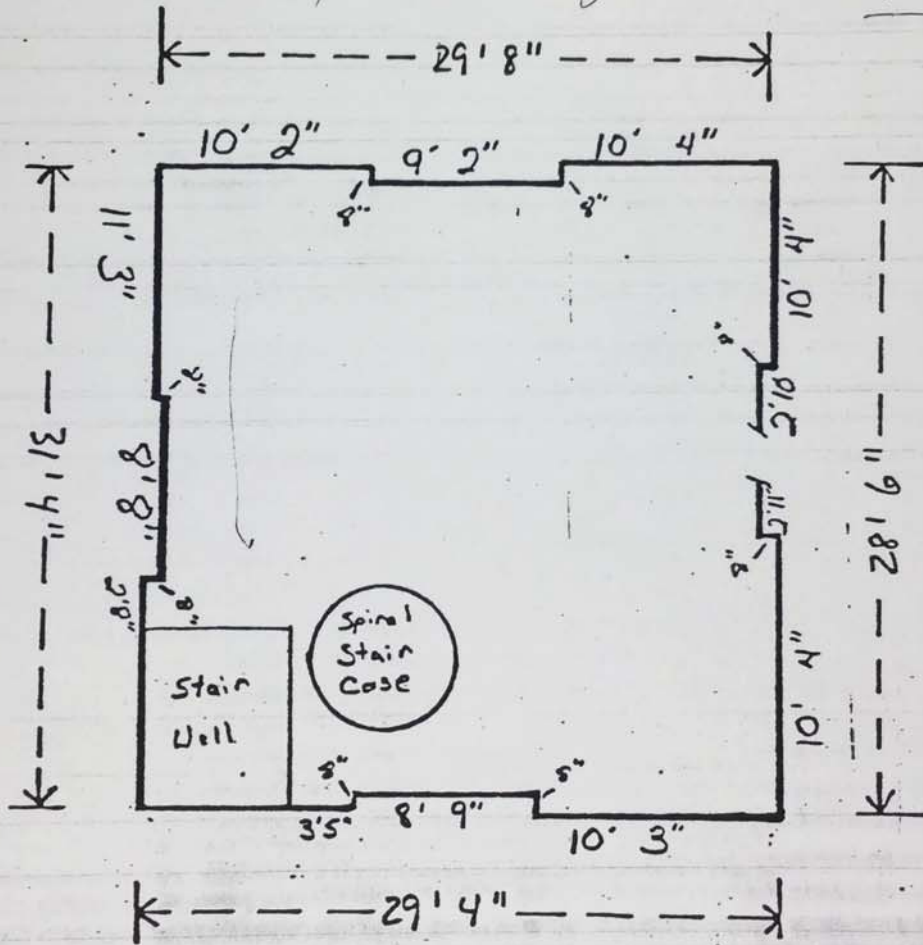
Alanna Heiss
 President and Executive Director

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

fixed

Dear Max,
Tower

Here's the specs for the Clock tower. No one knows the ceiling height exactly - best guess is 7 meters



tyndy
 I will try to get an exact figure
 1/8" = 1'
 Approx - 899 sq. ft.

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192-10-01 01:00 KAZUE KOBATA 81-3-3384-7998

P.1/2

To: Alanna Heiss / Tony Vasconcelo
 From: Kazue Kobata, Tokyo, Oct. 1, 1992
 ph. 81-3-3384-7978 fax 81-3-3384-7998

Dear Alanna and Tony:

How are you? As usual it's my fault to have been in non communication for such a long time. Have you received the new artists from Japan yet? This is about the old one, Takayama, who wants me to communicate the following request regarding his work at PS 1.

He is now contacting with his aquanitances in NY to carry out the wood out of PS 1 by the end of September. 32 wax-covered logs shall be loaded out. Can he depend on you to dispose of the remainder? It is Mrs. Susan D'Andrilli's residence that they are bringing the wood to. His "Komainu" sculpture project is not proceeding as smoothly as he wishes. But he is doing his best to respond to the request he received from the kids of PS 33.

Regarding the loading out operation, the following people are his contacts.

1. Paulo Suzuki, Consulate General of Japan
 ph. 212-418-4485 fax 212-319-6357
2. Mrs. Susan D'Andrilli, first grade teacher
 PS 33, The Charles Henry Miller School
 111 Meadow Street, Garden City, NY 11530
 ph. 516-746-5479

He sends his deepest thanks to you all for letting his work stay at PS 1 for such a long time.

Alanna, I miss you so much. We are now trying to realize The Rite of Spring next fall at the BAM (Next Wave Festival) and maybe at the Walker Art Center. Joe Meilio and we must raise funds very quickly! But he came to Praha in Feb. and finally convinced Harvey to at least try to present it. One small problem is that Richard is just so busy, and seems to be unable to make a full committment to the work's US presentation. But actually, it is (and the set he conceived) is working beautifully, and we can plan to do it without taking much time out of his schedule.

We must, however, have Richard as a equal partner on the creative team name list, especially for fund raising and for making the work sound artistically very important (it is, of course). As soon as he comes back to NY from somewhere, Min and I shall talk with him electronically, and our coordinator Bonnie Stein in NY directly in person. We may come to a point to have to ask for your kind advice, especially for communication with Joe, Harvey and Richard. Could you please help us? Officially or unofficially, either way.

Alas, I have no time and plan as of now to go to NY to meet you, but I strongly recommend that you get some information about what is called "Abe Foundation" within the Japan Foundation. I'll get its official name and more information, but it provides a fund for bilateral (USA and Japan) academic and cultural research projects. It was initiated by Mr. Shintaro Abe, late, former Foreign Minister, and is now managed by the

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92-10-01 01:01 KAZUE KOBATA 81-3-3384-7998

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Japan Foundation (contact the Japanese consulate in NYC).

Approach for funding must be made by a US non-profit organization for a research-oriented project. According to what I hear, it can cover a long period (3~5 years or more). The US non-profit organization must work with a Japanese counterpart. Here is my speculation. The "research" can be an exchange program for artists; investigative art project involving an exhibition, etc. It seems to be a fairly generous fund, and as it is new, still few applications.

If you are interested, please study it. I will too, and send you all that I can get. The important point here is that the money comes from Japan, but the application can be filed only by a US non-profit organization. We are more than happy to be your counterpart as Hakushu Festival or any other organizational structures that our network can provide. Please give some thought.

Are you now in the middle of renovation? Does that mean that you have much time for contemplation? Let me know how and where you are. What is your current conspiracy?

much love

Kazue Kobata

The situation in this Art Museum is the same. They would like to raise the costs for two years.

We'll talk more about this for some financial solutions with Mr. Williams in Tokyo, the Director of this Art Museum, next week.

The dates for the exhibition should be fixed rather soon. I don't know they hope that their work could be opened earlier in January 1993 as possible. I guess the installation work in Tokyo would take 2-3 weeks. We have several assistants to help us to do the opening work. It could be done after the end of January. We'd like to keep the show open until the beginning of spring depending on the best schedule.

I'd really very glad to hear that Mr. Appenhein and you could be invited to participate in the opening. We have already informed the design about the exhibition and there has been several inquiries for the date of Mr. Appenhein's visit to Finland.

Would you please be so kind and send 1-2 copies of the newsletter to the MoMA Art Museum, 1100, Amsterdam Ave., 10020 New York, NY.

With best wishes,

Kazue Kobata

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FROM 939 331789

'92.09.25 09:11

PORIN TAIDEMUSEO

25.9.1992

Alanna Heiss
P.S.1 Museum
46-01 21st Street
Long Island City
NY 11101-6324
FAX 990-1-718 482-9454

THE DENNIS OPPENHEIM EXHIBITION

Dear Alanna Heiss,

I'm happy to inform that now the grant from the Finnish Ministry of Education (100.000 FMK) is confirmed. It will be paid in two parts, part this year and part next year. So for the bureaucratic reasons we should pay some amount from the budget of 1992, too. I hope that is OK?

The situation in Oulu Art Museum is the same, they would like to divide the costs for two years.

We'll make more exact plan for these financial solutions with Ms. Ullamaria Pallasmaa, the director of Oulu Art Museum, next week.

The dates for the exhibition should be fixed rather soon. In Oulu Art Museum they hope that their part could be opened as early in January 1993 as possible. I guess the installation work in Pori would take 1-1,5 weeks (we have several assistants to help) So we hope the opening here could be just after the mid of January. We'd like to keep the show open until the beginning of March, depending on the tour schedule.

I of course very much hope, that Mr. Oppenheim and you could be present in Pori in the opening. We have already informed the press about the exhibition and there has been several inquiries for the dates of Mr. Oppenheims's visit to Finland.

Would you please be so kind and send 1-2 copies of the catalogue to the Oulu Art Museum, addr. Kasarmitie 7, 90100 Oulu, Finland.

With best wishes,

Marketta Seppälä
Marketta Seppälä

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P.01

PHONERAMA Inc.

PHONERAMA INC.
Photo Researcher
Ms. Michiko Sato
Room 106, Elm Umegaoka
3-49-9 Daita,
Setagaya-ku, Tokyo
155 JAPAN
TEL:FAX (3414)9963

Date: September 27, 1992

Ms. Alanna Heiss
Director
P.S.I MUSEUM
46-01 21st.,
L.I.C.,
New York 11101
U.S.A.

Dear Ms. Heiss:

On behalf of the Urban Design Research Inc.(Tokyo), I am now researching on Contemporary Arts throughout the world.

Actually, this research is for the "Art and Techno-Science Encyclopaedia" which will be published from the Urban Design Research Inc. in the future. This project has just begun so that we could not inform you the date of issue, circulation, size and price at this stage. Today, we would like to ask your cooperation to offer some materials regarding to.....

(Please see page 3)

Catalog of exhibition, data of their works, personal history etc., anything is acceptable. But especially, we are very interested in their works of.....

(Please see the attached copies. Sorry but some titles are missing)

It would be of great help to us that if you inform us the possibility of our request by fax. We are ready to pay for the materials if it is not free.

On next page, I have attached a list of a summary of the encyclopaedia which we are going to publish. Please be free to ask any questions after you have read it. We are happy to receive your advise at any moment.

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P.02

Art and Techno-Science Encyclopaedia

(BASIC CONCEPT)

Encyclopaedia which is convenient and useful as a basic bibliography.

