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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

June 25, 1991

Titus Yocarini  
Chairman of the Board  
Stichting Het Apollohuis  
Het Apollohuis  
Tongelresestraat 81  
5613 DB Eindhoven  
The Netherlands

Dear Mr. Yocarini,

In early December, 1990 Ryszard Wasko and I invited Paul Panhuysen to present his work in a solo exhibition in the upper galleries of P.S. 1 Museum as a part of the Spring Exhibition 1991. The exhibition took place April 14th through May 14th, 1991. With his large-scale installation "Singing the World Into Existence," especially designed for both the room and the atmosphere of the auditorium, Paul Panhuysen not only realized a very personal and impressive work of art, he also impressed us as a curator of his own exhibition. In the annex rooms he presented a small collection of his found paintings of the "Ars Artis Simulacrum" series, a collection of "Lutz Dittberner's Bilderchen," the publications of Het Apollohuis and his own catalogues. With these works he provided a comprehensive context for understanding the intentions of his work and his 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" speak well 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, P.S. 1 Museum and The Clocktower Gallery; and would welcome a future collaboration between our institutions and Het Apollohuis. We would like to invite Paul Panhuysen, the director of Het Apollohuis, to work with with P.S. 1 as a curatorial advisor. He would be asked him to be responsible for proposing, developing and co-ordinating projects of artists whose work may fall outside of the usual exhibition categories and consequently are often overlooked, both in Europe and America.

We envision Mr. Panhuysen functioning not only as a counselor and adviser, but also as a responsible programmer and curator, making a substantive contribution to projects which he originates at P.S. 1 Museum and The Clocktower Gallery. In cooperation and consultation with the advisory board and the staff of our museum, Paul Panhuysen will develop ideas for future presentations, invite participating artists, and select the works involved in

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the exhibitions. Quite often he will have to help with external fundraising in Europe, and with transport to and the production of the works in New York. He will be the overall designer and supervisor of these projects, to be implemented in collaboration with our executive and technical staff.

This position may require frequent travel and working periods in New York. P.S. 1 Museum will acknowledge Het Apollohuis for the projects curated by Paul Panhuysen, and will charge no preparatory costs for these exhibitions, through the mediation of Het Apollohuis, will be presented in Dutch institutions or museums. As we would like to invite Paul Panhuysen to consider possible program ideas for the Spring 1992 season, we would appreciate a response as soon as possible indicating whether your institution finds such a collaboration desirable and rewarding.

Sincerely,

Alanna Heiss  
President and Executive Director

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Senatsverwaltung  
für Kulturelle Angelegenheiten

**BERLIN**

Senatsverwaltung für Kulturelle Angelegenheiten  
Europa-Center, D-1000 Berlin 30

The Institute for Contemporary Art  
Attn. Alanna Heiss  
46-01 21st Street  
Long Island City, N.Y.  
1110-5324

☎ (0 30) 21 23-1

Fax 21 23 3288

Btx 01000 3765

Anrufbeantworter

21 23 32 54

21 23 (Durchwahl)

(982) (Intern)

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(bitte angeben)

Bearbeiter

Zimmer

App.:

Datum

IV C 4      Frau Pepoy      406      3284      23. Sept. 1991

Re.: Jury meeting in Berlin 11 and 12. September 1991

Dear Mrs. Heiss,

enclosed please find the minutes of the above mentioned meeting.  
As you probably know Bettina Munk was selected to come to New  
York.

Please give our regards to Anthony Vasconcellos and Ryszard  
Wasko.

Sincerely,

*Pepoy*  
Inge Pepoy

Telex 018 3798 sen d

Sprechzeiten  
von 9.00 bis 14.00 Uhr

Fahrverbindungen: U-Bahn Zoologischer Garten, Kurfürstendamm, Wittenbergplatz; Bus 9, 19, 23, 29, 54, 60, 62, 73, 85, 90, 92, 94;  
S-Bahn Zoologischer Garten

Gebührenpflichtige Parkmöglichkeit im Parkhaus Nürnberger Straße 5-7

Zahlungen bitte bargeldlos  
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mit dem Zusatz „für Kapitel 1700“

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IV C 4

20. September 1991  
21 23 32 84

**Courtesy Translation**

Report of the jury meeting for the grants for New York /  
Pasadena/ London / Melbourne 1992 on September 11 and 12 in the  
office of the DAAD

---

Jury members

from Berlin:

Antje von Beulwitz  
Dr. Joachim Sartorius, DAAD  
Christoph Tannert, Künstlerhaus Bethanien  
Barbara Weiss, Weverka & Weiss Galerie

from New York:

Anthony Vasconcellos, The Institute for Contemporary Art  
Ryszard Wasiko, The Institute for Contemporary Art

from Pasadena:

Sabina Ott, Art Center College of Design  
Stephen Prina, Art Center College of Design

from London:

Felicity Lunn, Whitechapel Art Gallery

from Melbourne:

Rose Lang, Gertrude Street Artists Space

Participants without voting rights

Senatsverwaltung für Kulturelle Angelegenheiten:

Dr. Ingo Fessmann  
Jörg.- Ingo Weber  
Inge Pepoy

Berliner Künstlerprogramm DAAD:

Inge Lindemann

The meeting was directed by Mr. Fessmann.

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1. voting session

The foreign jury members had voting rights from the start; which meant: 1 place = 1 vote. The following voting modus was agreed upon: every applicant had to receive at least 4 of the 8 jury votes in order to make the second voting session. The voting was done by sign of hands.

Of the 90 artists who applied 15 received four or more votes:

Bauder, Wieland  
 Buetti, Daniele  
 Dellbrügge, Christian & de Moll, Ralf  
 Demming, Dagmar  
 Flieger, Albrecht  
 Gabriel, Twin  
 Heisterkamp, Fritz  
 Hemmert, Hans  
 Karrenberg, Katharina  
 von Moos, Angela  
 Munk, Bettina  
 Nathan, Piotr  
 Sattel, Otmar  
 Sunder-Plassmann, Andrea  
 Zey, Georg

With the consent of the complete jury and on behalf of the wish of the foreign jury members some artists, who did not reach the quorum, were named again for the second jury session:

Baumeister, Désirée (Melbourne)  
 Eckelt, Roland (Pasadena)  
 Jacobi, Roswitha (New York)  
 Kattner, Andreas (Pasadena)  
 Mahlmeister, Susanne (Pasadena)  
 Schwöbel, Holger (Pasadena)

2. Wahl (12.9.1991)

The quorum was set to 5, the voting done by sign of hand.

7 artists received 5 or more votes (as indicated in the brackets = priority of the stipend wishes by initials of the places):

Demming, Damar (M/P)  
 Gabriel, Twin (P/M/N/L)  
 Heisterkamp, Fritz (P/N)  
 Knarrenberg, Katharina (N/P/L)  
 Munk, Bettina (N)  
 Nathan, Piotr (L/M/P)  
 Sunder-Plassmann, Andrea (P/M)

...

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The representatives of the four stipend places now mentioned their preferences:

New York: Bettina Munk  
Pasadena: Andrea Sunder-Plassmann und Twin Gabriel  
London: Piotr Nathan  
Melbourne: Andrea Sunder-Plassmann

The stipend for Pasadena is given to Twin Gabriel with the consent of the representatives of the Art Center College of Design without further voting or debate. The Berlin jury confirm this result; they also made the following recommendation, which was supported by all jury members:

"For the newly designed project-oriented stipend in New York the jury makes a strong recommendation to the Institute for Contemporary Art to consider Katharina Karrenberg."

The New York representatives will visit the studio of Mrs. Karrenberg.

The final result of the jury selection according to the cities was:

New York: Bettina Munk  
Pasadena: Twin Gabriel  
London: Piotr Nathan  
Melbourne: Andrea Sunder-Plassmann

(for the minutes)  
I. Lindemann

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

August 26, 1991

Dear Mrs. Heiss,

The board of Het Apollohuis feels honoured with your invitation to Paul Panhuysen, director of Het Apollohuis, to become a curatorial advisor of the Institute of Contemporary Art and to prepare regularly exhibitions for the PS.1 Museum and the Clocktower Gallery.

The board of Het Apollohuis is now looking for additional funding enabling us to accept your proposal. This process will take some more time. Het Apollohuis is subsidized for more than eighty percent by the Dutch government. So we have to convince the government that an additional subsidy is important and necessary for our future cooperation.

In your letter of June 25 we missed an indication of the compensation which the Institute for Contemporary Art is able to offer. It would be of a great help if you could specify what in this respect will be possible as a contribution of your institution. Nevertheless we do realize that the first preparations for an exhibition next spring have to be made by Paul Panhuysen at short notice. With some financial support from your side we can vote within our fixed budget for next year some money to start those preparations.

For the time being we like you to know how much we appreciate your interest shown in Het Apollohuis and we are trying to realize the proposed cooperation between your institute and Het Apollohuis.

The ideas and terms of international exchange and cooperations are subject of discussions here in the Netherlands. We are considering to organize a meeting with the responsible politicians, directors of art institutions and representatives of the government to achieve a clear policy and a good base for international cooperation.

We should like to invite you to participate in this discussion. We shall come back on this issue in a separate letter.

Sincerely Yours,

Titus Yocarini  
(chairman)

A handwritten signature in dark ink, appearing to read 'Titus Yocarini', written over a horizontal line.



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22 OCT '91 15:39 HET APOLLOHUIS PANHUYSEN NED

P.1



Tongeloesstraat 81 5015 DB Eindhoven The Netherlands

Alanna Heiss  
President and Executive Director  
The Institute for Contemporary Art  
46-01 21st. Street  
Long Island City, NY  
USA

October 22nd. 1991

Dear Alanna Heiss,

Thank you for your letter of October 1, which made clear to me the difficulties you have to face.

Nevertheless I like to find ways of collaboration with you on an informal manner. I want to propose you that Paul will start with an exchange of ideas for projects or exhibitions to show in the P.S.1 Museum as he did already for the work of Henk Visch. I consider his proposals not done as an official curator, but in the same way the Apollohuis knows already international collaboration.

We have to find time and funds to realize such projects. I shall convince my fellow boardmembers to support also financially two projects in the next year.

From the experience of those two projects we hopefully will find the base for a more formal interest of the Dutch government to support our collaboration in the next future.

With kind regards,

Titus Yocarini  
(Chairman of the board)

A handwritten signature in black ink, appearing to read 'Titus Yocarini', written over the typed name and title.

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09 SEP '91 16:49 HET APOLLOHUIS PANNHUYSEN NED

P.1



Tongelvastraat 81 5613 DB Eindhoven The Netherlands

Alanna Heiss  
 President and Executive Director  
 Anthony Vasconcellos  
 Managing Director  
 The Institute for Contemporary Art  
 46-01 21st. Street  
 Long Island City, NY 11101-5324

September 6, 1991

Dear Alanna, dear Toni,

Herewith I send you some materials about the work of Henk Visch, a Dutch artist, whose sculptures were presented by Het Apollohuis for the first time in 1981. Some years later Henk has been one of the Dutch artists, who have been artist in residence at P.S.1. His career since has been very successful. He has shown his works in museums all over Europe and participated in the major art manifestations here. So far, his work has not been presented in the U.S.

I would like to present his work as my first presentation for P.S.1 next spring in the auditorium and the annex rooms. If you can agree with this proposal, I kindly ask you to send Henk Visch and me as soon as possible an invitation. This will be necessary to apply for grants and to work on funding here. Hopefully you already received the letter of the board of Het Apollohuis. The board is now working to find a budget which will allow me to curate exhibitions for you too. As everything works out well, it will become possible for me to curate exhibitions at P.S.1 or the Clocktower twice a year, one one-man show and the second one being a group-exhibition. I have several ideas now, which I would like to discuss with you this fall.

I send you some materials about the current program of Het Apollohuis, two big installations of the Japanese artist Takamasa Kuriyasu, one here in Het Apollohuis, the second one in the park around the Municipal Theatre. His work receives a lot of public attention.

This summer was very hot and busy, dividing my time over all the delayed correspondence, over my own art and installations, and over programming the new season of Het Apollohuis, writing texts and looking for additional funding, allowing me to become an effective curator for P.S.1. Funding starts to become very difficult in the Netherlands too. It would become much easier, if P.S.1 could offer a budget, which partly will compensate the costs of my curatorial job for you.

Postgiro: 130002 Bank: ABN 52 75 6 284



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I would appreciate it very much if we could work out our collaboration in detail in the coming months, in such a way that you will be sure what you may expect from me and the reverse. In the following periods I already have other obligations: from September 24. until October 3. I will do installations and performances in Poland; from October 20. until November 1. I will participate in festival of which I am one of the curators, in South Korea; from December 6. until 18. I will perform and assist at the Alternative Festival in Moscow. October 5. and November 2. are opening days of exhibitions at Het Apollohuis. Last Friday I did a concert using crickets as living sample-machines. It was an interesting concert, however crickets are much less interesting animals than canaries. They resemble very much electronic chips.

I wish you a good start with the new season and I am looking forward to your soon response. Special invitation for the new year at the Netherlands. I had expected that this was by invitation kind regards! Was visiting with Maria Gordon the other day. Your sincerity for the show that night. I also remember a concert mentioning March 10. Are there two openings in my schedule? I will allow an invitation to Berlin only at that time. (Paul Proby) have some fun by all right! To avoid confusion...

*J. A. 1698*  
I would like to have plans and notes for you. I want to know what you will do for you and then I will send you some notes. I would like to discuss with...

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## The Institute for Contemporary Art

### Executive Offices

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Long Island City, NY  
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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) 984-2256

### TELEFAX

To Wulf Herzogenrath, Nationalgalerie  
At (49.30) 262.4715  
1 page

February 22, 1994

Dear Wulf,

I will be Lausanne, Switzerland on business next week, and was quite happy that this would allow me to receive Rebecca's invitation for the opening of her show at the Nationalgalerie. I had assumed that this was on Wednesday, March 2nd. When I was visiting with Marian Goodman the other day, she showed me your invitation for the preview that night. I then received a fax from Rebecca mentioning March 3rd. Are there two openings? As my meetings in Lausanne allow me to arrive in Berlin only at 8:40 that evening, I wondered if it would make sense (or be all right) to arrive somewhat late on the 2nd.

Would you be kind enough to advise, as I would like to make plane and hotel reservations. I trust the show is going well for you all, and look forward to seeing you next week. I also have something I would like to discuss with you.

Best,



Alanna Heiss  
President and Executive Director

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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) 964-2266

### TELEFAX

To Bice Curiger  
At (A9-30) 272.4301  
1 page 4/1

February 22, 1994

Dear Bice,

I wanted to ask your advice on a project I am working on, a retrospective of Alex Katz's landscapes that requires a very particular kind of space. I also had some catalogue questions.

I will be in Switzerland next week and was wondering whether you would be in Zürich on the weekend (perhaps Friday?). I am not sure exactly which day yet, as I will fly to Berlin and back for Rebecca Horn's opening at the Nationalgalerie, and then will go on to Madrid.

Although I am running about quite a lot, you can reach me here by fax, and I will then try to call you back to set up a rendez-vous. I look forward to hearing from you, and perhaps seeing you next week. I hope everything is going well for you and Jacqueline at Parkett.

Best,



Alanna Heiss  
President and Executive Director

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Alanna Heiss  
*President and Executive  
Director*

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

TELEFAX

To André Odier and Wulf Herzogenrath, Nationalgalerie  
At (49.30) 262.4715  
1 page

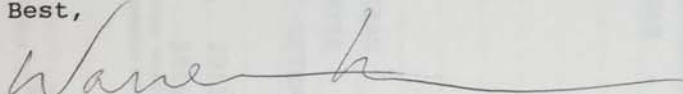
February 28, 1994

Dear Wulf and André,

I don't know if you were able to resolve the question of Alanna's being able to go to the dinner after the opening on Wednesday. As she is traveling, could you perhaps leave a message at her hotel, the Residenz, on the Meinekestrasse at 884.430/882.47.26 (fax). She will be arriving there about 2:30 in the afternoon.

Thank you very much for your consideration. I trust the show will look as good there as it did in New York.

Best,



Warren Niesluchowski  
Assistant to the Director

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ВИЗА

К-IV № 874897  
ОБЫКНОВЕННАЯ

ВЪЕЗДНАЯ-ВЪЕЗДНАЯ -

Гр. **США**  
Фамилия **ХЕЙСС**  
Имя, отчество (имена) **АЛАННА**  
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до 16 лет  
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В пункте **ВАШИНГТОН, С-ПЕТЕРБУРГ,  
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К паспорту № **272906**  
Подпись *В. Бур*

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Срок действия визы ПРОДЛЕН

до "....." 19..... г.

М. П. Подпись

МТ Госзнак. 1991

Въезжающий в СССР обязан следовать в пункт, указанный в данной визе, и в течение 24 часов с момента прибытия в пункт назначения оформить документа на право проживания в СССР.

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Срок действия визы ПРОДЛЕН

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М. П. Подпись

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**ВИЗА**

**К-IV № 874897**  
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**ВЪЕЗДНАЯ-ВЫЕЗДНАЯ -**

**США**

**ХЕИСС**

**Имя, отчество** АЛАННА

**Дата рождения** 130543

**Пол** **ЖЕН**

**С детьми** **ОДНА**

**до 16 лет**

**Цель поездки** **КОММЕРЧЕСКАЯ**

**Учреждение** **ФИРМА ИНТЕЛ**

**В пункте** **ВАШИНГТОН, С-ПЕТЕРБУРГ,**

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**Дата рождения** 130543

**Пол** **ЖЕН**

**С детьми** **ОДНА**

**до 16 лет**

**Цель поездки** **КОММЕРЧЕСКАЯ**

**Учреждение** **ФИРМА ИНТЕЛ**

**В пункте** **ВАШИНГТОН, С-ПЕТЕРБУРГ,**

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**В Ы Е З Д**



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10/29/92 13:39

T 718 482 9454

P.02

**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

TELEFAX

*Alanna Heiss*  
**ASICC**

To Alanna Heiss c/o N. Azhgikhina  
At Ogonyok (095) 343.0070  
5 pages

*P.C. 1*

*(Сергей Н. Азгикхин)*

Dear Alanna,

Here is the revised statement of intention I was trying to get to Zdenka on Friday and Monday. She wasn't there on Friday when I left, but Angela said she would be in on Monday, and she would tell her to get the statement from me before she left for the airport at 6 (I thought). Monday morning and early afternoon I was doing the catalogue and invitation cards and when I got in I found out she wasn't coming in. I probably should have gone out to the airport, and apologize for the lapse. In any case, we would have had to re-do it, because yesterday Achille said no (see fax), and I have re-done them to reflect this. Again, I'm sorry for any difficulty this caused. Obviously if I had known Zdenka wasn't going to be in for a day and a half, I would have figured out a way to get it to her. Peter said he thought it was pretty good, but didn't have anything to add.

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Mr. Oleg E. Shandybin, Director  
State Center for Museums and Exhibitions  
Ministry of Culture and Tourism  
Ulitsa Petrovka, 28  
103051 Moscow  
Telephone (095) 220.4583 or 923.8555  
Facsimile 921.9291

I hope everything is going well in sunny Russia. Bring back some caviar, since Godard is not coming to New York and the caviar at the Embassy is off.

Best,

*Warren*

Warren Niesluchowski

*P.S. Fax # not*

*responding -  
will try again*

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10/29/92 10:40

2 718 492 9454

P.03

most influential bodies of artistic work produced in a half-century dominated by the United States and the Soviet Union. It permits a critical viewing of a certain modern art from a perspective other than the usual Western, New York-Paris one.

In addition, we propose the inclusion of one or two 'satellite' exhibitions, for example by Ilya Kabakov and Komar and Melamid, which would present the repercussions of Socialist Realism on contemporary work.

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. Its historical relevance at a moment in time where major political choices are being made by the countries concerned is obvious. From an aesthetic point of view, traditions of artistic craftsmanship and training long neglected or abandoned in the West can be re-assessed, and 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. P. Lukin, Ambassador of the Russian Federation to the United States, and Gianni De Michelis, former Foreign Minister of Italy, an International Committee has been formed to provide support here and in the Russian Federation. Alanna Heiss and Zdenka Gabalova, supported by the Trust for Mutual Understanding, are traveling to the Moscow 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 the art public.

P. S. 1 Museum, well known in the United States and abroad for its innovative programming, has an exhibition space larger than that of the newly renovated Guggenheim Museum. This exhibition would be the first of its kind in the United States, and would reach an metropolitan and regional audience interested in both modern and contemporary art. A North American tour will be organized, with stops at the High Museum in Atlanta and the Art Gallery of Ontario in Toronto among those envisaged.

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Ott. 192 14:28

BIENNALE VE ARTI VISIVE FAX +39-041-5210038

P. 1



LA BIENNALE DI VENEZIA

Ente Autonomo

Dipartimento Attività Espositive

XLV ESPOSIZIONE INTERNAZIONALE D'ARTE

Il Curatore

MESSAGGIO TELEFAX

Se non ricevete il numero di pagine indicate telefonate al:

If you don't receive the indicated pages please call:

Telephone 041/5204734

Telefax 041/5210038

Data: 26 October 1992 n. Fax: 001 718 4829454

Preghiamo di consegnare il seguente messaggio a:

Please deliver this message to: Alanna Heiss - Director

Da / From: Achille Bonito Oliva

Ufficio / Office: Dipartimento Attività Espositive

Oggetto / Re: Exhibition on Cage

Numero totale delle pagine inclusa la presente:

Total number of pages including this sheet: 1

Comunicazioni:

Dear Alanna,

I finally received your message. I am working to assure the best success to the whole project for the next Biennale and of course of the exhibition on Cage.

As to Barbara Rose I asked her to write an essay for the catalogue so that she will not interfere with the harmony of the operative group.

As far as the retribution is concerned we have already managed to better it, however much we could, also to assure some travel.

I am sorry but I cannot accept any other project because it would be out of the frame of the project 'The Cardinal Points of Art' which was completely approved by the Board of Directors and is complete with 10 International Exhibitions.

Hoping to see you soon in America, I remain.

Yours faithfully

Achille Bonito Oliva

P.S.: If you want to contact me I will be in Venice from October 28 to November 02.

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10/29/92 13:38

718 482 9454

F.01

### 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

#### Stalin's Choice

The Institute for Contemporary Art is preparing Stalin's Choice, a major exhibition of Soviet Socialist Realist art. This exhibition, set to open 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 of 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 Russia, we will have the support of Joseph Bakhstein, director of the newly founded Institute of Contemporary Art in Moscow.

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 will be complemented by thematic groupings of a wide range of other works, 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, such as 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 it for what it is - with all its problems and contradictions. One of the

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FAX NO. 347

P. 02

Mr. Warren NIESLICHOWSKI  
The Institute for Contemporary Art  
46-01 21 Street  
Long Island City, N.Y.  
11101-5324  
Fax (718) 482-9454

October 27, 1992

Dear Mr. Nieslichowski:

I am sending you the name and address of the official at the Ministry of Culture and Tourism of the Russian Federation who might be of help to Mrs. Heiss during her stay in Moscow. The address is as follows:

Mr. Oleg E. Shandybin  
Director  
State Center for Museums and Exhibitions  
Ministry of Culture and Tourism  
of the Russian Federation  
103051 Moscow  
Petrovka Street, 28  
tel: (095) 220-4983  
(095) 923-8555  
fax: (095) 921-9291

Best regards,

*Igor L. Goloubovski*  
IGOR L. GOLOUBOVSKI  
Second Secretary  
(Cultural Affairs)  
Embassy of the Russian Federation

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Moscow, Co' Grafton  
 30124 Venezia  
 Telephone 041/5216712 5204754  
 Fax 041/5210038  
 Telex 410685 B.I.E.V.E.I  
 Cod. Riv. 00330320276

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718-482-9454

P. 02

**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

TELEFAX

*Alanna Heiss*  
~~MSICC~~

*T.C. 1*

*(Сопег Н. Ажмурин)*

To Alanna Heiss c/o N. Azhgikhina  
 At Ogonyok (095) 343.0070  
 5 pages

Dear Alanna,

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Best,

*Warren*

Warren Niesluchowski

*P.S. Fax # not responding - will try again*

The Clocktower Gallery 100 Lefferts Place New York, NY 10023-4550 (212) 633-1090

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*Warren*  
Warren Niesluchowski

*P.S. Fax # not*

*responding -  
will try again*

P.S.1 Museum 45-01 21st Street, Long Island City, NY 11101-5324, (718) 784-2064

10-28-92 12:55

T 718 482 9434

P. 83

### The Institute for Contemporary Art

1401 21st Street  
Long Island City, NY  
11101-5324

Alanna Heiss  
President and Executive Director  
Directs

718-784-2064  
718-482-9434 FAX

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*Solomon R. Guggenheim Museum*

*1071 Fifth Avenue  
New York, NY 10128 0173*

*Telephone 212 423 3500  
Telefax 212 423 3650*

Warren Niesluchowski  
The Institute for Contemporary Art/P.S. 1 Museum  
64-01, 21st Street  
Long Island City, NY 11101

20 Dec 93

Dear Warren:

Thank you very much for attending the **Citycircus** meeting on December 10. Lisa Dennison, Julie Lazar, and I were delighted to see the terrific turnout. There was such a variety of proposals offered from so many organizations that I decided to get the enclosed minutes out as soon as possible, while the discussion is still fresh in everyone's mind.

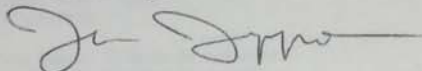
Since the meeting I have learned that the deadline for Citycircus publicity to be included in the Guggenheim magazine has been advanced to **January 15, 1994**--a month earlier than the February deadline I mentioned in the meeting. The Guggenheim plans to do additional promotion outside of this magazine, and the deadline for this publicity will be in February as announced. However, I would strongly suggest that you confirm your Citycircus events as soon as you can and relay the information to me in as complete a form as possible by mid-January.

In addition to the minutes, I have enclosed a list of those who attended along with their phone numbers and addresses. Also, Jana Joyce and I have modified the list of proposed and confirmed **Citycircus** events so that it highlights organizations that are looking for another group to collaborate with, whether they require a performer, a site, or some other resource. You can use this list to follow up on opportunities for collaboration that came up at the meeting.

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Be sure to call me at (212) 423-3837 or Jana  
Joyce at 423-3668 if you need help getting in  
touch with anyone or have any other questions.  
Thank you again for your contribution to our last  
meeting and I look forward to hearing the details  
of your confirmed project.

Sincerely,



Jon Ippolito  
Curatorial Coordinator  
Rolywholyover    A Circus

enclosures

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Rolywholyover A Circus

Attendees to Citycircus Meeting  
December 10, 1993

Howard Lew  
Brooklyn Conservatory of Music  
140-26 Franklin Avenue  
Queens, N.Y. 11355  
718-461-8910

Erica Ruben, Program Coordinator  
Bill Bragin, Managing Director  
Central Park Summerstage  
City Parks Foundation  
830 Fifth Avenue  
New York, N.Y. 10021  
(212) 360-2756 tel  
(212) 360-2790 fax

Don Gillespie  
Roberta Friedman  
CF Peters  
373 Park Avenue South  
New York, N.Y. 10016  
686-4147

Douglas Cohen  
9212 Burdine Street, #1024  
Houston, Texas 77096

Angela Zito  
Assistant Professor  
201 Milbank Hall  
Barnard College  
3009 Broadway  
Columbia University  
New York, N.Y. 10027-6598  
(212) 854-4483  
(212) 854-7491

Anthony de Mare  
698 West End Avenue, #5C  
New York, NY 10025  
(212) 316 4800 (Tel & Fax)

Gabriele Becker  
Director of Program Department  
Goethe House/German Cultural Center  
1014 Fifth Avenue  
New York, NY 10028  
(212) 439-8700  
(212) 439 8705 (Fax)

Christopher Missett  
Greenwich House Music School  
46 Barrow Street  
New York, N.Y. 10014

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242-4770

Martin Wechsler, Manager of Booking and Education Programs  
The Joyce Theater  
175 Eighth Avenue  
New York, N.Y. 10011  
691-9740

Lauren Amazeen  
Eric Latzky  
David Leslie  
The Kitchen  
512 West 19th Street  
New York, NY 10011  
255-5793

Alison Knowles  
122 Spring Street  
New York, NY 10012  
(212) 226-5703

Susan Krieger  
308 West 18th Street, Apt. 3C  
New York, NY 10011  
242-4217  
242-5963 fax

Nancy Easton  
Learning Through Art  
The Guggenheim Museum Children's Program  
6 East 87th Street  
New York, N.Y. 10128  
423-3651

Lois Long  
8 West 13th Street  
New York, N.Y. 10012  
807-7792

Andrea Fishman, Comp. Manager  
Mabou Mines Development Foundation  
150 First Avenue  
New York, N.Y. 10003  
473-0559

Rick Russo  
Meltdown Performing Arts  
Brooklyn Arts and Cultural Assoc.  
195 Cadman Plaza West  
Brooklyn, NY 11201  
(718) 625-0080

Robert Russo  
Company Manager  
Merce Cunningham Dance Co.  
55 Bethune St.  
New York, NY 10014  
255-8240

Raphael Mostel  
Composer / Director  
Source Music Inc.  
1 University Place, Suite 2J  
New York, NY 10003 - 4514  
(212) 388-0737

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(212) 388-0747

Carol Thompson, Assoc. Curator  
Troy Browne, Curator for Education  
Museum for African Art  
560 Broadway #206  
New York, NY 10012  
(212) 966-1313  
(212) 966 1432

Ron Simon  
Curator  
Museum of Television and Radio  
25 W. 52nd Street  
New York, NY 10019  
621-6680

Laura Trippi, Curator  
New Museum of Contemporary Art  
583 Broadway  
New York, NY 10012  
(212) 219-1222  
(212) 617-6650  
(212) 431-5328 (Fax)

Gary Lincoff, Irene Lincoff  
New York Mycological Society  
157 West 95th Street  
New York, N.Y. 10025  
(212) 662-2651

Barbara Stratyner, Curator of Exhibitions  
New York Public Library for the Performing Arts  
40 Lincoln Center Plaza  
New York, NY 10023-7498  
870-1830  
873-4156 (Fax)

Elizabeth LeCompte  
Tracy Liepold  
Performing Garage  
33 Wooster  
New York, NY 10013  
966-9796

Jackson Mac Low  
Lee Briccetti  
Poets House  
72 Spring Street  
New York, NY 10012  
431-7920

Warren Niesluchowski  
The Institute for Contemporary Art/P.S. 1 Museum  
64-01, 21st Street  
Long Island City, NY 11101  
(718) 784-2084 (m-f 10-6)  
(718) 482-9454 (Fax)

Margarete Roeder  
545 Broadway  
New York, NY 10012  
925-6098

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431-7050 (Fax)

Petr Kotik, Artistic Director  
S.E.M. Ensemble  
25 Columbia Place  
Brooklyn, NY 11201  
(718) 488-7659  
(718) 243-0964 (Fax)

Elizabeth Streb/Ringside  
309 Canal Street  
New York, NY  
966-6923

Mark Swed  
600 West 115th Street, #44  
New York, NY 10025  
663-8806

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

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Rolyholyover A Circus  
Minutes  
Citycircus Meeting, 10 December 1993

Lisa Dennison, Collections Curator introduces herself and Julie Lazar, who organized the show for the Museum of Contemporary Art in Los Angeles with John Cage. LD introduces the Guggenheim staff: Jon Ippolito, the project coordinator; Jana Joyce, curatorial assistant; Gabriele Gossner from the development department; Rod Faulds from the education department; Heidi Rosenau and Chris Ferrara from the public affairs department; and Francois Quintin, a curatorial intern who has been working on the project. LD mentions that the reviews concur that the show in LA was a tremendous success. She notes that the turnout today is great and thanks everyone for supporting the show with their attendance at the Citycircus meetings. Judging from attendance and the phone calls, LD believes the Citycircus will be a great success in New York. LD says that some people have attended every meeting, including Mark Swed, a Cage biographer and music critic.

JL discusses how the components of the exhibition relate to Cage's innovative compositional strategies. Cage's decision to include sounds other than pure pitches in his music is reflected in the inclusiveness of the Museumcircle gallery, which incorporates one object from every participating museum in New York's five boroughs. Cage's use of chance operations is reflected in the main Circus gallery, where paintings and sculpture are moved every day according to a chance-derived score. And indeterminacy, Cage's strategy of leaving choices to the individual performers, is reflected in the Citycircus project, whereby the Guggenheim acts as a catalyst for a "conductorless ensemble" of city organizations.

JL says that the Guggenheim will act as an information clearinghouse by providing publicity for Citycircus events, but will encourage organizations to come up with ideas for their own events and provide their own funding. JL describes the distributed materials, including camera-ready Logo photostats that are available for publicity purposes, as well as articles about Cage. Complimentary passes are made available for attenders to walk through the galleries. He warns of a publicity deadline: this is the next-to-last meeting. One more meeting will be held in February and by this time, we would like all Citycircus events to be finalized. Anything that has to go into a publicity brochure must be ready by then.

[PLEASE NOTE: Since the meeting, a new deadline of January 15, 1993 has been set for all publicity that is to go into the Guggenheim magazine. However, a later publicity mailing will be provided which will also include all Citycircus events.]

JL shows the group the most recent edition of the Guggenheim magazine, which includes a map called "Neighborhood Watch" for downtown and uptown events. There has been some discussion of using this format for Citycircus events, which would be a nice publicity vehicle. The question of whether other boroughs besides Manhattan would be included is raised. JL responds that we will figure out a way to include all five boroughs.

JL presents slides of the MOCA show. She tells the group that she had the honor of working with John for three years on the project. Cage gave her compositional parameters in which he was challenging the museum to do something that they didn't normally do. She mentioned that AT&T was one of the corporate funders, and that they provided an informational kiosk that will be included in the New York show. MOCA also had an 800 number to advertise museum performances. JL explains the different rooms of the LA MOCA show, stressing that people attended repeatedly, always paying attention to the show, discussing among themselves and challenging each other. JL stresses that the show was not a retrospective, but was a composition in its own right. However, it could be seen as loosely biographical.

After the slides were shown, JL asks that all previous attenders introduce themselves and describe their organization's proposed and/or confirmed events for the citycircus.

Douglas Cohen, a composer, had never attended a New York meeting, but had been involved in the LA show. DC worked with Lawrence Brose, a filmmaker, on a film portrait of Cage based on the directions Cage used for \_\_\_, \_\_\_ Circus On \_\_\_. He discussed a multi-media event which would change every time it was performed. DC introduces Tony de Mare, who performed the piece in LA. DC asks if anyone was interested in producing it and offering a venue in New York. JL emphasizes the importance of making connections with others at the meeting and specifying whether an organization was in need of a venue, producer, performer, etc.

Andrea Fishman from Mabou Mines proposes a performance with live performers called "Motherload." During the performance, documentary footage relevant to Cage will be shown for a few seconds at random intervals. The theater needs help developing the video documentary and the computer program which generates the randomness.

Chris Missett from Greenwich House School of Music Arts Division is planning a performance of Cage's pieces using mostly faculty members called "Goodbye to the Twentieth Century." It will include readings of anecdotes



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from Cage's book Silence. They are also thinking of doing a concert geared towards children with some of Cage's prepared piano pieces.

Petr Kotik from S.E.M. Ensemble would like to do a concert with high school students performing. He asks about the possibility of using the Guggenheim auditorium. JI mentions that the auditorium would not be available as it was still unfinished.

Martin Wechsler from the Joyce Theater introduces himself and Robert Russo from the Merce Cunningham Dance Company. The Joyce will be presenting the Merce Cunningham Dance Company from September 13th through 18th, 1994. They will be performing a series of works chosen from Merce's repertory that will be determined by chance operations on the day of the performance.

Elizabeth Streb from Ringside, her dance company specializing in high-action, high-impact movement, is planning an "action installation" and is looking for a venue. She will also be at the Joyce Theater in June of 1994.

Margarete Roeder will present an exhibition of Merce Cunningham's work at her SoHo gallery. In another room, MR will present work of those who collaborated with Cage. She will play tape recordings of Cage in the gallery.

Gary Lincoff of the New York Mycological Society introduces himself and Lois Long, who co-founded the society with Cage. They would like to set up tables and display mushrooms that the society has gathered that day. GL also jokingly mentions that Dean & Deluca across the street could provide him with more mushrooms. He would like people to try to identify mushrooms. JI mentions that MOCA appropriated one of LL's drawings for a crate symbol. LL says the Guggenheim can have a copy of The Mushroom Book and The Mud Book, both of which LL co-wrote with Cage. JI mentioned that the MOCA bookstore carried The Mud Book during the exhibition.

Barbara Stratymer, curator of exhibitions for New York Public Library for the Performing Arts, introduces herself. They will have several projects that might relate vaguely to Cage. One is an ASCAP exhibition; Cage was an ASCAP composer. In addition, they will be featuring Cage material in the circulating collection, so that a special selection is available for the public. BS will also make their 200-seat auditorium available to outside organizations as long as the event is free and open to the public. They have some afternoon spots available during the summer. She needs to know as soon as possible if people want to do concerts that are related to Cage. She also mentions that they have major Cage-related events planned for Fall 94 and asked if they could be included in Guggenheim publicity. LD says they could be included.

Shizuko Yamamoto, Cage's macrobiotic consultant and Shiatsu massage therapist, says she is planning free macrobiotic counseling and Shiatsu massage. SY asks if the NYPL for the Performing Arts could be made available for this or for a lecture by Michio Kushi, a macrobiotic expert. BS responds that she thinks the space is for performing arts events only. JI mentions that there are a number of spaces available for this sort of event. SY suggests involving macrobiotic restaurants.

Jackson Mac Low introduces himself and Lee Briccetti from Poet's House. They would like to have readings done by Cage's colleagues and those influenced by Cage such Richard Kostelanetz, Alison Knowles, Dick Higgins, JML, et al. They have a space available which seats 110 people, but they may consider a larger auditorium.

JL mentions that Anne Philbin from the Drawing Center cannot organize her own event but will make space available there.

Several attenders believe that Emily Harvey would make her gallery available for food or performance events, although they caution that the space is not very large.

Lauren Amazeen introduces herself, Eric Latzky, and David Leslie from the Kitchen. Ben Neill, their music curator, could not attend the meeting, but they're in the process of raising money for the NY premiere of two of the "Europera" pieces. DL mentions that Nam June Paik has been brought in to do a performance or an installation at the Kitchen for the Citycircus. They're also considering using their second floor theater during May for a Cage-related series. There is also a possibility of incorporating their children's program, "Future Stock," with something Cage-related.

Nancy Easton from Learning Through Art, the Guggenheim's children's program, explains that they're working with a composer and children at a school in Spanish Harlem, where the kids have already begun writing stories and making instruments out of found objects. Eventually, they will be introduced to the work of Cage.

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JL mentions that MOCA had chess tournaments for kids, as Cage wanted to see them think. The kids also made life-size chess pieces. JL says that there is a venerable chess master in NY, Jack Collins (spelling?), who she thinks would love to be involved in the show.

Don Gillespie from CF Peters introduces himself and Roberta Friedman. (Gene Capriglio from CF Peters was unable to attend.) They are in the process of creating a piece called "49 Waltzes for 5 Boroughs," in which 147 locations around the 5 boroughs, arrived at by chance, are filmed for approximately 30 seconds to 2 minutes (also timed according to Andrew Culver's chance-operations program). They are in need of sound equipment and a site to install the work.

Howard Lew from Brooklyn Conservatory of Music says that they have two sites available next summer in Flushing and Park Slope, which can be used for performances, lectures, or displays. HL goes on to say that they have a small auditorium and little to offer in terms of technical support, but to contact him if anyone is interested in the space.

Warren Niesluchowski from The Institute for Contemporary Art/P.S. 1 Museum explains their involvement in the '93 Venice Biennale. Along with John Cale, they produced a CD of homages to Cage by contemporary performers. He mentioned Cale's interest in the Guggenheim project but that he could not be at the meeting. WN states that the clocktower at P.S. 1 is available for an event but that there is no funding at present.

JL asks the new attenders to introduce themselves.

Gabriele Becker of Goethe House/German Cultural Center plans to work with Michael Bach, a German composer and cellist who has invented a new instrument. In the past, MB has performed Cage music and also collaborated with Cage. GB said that there is a small auditorium which seats around 100 people at Goethe House.

Susan Krieger, who works with Shizuko Yamamoto, would like to demonstrate the educational and health benefits of Shiatu and macrobiotics but they are in need of a venue. SK mentioned that Gullivers Macrobiotic Center would like to take Cooper Union up on their offer of a venue.

Erica Ruben, introduces herself and Bill Bragin from Central Park Summerstage. They are considering dedicating an evening to Cage's "4'33" by inviting different artists to perform the piece. BB said that it would be a multicultural exploration of silence. ER said another idea is to have different performers and/or the entire audience bring different sound-making objects and do a performance with a pop music sensibility.

Raphael Mostel, a composer, said that he is one-third the way through a year-long performance of Cage's "0'00", which is already happening on WBAI radio in NYC. [This piece has simple instructions, the chief one being "IN A SITUATION PROVIDED WITH MAXIMUM AMPLIFICATION (NO FEEDBACK), PERFORM A DISCIPLINED ACTION".] RM also states that during the exhibition, WBAI will broadcast Cage's Harvard Norton Lecture series for the first time in its entirety.

Angela Zito from Barnard College at Columbia University introduced herself. She is a Chinese philosophy expert and offers herself as an I Ching specialist, and also as a lecturer. She suggests an installation in which an ongoing video of the translation of the I Ching is played.