(CHARACTERISTIC)

Encyclopaedia containing all Museums, Artists, Works and Events which models the image of Art and Technology of 20th century. This book will offer many informations to those research worker, enterprises and the common.

(FORMAT)

1. 20TH CENTURY ART AND TECHNO-SCIENCE DIAGRAM

Treading the path of flow of Art and Science from B.C. to 2000 by using the Chronology and Illustrations.

2. THEME FILE

- 1) Space
- 2) Time
- 3) Soma
- 4) Sense
- 5) Material
- 6) Medium
- 7) Machine
- 8) Information
- 9) Play
- 10) Communication

3. CLASSIFYING EACH ^(H)TEME INTO 5 ITEMS

- EX. 6) Medium.....
- A. Media Architecture
 - B. Malti-Media Theory
 - C. Media Technology
 - D. Hyper Media and VR
 - E. Variation of Image

4. IMPORTANT THESES OF 20TH ^(CENTURY)ART AND TECHNO-SCIENCE

Each thesis consists of 30,000 to 50,000 words. Totally, there will be 10 theses.

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P.03

List of the Artists

(Japanese are omitted from this list)

- | | |
|--------------------------------|--|
| 1. Alice Aycock | 29. Erich Mendelshon |
| 2. Laurie Anderson | 30. Laszlo Moholy-Nagy |
| 3. Stephen Beck | 31. Eadweard Mybridge |
| 4. Dara Birnbaum | 32. Dennis Oppenheim |
| 5. Norman Bel-Geddes | 33. Frei Otto |
| 6. Etirmes-Louis Boullee | 34. Nam Jun Paik |
| 7. John Cage | 35. Walter Pichler |
| 8. Jacques Carelman | 36. Ugo Pietra |
| 9. Pierre Chareau | 37. Man Ray |
| 10. J.G. Chernikov | 38. Zbighew Rybczinski |
| 11. Marcel Duchamp | 39. Alexander Rodchenko |
| 12. Max Ernst | 40. Louigi Russoro |
| 13. Peter Fend | 41. Oskar Schlemmer |
| 14. Hugh Feriss | 42. Jeffrey Shaw |
| 15. Richard Buckminster Fuller | 43. Nicolas Schoffer |
| 16. Peter Forgel | 44. Takis |
| 17. Naum Gabo | 45. Nicola Tesra |
| 18. David Greene | 46. Woody Vasrka |
| 19. Ingo Gunther | 47. Bill Viola |
| 20. Ron Herron | 48. Michale Webb |
| 21. Gary Hill | 49. Bill Williams |
| 22. Jon Kessler | 50. Jean Tinguely |
| 23. Frederick Kiesler | 51. Niki de Saint Phalle |
| 24. Piotr Kowalski | 52. John Heartfield |
| 25. Fritz Lang | 53. George Grosz |
| 26. Ivan Leonidov | 54. (MICA -TV) |
| 27. John C. Lily | 55. (Neural Net) |
| 28. Kasimir Malevich | 56. (Hindenburg) |
| | 57. Future Systems |
| | 58. (Machine from
"Ina Penal Colony") |

We look forward to hearing from you soon.

We appreciate your giving attention on this matter.

Very truly yours,

Michiko Sato

Michiko Sato(Ms.)
Photo Researcher
PHONERAMA INC!

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P.04

Art & Techno-Science 事典

Encyclopaedia

	No	Artist's Name		Title
A	1	Aycock, Alice	043	Of Things Seen in the Sky (
	2	Anderson, Laurie	045	Dram Suits · Bocorder (ドラムスーツ・ボコーダー)
B	3	Beck, Stephen	037	Fos-Photosaloon (
	4	Birnbaum, Dara	038	Damnation of Faust (ファウストの墮落)
	5	Bel-Geddes, Norman	075	GM: New York Expo. 1939 (
	6	Bel-Geddes, Norman	080	Model Car No. 9 (自動車モデルNo. 9)
	7	Boullée, Etienne-Louis [Architect]	100	Newton-Cenotaph (
C	8	Cage, John	057	Not wanting to say anything about Marcel (マルセルについて何も言いたくない)
	9	Carelman, Jacques	066	The Wind-Clock (
	10	Chareau, Pierre [Architect]	081	Linen Cupboard (
	11	Chernikov, J. G.	079	Architecture Fantasy (建築ファンタジー)
D	12	Duchamp, Marcel	067	La Boite en Valise (旅行カバン)
	13	Duchamp, Marcel	090	The Large Glass / The Coffee-Grinder (
E	14	Ernst, Max	091	Little Machines for Inoffensive Fecundation (
F	15	Fend, Peter	010	A Project for Ocean Earth (オーシャン・アースのためのプロジェクト)
	16	Feriss, Hugh [Architect]	083	Metropolis of Tomorrow (
	17	Fuller, Richard Buckminster	046	Geodastische Kuppelstruktur (
	18	Fuller, Richard Buckminster	078	Dimacheon car (

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	No	Artist's Name		Title
F	19	Forgel, Peter	020	(感応音具)
G	20	Gabo, Naum	093	Standing Wave (
	21	Greene, David (Archigram) [Architect] AA School	064	Living-Pod (
	22	Gunther, Ingo	001	(亡命共和国と戦争で滅びた国)
	23	Gunther, Ingo	031	K4 (C31) (
H	24	Herron, Ron (Archigram)	069	Walking City (
	25	Hill, Gary	015	And Sat Doen Beside Her/Und Setzte Sich Neben Sie (彼女の傍らに腰をおろすと . . .)
K	26	Kessler, Jon	034	Taiwan (台湾)
	27	Kiesler, Frederick	071	Endress House, Model (
	28	Kowalski, Piotr	070	Machine Pseudo-Didactique (
L	29	Lang, Fritz	086	Metropolis (
	30	Leonidov, Ivan	085	Lenin Institute (レーニン研究所)
	31	Lily, John C.	072	(隔離タンク)
M	32	Malevich, Kasimir	089	Architectones Alfa (
	33	Mendelsohn, Erich	088	Instituto Astrofísico Einstein (A Potsdam) (
	34	Moholy-Nagy, Lazlo	084	Modulateur Espace Lumiere (空間調整装置)
	35	Muybridge, Eadward	099	Animal Locomotion (
	36	Oppenheim, Dennis	040	Lauching Structure (

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No	Artist's Name		Title
55	Jean Tinguely Niki de Saint Phalle	068	M.O.N.S.T.R.E.
56	John Heartfield George Grosz	095	Series from the photo collage (フォト・コラージュのシリーズ)
57	MICA-TV	016	The Inbetween (
58		024	Neural Net: Fovcated, Retina, Like sensor (
59		076	Hindenburg (
60	Future Systems	039	Project 124 (
61		049	Machine from "In a Penal Colony"

(RECONSTRUCTION Ateliers des Grands Magasins Loeb SA, Bern
(Werner Huck, Paoul Gysin, Harald Szeemann)

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P.06

	No	Artist's Name		Title
O	37	Otto, Frei [Architect] Germany	063	Schirmstadt (
P	38	Paik, Nam Jun	047	Video Landscape (ビデオ山水画)
	39	Paik, Nam Jun	065	Magnet TV (
	40	Pichler, Walter 現存 Austria	062	Fernsehhelm (Tragbares Wohnzimmer) (
	41	Pietra, Ugo	052	La Distruzione Delle Gerarchie Formali (
R	42	Ray, Man	094	Dust Culture (埃の培養)
	43	Ripchinsky, Zbignew	032	Steps (ステップス 「階段」)
	44	Rodchenko, Alexander	098	Composition (コンポジション)
	45	Russoro, Louigi	098	Intonamorte (イントナルモータ)
S	46	Schlemmer, Oskar (Bauhaus: Berlin Archiv)	087	Design for Triadic Ballet (
	47	Shaw, Jeffrey	005	Virtual Museum (ヴァーチャル・ミュージアム)
	48	Shefferre, Nicoras	056	Chronos (
T	49	Takis	042	Totems (
	50	Tesra, Nicola	082	Tesra Coil (テスラ・コイル)
V	51	Vasrka, Woody	030	Art of Memory (アート・オブ・メモリー)
	52	Viola, Bill	025	The Theater of Memory/Das Theater der Erinnerung (シテイ・オブ・マン)
W	53	Webb, Michael (Archigram) [Architect] AA School	060	Magic Carpet (
	54	Willaims, Bill	033	Mind Walker (

*残り7作品は次ページ

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Project UNITE Firminy

Rue 2 Le Corbusier, apt. # 123, 42700 Firminy, tel: 77.56.50.98, fax: 77.56.28.72

P.S. 1 Museum
Alanna Heiss
46-01 21st Street
Long Island City, Queens
New York 11101 - 5324
Etats-Unis

Firminy,
11th of March 1993

Dear Alanna,

It has admittedly taken me rather a long time to get around to sending you the additional information on our project, here in Firminy. I did my best to do some drawings to go with this letter but they just didn't come out the way I wanted them to. Judging by the disastrous quality of my drawing, Alanna, it is clear that you are the more accomplished draughtsman !

I hope that the following information will provide you with a clearer picture of the project and in the eventuality that you may have an interest in it - we could reconsider the entire project and try to develop a definite idea for a presentation or a project specifically for New York. Perhaps we could foresee some type of presentation which could occur in 1994-5 and in addition we could try to organise a symposium or a round table - which is an idea that has often been raised by the American participants in this project.

Please do not hesitate to get in touch, if you require any further details.

I look forward to hearing from you soon,

All the best,



Yves Aupetitallot.

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Nov. 20 '92 13:31

FAX 212-431-4679

P. 1

Fax # 718 - 482. 9454

PS#1 / 46-01 21st St. Long Island City

Friday, November 19, 1992

Dear Warren -

The ^{consignment} copies of my fax were unreadable. LC's prices should be changed as follows

LINE OF FIRE \$ 8,000.

REFLEX II (mistakenly entitled "Rapunzel" or sheet) \$18,000

REFLEX \$ 7,500.

BLACK "1" \$ 4,500 for one panel
entire triptych (not on view) \$11,500.

DEAD MAN'S FEAT \$7,500.

Thanks! Please see that this information goes to right individual. *[Signature]*

Regards
[Signature] Kalleer Callen

to curate his first exhibition at the MoMA museum on annex rooms in the spring of 1992, we would appreciate a response as soon as possible. travel*

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NOV 11 '92 14:06 CAPLIN & DRYSDALE

P.2

November 11, 1992

Warren Niesluchowski
The Institute for Contemporary Art
46-01 21st Street
Long Island City, NY
11101-5324

Dear Warren,

I want to thank you for an exceptional opening. I thought that all of the work looked terrific, and I particularly liked the German soundworks.