Laura Trippi from the New Museum of Contemporary Art says that their window space on Broadway is available during the exhibition. The space is approximately 8' long x 5' deep. One possibility is to use the space for "Mondrian Ping-Pong," an installation by a Japanese artist in which a ping-pong table painted like a Mondrian painting could be used by the public. Each colored panel on the table, when hit by the ball, would sound like a different tone. This would cost about \$3-5,000, if anyone is interested in collaborating on it. LT also mentioned that she participates in an electronic bulletin board called "The Thing," which she thinks would be interesting to think about for the Citycircus.

Gabriele Gossner explains the sole Guggenheim-sponsored event which will be produced by Works and Process, the Guggenheim performing arts series. Richard Tanner will choreograph two NYC Ballet dancers to a prepared piano piece written by Cage.

Carol Thompson from the Museum for African Art will have two somewhat unrelated exhibitions on view at the time of the Cage show. However, they have an auditorium available with a seating capacity of 100 people. They are

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also interested in collaborating with Summerstage and P.S. 1 Museum.

LD mentions that there will be a loose-leaf listing, similar to MOCA's, which will be produced by the Guggenheim that will be made available for each organization to use in their own mailings. LD stresses that we need to know soon who would like these listings and how many each group would need.

Tracy Lieppold from the Performing Garage introduces herself and briefly explained their "Visiting Artists" series.

Ron Simon from the Museum of Television & Radio says that they are already involved in the Museumcircle component. JL mentioned that she has resources for Cage recordings and she offered to link them up with RS.

JL states that he and Mark Swed have been discussing the idea of doing a Cage symposium, as there has never been one in NYC. MS mentions that there are tremendous resources in NYC for this.

JL says that there are new CDs and books on Cage which will be coming out soon.

Rick Russo from Meltdown Performing Arts will be re-issuing John Cage's concert with Sun Ra. They're also thinking of having a silent John Cage parade in Brooklyn which will follow chance directions.

Anthony de Mare, who recently put out a recording of prepared piano pieces, will be working with Douglas Cohen on his planned multi-media event. He proposes a concert of Cage's piano works that were based on chance, as a kind of retrospective.

MS suggests using Summerstage for a Musicircus during the show. He thinks it would be especially interesting to invite artists who weren't particularly influenced by Cage. MS suggests that if P.S. 1 had any connections in Italy, it would be great to locate a tape of the Italian quiz show Cage was on and to broadcast it, as it has never been shown. WN says he could find out if it exists.

Don Gillespie asks if there is any interest in including the 1982 hologram in the show that they made for Cage.

Petr Kotik mentions that all these proposals require a lot of money and wonders if there is any chance for government/city funding for music performances. LD says she would try to pull together advance releases to create early interest in the show for private or government funders.

JL thanks the group and invites all to network as well as to walk through the galleries.

#### Post-Meeting Discussions

Douglas Cohen asked if it would be possible for some Citycircus organizations to support each other with technology (e.g. sound equipment), in addition to offering performers/sites.

Erica Ruben of Summerstage offered the idea of a percussion concert as a third possibility for her organization's contribution.

Jackson Mac Low mentioned that the Guggenheim could get a CD from him that might contain material relevant to the project.

John Schaefer of WNYC radio faxed a list of recordings that he would like to broadcast during the show.

Margaret Leng Tan, a pianist associated with Cage's work, contacted JL and faxed a list of her performance ideas.

JL also was in contact with John Cale, Richard Kostelanetz, and Charlotta Kotik, all who were interested in contributing to the project but were unable to make the meeting.

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## Rolywholyover A Circus

Citycircus Event List  
Proposed and Confirmed as of 20 Dec 93

ORGANIZATION	EVENT	NEED	STATUS
Howard Lew Brooklyn Conservatory of Music 140-26 Franklin Avenue Queens, N.Y. 11355 718-461-8910	Has two sites in Flushing and Park Slope available for performances, lectures or displays	Performers/events	p
Erica Ruben, Program Coordinator Bill Bragin, Managing Director Central Park Summerstage City Parks Foundation 830 Fifth Avenue New York, N.Y. 10021 (212) 360-2756 tel (212) 360-2790 fax	A Cage-related concert using silence, simultaneity, or percussion		p
Don Gillespie Roberta Friedman CF Peters 373 Park Avenue South New York, N.Y. 10016 686-4147 f 689-9412	Installation of "49 Waltzes for Five Boroughs," a piece by Cage; hologram of Cage playing 4'33"	Sound equipment and an installation site for "Waltzes"; venue for Cage hologram	p
George Frohlinde, President The Chess Shop 230 Thompson Street New York, N.Y. 10012 475-9580	Will make chess boards available during the show.	Needs collaborator, venue and tables	p
Douglas Cohen 9212 Burdine Street, #1024 Houston, Texas 77096 (713) 728-4785 (713) 728-1038 (Fax)	A multi-media event based on Cage's __, __ Circus On __	Looking for producer, venue, and/or sound equipment	p
Angela Zito Assistant Professor 201 Milbank Hall Barnard College 3009 Broadway Columbia University New York, N.Y. 10027-6598 (212) 854-4483 (212) 854-7491	An installation involving the I Ching	Needs venue and/or collaborators	p
Anthony de Mare 698 West End Avenue, #5C New York, NY 10025 (212) 316 4800 (Tel & Fax)	Working with Douglas Cohen on __, __ Music On __. Also interested in performing a concert of Cage's piano works	Needs performance venue	p

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Karen Kelly Dia Center for the Arts 155 Mercer Street New York, N.Y. 10016 431-9232	Performance piece		P
Anne Philbin The Drawing Center 34 Wooster Street New York, NY 10012	Willing to host events in their space	Needs performer/event	P
Gabriele Becker Director of Program Department Goethe House/German Cultural Center 1014 Fifth Avenue New York, NY 10028 (212) 439-8700 (212) 439 8705 (Fax)	Will produce Michael Bach, a German composer and cellist at their auditorium		C
Christopher Missett Greenwich House Music School 46 Barrow Street New York, N.Y. 10014 242-4770	A performance of Cage's pieces using mostly faculty members called "Goodbye to the 20th Century". A concert geared toward children with Cage's prepared piano pieces.		C
Marci Zaroff Gulliver's / The Macrobiotic Center 159 West 53rd Street New York, N.Y. 10019 541-5433	Macrobiotic dinner, with readings arranged by the ECS		P
Emily Harvey Emily Harvey Gallery 537 Broadway, 2nd Floor New York, NY 10012 (212) 925 7651 (212) 966 0439 (Fax)	Site suggested by others	Needs small scale performance/event	P
Martin Wechsler, Manager of Booking and Education Programs The Joyce Theater 175 Eighth Avenue New York, N.Y. 10011 691-9740	Chance-driven performances by Cunningham company; Elizabeth Streb performances		C
Takeshi Hatano Kishi Institute of the Berkshires P.O. Box 7 Becket, MA 01223 413-	Shiatsu demonstration	Might need venue	P

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Lauren Amazeen Eric Latzky David Leslie The Kitchen 512 West 19th Street New York, NY 10011 255-5793	Nam June Paik installation or performance possible; can collaborate with outside children's organizations or may use their own; may use their 3rd floor theater during May for a Cage-related series		P
David Brenner Program Director The Knitting Factory 47 E. Houston New York, NY 10013 219-3401 fax 219-3006	Month of Mondays of performances of Cage works		P
Alison Knowles 122 Spring Street New York, NY 10012 (212) 226-5703	Possible reading	Might need venue	P
Susan Krieger 308 West 18th Street, Apt. 3C New York, NY 10011 242-4217 242-5963 fax	A demonstration of the educational and health benefits of Shiatsu massage and macrobiotics	A venue	P
Meryl Vladimir Associate Director La Mama Experimental Theater Club 74A E. 4 St. New York, NY 10003 254-6468	Literary series or presentations		P
Nancy Easton Learning Through Art The Guggenheim Museum Children's Program 6 East 87th Street New York, N.Y. 10128 423-3651	Composer working with kids in Spanish Harlem to make instruments out of found objects		C
Andrea Fishman, Comp. Manager Mabou Mines Development Foundation 150 First Avenue New York, N.Y. 10003 473-0559	A performance called "Motherload" that incorporates randomized documentary Cage footage	Needs help developing documentary footage and a computer program/other means to generate randomness	P

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Rick Russo Meltdown Performing Arts Brooklyn Arts and Cultural Assoc. 195 Cadman Plaza West Brooklyn, NY 11201 (718) 625-0080	Reissuing Cage/Sun Ra recording. Also thinking of silent parade with chance directions		P
Robert Russo Company Manager Merce Cunningham Dance Co. 55 Bethune St. New York, NY 10014 255-8240	Performance at Joyce	Might be interested in additional venue	c&p
Charles Morrow 529-4550	Project in city park		P
Raphael Mostel Composer / Director Source Music Inc. 1 University Place, Suite 2J New York, NY 10003 - 4514 (212) 388-0737 (212) 388-0747	A performance on WBAI of "O'0", and the broadcast of Cage's Norton lectures		c
Carol Thompson, Assoc. Curator Troy Browne, Curator for Education Museum for African Art 560 Broadway #206 New York, NY 10012 (212) 966-1313 (212) 966 1432	Have 100-seat auditorium; may be interested in multi-cultural performances	Performer/event/co llaborators	p
Ron Simon Curator Museum of Television and Radio 25 W. 52nd Street New York, NY 10019 621-6680	Special presentation of Cage recordings/broadcas ts	May be looking for documentary footage	p
Laura Trippi, Curator New Museum of Contemporary Art 583 Broadway New York, NY 10012 (212) 219-1222 (212) 617-6650 (212) 431-5328 (Fax)	"Mondrian Ping- Pong," a window installation, and a symposium on computer network	Funding and/or collaborators	p
Madeleine Shapiro New Music Consort The Manhattan School of Music 498 West End Avenue, 7b New York, N.Y. 10024 873-4496	Performance of "Aria," a piece for four or five different players in different rooms, by the Contemporary Ensemble		P
Gary Lincoff, Irene Lincoff New York Mycological Society 157 West 95th Street New York, N.Y. 10025 (212) 662-2651	Mushroom fair, exhibition or video	Might need a venue	p

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Bill Appleton New York Philharmonic 132 West 65th Street New York, NY 10023 875-5701	"American Eccentrics" series in May '94 is confirmed; Cage symposium at Lincoln Center Library, co-produced by the Guggenheim is proposed		c&p
Barbara Stratyner, Curator of Exhibitions New York Public Library for the Performing Arts 40 Lincoln Center Plaza New York, NY 10023-7498 870-1830 873-4156 (Fax)	Three exhibitions that vaguely relate to Cage. Have an auditorium for free, open-to-the-public performing art events	Performer for auditorium	P
Chris Wangro, Charlie Morrow Director of Special Events Parks and Recreation Department 830 Fifth Avenue New York, NY 10021 360-8146	Possible project with Charles Morrow		P
Ed Friedman Director Poetry Project, St. Mark's Church 131 E. 10 St. New York, NY 10003 674-0910	Readings of Cage's poetry at St. Mark's Church		P
Jackson Mac Low Lee Briccetti Poets House 72 Spring Street New York, NY 10012 431-7920	Readings in their auditorium by Cage's colleagues and those influenced by Cage; have a space that seats 110	May need a larger venue	p
Warren Niesluchowski The Institute for Contemporary Art/P.S. 1 Museum 64-01, 21st Street Long Island City, NY 11101 (718) 784-2084 (m-f 10-6) (718) 482-9454 (Fax)	Project using biennale CD or Clocktower	Performer/event/funding	p
Margarete Roeder 545 Broadway New York, NY 10012 925-6098 431-7050 (Fax)	An exhibition of Merce Cunningham's works, along with an exhibition of Cage collaborators and others that were influenced by him, with tape recordings of Cage playing in the gallery		P



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PK with  
Guletski  
Solomon  
Andrew  
Anthony

Board  
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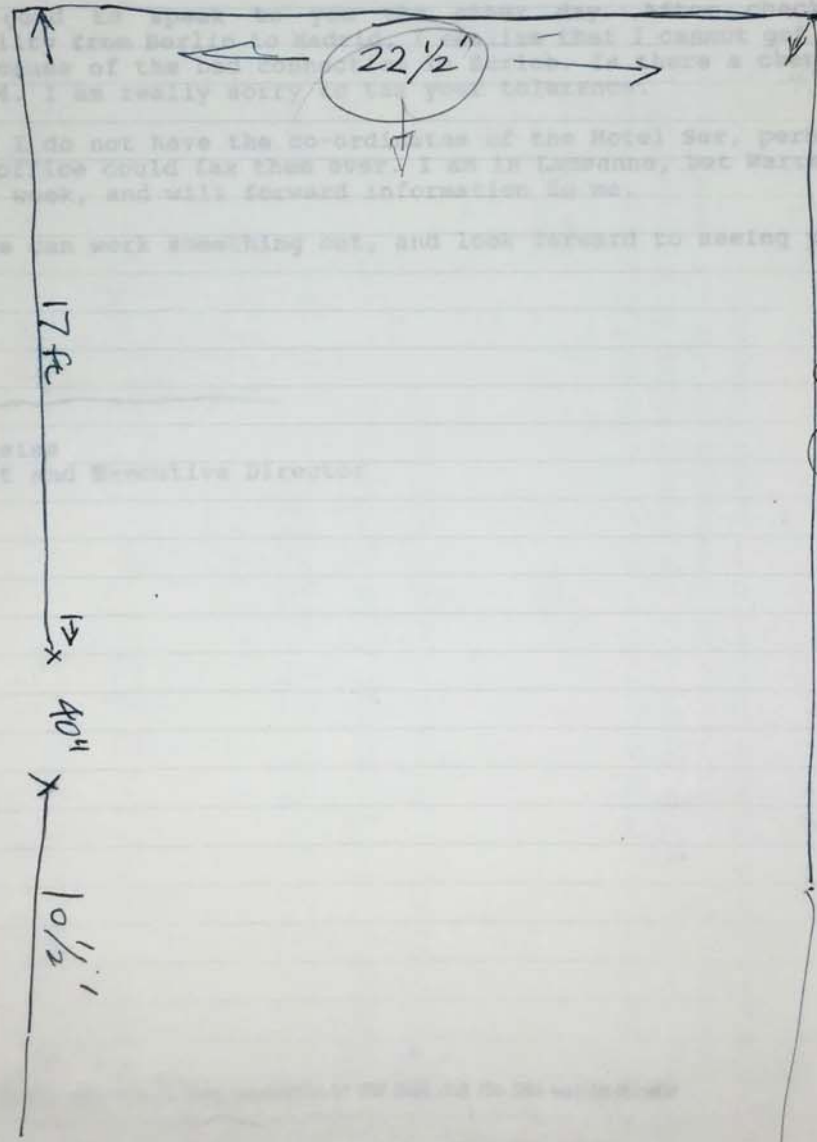
Symposium  
Dec 5

Liz Sussman  
Lausanne

February 27, 1974

Dear Maria,

It was  
available  
1:15, because of the  
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Also, as I do not have the co-ordinates of the Hotel Ser, per  
in your office could fax them over. I am in Lausanne, but war  
York all week, and will forward information to you.  
I hope we can work something out, and look forward to seeing



- Phyllis K
- BILATOV:  
view from  
matrix  
to Moscow  
6'x6'
- ① xx<sup>c</sup> man
  - ② DC: 80's
  - ③ X-ray  
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② 106" x 72

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## The Institute for Contemporary Art

### Executive Offices

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

Alanna Heiss  
President and Executive  
Director

718 784-2084  
Fax (718) 482-9454

### TELEFAX

To Maria de Corral, Reina Sofia  
At (34.1) 467.84.31  
1 page

February 27, 1994


Dear Maria,

It was good to speak to you the other day. After checking flight availability from Berlin to Madrid, I realize that I cannot get there before 3:15, because of the bad connection in Zurich. Is there a chance we could meet at 4. I am really sorry to tax your tolerance.

Also, as I do not have the co-ordinates of the Hotel Sur, perhaps someone in your office could fax them over. I am in Lausanne, but Warren is in New York all week, and will forward information to me.

I hope we can work something out, and look forward to seeing you.

Best,

  
Alanna Heiss  
President and Executive Director

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

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

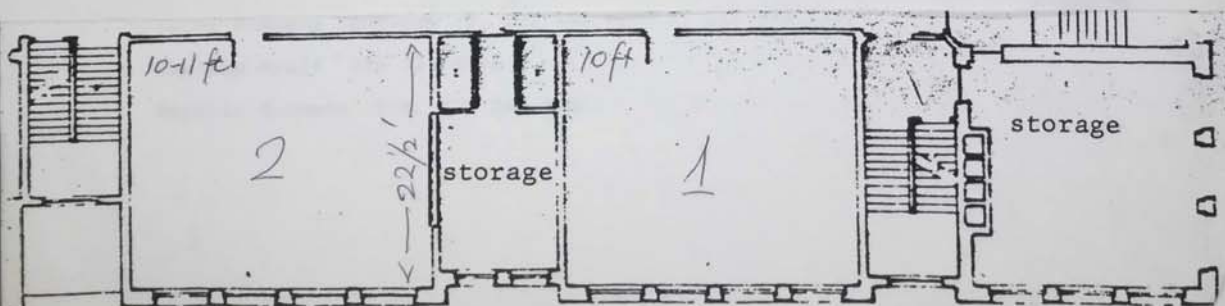
Winter 1993 Exhibitions 1"

Stalin's Choice 3"

Soviet Socialist Realism 1932-1956 2" (use old-style figures 1932)

CONTEMPORARY WORKS 2" (use small-caps)  
Komar and Melamid, Ilya Kabakov, 2" setting on Mac  
Eric Bulatov, Afrika, Oleg Vassiliev

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. 1"



P.S.1 Museum 46-01 21st Street, Long Island City, NY 11101-5324, (718) 784-2084 Fax (718) 482-9454

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President and Executive  
Director

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Fax (718) 482-9454

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096 Fax (212) 984-2266

Options:

① Use storage space to create closet like "studio" of the "Untalented Artist"

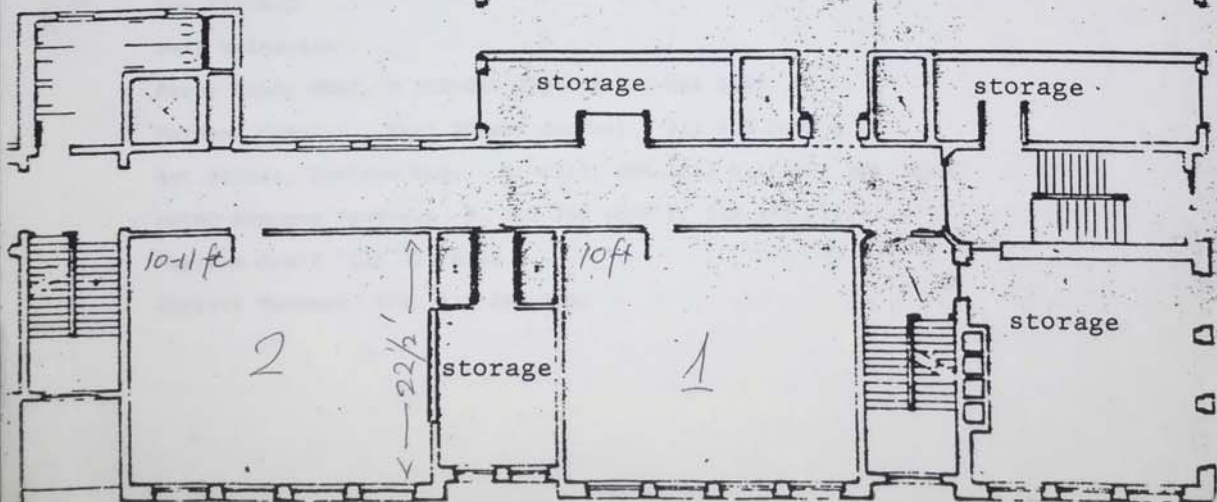
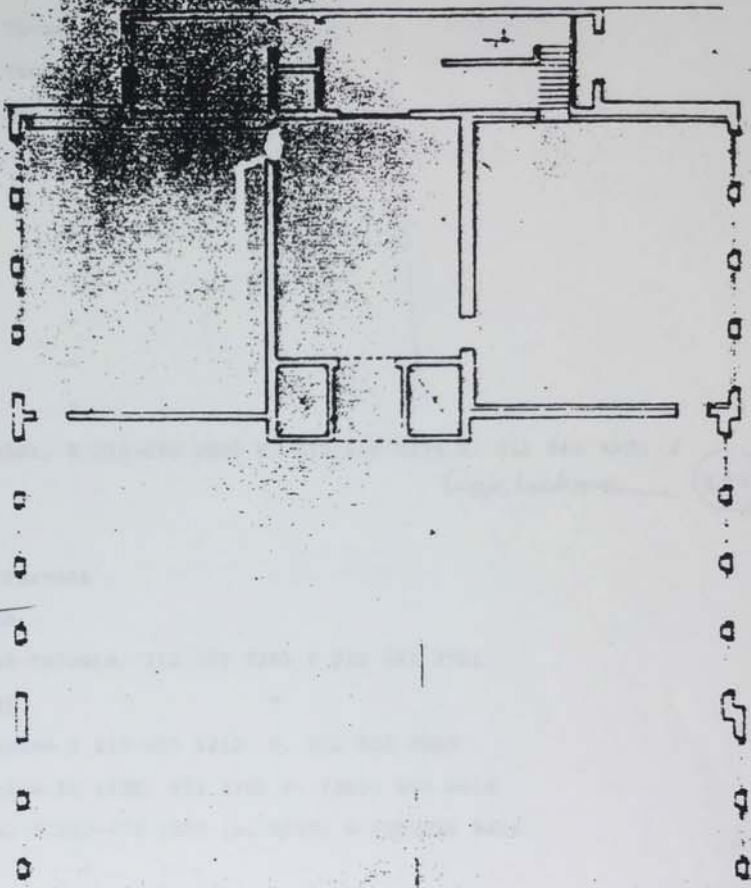
② Wall of portion (behind door?) of room #1 or #2 (#1 is slightly smaller)