I stood in the room containing my work for a considerable portion of that day, and I noticed how brightly the sun fell on certain parts of the phototext panels. After consulting with an expert, I have reached the conclusion that the extremely bright sunlight that falls on the work may fade the panels. Therefore, I ask that you convey this to Hank, and convey to him the need, as soon as possible, to drape, with some opaque material, those windows that are involved.

Also, I forgot to retrieve the photograph of my videotape that I loaned to Raphael for the catalogue. He had said that the photo would be delivered to PS 1, with the catalogues, on Sunday. I forgot to pick it up then. I'd appreciate it very much if you would send it to me my mail (in a cardboard-backed envelope marked "Do Not Fold").

Please let me know the outcome of both of these requests. I look forward to hearing from you.

Sincerely,

Margia
Margia Kramer

(212) 966-6173 home
(212) 431-2109 work
(212) 966-9153 FAX

Warren Niesluchowski
to curate his first exhibition at the P.S. 1 Museum at the Museum of Modern Art
annex rooms in the spring of 1992, we would appreciate a response as soon as
possible. travel*

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In early December 1990 Alanna Heiss and Ryszard Wasko, directors of the Institute for Contemporary Art invited Paul Vanhuyse to present his work in a one-man show in the Auditorium and the two annex rooms as a part of the Spring Exhibitions 1991 of the P.S. 1 Museum. The exhibition took place in the period from April 14th until May 14th 1991. With his large-scale installation; "Singing the World into Existence", especially designed for ^{the} room and the atmosphere of the auditorium, Paul Vanhuyse not only realized a very personal and impressive work of art, he also convinced us of his qualities as ~~an artist curating~~ ^{a curator of} his own exhibition. In the annex rooms he presented a small collection of his found paintings of the "Ars Antis Simulacrum" series, a collection of Lutz Dittberner's "Bilderchen", the publications of Het Apollohuis and his catalogues. With these works he provided a comprehensive context for understanding the intentions of his work. Paul Vanhuyse's exhibition and performances received an enthusiastic response.

During his stay in New York we had a chance to become better informed about the activities of Het Apollohuis. Your publications "Het Apollohuis 1980-1985" and "Het Apollohuis 1985-1990" give a very good impression of the continuous stream of exhibitions and performances which took place over the years in Eindhoven and elsewhere. These books also show how closely the intentions of Het Apollohuis are related to those of the Institute for Contemporary Art, the P.S. 1 Museum and the Clocktower. Therefore we would welcome a future collaboration between our institutions and Het Apollohuis. We would be very honoured if Paul Vanhuyse, the director of Het Apollohuis could accept our offer and would become (together with Ryszard Wasko, the director of the Construction in Process Foundation in Lodz, Poland) one of the two official representatives in Europe of the Institute for Contemporary Art, the Clocktower and the P.S. 1 Museum.

We expect from our European representatives a real contribution to our program. They both will not only function as counselors and advisers, but also as responsible programme and curators for their part of the exhibitions at the P.S. 1 Museum and the Clocktower. In cooperation and consultation with the advisory board and the staff of our museum Paul Vanhuyse will develop ideas for future presentations, invite the artists and select the works involved in the exhibitions. Quite often he will have to help with external fundraising in Europe, with transport to and production of the works in New York or on site. He will be the overall designer and supervisor of these exhibitions, to be carried out with the help of our executive and technical staff. His responsibility will be comparable with the function of an external program-director.

This job implies frequent travelling and working periods in New York. The P.S. 1 Museum will ^{acknowledge} give credit to Het Apollohuis for the shows curated by Paul Vanhuyse, and will charge no preparatory costs in case Dutch institutions or museums, through mediation of Het Apollohuis, will be presented in to curate his first exhibition at the P.S. 1 Museum in the Auditorium and annex rooms in the spring of 1992, we would appreciate a response as soon as possible.

travel *

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ALTERNATIVE WORKSITE

BEMIS FOUNDATION

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OTHER PROGRAMS

Artists in Industry

Art Farm

Brownville Studios

Cultural Arts Together

WORK ART Program

June 28, 1991

fix sent Sept 26

WARREN - PLEASE TAKE CARE OF THIS.

Joan

Dear Sir/Madam,

The eighteen artists' communities who recently received Special Initiatives Grants from the John D. and Catherine T. MacArthur Foundation have formed a Fairly Loose Affiliation of Artists' Communities. FLAAC's objective is to raise public consciousness of the value of all such communities, and one step in that direction is to compile a directory of artists' residency programs all over the United States which will be published and dispersed nationally. This would also be a useful networking tool for all of us artists and administrators. So, we'd be very appreciative if you would take a moment to fill out the attached questionnaire about your organization and send it to us at the Bemis. We would also appreciate a copy of any list you have of other artists' residency programs and organizations. (Any medium; visual, performance, writing, etc.) We are interested in organizations that:

- a. Provide uninterrupted time, working space, and residential facilities for artists in one or more disciplines to live and work concurrently.
- b. Have at least two years history as an artist community.
- c. Utilize formal procedures in the recruitment, selection, and rotation of artists.
- d. Have full-time, year-round paid professional staff.

This would help us in the task of collating, information-gathering, and compiling the directory. Thank you for your time and consideration. We will send you a directory when they are published.

Yours sincerely,

Joan

Joan B. Batson
Assistant Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARTISTS' COMMUNITIES QUESTIONNAIRE

1. What is the official name of your organization? _____
The Institute for Contemporary Art/P.S.1 Museum
2. How do you want your organization's name to appear in the directory?
The Institute for Contemporary Art/P.S.1 Museum
3. What is the name of the director or contact person and his/her title?
Alanna Heiss, President and Executive Director
4. What is your location? Street 46-01 21st Street
 City Long Island City State N.Y. ZIP 11101-5324
5. Please write your mailing address if different than above location.
 Street same City _____
 State _____ ZIP _____
6. Do you have a residency program? () yes () no.
7. Which disciplines do you support through your residency program?
 () Visual () Performance () Writing () Music () Dance
 () Other _____
8. How long are your residencies? one year
9. Does your residency program operate year-round? () yes () no
 If no, explain: _____
10. Is there an application deadline for your residency program? If so,
 when? April 1
11. Are you in an urban or rural location? Please explain: Urban
(Queens, New York)
12. How many artists are in residence at any one time? 28

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13. Do you provide studio space? yes Private? x Shared? _____
14. Do you provide living accommodations? () yes (x) no. If yes, explain: _____
15. Do you provide a monthly stipend? () yes (x) no.
If yes, what range? () \$0-\$200 () \$200-\$300 () \$300-\$500
() \$500+ () Other _____
16. Do you provide any other type of financial assistance for your artists-in-residence? no

17. Do you provide an exhibition or performance space? Please explain:
We sponsor an annual studio artists's exhibition.

18. How long has your residency program been in existence? 12 years
19. Do you provide any other services to the artists in your residency or community? Please explain: no

20. Do you have any additional criteria about your residency you would like included in the directory? no

PLEASE RETURN TO:

Alternative Worksite/Bemis Foundation
ATTN: Joan Batson
614 South 11th Street
Omaha, Nebraska 68102

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SEP-13-91 FRI 10:12

P. 02

ORGANIZING ARTISTS

A Document and Directory of the National Association of Artists' Organizations

Please complete and/or adjust your organizational entry for the NAAO Directory. Return to NAAO (918 F Street NW, Washington, DC 20004) WITH YOUR 91-92 MEMBERSHIP DUES IMMEDIATELY TO GUARANTEE INCLUSION!!!

Organization	Clocktower/Institute for Contemporary Art/P.S.1 Museum	Classification	F
Address	108 Leonard Street	Region	NY
City	New York	State	NY
Zip	10013	Annual Budget	\$120,000
Telephone	212-233-1096	Staff size	5
NAAO contact	XXXXXXXXXXXXXXXXXXXX Anthony Vasconcellos	Directory Data Form Rec'd?	resent 8/2
Title	Managing Director	Directory Data Entered	
Director if different	XXXXX Alanna Heiss		
Title	President and Executive Director		

Mission Statement The Institute administers an exhibition and workspace in the Clocktower Gallery in lower Manhattan. The work space is used for the International and National Studio Programs, which provide an environment and exposure for both foreign and American art artists in New York City.

sent 9/26

Disciplines	Programs	Space
Painting <input checked="" type="checkbox"/>	Exhibitions <input checked="" type="checkbox"/>	Gallery/Exhibition <input checked="" type="checkbox"/>
Sculpture <input checked="" type="checkbox"/>	Performances <input type="checkbox"/>	Dimensions: 2100 sq. ft.
Photography <input checked="" type="checkbox"/>	Services <input type="checkbox"/>	12 ft. ceiling 20 ft. upstairs
Film <input type="checkbox"/>	Publications <input checked="" type="checkbox"/>	Brief description: Two levels in clocktower
Installations <input checked="" type="checkbox"/>	Workshops <input type="checkbox"/>	Performance <input type="checkbox"/> of a 13-story city-owned building
Performance Art <input type="checkbox"/>	Residencies <input checked="" type="checkbox"/>	Dimensions: ___ sq. ft.
Crafts <input type="checkbox"/>	Re-granting <input type="checkbox"/>	___ ft. ceiling
Video <input checked="" type="checkbox"/>	Other: <input type="checkbox"/>	Brief description: _____
Dance <input type="checkbox"/>	Proposal procedures	
New Music <input type="checkbox"/>	Cycle: _____	
Literature <input type="checkbox"/>	Format: _____	
Interdisciplinary <input type="checkbox"/>	Other specifications: _____	
Other: _____		

Comments
For possible interspersed inclusion in the Directory, NAAO is soliciting short responses to the following questions. On a separate sheet, please give these questions thought and be concise in your response (no longer than 2 pages double-spaced pages). Be sure to indicate author's name, title and affiliation.

1. What for you represents the most significant achievement of the artist-space movement?
2. What in your mind is the most significant thing that artists' organizations have yet to achieve?

Foundations and Corporate Support
Please list your sources of foundation and corporate support for the Directory's funding section.

for our own publications
 Bookstore?
 Library/Archives?
 Working Facilities?
 Other: _____

Photo Submissions (optional):
 Date of image: _____
 Photographer: _____
 Location: _____
 Subject: _____
 If artwork: _____
 Artist: _____
 Title of piece: _____
 Date of work: _____
 Materials/Dimensions: _____
 Images' relationship to organization: _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 29, 1991

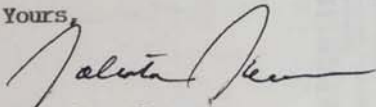
New York Telephone
New Orders Office
Queens, New York

ATTN: Customer Identification Unit

Dear Ms. Sorrell:

I, Salvatore Saraceno, proprietor of the residential property at 44-73 21st Street, Queens, New York, do hereby certify that Félix Perdomo rents and resides in apartment A-2 of said property. I can be reached at (718)786-8471 for any inquiry.

Yours,



Salvatore Saraceno
21-18 45th Avenue
Queens, NY 11101

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REPUBLICA DE VENEZUELA

Ministerio de Relaciones Exteriores

DIRECCION NACIONAL DE IDENTIFICACION Y EXTRANJERIA

REGlamento de Pasaportes

Artículo 5.- Para obtener el pasaporte ordinario se requiere presentar la cédula de identidad vigente y dos fotografías de 4 x 4 centímetros.

Artículo 33.- Los Pasaportes a que se refiere el presente Reglamento, deberán llevar en el lugar adecuado el sello de la Oficina expedidora y la firma del funcionario competente para otorgarlos.

Artículo 38.- Cualquier alteración o enmendadura que se realice sobre los datos estampados en el pasaporte determinará su invalidación.

Los pasaportes anulados que presenten las características indicadas serán revocados y remitidos al Ministerio de Relaciones Exteriores.

Artículo 39.- En caso de pérdida o destrucción del pasaporte el titular deberá solicitar inmediatamente a la Dirección Nacional de Identificación y Extranjería la expedición de un nuevo pasaporte.

Artículo 42.- En caso de que se tenga conocimiento de haber sido relevado un pasaporte constituido por pasaportes expedidos en virtud de un procedimiento de autorización para salir del país, el interesado deberá comunicarlo inmediatamente al Ministerio de Relaciones Exteriores. Este Decreto ha sido promulgado en conformidad con el artículo 24 de la Constitución.

REGlamento de Pasaportes

CODIGO PENAL

Artículo 327.- Será penalizado con prisión de tres meses a un año los que falsifiquen pasaportes, documentos o permisos de tránsito.

1.- El que falsifique pasaportes, documentos o permisos de tránsito.

2.- El que, de acuerdo a la clase de los individuos en el momento de expedirse, sea el objeto de adulterio o refutación de personas, tiempos o lugares diferentes de los expresados, o falsamente haga alcanzar el pasaporte o cambie las condiciones requeridas para la salida y eficacia de los mismos documentos.

3.- El que haya hecho uso de los pasaportes, documentos pasaportes o permisos de residencia, tarjetas de abuelos, o los haya usado a un individuo como el mismo objeto.

Artículo 328.- El que falsificare pasaportes, documentos, o permisos de residencia se castigará con prisión de tres meses a un año si el documento no tiene valor o se encuentra en posesión de un individuo que haya contribuido o que haya facilitado la expedición de los documentos dichos, será castigado con prisión de 15 días a tres meses.

PASAPORTE PASSPORT



REPUBLICA DE VENEZUELA

1- Venezuela 4.305.786
 Berdomo Ramirez
 Felix Roman
 Venezolano
 8-7-96 4.305.786
 H. Sta. Teresa del Tuy s/c Hda
 20-3-89 20-3-99
 H. R. E.
 DLEX Berdomo

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The Institute for Contemporary Art

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

Alanna Heiss,
*President and Executive
Director*

718 784-2084
212 233-1440

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

September 29, 1991

New York Telephone
New Orders Office
Queens, N.Y.

ATTN: Customer Identification Unit

Dear Ms. Sorrell,

This is to certify that Félix Perdomo is an artist in the International Studio Artists Program at The Institute of Contemporary Art/P.S.1 Museum. Félix is traveling on a Venezuelan passport (0258843) and will be residing at 44-73 21st Street, Long Island City, New York 11101.

Please notify me at (718)784-2084 when the line is ready or if there are any problems with a speedy installation.

Yours truly,

Warren Niesluchowski
Assistant to the Director

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Warren Niesluchowski,
Assistant to the Director
The Institute for Contemporary Art
P.S. 1 Museum
46-01 21st Street
Long Island City, New York 11101-5324

Telephone: (718) 784-2804
Telefax: (718) 482-9454

TELEFAX TRANSMISSION

To New York Telephone, New Orders Office, Customer Identification

At (718) 291-6909
4 pages (including this cover sheet).

175-05 Horseteading Parkway
Flushing Meadows, NY 11385

Please contact me if you do not receive the full amount!

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22/10 '91 18:44

43 222 713 74 564

Galerie Pakesch --- PS1 MUSEUM

2:001

view.

About payment to the American participants. I specifically wanted you to pay directly from France, because P.S. 1 has been unable to pay its bills lately. I have personally promised these hardworking individuals that money will be deposited in their bank accounts (hence the information provided to you) in February. Here we are in April and still no payment. I realize that you just received the donation, but I am reluctant to agree that the balance of the sum should be forwarded to P.S. 1 for payment directly to individuals. Just how much money will you lose? You see, I have no guarantee that people will be paid, and I cannot, cannot, risk this happening. I shall speak with Gwen today, but can you and I talk today and agree on how to proceed. I do not want this to drag out over the next week. If you had not wanted to do this, you should have let me know sooner. You can call me at 212-221-6463. Will you?

I hope you are well. Let me know what you think of what has been written when you get it.

Best regards,

C. Kismaric

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22/10 '91 18:44

☎ 43 222 713 74 564

Galerie Pakesch → PS1 MUSEUM

001

THE KOREAN CULTURE AND ARTS PROJECT

Peter Pakesch

To

Alana HEISS
 P. S. 1
 46 - 01 21st Street
 N.Y. 11101 Long Island City
 U. S. A.

FAX +1-718-482 94 54

Vienna, 22 October 1991

Dear Alana,

How are you? I was trying to call you several time but I had no luck. You were away etc. Actually I wanted to be in New York last week, which I did not make. Now I plan to come some time around the 12nd of November. Will you be there. It would be great to see you.

But I have a request to you and maybe you can help. My brother Muki will be in New York the next 10 days. He is doing music and video. I told him that you could advise him that he can meet some video people that he can learn what is going on in New York. So he will call you. I hope I do not ask too much and that he can find somebody to guide him to New York Video.

Maybe you find some time, that we could talk on the telephone one of the next days

best regards

Peter

FAX 01-713 74 564

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE KOREAN CULTURE AND ARTS FOUNDATION

Mr. Anthony Vasconcellos
Managing Director
The Institute for Contemporary Art
New York, U.S.A.

1-130 DONG SOONG-DONG, CHONGRO-KU
SEOUL, KOREA 110-510
TEL (02) 762-6231 ~ 7
FAX (02) 742-8058
TKCAF K29598

September 27, 1991

Dear Mr. Anthony Vasconcellos,

We are sorry to inform you so late of Professor Lee Gang-so's departure for U.S.A. since his visa was issued yesterday.

He will arrive New York Sep. 29rd and visit the Institute Oct. 1st, 1991. He will take lodgings for himself and there will be no problem since he has experience of residing there.

Please afford him every possible assistance for him to obtain good results from the participation in 91-92 International Studio Program.

With best wishes,

Sincerely yours,

~~Kim Sam-bong~~
Planning Director

new director
Han-Sook
Chung

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The Institute for Contemporary Art

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

Alanna Heiss,
President and Executive
Director

718-784-2084
718-482-9454 FAX

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

Warren Niesluchowski
Assistant to the Director
The Institute for Contemporary Art
P.S. 1 Museum
46-01 21st Street
Long Island City, New York 11101-5324

Telephone: (718) 784-2804
Telefax: (718) 482-9454

TELEFAX TRANSMISSION

To Peter Pakesch

At 011.43.222.713.74.564

1 page (including this cover sheet).

Please contact me if you do not receive the full amount!

Dear Peter,

I am writing for Alanna, who is mostly in and out of town these days, in response to your fax of October 22. She would like to help if she can, but it might be easier to go through me here at P.S. 1, since she may be unavailable. We're a little uncertain about which end of 'music and video' Muki is interested in, so perhaps you or he could advise, and we will do our best to help.

Yours,

Warren Niesluchowski
Warren Niesluchowski

P.S. You may not remember, but we met in Paris last June at an opening at Jennifer Bley's - I was traveling with Jan Avgikos - and you were kind enough to invite us to the dinner.

phone: 713.7456 / 524.814

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The Institute for Contemporary Art

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

718 784-2084
212 233-1440

Alanna Heiss,
President and Executive
Director

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

September 16, 1991

Dear Kim,

I have just received your letter and I am very happy to hear that you will be exhibiting your work in Sao Paulo. It is an exciting time for you and we are glad to hear that you will be exhibiting your work in Sao Paulo.

September 16, 1991

Dear Kim,

Congratulations and best of luck with the Bienal de Sao Paulo.

I'm sorry I won't be able to join you, as I will be in Turkey for the rest of the month.

Yours,

Alanna Heiss

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The Institute for Contemporary Art

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

718-784-2084
718-482-9454 FAX

Alanna Heiss,
President and Executive
Director

October 1, 1991

Paul Panhuysen
Het Apollohuis
Tongelresestraat 81
5613 DB Eindhoven
The Netherlands

Dear Paul,

I have just returned from Europe and read your last letter. Congratulations on what must be an extremely busy but rewarding time for you and Het Apollohuis.

We are reviewing the Henk Visch materials you sent with great pleasure and interest. He is an artist of substance whose work I know well. It would be possible to envision a show of his work here at P.S.1, but only with full outside support.

In P.S.1's efforts to create a situation where you could contribute your talents to our institution, I fear we have inadvertently created a structure which cannot be supported, given our present situation. When we initially proposed the collaboration, we saw it as a somewhat informal post premised on the possibility of the Apollohuis' board releasing you along with some funding for you to work on projects here at P.S.1 as specific proposals developed. With the last letter from Titus Yocarini it seems clear that what is envisaged from your side is a more formal relationship and different from the understanding we thought we had. The situation is all the more complicated given the upcoming renovations and their effect on the exhibition schedule here. At present it seems that groundbreaking will proceed in the spring, and although we hope to produce several exhibitions during the ongoing work, it will be only those essential to our program.