THIRD FLOOR

1:16" = 1'

1" = 16'

2.54cm = 4.87m



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Edie Newhall "

Tom Prince "

Annette Grant, New York Times, T 212-556 1234

Andy Grunberg, New York Times, T 212-556 1234

Michael Kimmelman, NY Times, T 212-556 1234

Constance Rosenblum "

John Russell "

Paula Schwartz "

Holland Cotter "

Suzanne Slesen "

Roberta Smith "

Andrew Yarrow "

→ Adam Gopnik, The New Yorker, T 212-840 3800 F. 212 536 5735 H. 212 966 4281 /  
October T. 212 TK  
Mondadori, Panorama

→ Louise Neri, Sr. Editor Parkett  
Art Editor, Rolling Stone

→ Gianfranco Mantegna, Tema Celeste, 212 353 2255 F 212 661 2901

→ Robert Morgan (US Editor) "

→ Robert Hughes, Time Magazine T 212-522 1212 F. 212 522 0324

Vince Aletti, Village Voice T: (212) 475 3300 F: (212) 614 9416

→ Elizabeth Hess, V. Voice, T 212-475 3300 (x. 2029) F 212-614 9416

Amy Virshup "

Jeff Weinstein "

Barry Kahn, WBAI, T 212-279 0707 F 212-564 5359

Raymond Sokolov, Wall Street Journal T 212 416 2000 F

Art Editor, Fortune Mag. T: (212) 586 1212 F: (212) 246 3375

✓ Peter Plagens Newsweek T. 212 350 4000 F. 212 350 5111

Phyllis Braff 516 324 6576

Phyllis Tuchman T/F. 212 249-2763

*Denise*  
*Call PC*  
*Christina*  
*Linton*  
*Rina Witten*

*Lisa Liebman* (LW)

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Robert Storr T TK

Phyllis Tuchman 212 249 2763

Lisa Hahn, Art Horizons International, 212 921-5583

Rose Weil, Art Journal, TK

Zenia Zed, Art Papers, TK

Elizabeth Baker, Art in America T(212) 941 2800 F (212) 941 2885

Nancy Marmor "

Walter Robinson "

Anne Dayton, Artforum, T 212-475 4000 F 212-529 1257

Charles Miller, "

Jack Bankowsky (Editor)

Milton Esterow, ARTnews, T 212-398 1690 F 212 819 0394

Ron DeFeo Artnews (the assigning editor) T. 212 398 1690 ext. 115

Sylvia Hochfield "

Todd Alden,

Paul Taylor, Connoisseur Magazine. T 212 492 1300 F 212 262 1450

Michael Kirby, Drama Review, TK

Francesco Bonami (Flash Art) T. 212 929 ~~4133~~ <sup>995-9661</sup> (Lu)

Michelle Cone

Robert Mahoney

Kate Shanely

Bridgid McMemamin, Forbes Mag. T 212 620 1865 F 212 620 2426

Barbara Rose,

Selwyn Garraway, Readers Digest T 212-953 1200

Caroline Neddy (?), NY Daily News T 212-210 2100

Kate McMahon "

Sylvaine Gold, NY Newsday, T 212-725 3600

Judy Raia "

Amei Wallach 212 251 6521 F. 212 696-0590

Arthur Danto, Nation, T. 212 242-8400 F. 212 463-9712

Mike Shuster, NPR, TK

Kay Larson, N.Y.Mag., T 212-880 0700 F/661 8518 H. 212 420 1708 F/260-1433

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Châteaugiron Le 17 décembre 1993

Alanna Heiss

46-01 21 street  
11101 New York

Madame,

Les Archives de la critique d'art ont reçu, en 1989, par l'entremise de Georges Boudaille une première partie du fonds des archives de la Biennale de Paris. Il y a quelques mois, le reste de ce fonds, nous a été versé à la suite de la liquidation de l'association. Les archives couvrent la période de 1959 à 1987 et se composent de dossiers d'artistes, d'archives d'administratives (correspondances, comptes-rendus de commissariats d'exposition, dossiers de presse), financières (gestion et comptabilité), et iconographiques (diapositives ou photos des oeuvres exposées, travaux d'artistes, films, vidéos).

Malgré ces deux versements, il existe du fait de dons anciens, des dossiers et documents ailleurs et notamment au musée national d'Art moderne. Afin de valoriser l'ensemble ses documents pour une connaissance de la Biennale de Paris, nous avons créé une base de données répertoriant et localisant les dossiers d'artistes dans leurs deux lieux actuels de conservation (musée national d'Art moderne, Archives de la critique d'art). Nous nous efforçons par ailleurs d'effectuer le récolement de tous les documents dispersés et disponibles.

Peut-être êtes-vous détenteur de documents concernant la Biennale de Paris que vous pourriez soit nous confier soit faire reproduire.

Par ailleurs, afin de constituer une documentation exhaustive de l'activité critique en relation avec la Biennale de Paris, nous aimerions prendre connaissance de ce que vous avez écrit sur ce sujet.

ARCHIVES DE LA CRITIQUE D'ART

3 rue de Noyal 35410 Châteaugiron Télécopie : 99 37 50 84 Téléphone : 99 37 55 29

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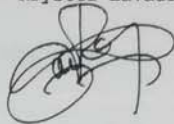
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En vous remerciant par avance pour votre collaboration, je vous prie d'agréer, Monsieur, l'expression de mes sentiments distingués.

Jean-Marc Poinso

*Jean-Marc Poinso*

Krystal Lavour



PJ: -dossier de présentation des Archives de la critique d'art



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LA BIENNALE DI VENEZIA

Ente Autonomo

Dipartimento Attività Espositive

XLV ESPOSIZIONE INTERNAZIONALE D'ARTE

Il Curatore

Prof. Alanna Heiss  
Director  
P.S.1 Institute for Contemporary Art  
46-01 21st St.  
11101 Long Island City NY  
U.S.A

Dear Prof. Heiss,

Thank you for your kind reply to my invitation to take part in the meeting of the Directors of Museums.

Herewith enclosed you will find a list of the participants and the title and length given by some of them.

Please let us know if you wish to entitle your intervention.

Best regards.

Achille Bonito Oliva

Venice, 6 October, 1992  
Prot. n. 9457/92

P.S.: information on the travel arrangements will follow.

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There have been periods of organization and imitation, and periods of rupture. We are now in a period of rupture. We must turn to life again. We must move into modern life with a virgin eye."6 1966

"Without any doubt I was in a political film, that's to say, Walt Disney plus blood." Made In USA, 1966

"A film like this (2 or 3 Things I Know About Her), it's a bit as if I wanted to write a sociological essay in the form of a novel, and all I had to do it with was notes of music. Is this cinema? Am I right to go on trying?"7 1966

"Commentary 17: How to register events? How to show or say that that afternoon, towards 4:10 Juliette and Marianne arrived at a garage at the Porte des Ternes where Juliette's husband worked?

Commentary 18: Sense and non-sense. Yes... How to say exactly what happened? Sure, there's Juliette... there's her husband... there's the garage... But is it really these words and these images that must be used? Are they the only ones? Aren't there any others? Am I speaking too loudly? Am I looking from too far away or too closely?

Commentary 19: For example, there are leaves and, even though Juliette is nothing like a heroine in Faulkner, after all they could just as well dramatically correspond to those wild palms... There is also another young woman, whom we know nothing about. We would not even know how to say it in all honesty. There is also a cloudy sky, on the

6. Jean-Luc Godard, p283

7. Godard on Godard p242

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condition that I turn my head instead of looking steadily in front of me, without moving. And the inscriptions on the walls.

Commentary 20: Why all these signs around us which end by making me doubt language and which submerge me in significations, drowning in the real instead of disengaging from the imaginary?" Two or Three Things I Know About Her, 1966

"To find the solution to a problem, be it a problem of chemistry or of politics, it is necessary to dissolve: dissolve hydrogen, dissolve parliament. So, we're going to dissolve images and sounds. Le Gai Savoir, 1968

"(in Passion) I tried to show painting in a metaphorical form that returned to other things in reality. The knights are metaphors for owners, the firing squad victims of Goya are metaphors for girls working in factories..." 8 1982

"...looking at the people in Picasso who are not identifiable in the traditional sense, I wanted to tell their story, know what they were before they were put in the painting, and after; that's what cinema is, the present never exists, or only in bad films..." 9 1982

"I didn't want to write the screenplay, I wanted to see it. It's actually a quite terrible story, because it goes back to the Bible. The question is, can you see the Law, or has the Law already been seen, and then

8. L'Avant-Scene du Cinéma 380, April 1989
9. L'Avant-Scene du Cinéma 380, April 1989

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written on tablets by Moses. I personally think that you see the world first, and then it's written. And with the world represented in Passion, it had to be seen first, to see if it existed, in order to film it."

Scénario du film Passion, 1982

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P 01

Raphael Rubinstein  
Milan, Italy  
fax: (39) (2) 669.2954  
tel: (39) (2) 66.71.33.50

PO: P.S. 1  
Attn: Warren Niesluchowski

page 1 of 6

Dear Warren,

Here are quotes for catalog. Unfortunately I left Godard par Godard and all my screenplays in NY. If you have any ideas about additional quotes, particularly for period between 68 and 80 and since 82. I wanted to mix familiar ones with others not well known, examples of JLG talking about painting with comments on his own practice that could have wider resonance.

I need to insert a line about Perrin in my essay.

Are we going to try to get the catalog out by the opening? .

Did you ever talk with Jim Hoberman about his Art News column?

Barbara Bloom? Gundlach? Jacques tells me there's no answer.

Margia Kramer? Did she come to see the space? Is she ready to do the piece?

Sorry about the rapid-fire questions.

Regards,

Raphael

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"To photograph a face is to photograph the soul behind it. Photography is truth. And the cinema is the truth 24 times a second." Le Petit Soldat, 1960

"Woe unto me, then, since I have just made La Femme Mariée, a film where subjects are seen as objects, where pursuits by taxi alternate with ethnological interviews, where the spectacle of life finally mingles with its analysis: a film, in short, where the cinema plays happily, delighted to be only what it is." 1 1961

"It (Vivre Sa Vie) is very schematic: a few bold lines, a few fundamental principles. I was thinking, in a way, as a painter, of confronting my characters head on as in the paintings of Matisse or Braque, so the camera is always upright." 2 1962

"The cinema is the only art which, as Cocteau says (in Orphée, I believe) 'films death at work.' Whoever one films is growing older and will die. So one is filming a moment of death at work. Painting is static: the cinema is interesting because it seizes life and the mortal side of life." 3 1962

Godard: At bottom, I believe that there are more catastrophes which come about because of stupidities than because of things which are

1. Godard on Godard, edited by Tom Milne and Jean Narboni (New York, 1972) p208
2. Jean-Luc Godard, edited by Toby Mussman (New York, 1968) p84.
3. Godard on Godard, p181

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truly important. This is the kind of misunderstanding which is truly the worst.

Jean Collet: Isn't this the story of all your films?

Godard: Ah! they are all about misunderstandings, certainly...Misunderstanding is the dramatic situation between everyone."4 1963

Cahiers: What about color in Pierrot le Fou? For instance, the colored reflections on the windshield of the car...

Godard: When you drive in Paris at night, what do you see? Red, green, yellow lights. I wanted to show these elements but without necessarily placing them as they are in reality. Rather as they remain in the memory -- splashes of red and green, flashes of yellow passing by. I wanted to recreate a sensation through the elements which constitute it.

Cahiers: This is the hand of the painter again...

Godard: But I think one can go much further in this direction...5 1965

"Up until now we have lived in a closed world. Cinema fed on cinema, imitating itself. I now see that in my first films I did things because I had already seen them in the cinema. If I showed a police inspector drawing a revolver from his pocket, it wasn't because the logic of the situation I wanted to describe demanded it, but because I had seen police inspectors in other films drawing revolvers at this precise moment and in this precise way. The same thing has happened in painting.

4. Jean-Luc Godard, p143  
5. Godard on Godard, p234

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PAGE 1 OF 2

Raphael Rubinstein  
Milan, Italy  
fax: (39) (2) 669.2954  
tel: (39) (2) 66.71.33.50

Oct 6, 1992

P.S. 1

Attn: Hank Stahler

Dear Hank,

Here is a tentative layout of the Godard show. I hope it will come through on the fax.

I am following your suggestion that we close off the north galleries, except for the last one, which will contain Margia Kramer's installation. People would enter and leave this gallery by the same door and then make their way back to the first gallery, via the Ruppertsberg installation.

I would like to have two video monitors in this first gallery, one running *Vivre Sa Vie*, to correspond with the Gerald Laing ptg, the other running *Alphaville*, to go with Bochner's piece.

Let me know what you think, and pass the plan on to Warren if you like also.

Regards,  
Raphael



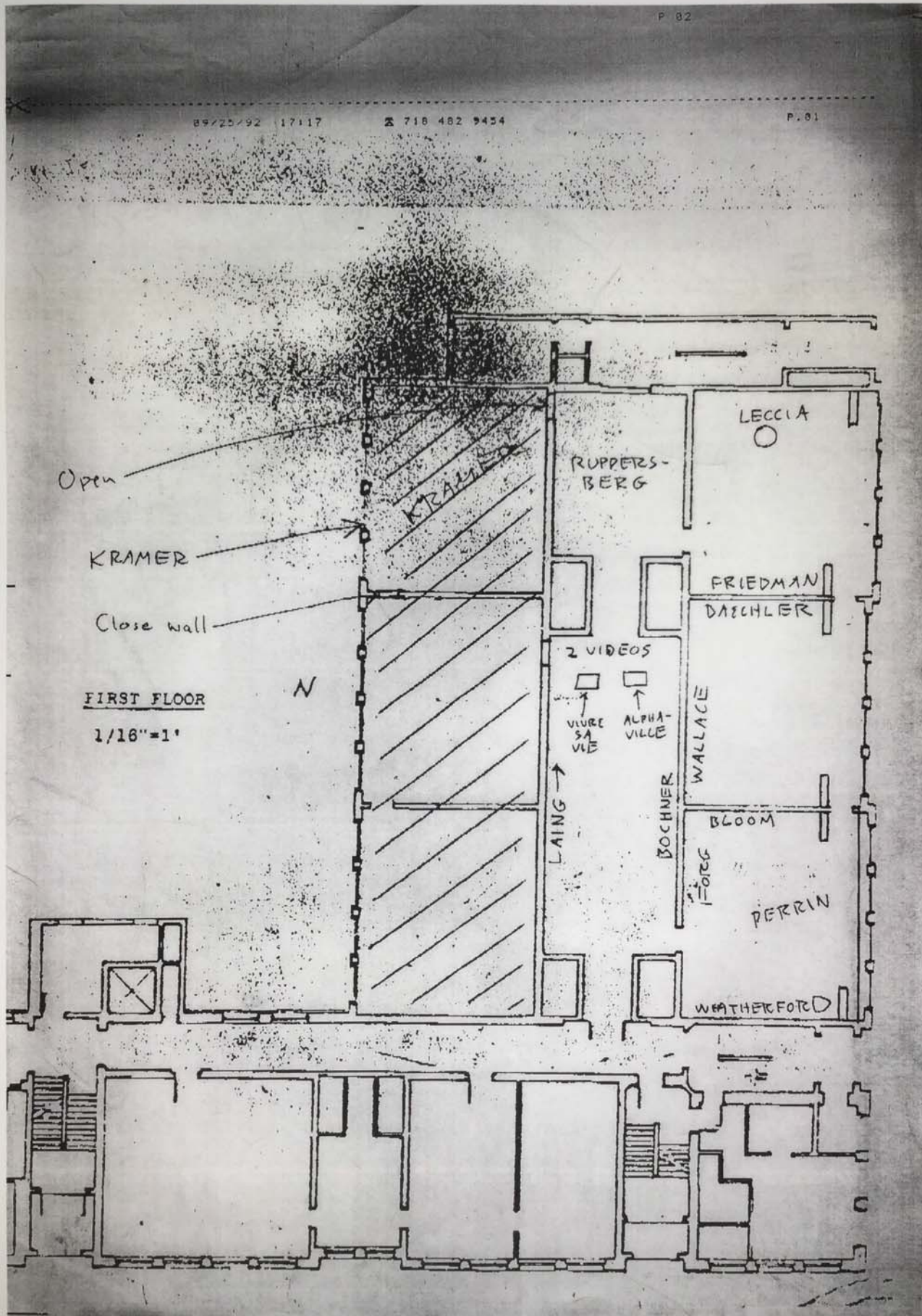
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89/25/92 17117

718 482 9454

P. 81



Open

KRAMER

Close wall

FIRST FLOOR

1/16"=1'

N

LECLA

RUPPERSBERG

FRIEDMAN  
DASCHLER

2 VIDEOS

VIVRE  
SA  
VIE

ALPHA-  
VILLE

WALLACE

BOCHNER

BLOOM

PERRIN

LAING →

WEATHERFORD

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Peter Greenaway  
 doc → Age / influence = peg  
 C/Glas / Ashley  
 random - composers Nyma / Dana C  
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with in Fed JCLA + is  
 a leading authority the 2012 C met listing.  
 This list incl S M C

Rs x As an  
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 He has created  
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IC + 7  
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 Jose Guad POSADA

Among his many films to  
 doc on K+M I of Atlantis (1991)

He has written widely of the  
 Russ with instr to est + the. <sup>not</sup> <sup>dominant</sup>  
 of films + vis artists  
 work

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## The Institute for Contemporary Art

To Achille Bonito Oliva, Curatore XLV Biennale di Venezia, 521 1st Street, Long Island City, NY 11101-5324

46-0521 Street 11101-5324

Alanna Heiss,  
President and Executive  
Director

Dear Achille,

718-784-2084  
718-482-9454 FAX

Thank you again for your kind invitation to be on the executive commission of *Il Suono Rapido delle Cose*. I have been quite active in the last few days in contacting a number of people, and attempting to synthesize a considerable amount of material. On her end, Carolyn Christov-Bagarkiev has been energetically researching and exploring, and faxing me the results. We of course have been anxiously awaiting your return from China.

At this initial stage I thought it best to arrange this material as a series of options for your consideration. As I said in my last fax, the fact that you and Cage had been in communication about this is a great curatorial asset, and in any case there are a certain number of parameters (size, budget, etc.) that you must decide about. Here is my list:

I. A kind of historical or pedagogical presentation of Cage's work and influence, along the lines of a standard museum show. This has the disadvantage of not seeming particularly 'Cagean,' but of course could be (and probably sometime will be) well done by someone. There is of course the problem of defining the operative premises of the show - 'chance,' the irruption of the 'real' into art - as well the problems in assembling predecessors and their works, although perhaps some of them could be gotten at the Guggenheim in Venice.

II. 'Cage in Italia'- This might be a compendium of Cage's work in Italy, along with his influence on Italian art and artists. (The example of Beuys and *La Diffessa della Natura* comes to mind.) The idea of working with Luigi Fontana seems relevant here.

III. A more particular and personal show, a kind of homage to Cage. With Gino and Carolyn as facilitator/curators, we could present a series of rooms, each done by someone like Rene Block, Merce Cunningham, or Henning Christiansen.

IV. 'Cage and His Friends'- This would be a show of artists who worked more or less directly with or off Cage, with or without a curatorial selection of themes. This would probably entail much borrowing of work, with all the complications that that might cause (it could be as many as 100, or as few as ten).

This in some sense overlaps with the show that Julie Lazar is planning at MOCA in Los Angeles for the fall of 1993. This is a show *sui generis*, and I do not quite see how it could fit into our project. Julie cannot be on our team, since she is busy with her own project, which I do not think could be brought to Venice. As for the idea of somehow documenting that show, I'm not sure you can document a show to be in another show.

V. Cage and young artists. We would ask artists of the younger generation who feel or manifest some relationship to Cage's work (Haim Steinbach, for example, has spoken of this; Cady Noland could be another) to create work in Venice. This would obviate any loan problems. These would be his descendants, his grand and not-so-grand-children.

VI. Cage and popular culture: music (Lou Reed), advertising and popular culture (Glenn O'Brien).

VII. A more academically oriented project on the ramifications of Cage's work, with critics and historians documenting his work and influence.

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VIII. Cage and religion, or more appropriately, spirituality. Here the great ethical and philosophical debt of Cage's work to Eastern religion could be explored.

My own proposal would be to do one or two John Cage projects. I would propose to 10 artists to each do a room (of these 6 would actually be done). The selection would be made in such a way as to assure a wide range of work. The catalogue, of course, is a separate issue. (I'm also not sure Barbara Rose is the best person for a Cage piece - is that confirmed? I would think her talents would be far better used for Venti.)

In addition, there would be the 'satellites' that Carolyn and Angela have already begun preparing - Riverwatercolor, the prepared pianos, video, as well as the Fontana project, or any portion of the above options that we decide to retain. Obviously, the overall size of the Cage project is something that you as curatore of the Biennale will decide. I myself see the Cage as a smaller and elegant omaggio to our dearly departed.

I also want to (re)present to you an idea that we spoke about at our cafe meeting in Rome, about Stalin's Choice, the Socialist Realism show that we have been preparing for several months. It seems to me to fit completely into your rubric Punti cardinali dell'arte, a kind of *contravento*, if you will. I have met with (former) Ambassador Adamyshin, now the Deputy Minister of Foreign Affairs in Moscow, who expressed great interest in the project, as has, of course, Gianni. I have just had a dinner for him (he was here for a couple of days) and we were able to discuss this a bit, and I mentioned I was faxing you the proposal.

If you were to agree, it could be a co-presentation, with the opening at the Biennale, and then traveling to P. S. 1 in New York. We plan a catalogue, and would be pleased to have you be a part of the team already in place - myself, Zdenka Gabalova, Komar and Melamid, and Peter Wollen, and if the show could happen in Venice, Carolyn Christov-Bagarkiev. I enclose a separate sheet on this proposal. I will of course have more news on my return from Russia at the beginning of November.

To confirm/reconfirm one important point: Any successful project must have a smoothly cooperating team. I enjoyed working with Carolyn last May, and would like to do so again, either in the Cage show, or in the Socialist Realism one. As Carolyn does not live on air, and would be taking on the majority of the practical working problems of either show, we would have to discuss some financial arrangement to have her continue working with her and her team. She has not said this, but you and I know this to be necessary. Speaking of roles, if I can be of any assistance in *Aperto*, I would be very interested.

I very much look forward to hearing your thoughts and reactions to all this. I will attempt to meet (or at least communicate with) Carolyn in Berlin next week, as well as with Wulf Hezogenrath. Then I'm off to Russia, and will be back in New York after November 5th.

Best,



Alanna Heiss  
President and Executive Director

P. S. The title of my intervention for the December colloquium will be 'The Problems of Installation Art in Permanent Collections.'

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by Kenny Schachter

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11101-5324

Alanna Heiss  
President and Executive  
Director

718 784-2084  
Fax (718) 482-9454

### TUNNEL VISION

As the opening of the Eurotunnel approaches, the significance of this monumental event has been the subject of much commentary from every sector. Artists have been one glaring omission from public discourse on the potential effect of this event, at once liberating and threatening. This exclusion may in fact be due to the complex, even contradictory nature of the artist's position in modern society. One need not seek to privilege that role in order to sense how ambiguous and suspect it can seem. At the same time, the artist is often ascribed crucial functions: with relation to the past, a commemorator; of the future a prophet; in the present, a critic.

Tunnel Vision will use the experience of a tunnel, the Tunnel, as the focus of an encounter and confrontation between a international group of artists, about twenty in number, with a carefully selected group of «interlocutors», practitioners from various disciplines and fields of activity. The framework will be a hypothetical «commande publique» for which the artists will be invited to submit a project. These projects, which would be in one sense commemorations of the Tunnel, would not be simply artworks, but attempts to show how art works to convey visions of powerful and significant social and historical facts important to all of us. These acts and works will be, as Serres states, 'gestures archaic, modern and futurist,' and the tunnel is an important figure for displacement and déplacement, submersion and emergence, separation and union. The investigation of these various topologies will be the subject of this event.

Small groups would visit the site of the Tunnel, six artists and an equal number of interlocutors having previously received as much of each other's propositions as it is possible to circulate. (We foresee three or four visits, in June, September, November, and the final one if possible, in early 1994.)

The groups would then meet at a semi-public presentation of the artists' projects, followed or interspersed with the interlocutors' interventions, modified, of course, by the visit itself. The final event of each meeting will be a working lunch or dinner for an at length encounter and exchange of their experiences.

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President and Executive  
Director

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**FAXED**

DATE | BY

TELEFAX

To Ilya Kabakov and Emilia Kanevsky, Hotel im Wasserturm  
At (49.221) 200.88.88  
1 page

October 18, 1993

Dear Emilyya and Ilya,

Thank you for your fax, which I just received. I was very happy to be at Marfa last week. It was a very special experience, something between visiting Tolstoy at Yasnaya Polna and visiting a Byzantine monastery in the desert somewhere. I'm only sorry it was so short; if I had known, I would have come a day or two earlier. Perhaps we can do it again next year. (Lynne (Cooke) was away in Europe those days; perhaps I can convince her to come next time. She sends her greetings to you both.)

I was very sorry to hear that you have decided not to show the paintings, not so much that I was so attached to them in particular (it was only because of requirements of space that we went with this smaller 'version'), but that taking you out of the show at this late date will compromise the whole idea of a contemporary reflection (or *отстранение*) of the aesthetic and ethic presented in the historical portion of the show. It would be senseless to have just a room by Komar and Melamid, I think.

Your participation (and that of Komar and Melamid) is symbolic in another way, as well, part of a much larger whole. Is there a way that we can still make that work for us? Originally one of the options was a *красный уголок*. Is there any way of attempting to present a version of something already done, from the Feldman warehouse, in a version that would satisfy you aesthetically and be feasible for P. S. 1 within the time and means we have at our disposal? You said in your fax that you would be here for 20 days. (Are you still leaving on the 20th of November - the night after the Stalin's Choice dinner?) Do you think that leaves us enough room to figure something out.

I apologize for all the dumb, insistent questions, but we very much want not to have to abandon this part of the show, which could be interesting for all of us. We will support it with material help as much as we can, and I will send Ron a letter asking for his support and ideas as well.

I look forward to seeing you in any case and having dinner (perhaps I could bring Lynne as well). Let me know your thoughts. I hope all the various projects are going well. I look forward to seeing you soon.

Best,

Warren Niesluchowski  
Assistant to the Director

P.S. I seem to be getting news of you from everywhere: I saw my friend Krzysztof Wodiczko this weekend, and he had fond memories of your conversations po polsko-ukrainsku in Lyon, and this morning Martin Sturm came by with documentation of Der Gast - Der Fremde in Linz.



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Long Island City, NY  
11101-5324

Alanna Heiss  
President and Executive  
Director

718 784-2084  
Fax (718) 482-9454

### TELEFAX

To Ann Temkin, Philadelphia Museum of Art

At (215) ~~972-4564~~ 236-4465

1 page

October 27, 1993

Dear Ann,

*I was at a Whitney dinner the other night where I saw Sherrie, and she talked about your upcoming opening. I would love to come, especially since I think I can steal a couple of hours from P. S. 1 on Friday afternoon. She also mentioned a dinner afterwards, but I wasn't sure whether it was a formal situation like Bill Anastasi's lunch, or something slightly more informal like the ones Lynne and I have gone to at the Paley Gallery. I thought I ought to check with you first. Sherrie said she would send something, but I haven't been home for a few days now.*

*I hope you don't mind my asking - I'm sure you both have a million things to do right now. I look forward to seeing you all, and the work, which sounds spectacular.*

Best,



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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Germain, Xianne (Christiane) and Eric  
26, rue Dombasle  
75107 Paris  
45-33-66-01  
45-33-93-11

45.33: 82.81

Thomas

Belle Isle

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Guy, Michel  
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75001 Paris  
~~42-60-20-25~~  
~~42-60-20-28~~

Guyot, Gerard  
Conseiller pour les arts plastiques  
Association Francaise d'Action Artistique (AFAA)  
45, rue Boissiere  
75116 Paris  
44 05 21 21  
44 05 21 00 (fax)

Questionnaire

Hulten, Pontus  
42-74-69-30 (home)  
48-87-05-00 (work?)  
48-87-03-88 (fax)

Ray Kass

Jeanneney, Monsieur  
President du Comite du Bicentaire  
7 Avenue Franco-Russe  
75007 Paris  
45-67-17-89

1360 No Ford Rd

Christiansburg,

Kirili, Alain  
4, rue de Talleyrand  
7-CB - 3rd Floor  
Paris  
Christian & Dominique Borgois - 7.9?

703 382-3072

VA

20073

Lang, Jack  
(home address)  
17, Place des Vosges  
75004 Paris  
45-62-56-96  
or  
Ministry of Culture  
3, rue de Valois  
75042 Paris cedex 01  
Paris  
42-96-10-40

✓

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October 26, 1993

TO: Warren  
FROM: Elizabeth  
RE: Greenwall sculptor nomination

-----

Attached is a copy of a letter for the Greenwall nomination. I have spoken to Alanna about this and she would like to nominate David Hammons. Could you please get the bio information from him and the twelve slides from him by January 15th. After the opening, I will work on the statement for him to sign.

Many thanks!

Josh Tilton G  
AC

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To: Alanna Heiss  
Fax: 1911718482.64.54  
From: Alessandra Galasso  
Date: January 4, 1994

Dearest

First of all, Happy New Year!

I hope you are fine and that you had a good time during the holidays. Adelina is still in Maroc and will be back in Grenoble on Saturday 8th.

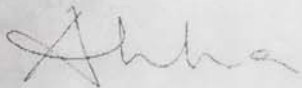
I had her on the phone and told me she wants to work during the weekend and will be here the following week as we have an important meeting at the Magasin on the 13th and 14th.

Regarding her participation to the Tunnel project, I will tell her the first time she calls in at the Magasin.

I am constantly in touch with Warren for the Tunnel project although for me, as I mentioned to Tony yesterday on the phone, it's a bit of a weird situation. Eric does not communicate with me and prefers to refer to New York directly. In any case I am still going 2/3 weeks to Paris and willing to work on the Tunnel Project.

I am waiting for good news (I hope) next week from Tony.

Hugs and Kisses.



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# RONALD FELDMAN FINE ARTS INC

May 28, 1993

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

Dear Alanna:

No one has sent me any material on Francine Hunter. I'm waiting to receive information.

Best regards,

Ron

RF/sp

JUNE 22, 1993

FRANCINE will be  
mailing direct  
to FELDMAN. Thanks  
Alanna - Will call end  
of week.

31 Mercer Street, New York, N.Y. 10013, (212) 226-3232, FAX # (212) 941-1536

- Paul H
- Phyllis K
- Brooke
- Ross B

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\* Women - we would love to have Mrs Giuliani

- Politicos
- NO. Albright, Madeleine WCB (Dorothy Sampers) 4154398  
 Alexander, Jane
- NO Cancel, Luis  
 Carlisle Hart, Kitty  
 D'Amato, Alfonse  
 Dinkins, David
- NO Fife, Barbara WCB  
 German, Gennady (Dept. Consul General) Gel Back Monday (Zeltra?)  
 Giuliani, Rudolph ✓ Mrs Giuliani WCB  
 Kouznetsov, Ivan (Consul General) CB Monday
- NO Lukin, Vladimir (Ambassador) OC  
 McCaffrey, Walter LM
- NO Messinger, Ruth  
 Moynihan, Daniel Patrick  
 Shulman, Claire NOB

- ⑨ Russian Delegation  
 Anna Kolupaeva - Chief Expert - Labor Dept., Ministry of Culture  
 Eduard Zadiraka, Chief Registrar, Central Lenin Museum  
 Vladimir Mel'nichenko, Director, Central Lenin Museum  
 Alexander Ursin, Director, VUART  
 Tatyana Gorodkova, Chief Registrar, Tretiakov Gallery  
 Oleg Shandybin, Director, The State Exhibition Museum Centre  
 "Rosizo"  
 Nikoli Durov, Director, "Premera"  
 Mikhail Ostrofsky, "Premera"

Staff  
 Alanna Heiss +1  
 Tony Vasconcellos  
 Warren Niesluchowski  
 Elizabeth Powers  
 Kismaris, Carole +1

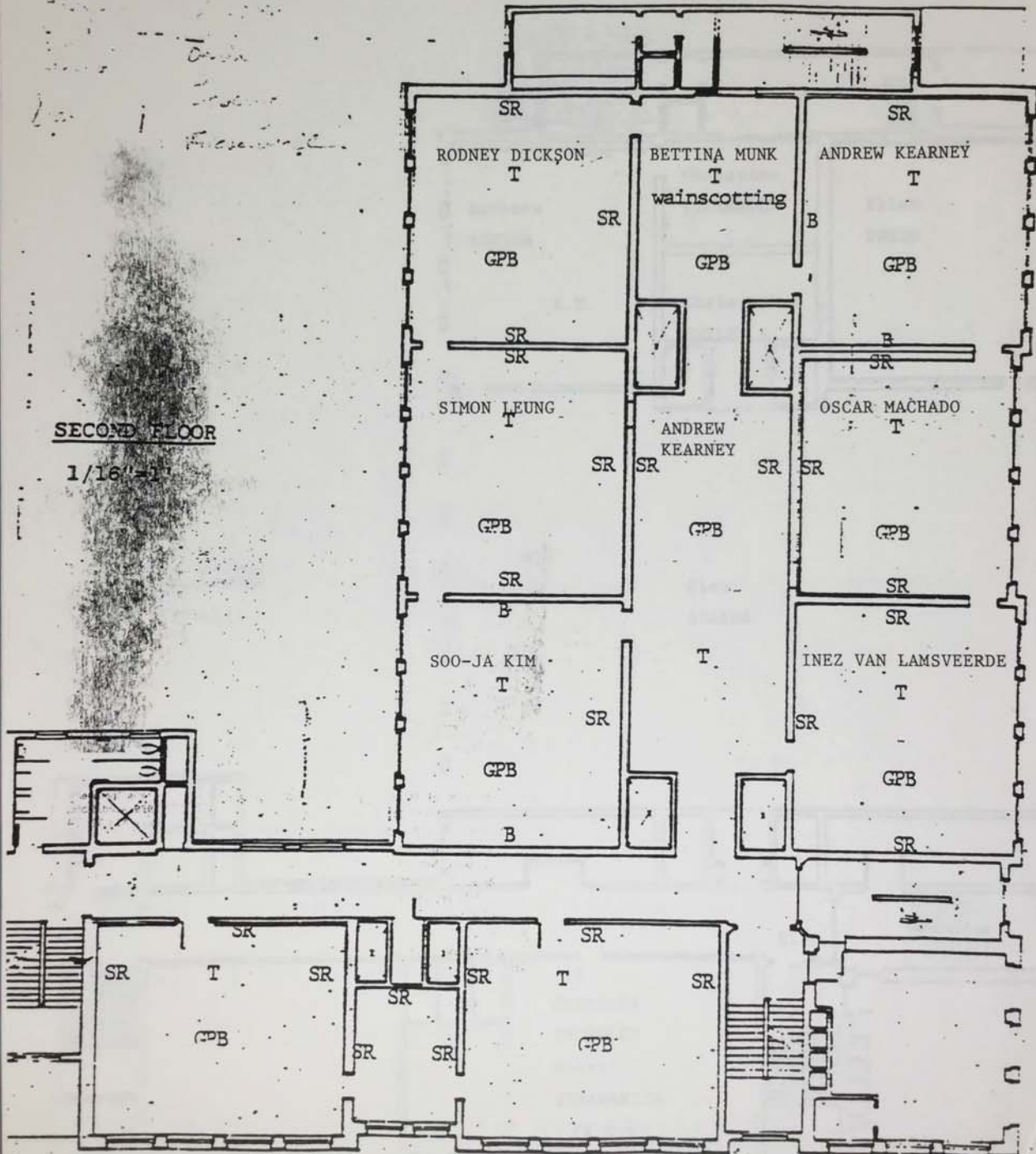
- Spring + Yertushenko
- Paul
- Phyllis K
- Brooke
- Ross B

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	MoMA PS1	I.A. 1698

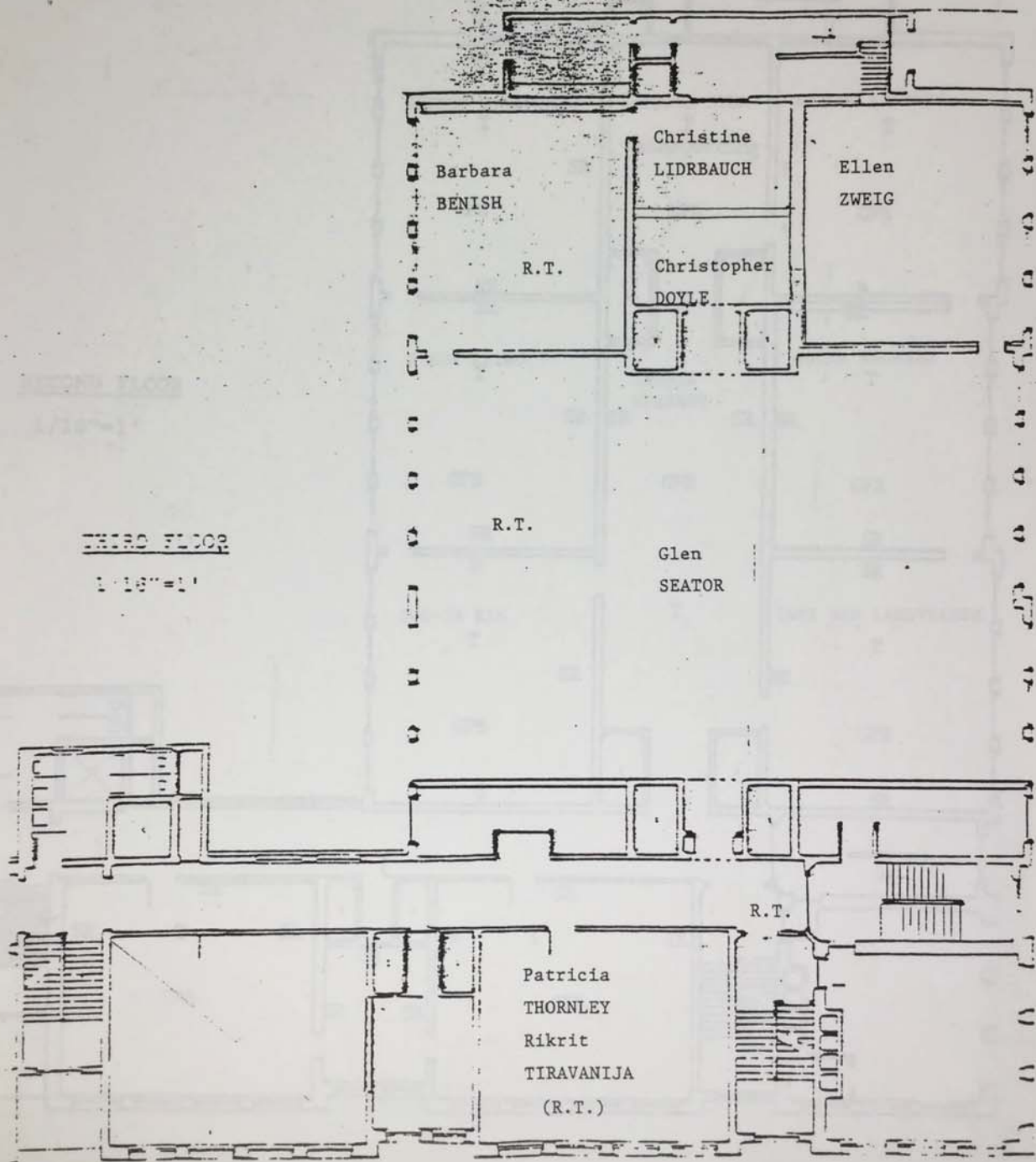
SECOND FLOOR

1/16" = 1'