It is sad to have to write this letter, given all the time and work that has gone into formulating our ideas. We want you to know, however, that we value your friendship and our artistic association very highly and look forward to future possibilities of working together. This is especially true with respect to the Studio Program, as we attempt to devote one of the slots to a Project Residency Program for shorter periods, with more artists participating, as we have now done for Berlin.

Please be assured of our continued esteem for you and your work, and of our best wishes for your continued success.

Sincerely,

Alanna Heiss
President and Executive Director

P.S. We have carefully put aside your paintings, bird-cages and sound-boxes. Have you decided what you will do with them? Please let us know, and we will do our best to help.

P.S.1 Museum 46-01 21st Street, Long Island City, NY 11101-5324, (718) 784-2084

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28 - 31 Windmill Street
Limerick
Ireland.

353 761 - 413098

Alanna Heiss,
The Institute for Contemporary Art,
46 - 01 21st Street,
Long Island City,
NY 11101 - 5324.

Dear Ms Heiss,

I will be travelling to New York on the 5th of September and I will be there until the 22nd.
The reason I am going is that I have obtained a travel award from the Irish Arts Council to go and establish links and see at first hand how Arts organisations operate stateside. This I feel will be of benefit to the organisation that I work for here in Ireland.
What I would like to do is set up a meeting with you and go and see the PS 1 studios.
Anytime suits between the dates above.
I look forward to hearing from you.

With best wishes,

Yours Sincerely,

Albert Higgins,
Administrator.

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Alanna Heiss
Page Two
July 25, 1991

A gift of \$100.00 per person will help us reach our goal and you will receive an official tax receipt for \$50.00 (the remainder will be used to cover the cost of the reception). If you are unable to be with us on October 10th, the full amount of your contribution is tax receiptable and will be applied to this special campaign. Please make your cheque payable to "Sun Life Trust - AGO Fund" and return it in the enclosed envelope.

Roald, of course, is not aware of our plans and we would ask you to please keep this campaign and the cocktail party a secret. We are looking forward to the prospect of truly surprising him on the evening of October 10.

If you contribute to the campaign but can not attend the cocktail party, you will be notified about the work of art we purchased for the Gallery, as we know you will be very curious about the outcome.

Last but not least, if you have any questions about these plans, please do not hesitate to call Joanne Bonebakker at 979-6661 and she will be happy to talk to you.

We know that Roald will be surprised and delighted if you could join us on October 10, and we look forward to seeing you.

Yours sincerely,

WJW per Ritchie

William J. Withrow
President
Roald Nasgaard Fan Club

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10/10/91



Birthday
card

The Roald Nasgaard Fan Club

July 25, 1991

Alanna Heiss
Executive Director & President
P.S. 1 Museum & Clocktower Gallery
The Institute for Contemporary Art
46-01 21st St.
Long Island City, NY 11101
USA

(416)
977-
0414
979
6666
fax

FAX
Congrat
from
Alan
on Thurs
Oct 10

Dear Ms Heiss,

Dr. Roald Nasgaard, Chief Curator at the Art Gallery of Ontario, will be celebrating his 50th birthday on October 14, 1991.

We are sure you will agree that this is an occasion to be commemorated, in addition to being an excellent reason to get together.

Roald joined the Art Gallery of Ontario in 1975 as Curator of Contemporary Art and was subsequently appointed Chief Curator in 1978. During his tenure, the AGO's holdings in contemporary art have grown significantly, a testimony to Roald's stature, expertise and commitment to building a collection of international repute.

Considering Roald's remarkable achievements at the AGO, we have concluded that the best way to honour him on this special occasion is by gifting a work of art in his honour to the Art Gallery of Ontario.

We hope you will agree with us and that you will participate by contributing to a trust account established for this purpose at Sun Life Trust. We aim to raise \$20,000 by September 15, 1991.

The Curatorial staff of the AGO in collaboration with the International Collection Committee will select a work of art to be presented to the Gallery in Roald's honour at a cocktail reception on Thursday, October 10, 1991, from 6:00 - 8:30 pm. We hope you will join us for this special occasion. We are currently searching for an appropriate location and will advise you of the address at a later date.

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The Institute for Contemporary Art

46-01 21st Street
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11101-5324

718-784-2084
718-482-9454 FAX

Alanna Heiss,
President and Executive
Director

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

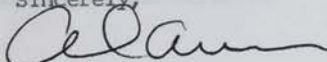
October 10, 1991

Dr. Roald Nasgard, Chief Curator
Art Gallery of Ontario
317 Dundas Street W.
Toronto, Ontario M5T 1G4

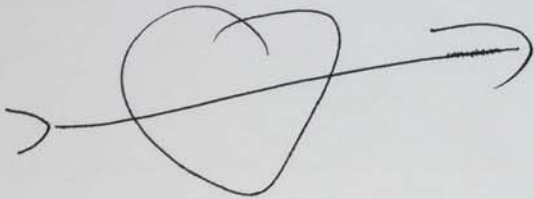
Dear Roald,

The happiest of fiftieth birthdays, and many congratulations on your work at the Art Gallery of Ontario. We wish you fifty more years of continued success and happiness.

Sincerely,



Alanna Heiss
President and Executive Director



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The Institute for Contemporary Art

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212 233-1440

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

Long Island City, New York
September 16, 1991

*faxed to
38-71-613-442*

Dear Jadran Adamovic,

The Institute for Contemporary Art and P.S.1 Museum take great pleasure in inviting you to New York for the opening of **Kapital**, by the Slovenian group Irwin, at the Clocktower Gallery on Thursday, September 19, 1991, from 6 to 8 p.m.

We hope you will be able to attend, and look forward to the pleasure of meeting you personally.

Sincerely yours,

Warren Niesluchowski

Warren Niesluchowski
Assistant to the Director

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01/08 '91 17:14

091 21 71 09

MusHedKunst-Gent

01

AANTAL BLADZIJDEN 7 NUMBER OF PAGES

TELEFAX MESSAGE

*check
Pat's office*

Ghent, 01-08-1991

The Institute for Contemporary
Art
46-01 21st street
Long Island City
NY 11101-5324
Fax : 001 718 482-9454

Dear Ms/Mr,

Would you be so kind and help us finding the adress of Pat Steirn.

Jan Hoet, our director, wants to have the complete adress and telephone/fax number of this artist. He needs them for the preparation of the next Documenta in Kassel.

We thank you in advance for your cooperation.

Yours sincerely,

Esther Martens

Esther Martens
Secretariat



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TELEFAX TRANSMISSION

Date:

To: fax no.

(402) 341-9791

NAME:

Joan Batson

From: fax no. 718-482-9454

NAME:

Warren Mestuchowski,
Assistant to the Director

Pages including this cover 3

Please contact us if you do not receive the total amount

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KoRoTKoA

SHOPPING LIST - FIRST DRAFT

Брогавин Ленин в Мобиле 1919
 Брогавин Ленин в Мобиле - 1920
 1920 - 1933
 Брогавин Ленин в Мобиле
 на митинге
 на Третьяковской 1929
 Ленин
 (w/ RED curtain 1919)

- also T.G.
- 1) Isaak BRODSKII:
 - a) Lenin at Smolnyi (1930)
 - b) Voroshilov Skiing (1937)
 - c) other options
- FOUNDER FIGURE
- 2) DEINEKA:
 - a) Defence of Sebastopol (1942)
 - b) other options
- WAR
- 3) B. EFANOV:
 - a) An Unforgettable Meeting (1938)
(a meeting between Stalin and the wives of heavy industry workers)
 - b) other options

STALIN WITH ADORING WOMEN

- * 4) Alexander GERASIMOV:
 - a) Lenin on the Tribune (1929)³⁰
located at Central Lenin Museum, Moscow
 - b) Stalin at a Meeting with Commanders
 - c) Generalissimo Stalin (in front of Kremlin)
 - d) other option is a painting from Oxford show, portrait of Stalin speaking at the party congress

borrow from provincial

LENIN & STALIN/ LEADER PORTRAITS

- 5) Sergei GERASIMOV:
 - a) A Collective Farm Festival (1936-37)
 - b) other options

FARM LIFE

- 6) G. GORELOV:
 - a) The Super-Quota Worker of the Sickle and Hammer Factory, M.G. Gusarov with his team, (1949)

INDUSTRY

- 7) GRIGORIEV

INTERESTING FIGURE: young superstar of late Stalin's years, soon out of grace

- * 8) GRZELISHVILI
 - a) Comrade Stalin in his Early Years

CHILD STALIN !!!!!

- 9) IABLONSKAIA
 - a) Bread

OPTIMISTIC WORK/FARM SCENE

WOMAN PAINTER

cover up

Ленин & Сталин 32

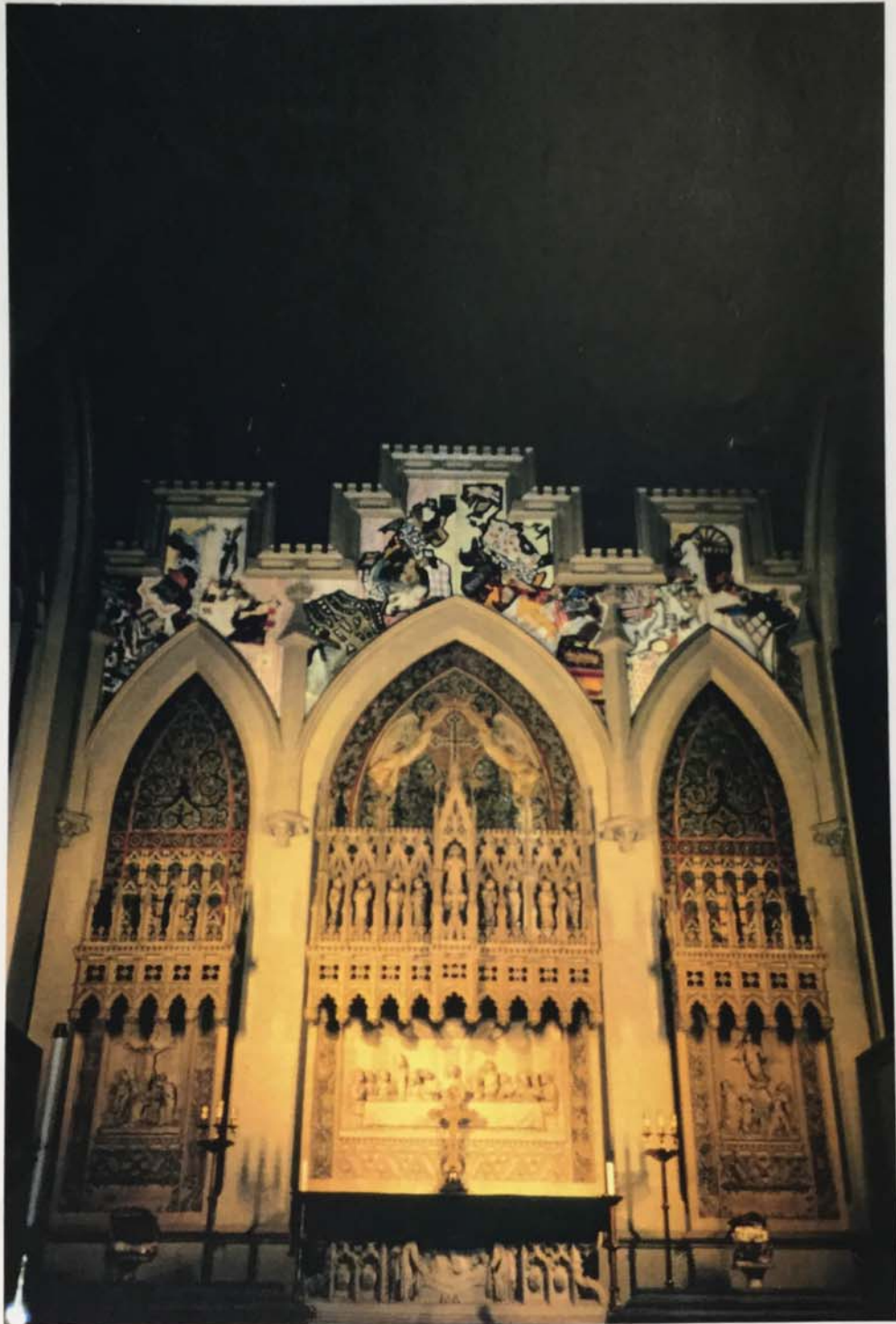
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OPTIMISTIC WORK/FARM SCENE

WOMAN PAINTER

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- 10) IAKOVLEV a) Marshal Zhukov
 WAR/LEADER NAPOLEONIC PORTRAIT of
 mounted Zhukov with weirdly twisted left leg
 on the background of burning Berlin
- 11) B. IOGANSON a) "In the Old Uralin Factory", (1937)
 STALIN PRIZE in 1941
 CAPITALIST EXPLOITATION OF WORKERS
 b) Interrogation of Communists (1933)
 ATROCITIES OF OLD REGIME
- 12) B. IOGANSON, V. SOKOLOV, D. TEGIN, I.FEIDISH-KRENDIEVSKAYA,
 I. CHEBAKOV:
 The Speech of V.I. Lenin of the Third
 Congress of KOMSOMOL (1950)
 COLLECTIVE WORK
- 13) V.V. KISELEV: a) Kolkhoz Radio, (1950)
 FARM LIFE
- 14) M. I. KHMELKO: a) To the Great Russian People (1948)
 STALIN PRIZE 1948
 b) Triumph of our Fatherland (1950)
 Monumental celebration of victory
 over Germany at Red Square
 c) Eternal Unity (1951-4)
 Other nations of the USSR celebrate
 their joy over being united with
 the Russians
 d) Oxford option: The Unification
 of the Ukrainian lands in 1939
 (1949)
 IDEOLOGY/POLICY
- 15) KORIN a) Alexander Nevskii
 GLORIFICATION OF HISTORY
- 16) KRIVONOGOV a) Victory over Berlin
 (Soviet troops conquering Reichstag)
 WAR
- 17) KUKRINIJSY a) Tania, (1942-7)
 (Hanging of Zoia Kosmodemianskaia,
 young partisan Girl, by the Germans.
 According to a legend, she died with
 Stalin's name on her lips)
 COLLECTIVE WORK
 WAR/HEROISM
- 18) LAKTIONOV a) Letter from the Front (1947)

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fifties)
 b) The New Flat (late forties-early
 Interior populated by Mother with
 decoration, young Pioneer, Stalin's
 portrait, Daughter, and Father's
 silhouette in the
 background.

FAMILY LIFE

- 19) MORAVOV
 c) Oxford option: Portrait of Marshal
 Vasilevskii
 a) Stalin speaks in the Dynamo factory
 LEADER PORTRAIT
 b) The Country Registry Office (1928)
 EARLY SR PAINTING
- 20) V.K. NACHETAILO
 a) Admission to the Party, 1951
 PARTY
- 21) I.M. NEPRINSTEV
 a) Rest After the Battle (1951)
 WAR
- 22) A. PLASTOV
 a) The Supper of Tractor Driver (1951)
 FARM LIFE
- 23) PONOMARIEV
 b) The New Uniform (1952)
 Home scene: Wife helps an officer into
 his uniform, young son wears his army
 cap and daughter watches her brother
 admiringly
 FAMILY
- 24) PUZYKOV
 a) Sailors from the Black Sea
 (Marines landing)
 WAR
- 25) RIAZHSKI
 b) Stakhanov
 (Portrait of miner/labor hero)
 INDUSTRY
- 26) SEREBRIANII
 a) The Fifth Congress of the Russian
 Social Democratic Party
 (Lenin with young Stalin and other
 comrades)
 LEADERS
- 27) V. SEROV
 a) Lenin Proclaiming Power
 TWO VERSIONS: ONE WITH STALIN,
 ONE WITHOUT.
 UNDER OPTIMUM CONDITIONS, WE WANT
 BOTH VERSIONS.
 b) The Entry of Aleksandr Nevski into

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Pskov (1945)
 Russian Museum, St. Petersburg
 c) The Winter Palace Taken (1954)

LEADERS/HISTORY

- 28) SHURPIN a) The Morning of our Fatherland (1948)
 Solemn portrait of Stalin on rural
 background, spirituality of an ICON
 STALIN PRIZE 1949
- 29) N. SAMOKISH a) Fording the Sivash (1935)
 STALIN PRIZE 1941
- 30) SOKOLOV, SKALIA a) The Salvo from the Aurora
 Storming of the Winter palace on the
 background of spiritual light
- b) Stalin in Turukhansk
 (Stalin in exile)
- 31) TOIDZE a) Stalin at Rioges
 (Stalin with local workers at the dam
 site)

Also works by:

I. GRABAR,
 M. ABDULAEV
 AVILOV
 ASLAMAZYAN
 P.P. BELOUSOV
 CHEBAKOV
 S. CHUIKOV
 NN DANILIN
 FINOGENOV
 GAPONENKO
 A.GUGEL and R. KUDREVICH
 B.IORDANSKI and G. RUBLYOV
 N.P. KRISTOLUBOV
 V. MARIUPOLSKI
 G. MELIKHOV
 S. MERKUROV
 V. MOSESOV
 NADARESHVILI
 I.M. NEPRINTSEV
 A. NIKICH
 I. OSENIYEV
 PAVLOVSKII
 RESCHETNIKOV
 G. SHEGAL
 I. TARTAKOVSKI
 N. TOMSKII
 V. TSIPLAKOV
 E. ZERNOVA

OTHER POSSIBILITIES:

- 1) Theatrical decor (Fedorovski, Sarian, both got Stalin Price in 1941)

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- 2) Posters : Lissitski (poster of Lenin a la Mussolini)
Klutsis
Rodchenko (poster of Peace, Bread, Land, 1937)
- 3) porcelain plates with Stalin portrait, etc.
- 4) miniatures (Palech school)
- 3)

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STALIN'S CHOICE
(Soviet Socialist Realism, 1934 - 1956)

The exhibition, scheduled for the fall 1993, will present over forty paintings from the time when Stalin first took control of Soviet art until the 20th Congress of the Soviet Communist Party in 1956, which denounced Stalin's cult of personality. The exhibition will be partly curated by Stalin himself, with an international curatorial team headed by Alanna Heiss unearthing paintings which received the Stalin Prize. The dictator, who initiated the formula of Socialist Realism, was notorious for his personal involvement in the selection of artworks for the top Soviet art award. Stalin-prized artworks were consequently understood as certified to ideally meet the aesthetic and political requirements of art by the state and their copies were distributed in provinces and regions. Stalin's choices (frequently including portraits of himself), will be complemented in the exhibition by other works, providing a full-scale self-portrait of the totalitarian regime. The main themes of supplementary paintings are portraits of other leaders, heroic battlefield scenes, optimistic work scenes and genre paintings reaffirming family values.

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Alanna Heiss,
President and Executive
Director

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Stalin's Choice

The Institute for Contemporary Art is preparing *Stalin's Choice*, a major exhibition of Soviet Socialist Realist art. This exhibition, scheduled to open at the Venice Biennale in June, 1993, and then at P. S. 1 Museum in October, 1993, will present work dating from 1934, when Stalin first took control of Soviet art, through 1956, when the cult of personality was denounced at the XX Congress of the Communist Party. In one real sense, Stalin is the curator of this exhibition, but the Institute has assembled an international curatorial team directed by Alanna Heiss, President and Executive Director of the Institute, including Zdenka Gabalova, curator at the Institute, Peter Wollen, Professor at the University of California at Los Angeles, a noted scholar of modern and contemporary avant-gardes, and Komar and Melamid, among the best-known of the Soviet artists who have emigrated to the West. In Moscow we will have the help of Joseph Bakhstein, director of the newly founded Institute for Contemporary Art.

The exhibition will be centered on winners of the annual Stalin Prize in painting, awarded by Stalin himself, who was notorious for his personal involvement in this selection. The works were thus certified at the highest level as meeting the requirements of the official aesthetic, and widely disseminated and imitated throughout the Soviet Union. Stalin's choices naturally included many portraits of himself. This core group of painters will include Brodskii, one of the founders of this movement, Gerasimov, the most important, and Deineka, perhaps the most interesting.

This body of work of work will be complemented by thematic groupings of a wide range of other work, ranging from various forms of genre painting depicting other leaders, the work process in both labor and agriculture, great battlefield scenes, visions of the 'radiant future,' through art propaganda (banners, posters, and the like) and household objects like fine porcelain emblazoned with the icons of Soviet ideology.