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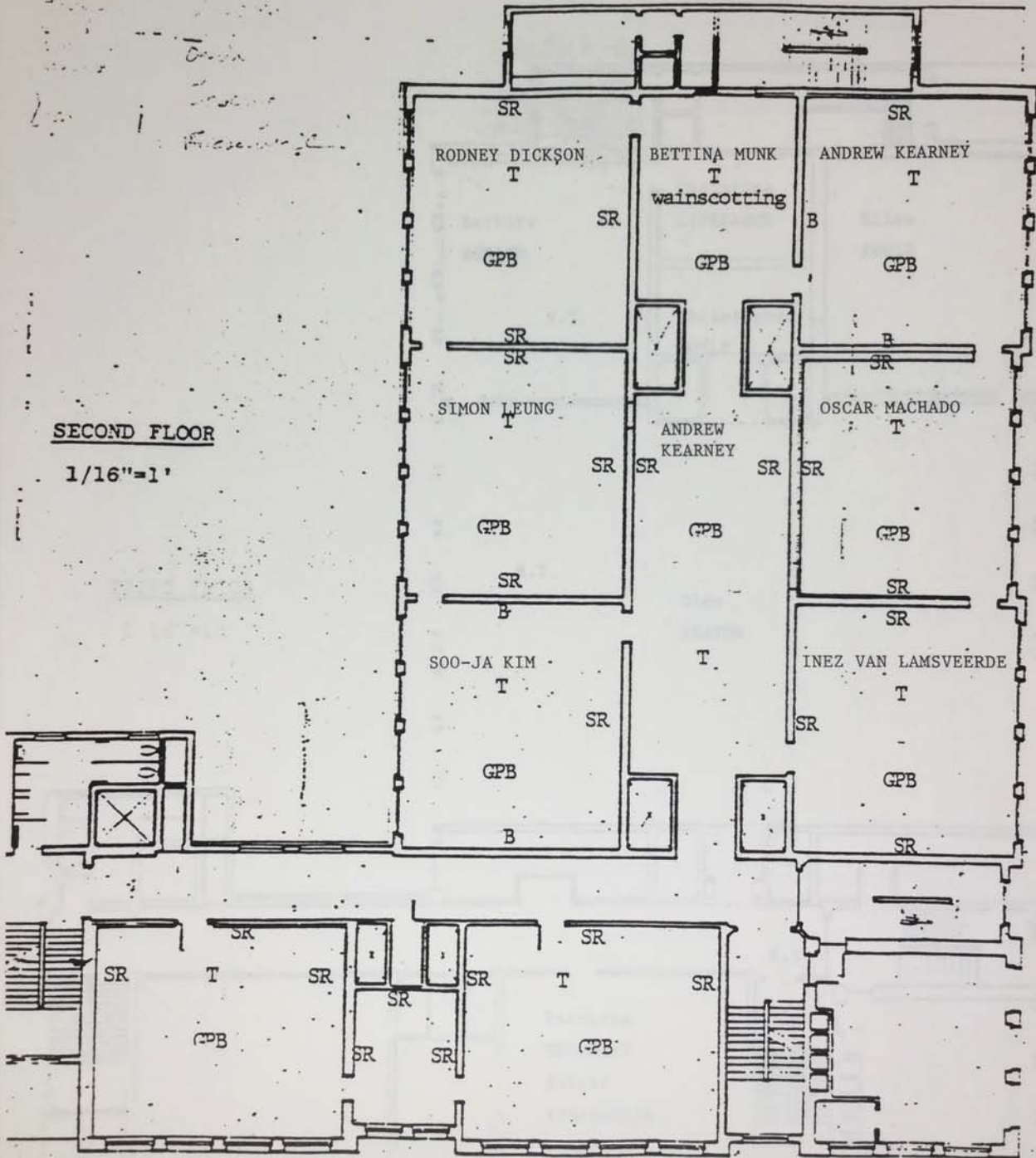
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*Handwritten notes:*  
Order  
Flooring

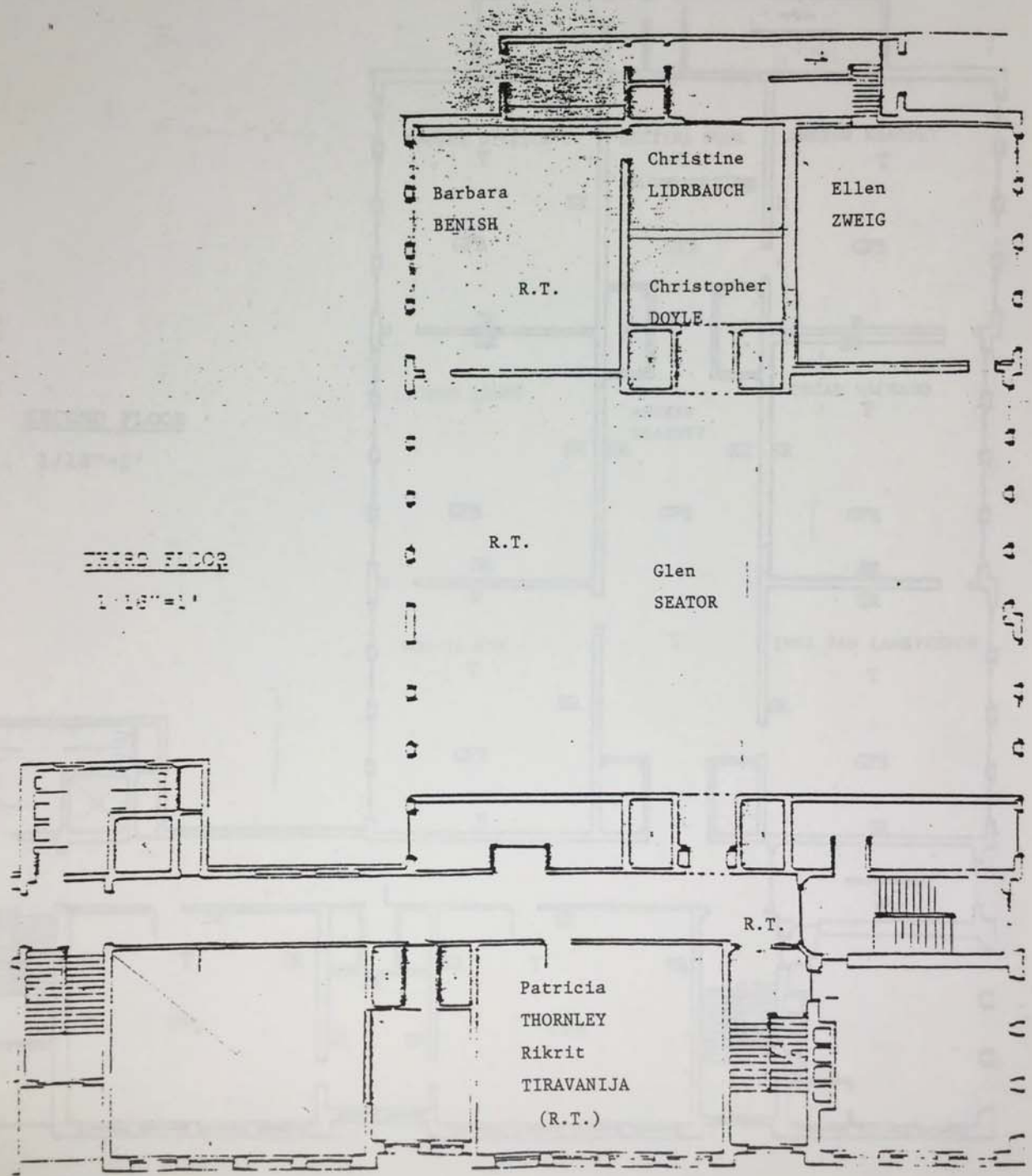
**SECOND FLOOR**

1/16"=1'



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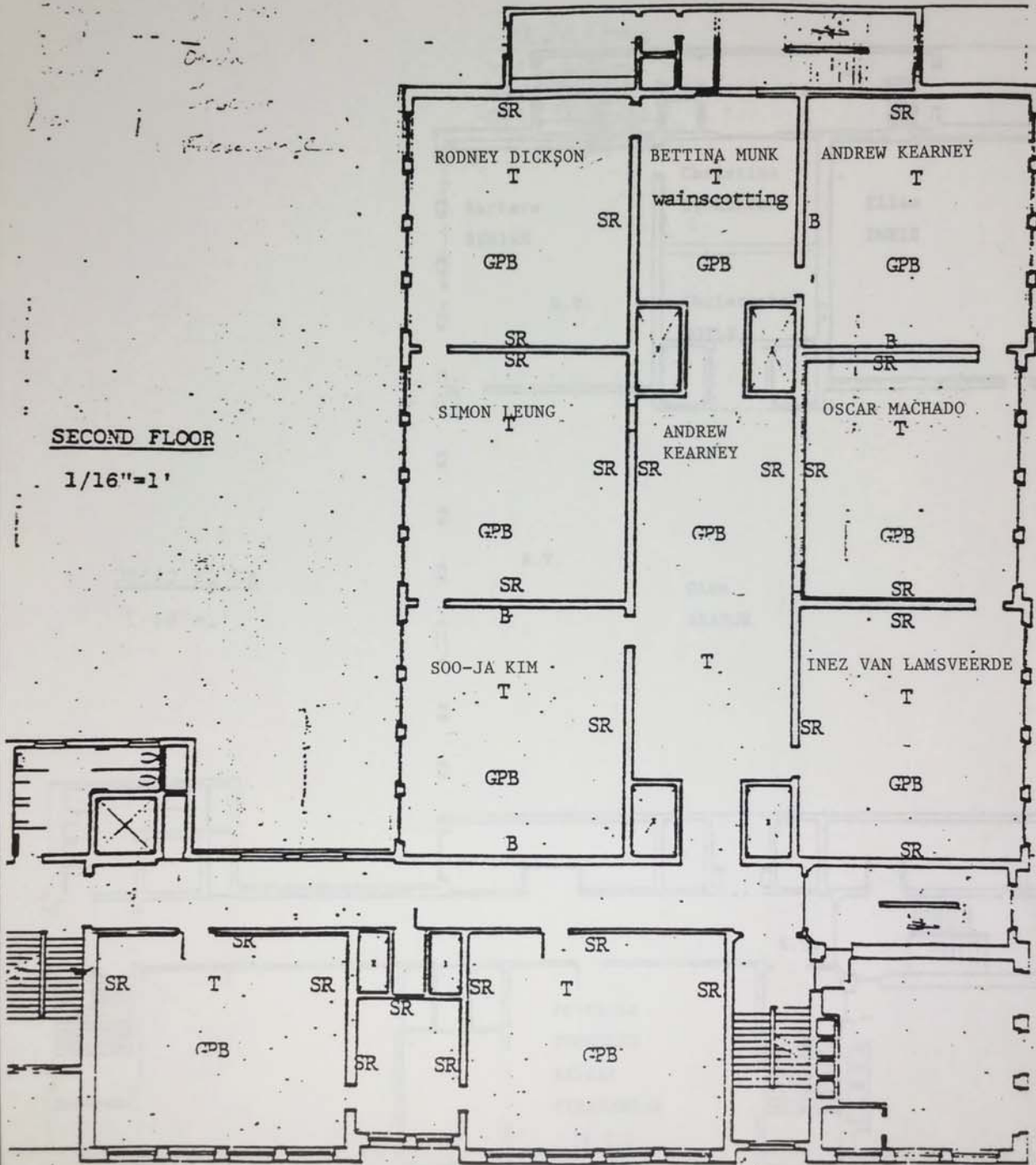
THIRD FLOOR  
1-18"-1"

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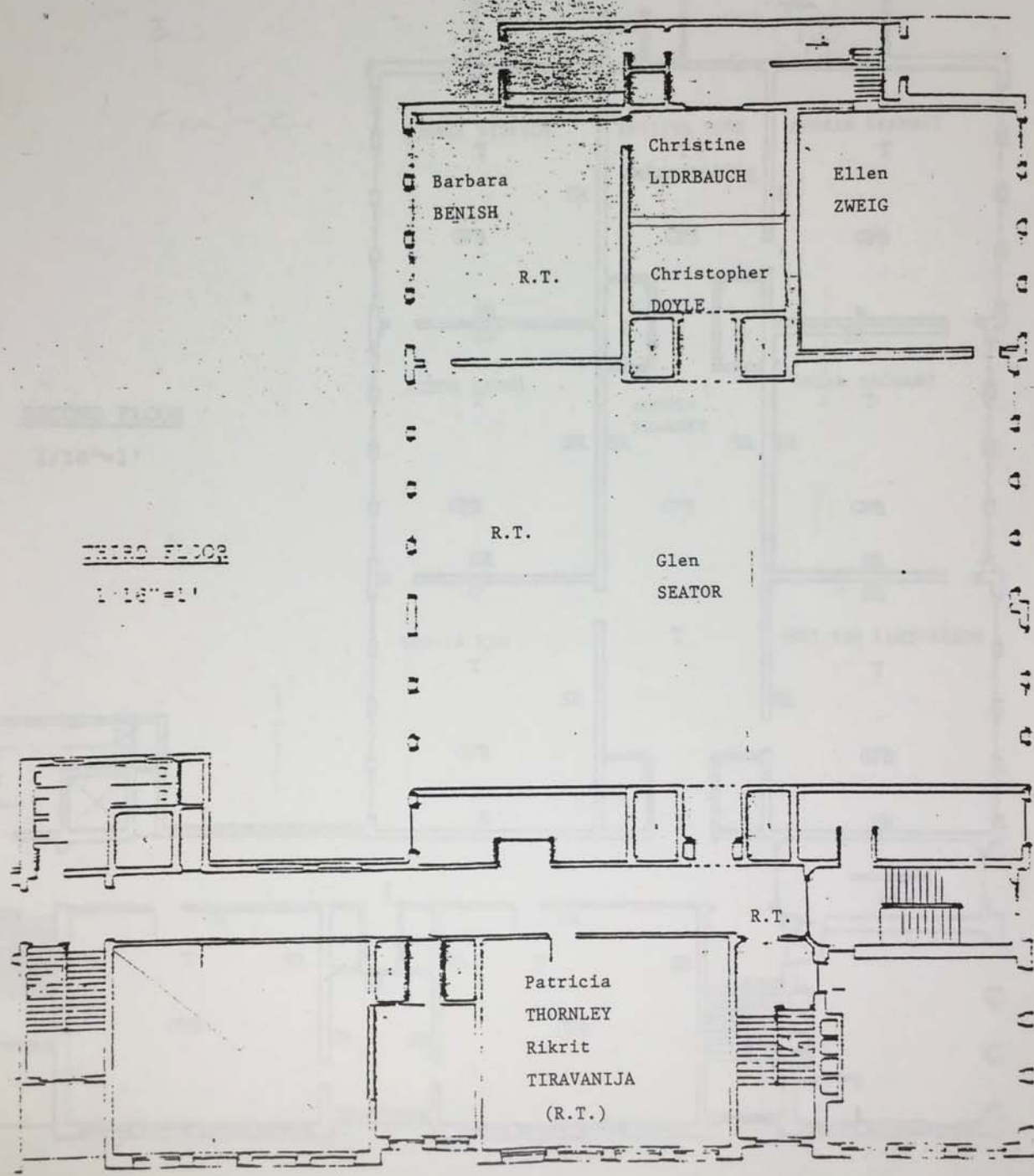
SECOND FLOOR

1/16"=1'



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THIRD FLOOR

1-16"=1'

Barbara  
BENISH

R.T.

Christine  
LIDRBAUCH

Christopher  
DOYLE

Ellen  
ZWEIG

R.T.

Glen  
SEATOR

R.T.

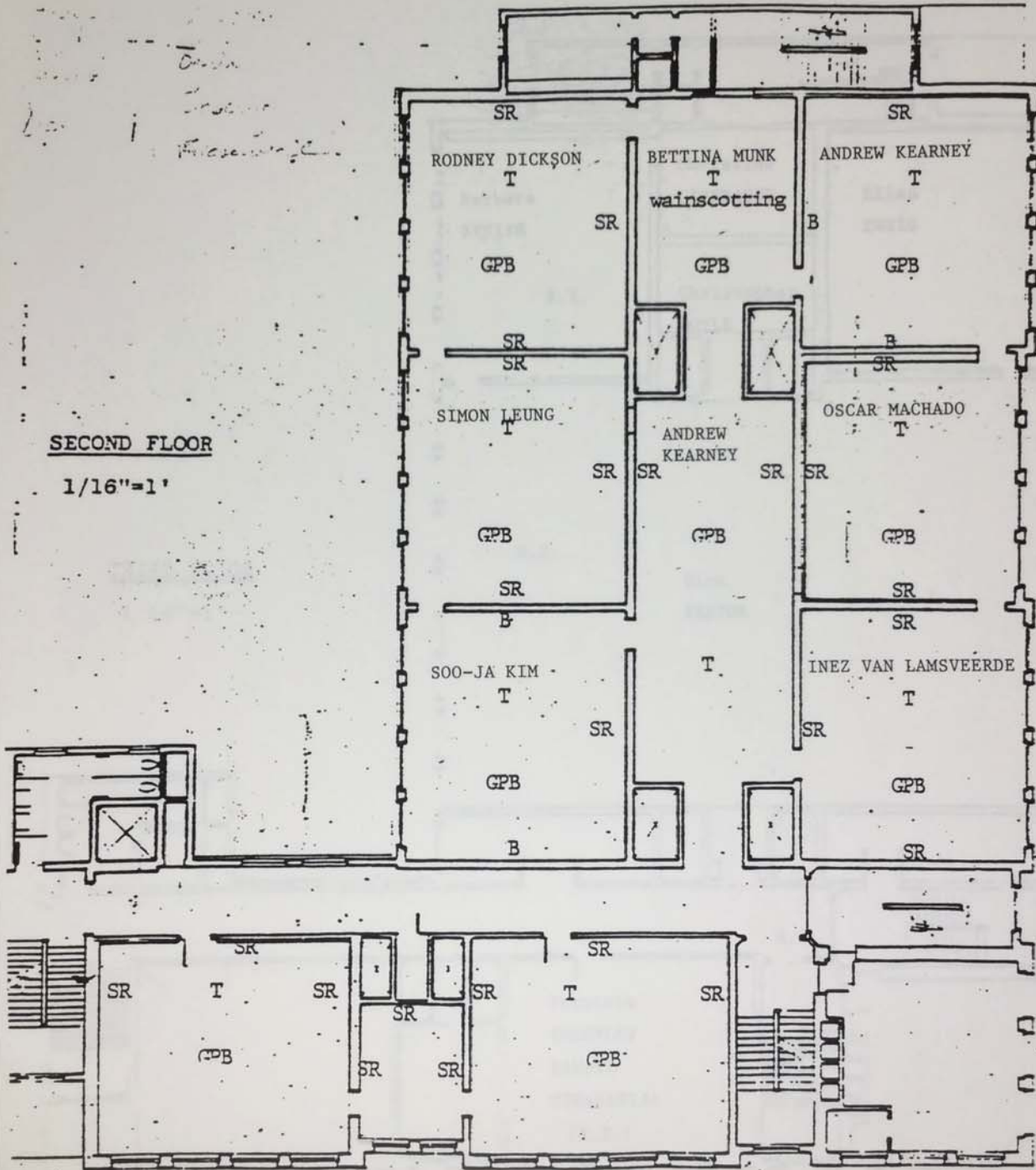
Patricia  
THORNLEY  
Rikrit  
TIRAVANIJA  
(R.T.)