It must be remembered that Socialist Realism is not merely an art movement, but also a social program, and as such affected the whole of Soviet life. It is perhaps only now, with the collapse of Communism, that we can step back and view this work with a different eye, and see

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it for what it is - with all its problems and contradictions, one of the most influential bodies of work, in a half-century dominated by the United States and the Soviet Union. Furthermore, it is undoubtedly one of the *punti cardinali dell'arte*, Achille Bonito Oliva's general theme for the XLV Biennale, and has been one of the major *venti* (although perhaps more of a *contra-vento*) *dell'arte*, and might find a natural place in that exhibition. It permits a critical viewing of a certain contemporary art from a perspective other than the usual Western, New York-Paris one.

The timing is particularly appropriate, coming as it does after the retrospective of Soviet modernist art at the Guggenheim, as well as the major exposure Soviet and emigré art has had in recent years, not to mention its historical relevance at a moment in time where major political choices are being made by all the countries concerned.

From an æsthetic point of view, traditions of artistic craftsmanship and training long neglected or abandoned in the West can be re-assessed. This is the first time that such a body of work will be shown in the United States.

The ambassadors of the Russian Federation in Rome and the United States have expressed their deep interest in this project, and with the support of V. I. Lukin, Ambassador of the Russian Federation to the United States, and Gianni De Michelis, formerly Foreign Minister of Italy, an International Committee has been formed to provide support here and in the Russian Federation. Alanna Heiss and Zdeka Gabalova, supported by the TRust for Mutual Understanding, are traveling to the Soviet Union at the end of October to begin selecting the work, a process which will involve visiting the far-flung museums and institutes to which this work has been consigned, including many which are not normally visited by an art public.

P.S. 1 Museum, well known in the United States for its innovative programming, has an exhibition space larger than that of the newly renovated Guggenheim.

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

ABOUT THE INSTITUTE FOR CONTEMPORARY ART: HISTORY AND CURRENT PROGRAMS

Founded in 1971 as a vehicle for reclaiming unused spaces and transforming them into alternative sites for the presentation of contemporary art, the Institute has grown and evolved over the years into an internationally renowned center for contemporary art and artist studio colony. In 1971, the Clocktower Gallery in lower Manhattan became a part of the Institute, and in 1976 the decision to formalize a space as a "Kunsthalle", in the tradition of European Museums, led to the reopening of the vast nineteenth-century landmark public school building in Long Island City, New York, P.S.1 Museum.

The Institute for Contemporary Art is one of the largest contemporary art centers in the United States, providing exhibition, project, studio and performance space for thousands of artists. P.S.1's inaugural exhibition in 1976, Rooms, set the stage for the next fifteen years of sponsorship and encouragement of artists who allied themselves with the possibilities of "process" and the use of non-traditional materials, often exploited in heretical ways.

As the great wave of experimentation in the 1960s and 1970s subsided, P.S.1 continued as the vital New York museum championing the innovative and experimental while maintaining its commitment to scholarly and critically sound surveys. The Institute produced exhibitions such as New York/New Wave (1981) introducing artists of the East Village movement of that era such as Jean-Michel Basquiat, Kenny Scharf, and Keith Haring. Committed to the presentation of the work of major artists whose work may be seen as crucial to the investigations of younger artists, P.S.1 has featured exhibitions of Andre Cadere, Robert Grosvenor, David Hammons, John McCracken, Michelangelo Pistoletto, Alan Saret, Keith Sonnier, and Michael Tracy. P.S.1 has a solid tradition of presenting the international avant-garde in major exhibitions such as The Knot: Arte Povera at PS1 (1985), Juxtapositions: Recent Sculpture from England and Germany (1987), Brazil Projects (1988), and Theatergarten Bestiarium (1989).

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President
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The Institute for Contemporary Art in New York

Founded in 1971 by Alanna Heiss, The Institute for Contemporary Art (originally The Institute for Art and Urban Resources Inc.) was primarily dedicated to the transformation of abandoned and under-utilized buildings in New York City into exhibition, performance and studio spaces for contemporary artists whose innovative work was often disregarded by the City's museum establishment.

Twenty years later, the Institute operates two internationally acclaimed centers for contemporary art: The Clocktower Gallery in lower Manhattan, and P.S. 1 Museum in Long Island City, Queens, both of which contain museum-quality galleries and extensive studio facilities for an international artist program. In addition, the 85,000 square foot P.S. 1 Museum facility includes film and video screening rooms and a large auditorium for dance, performance presentations and ambitious sculptural installations. More than a dozen galleries are often devoted to experimental installations of the work of emerging artists through the Institute's Special Projects Program.

The Exhibition Program

The Clocktower Gallery, established in 1972, on the top floors of a historic municipal office building in lower Manhattan is the Institute's exhibition presence in Manhattan. This venue is composed of a large main gallery and a tower exhibition space. In recent years, exhibition programming at the Clocktower has been structured in four or five part annual series. These include The Pop Project: (1987-88) a four part investigation into the history and future of Pop Art, Here and There: Travels: (1988-89) an in-depth exploration of the historical tradition and contemporary manifestations of depictions of travel in a variety of artistic disciplines, and The Periphery, (1989-90) concentrating on art being made, and addressing issues outside of the mainstream, or city center. In our 1990-91 series, CommuNYCations, the Clocktower became the center of a collaborative venture that will attempt to bridge social, racial, ethnic, economic, sexual, geographic and age related boundaries in New York and its five boroughs. Recent publications from Clocktower exhibitions include: Rod Rhodes: Insights, Modern Dreams: The Rise and Fall and Rise of Pop Art, and This is Tomorrow Today: The Independent Group and British Pop Art.

From its inception, the Institute has championed the innovative and the experimental. P.S.1 Museum has produced adventuresome surveys of the work of major artists such as Robert Grosvenor, John McCracken, Keith Sonnier, Michael Tracy, Hilma af Klint, Michelangelo Pistoletto, Franz West, Alan Saret and, most recently, David Hammons and Dennis Oppenheim. Exhibitions such as New York/ New Wave (1981) introduced large numbers of artists experimenting in new directions, including Jean-Michel Basquiat, Keith Haring, Kenny Scharf and Mike Bildo. Major exhibitions at P.S. 1 that might not have otherwise reached the New York metropolitan audience have included German New Expression (1983), Barbara Rose's Fresh Paint (1985) and Fischli/ Weiss (1988). Abstract Painting: 1960-69 (1982), Art With Community (1987), and Theatergarten Bestiarium (1989). Many exhibitions organized by the Institute travel to museums in the United States and abroad. Presenting alternatives to contemporary or fashionable trends in the art world has remained one of the Institute's most valued purpose.

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The internationally acclaimed exhibition The Knot: Arte Povera at P.S. 1 (1985), occupying the entire 30,000 square foot exhibition facility of P.S. 1 and organized by the Institute, brought the first in-depth presentation of this movement to this country. Other international exhibitions include Juxtapositions: Recent Sculpture from England and Germany (1987), Brazil Projects (1988) and Three French Artists: Catherine Beaugrand, Raymond Hains and Andre Cadere(1989). In the spring of 1990 The Institute collaborated with The Asian American Arts Centre, to produce the exhibition China, June 4, 1989, commemorating the student massacre at Tiananman Square. P.S.1 also houses permanent installations by John Ahearn, Dennis Oppenheim, Alan Saret, Richard Serra and Richard Thatcher. In 1986, the Institute opened Meeting by James Turrell, the artist's only sky piece in the United States.

The National and International Studio Program

Beginning in 1976, the Institute for Contemporary Art, through its National and International Studio Program, has awarded studio workspace annually to twenty eight artists working in a variety of media. Currently twenty two studios are available at P.S. 1 Museum and six at The Clocktower Gallery in lower Manhattan. No rent is charged for these studios. The Institute produces a catalogue or postcard series annually for these programs. We also offer the artists the opportunity to make an exhibition of their work in the Museum, and to open up their studios to the public during our fall, winter, and spring exhibition openings.

The National and International Studio Programs continue to define the Institute for Contemporary Art's unique community, uniting professional artists from varied cultural and aesthetic backgrounds. The gradual changes in the Studio Program mirror the changes in ways of making art, art commerce and the changes in our institution. Each year P.S. 1 Museum and The Clocktower Gallery welcome artists from the United States, Australia, Germany, Norway, Sweden, The Netherlands, Venezuela, Korea, Japan, the Republic of Ireland, Northern Ireland, and Switzerland. We are happy to announce the inclusion of Austria in the 1992-93 program.

The International Studio Program is administered by the Institute in cooperation with foreign governments and/or foundations. Participants are selected by panel review in both the sponsoring country and in New York City. Each artist in the program is awarded a studio and a living stipend from the sponsor. The panel for both the International and National Studio Programs is made up of artists, curators, professionals in the field, and one member of the Institute's staff.

The Special Projects Program

Within the Institute's three major exhibition seasons each year (fall, winter, spring) each year, a minimum of eight galleries are reserved for our Special Projects Program. This program, patterned after the inaugural P.S.1 Rooms exhibition, is widely regarded as among the premiere exhibition opportunities for young and mid-career installation artists. These are one-person exhibitions, selected by the curatorial staff from proposals sent to or solicited by the Institute. Selected artists are given a space to design their own exhibition, and assistance with installation. Often the program introduces emerging artists to a museum audience.

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A variation on the Special Projects Program, "Inbetweens" presents small-scale exhibitions of individual artists organized around a central theme or concept. The first in this series, exploring the various manifestations of intolerance, opened in the 1992 season.

The Publications Program

Begun in 1985 with start-up funds from the Booth Ferris Foundation and the New York Community Trust, the Institute's Publications Program was developed as an alternative to the traditional museum publication, particularly the increasingly popular "blockbuster" exhibitions and the catalogues that accompany them. The Institute's publications are developed to promote a dialogue which begins with the exhibition, continuing the visitor's experience and expanding the perceptions of installation documentation. At the core of the program is a dedication to exploring the quality of an artist's ideas and the process which manifests those ideas.

Among the publications produced by the Institute are Juxtapositions: Recent Sculpture from England and Germany, recognized for design excellence by the American Federation of the Arts; Michael Tracy: Terminal Privileges; Modern Dreams: The Rise and Fall of Pop Art, conceived as a counter-pole to the issues raised in the four-part series at the Clocktower Gallery, Theatergarten Bestiarium, which examines the nature of museum exhibitions and their relevance to a general public by tracing the evolution of the garden from the Renaissance to the present, and which recently was awarded the AGAA award for graphic design as among the fifty best books in 1990, David Hammons: Rousing the Rubble; and Dennis Oppenheim: And the Mind Grew Fingers, both exploring in-depth the careers and work of important yet under-recognized mid-career artists.

The Education Program

Since 1986, the Institute's Education Program has become firmly established as an integral component of the on-going programs of the Institute for Contemporary Art with programs conducted at both the P.S.1 and Clocktower facilities and at schools, community centers, and homeless shelters. It has been greatly instrumental in strengthening community relations and for expanding the museum audience. The Education Program uses the varied activities at the Museum to further public understanding of contemporary art and its relationship to our world.

The Department offers tours and programs to students in elementary and secondary schools, colleges and universities, and community and senior citizens groups. Programs include curriculum-related workshops in collaboration with the New York City public schools, creative workshops with mentally and physically-challenged adults, symposia and panel discussions related to contemporary issues, after-school and family workshops, internships and artist-in-residence programs, and visits to artists studios. The Education Program encourages active involvement and interaction by engaging participants in the process of looking at, analyzing, experiencing, and creating art.

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- 2) Posters : Lissitski (poster of Lenin a la Mussolini)
Klutsis
Rodchenko (poster of Peace, Bread, Land, 1937)
- 3) porcelain plates with Stalin portrait, etc.
- 4) miniatures (Palech school)
- 3)

ZAGORSK - Monastery - large collection of paintings in tower. 1 1/2 hrs out of Moscow.

EKATERINA ANDREEVA ST. PETERSBURG
(curator at Russian Museum)

Conceptual + utopia }
- Lenin - natural } mortality
- Stalin - artificial }
(exclude - landscape)

Matthew ~~David~~ ^{Culler} ~~David~~ - David

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AJ. Svenska Grans

- Berndt Rehnholm

FAX. 08 646.02.88

LENI: DEN SOVIETISKA
PROPAGANDA

Huelinge

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Pskov (1945)
 Russian Museum, St. Petersburg
 c) The Winter Palace Taken (1954)

LEADERS/HISTORY

- 28) SHURPIN
 - a) The Morning of our Fatherland (1948)
 Solemn portrait of Stalin on rural background, spirituality of an ICON
 STALIN PRIZE 1949
- 29) N. SAMOKISH
 - a) Fording the Sivash (1935)
 STALIN PRIZE 1941
- 30) SOKOLOV, SKALIA
 - a) The Salvo from the Aurora
 Storming of the Winter palace on the background of spiritual light
 - b) Stalin in Turukhansk
 (Stalin in exile)
- 31) TOIDZE
 - a) Stalin at Rioges
 (Stalin with local workers at the dam site)

Also works by:

- h.m. - I. GRABAR, - *report of his work in 1948*
- M. ABDULAEV
- AVILOV
- ASLAMAZYAN
- P.P. BELOUSOV - *report of his work in 1948*
- CHEBAKOV
- S. CHUIKOV
- NN DANILIN
- FINOGENOV
- GAPONENKO
- A.GUGEL and R. KUDREVICH
- B.IORDANSKI and G. RUBLYOV
- N.P. KRISTOLUBOV
- V. MARIUPOLSKI
- G. MELIKHOV
- S. MERKUROV
- V. MOSESOV
- NADARESHVILI
- I.M. NEPRINTSEV
- A. NIKICH
- I. OSENIIEV
- PAVLOVSKII
- RESCHETNIKOV
- G. SHEGAL
- I. TARTAKOVSKI
- N. TOMSKII
- V. TSIPLAKOV
- E. ZERNOVA

- NALBANDJAN - *Alen*
 K.G. Man R. U. b. *Moscow 1931*
 P. Bellefsov (Student of Brodsky)

album. 1965

OTHER POSSIBILITIES:

- 1) Theatrical decor (Fedorovski, Sarian, both got Stalin Price in 1941)

Handwritten notes:
 H. V. Gorbunov R. U. b. *report of his work in 1921 - 1949*
 A. M. Kabanov *report of his work in 1957*

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(A-14) I. Chertsov 1932, Lenin and M. Gorki
at Capri.

L.M. Classee Lenin Port
Joan Rosmin

#

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!! IZAGORSK See owner (Friday) See Ed
 of Krenlin Gallery - Premier
 ← tomorrow →

10) IAKOVLEV a) Marshal Zhukov →
 WAR/LEADER NAPOLEONIC PORTRAIT of
 mounted Zhukov with weirdly twisted left leg
 on the background of
 burning Berlin

11) B. IOGANSON a) "In the Old Uralin Factory", (1937)
 STALIN PRIZE in 1941
 CAPITALIST EXPLOITATION OF WORKERS
 b) Interrogation of Communists (1933)
 ATROCITIES OF OLD REGIME

12) B. IOGANSON, V. SOKOLOV, D. TEGIN, I. FEIDISH-KRENDIEVSKAYA,
 I. CHEBAKOV:
 The Speech of V.I. Lenin of the Third
 Congress of KOMSOMOL (1950)
 COLLECTIVE WORK

13) V.V. KISELEV: a) Kolkhoz Radio, (1950)
 FARM LIFE

14) M. I. KHMELKO: a) To the Great Russian People (1948)
 STALIN PRIZE 1948
 b) Triumph of our Fatherland (1950)
 Monumental celebration of victory
 over Germany at Red Square
 c) Eternal Unity (1951-4)
 Other nations of the USSR celebrate
 their joy over being united with
 the Russians
 d) Oxford option: The Unification
 of the Ukrainian lands in 1939
 (1949)

IDEOLOGY/POLICY
 15) KORIN a) Alexander Nevskii
 GLORIFICATION OF HISTORY

16) KRIVONOGOV a) Victory over Berlin
 (Soviet troops conquering Reichstag)
 WAR

L-M 17) KUKRINIJSY a) Tania, (1942-7)
 (Hanging of Zoia Kosmodemianskaia,
 young partisan Girl, by the Germans.
 According to a legend, she died with
 Stalin's name on her lips)
 COLLECTIVE WORK
 WAR/HEROISM

18) LAKTIONOV a) Letter from the Front (1947)

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fifties) STALIN PRIZE 1948
 b) The New Flat (late forties-early
 Interior populated by Mother with decoration, young Pioneer, Stalin's portrait, Daughter, and Father's silhouette in the background.

FAMILY LIFE

c) Oxford option: Portrait of Marshal Vasilevskii

(L6) 19) MORAVOV

a) Stalin speaks in the Dynamo factory

LEADER PORTRAIT

b) The Country Registry Office (1928)

EARLY SR PAINTING

20) V.K. NACHETAILO

a) Admission to the Party, 1951

PARTY

21) I.M. NEPRINSTEV

a) Rest After the Battle (1951)

WAR

22) A. PLASTOV

a) The Supper of Tractor Driver (1951)

FARM LIFE

23) PONOMARIEV

b) The New Uniform (1952)
 Home scene: Wife helps an officer into his uniform. young son wears his army cap and daughter watches her brother admiringly

also alive

FAMILY

24) PUZYKOV

a) Sailors from the Black Sea (Marines landing)

WAR

25) RIAZHSKI

b) Stakhanov
 (Portrait of miner/labor hero)

INDUSTRY

26) SEREBRIANII

a) The Fifth Congress of the Russian Social Democratic Party (Lenin with young Stalin and other comrades)

LEADERS

27) V. SEROV

a) Lenin Proclaiming Power
 TWO VERSIONS: ONE WITH STALIN, ONE WITHOUT.
 UNDER OPTIMUM CONDITIONS, WE WANT BOTH VERSIONS.
 b) The Entry of Aleksandr Nevski into

*→ cinema
 → LHM
 drawing*

*add ~~S~~B
 Shubalkov - 1937 - meeting Siberian Exiles*

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The Institute for Contemporary Art

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Alanna Heiss
President and Executive
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The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1086 Fax (212) 964-2266

TELEFAX

To Gary Dufour, Vancouver Art Gallery
At (604) 682-1086
14 pages

December 3, 1993

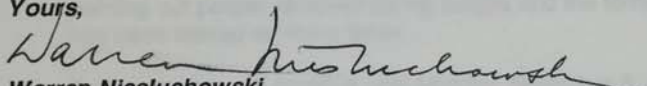
Dear Gary,

I write on the recommendation of Matthew Teitelbaum and Bruce Ferguson, who both thought you might be interested in this proposal. I was somewhat chagrined to learn from Alice Weiner that we were both at Marian's for Jannis Kounellis' dinner, but somehow our paths did not cross that evening. I knew your name, but not your face. I'll look forward to meeting you at some point.

I unfortunately know very little at this point about your programming situation, but would appreciate any thoughts or reactions you had to our proposal.

Thank you for taking time to consider this.

Yours,


Warren Niesluchowski
Assistant to the Director

P.S. I'm also sending a copy of two of the more comprehensive reviews for you perusal.

R.P.S. Sorry to burden ³ your fax

W

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Alanna Heiss
President and Executive
Director

FAXED
DATE 11-03-1993 BY
November 3, 1993

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

FAX: 212 522-0324

Dear Bob,

As you may know from our several press releases (which we hope have created a burning desire to see this exhibition) **Stalin's Choice: Soviet Socialist Realism 1932-1956** opens on November 1st. Perhaps you didn't know that the majority of the paintings in the exhibition have been stashed away in vaults, storage chambers, monasteries and attics since 1956 when Khrushchev denounced Stalin. Many of these paintings have not been seen anywhere for almost forty years and, as a result of this exhibition, they have undergone restoration first in Russia and now here with a special team of restorers flown over from Russia.

Prior to the actual hanging and installation you might be interested to see the works as they are unpacked and restored as well as meeting with the restorers. This way you will be able to see the exhibition from the inside out and the restorers can answer any questions you might have about the concept of authorship when an artist makes multiple copies of his own work, painting out people removed during purges and the technical aspects of restoring work which has been altered so many times.

The restoration will continue until Monday, November 8, so do join us at the beginning of this historic undertaking. Please telephone or fax when you would like to come and visit this work.

Best wishes,

Alanna
Alanna Heiss
President and Executive Director

Dear Bob - This is a peculiar exhibition, particularly for Americans, ^{many of} whom have no context (historical or otherwise) for the work. I want very much for you to see the show. Thanks

Alanna