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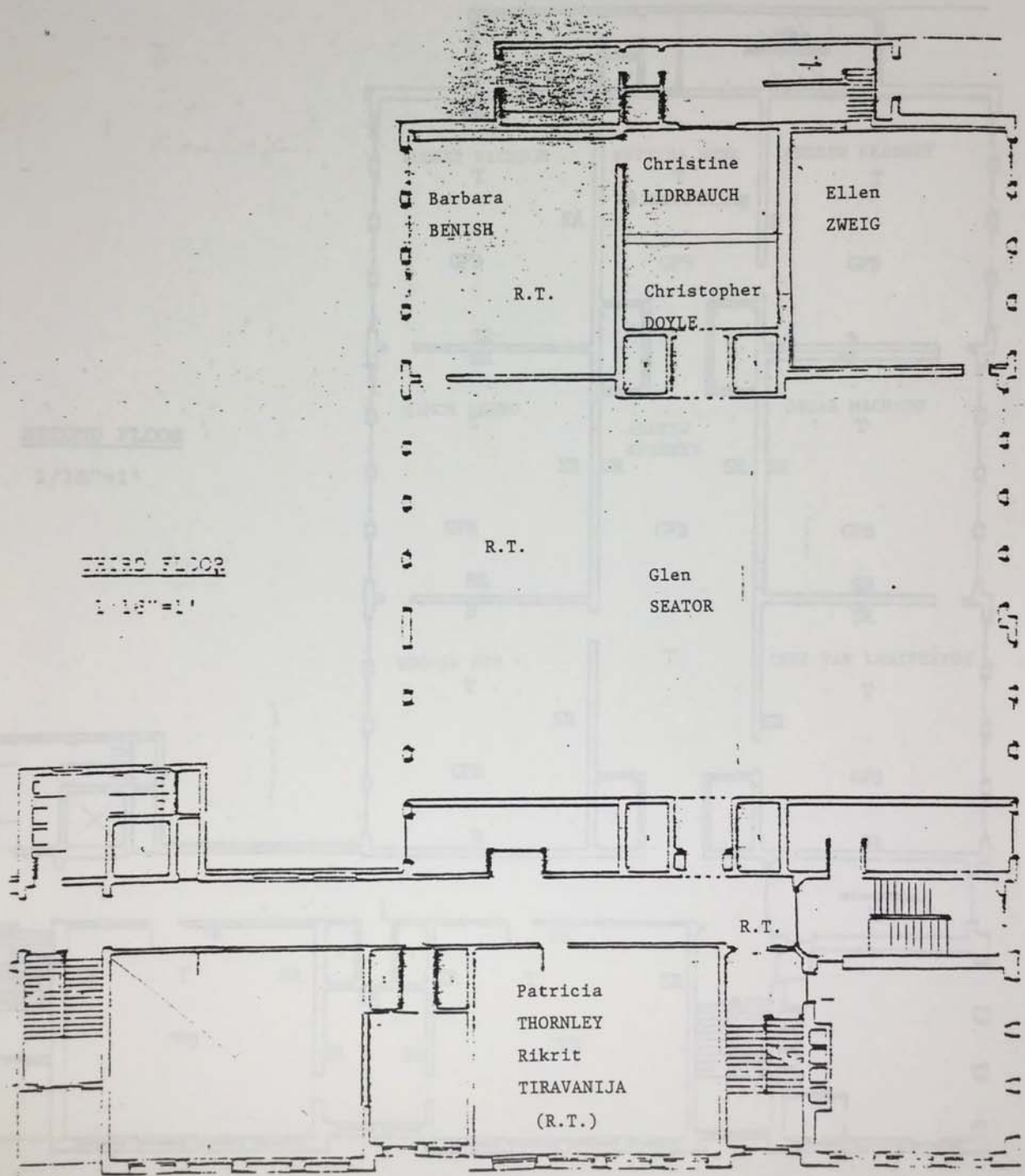
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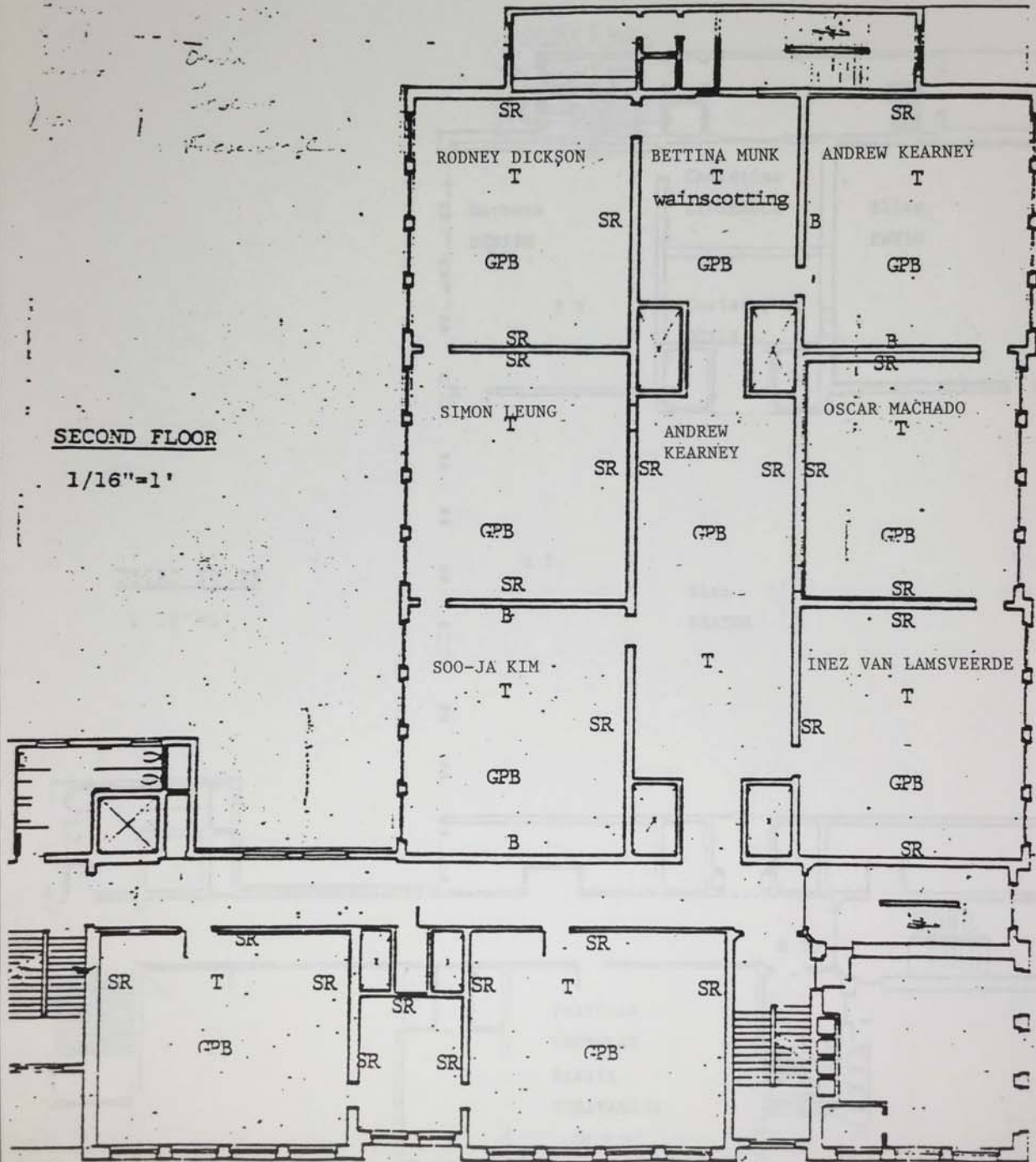


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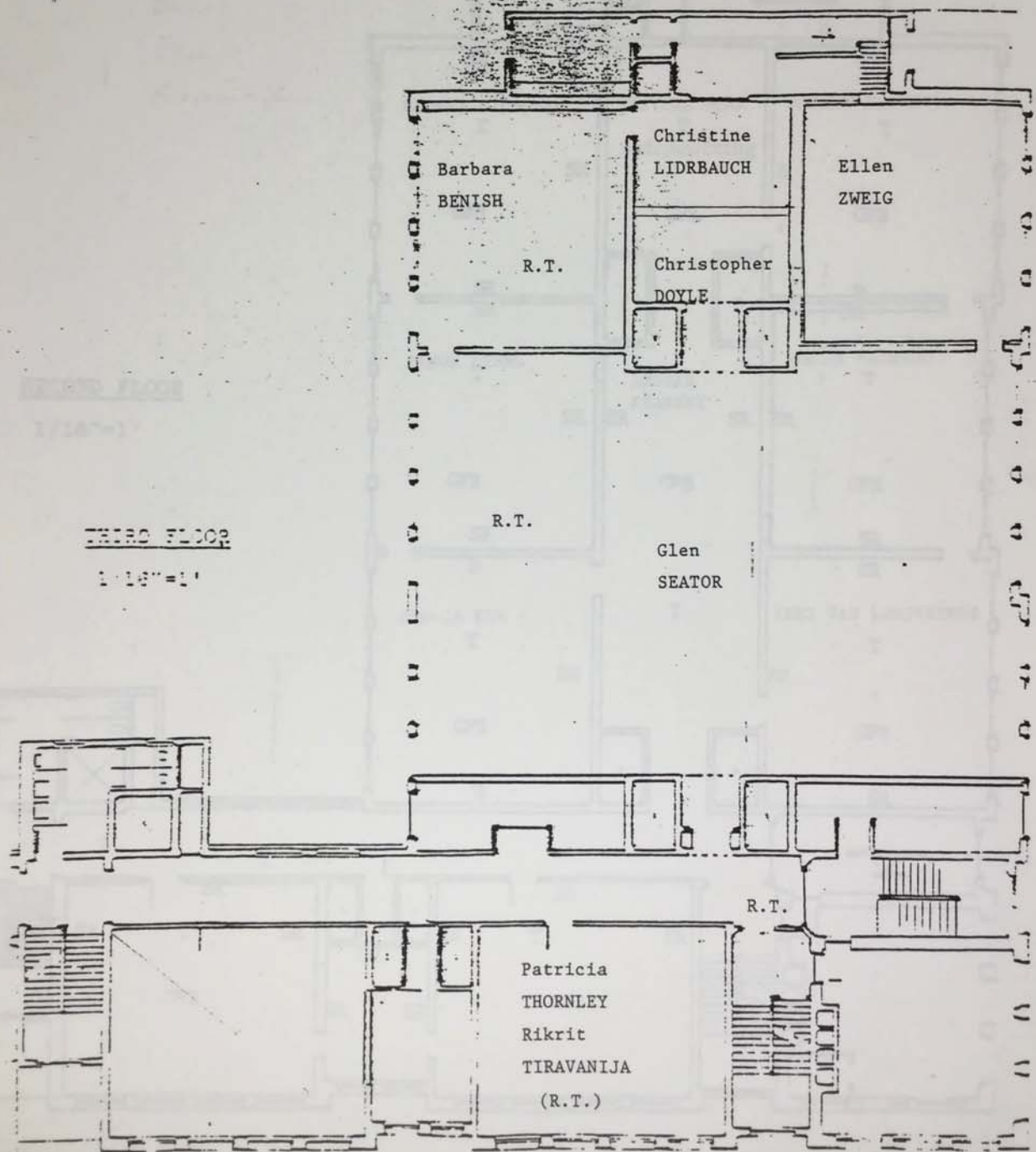
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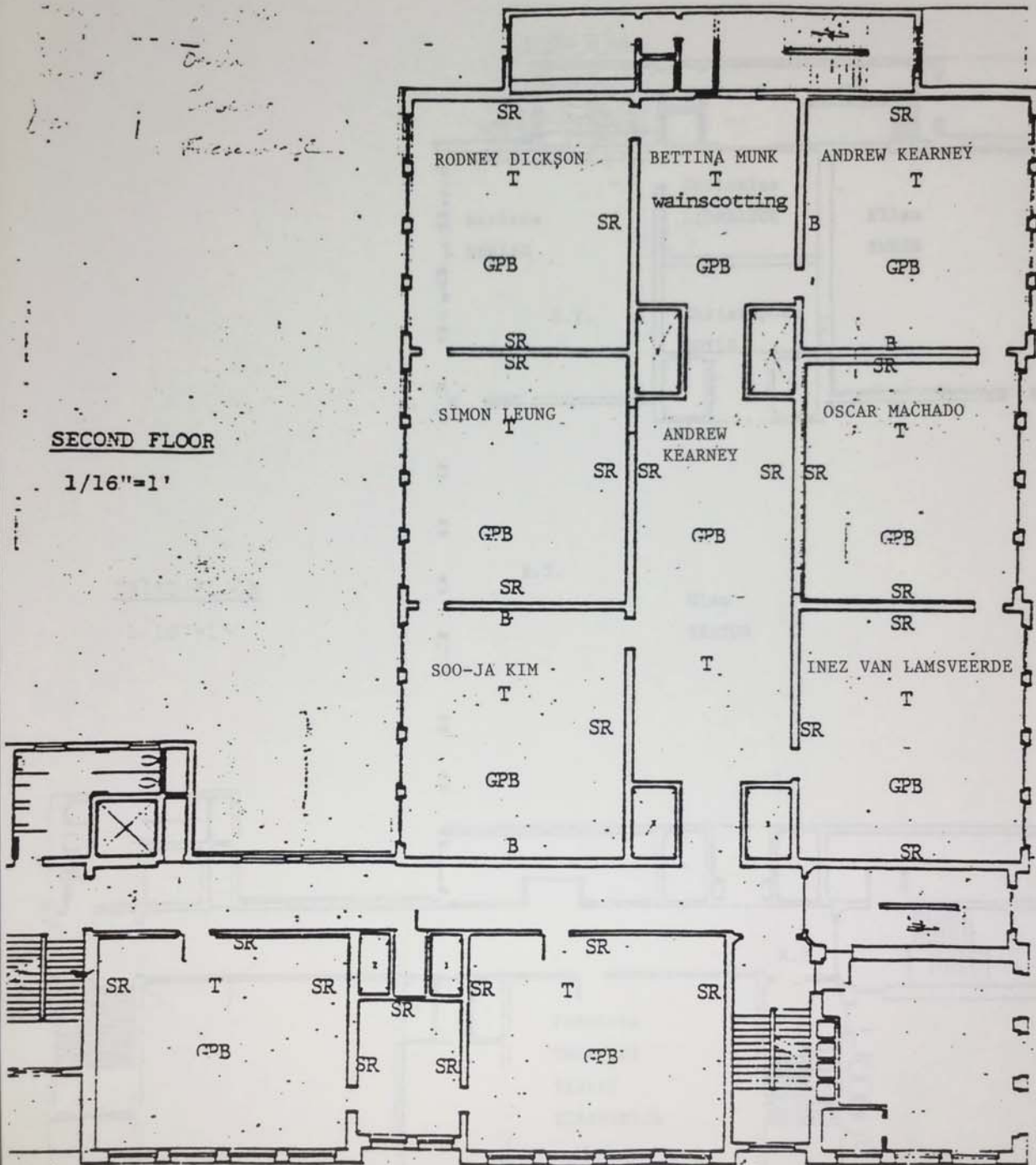


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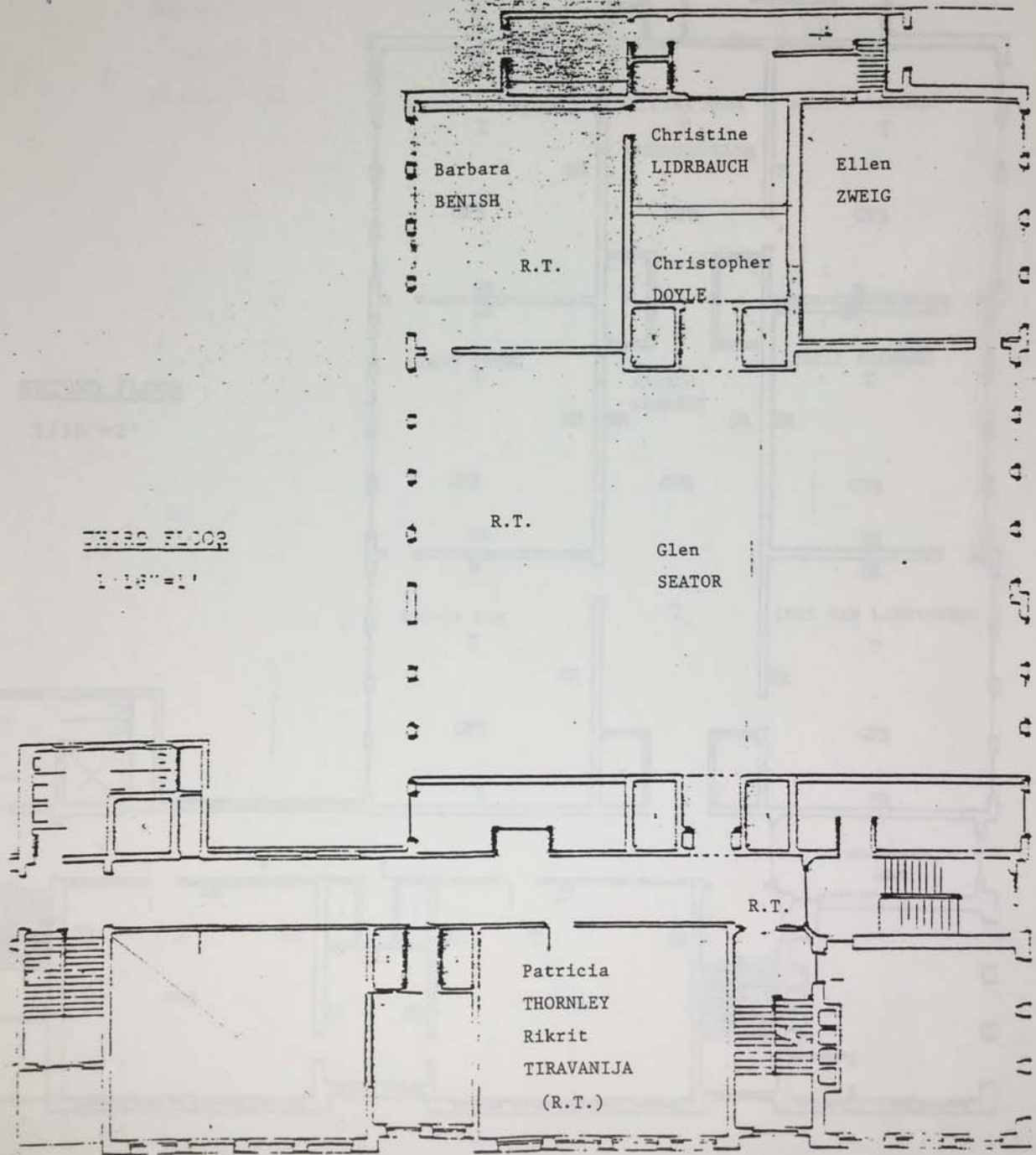
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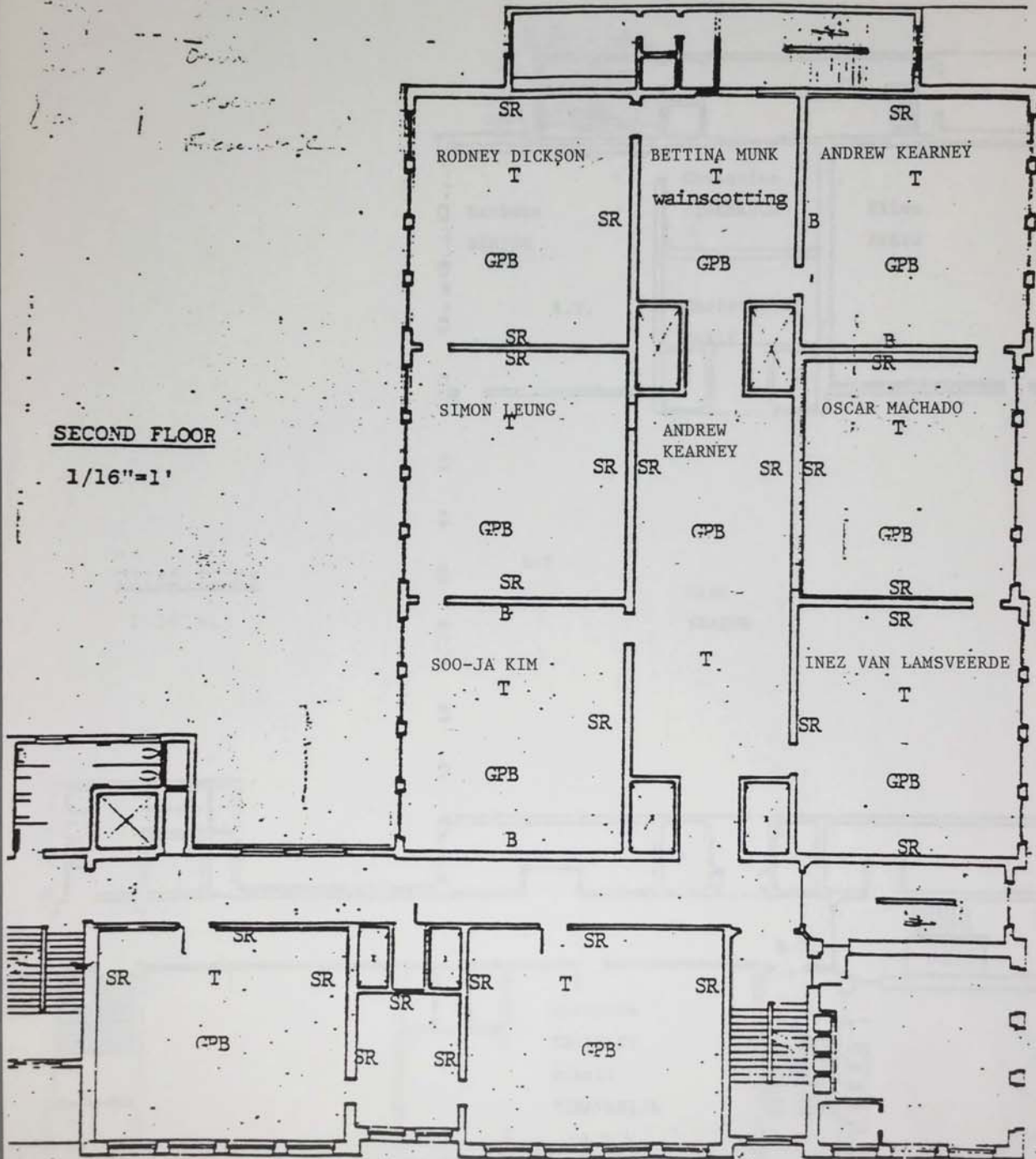


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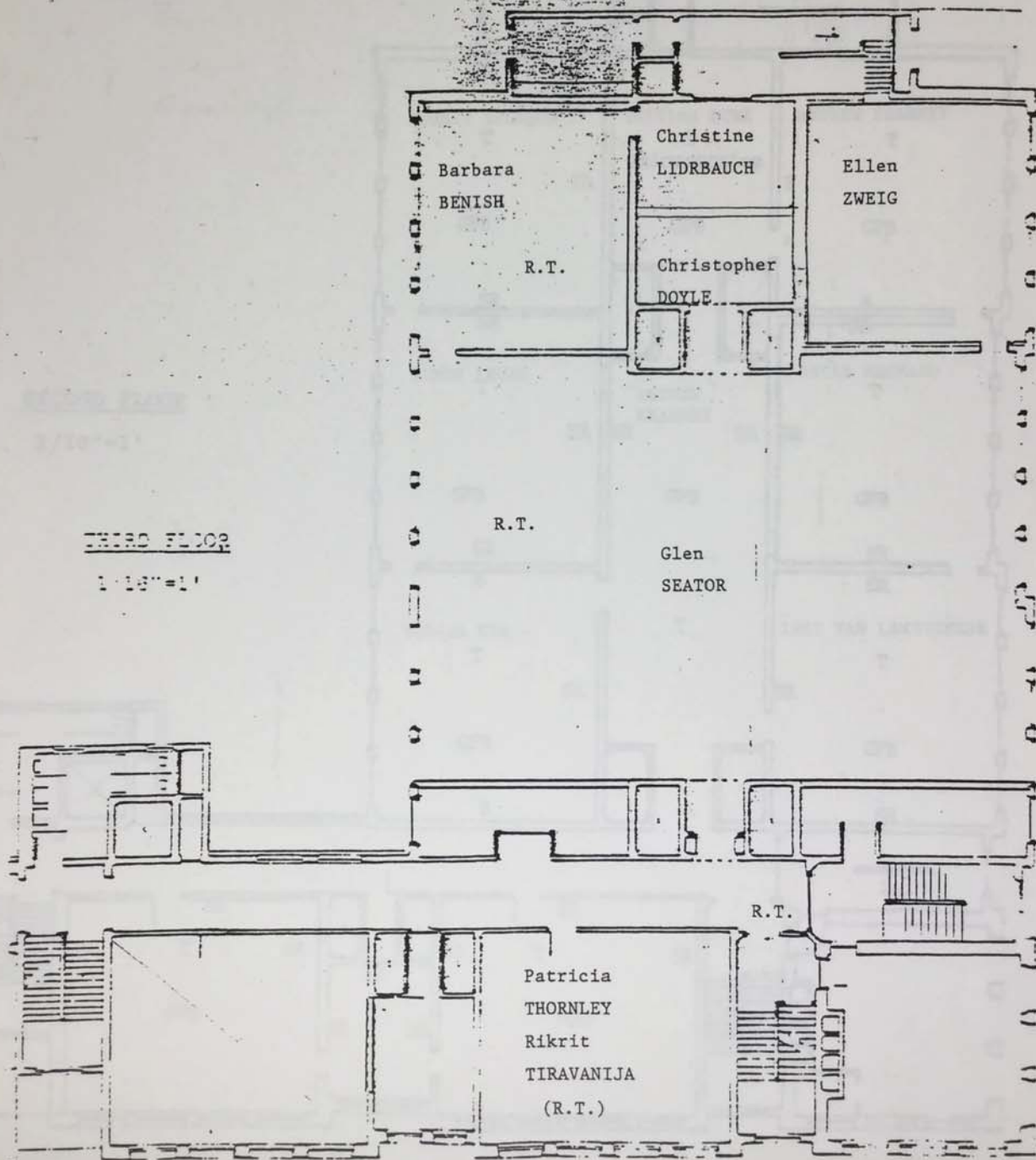
SECOND FLOOR

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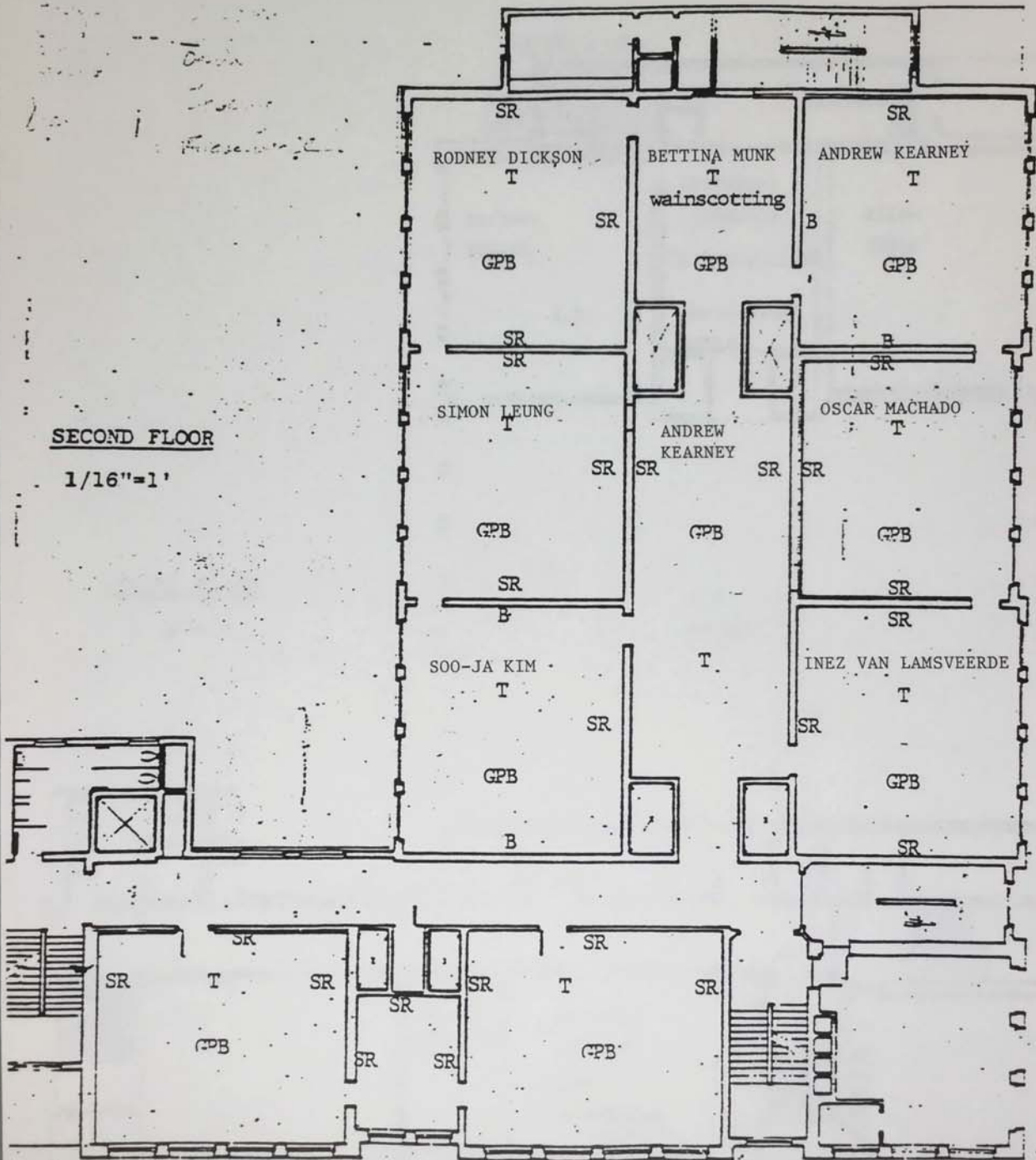


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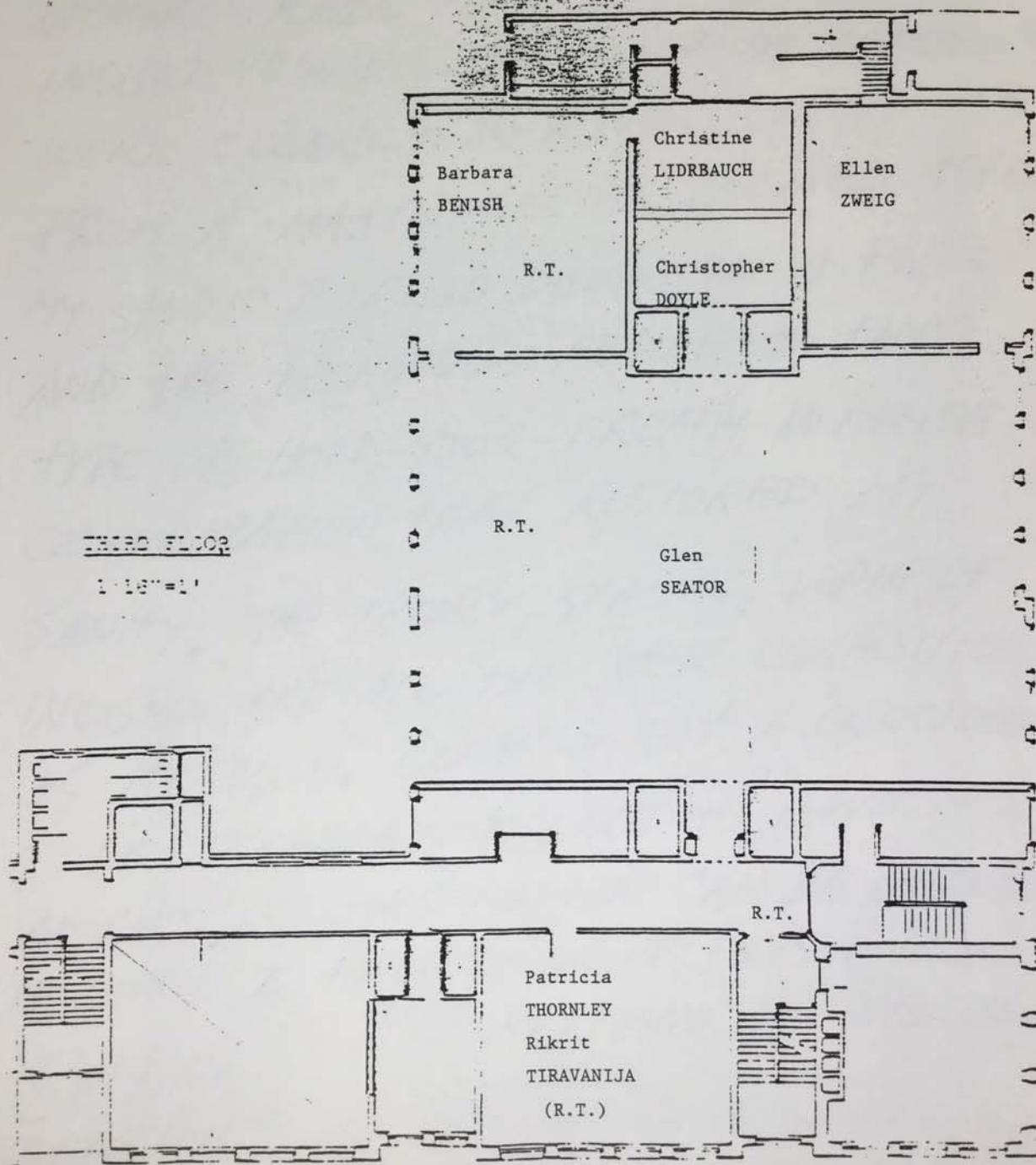
SECOND FLOOR

1/16"=1'



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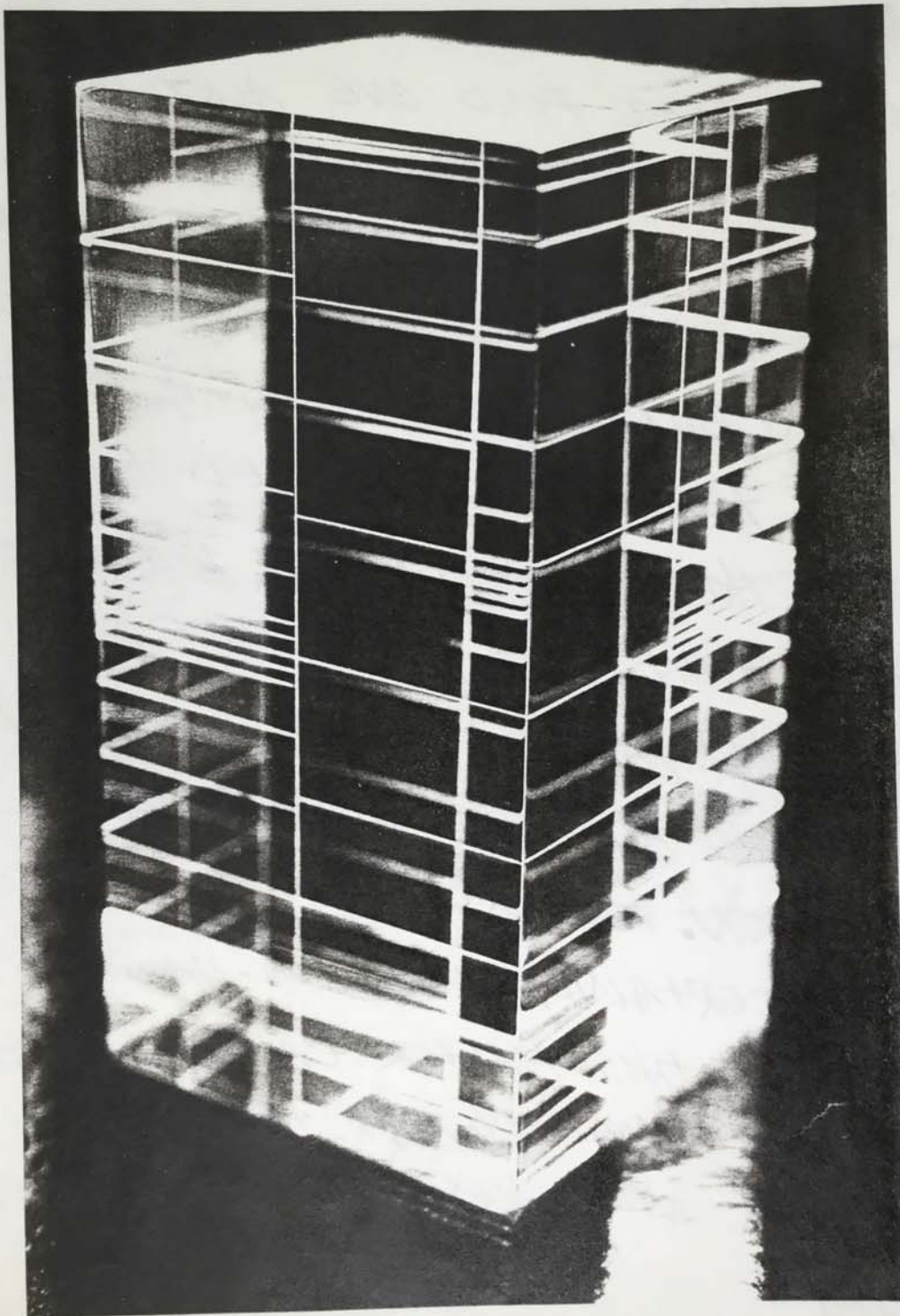
ALANNA HEISS

ATTACHED PLEASE FIND ONE ACRYLIC  
INCISED VOLUME FROM WHICH IRELAND'S  
WORK CLEARLY DERIVES. IT IS ONE  
FROM A MAJOR SERIES INCISED AFTER  
MY STUDIO BURNED DOWN IN A FIRE  
AND THE TECHNIQUE REQUIRED THE  
TYPE OF HOLD-YOUR-BREATH INTENSE  
CONCENTRATION THAT RESTORED MY  
SANITY. THE THEORY, SPACING, DEPTH OF  
INCISION ARE ALL THE SAME COMPOSITIONS  
AS MY OWN. CLEARLY NOT A COINCIDENCE.  
I WOULD CERTAINLY LIKE TO HAVE HIS  
ADDRESS, SO THIS MATTER CAN BE CORRECTED.  
OF COURSE I HAVE OTHER PROJECTS WHICH  
YOU MAY FIND OF INTEREST!

BETTINA  
243.3700

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

I have forward a copy  
of your note & X-ray to  
Mr. Ireland with your  
-telegram thanks.

Thank you for your  
interest in the exhibition

Angela

Assistant to the Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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display mannequins figuring prominently. The "Power Tool Series," 1989, relies disproportionately on the pun of "tool" to drive the message home, proposing female scarecrows made of stacked buffing disks in *Spinning Dancers* and heads with generic male masks in *Cutting Tools*, all skewered on the shanks of working electric drills. Stand-ins for futilely fixated victims, these figures achieve no communication, no transformation, just a frenzy of meaningless movement and misdirected drama as their energy spins out into space. *Disco Mattress* and *Vibrating Dolls*, from the same series, operate on a similar principle, here the up-and-down cutting movement of electric saws providing the thrust. Copulating pairs of Raggedy Ann and Andy dolls are made in black to eliminate surface detailing and overly kitsch connotations. The figures bounce in a parody of hot bedding action, the movement of the saw blades providing the perfect Magic Fingers counterpoint to the bleak landscape of the steel mattresses on which they sit. A timer makes the saws turn on and off abruptly and apparently arbitrarily.

The "Power Tool Series" is blunt in its pursuit of negative romantic images, the predatory and troubling aspects of *Kiss* being foreshadowed in these mindless progenitors of industrial society. *Two Objects*, 1989, takes a subtler tack. Two chairs, one pink, puffy, and upholstered, the other plain, stiff, and wooden, are motorized so that the hard wood chair slips its seat in and out from under the soft padded chair in a regular rhythm. In addition to being outright funny, *Two Objects* has the advantage of the "Power Tool Series" in that the chairs seem more expressive of human personality and emotion than are the Ann and Andy rag dolls or the schematic forms of the buffing disks. The incongruous contrasting partners in *Two Objects* reflect the human equation more accurately and sympathetically than the figures in the later series, and although the piece lacks their cynical bite, it is the more successful work.

Oppenheim's use of readymade mannequin parts to stand for women in a number of works again runs a sinister twist on an everyday item, feminist objections leaping immediately to mind. *Stacked Friends*, 1990, is nonetheless provocative and witty, a female mannequin lying prone to support a pair of staggeringly projected breasts—composed of twin towers of Barbie dolls standing on top of each other like a human pyramid. For stability, each Barbie must balance by standing on the breasts of the doll below her, so that each conical breast microcosmically reflects the structure of the sculpture as a whole. A darkly comic irony informs the piece, the classic male breast-fixation pushed to an extreme case of fetishism and relying on the structure of the work literally to carry the content. That the mannequin in *Stacked Friends* is reduced to representing all women through the articulation of these absurd breasts is emphasized by the obviation of any other possible expression. For she is a mere torso, utterly inactive and powerless, stuck to the floor without arms, legs, or head, the figment of an oversexed imagination, perhaps, or the victim of a gruesome serial killer. The viewer too may be involved in this victimization, indicted merely by observing and tolerating such a scenario. The impersonality of contemporary sexual mores has clearly taken its toll on society and significantly strained the sexual dialogue. By presenting us with his oppressed, anonymous mannequins, Oppenheim confronts us with these issues, while at the same time taunting us with his politically correct sense of irony.

As William Burroughs once said, "No one can own life, but anyone who can pick up a frying pan owns death." Oppenheim would



Dennis Oppenheim, *Two Objects*, 1989, wood, fabric, motor, and timer, 44 x 32 x 34".

seem to agree, for his innocent signifiers of everyday existence can ruthlessly mutate into dispensers of death, disease, and terror, the dialectic of form and content fusing to create a potent presence. Oppenheim seems most comfortable framing questions rather than dictating answers. Not afraid to open the door to unknown conclusions, he achieves a careful balance between cool, theoretical esthetic issues and the ambitious desire to bring the experience of art into our everyday reality. His transformations of the insignificant into objects fraught with meaning and stature reflect a universe in which all things are possible, for the energy of which everything is composed is fleetingly stable, impersonally fickle, and only briefly ours. □

Tobey Crockett is an independent curator and critic who lives in Los Angeles.

Dennis Oppenheim's retrospective "And the Mind Grew Fingers" opens at P.S. 1, Long Island City, New York, on 8 December and continues there until 9 February 1992. At this writing, arrangements are in progress for the show to travel.

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Sylvia - 226 0618

Andy P

- ✓ Komar, Vitaly
- ✓ Melamid, Alexis
- ✓ Tregulova, Zelfira
- ✓ Zuckerman, Slava 212-620-0110

Guests

- ✓ Acconci, Vito LM
- ✓ Anderson, Laurie
- ✗ Artschwager, Richard <sup>wcb</sup> 914 876 0335 (5315) fax
- ✗ Baker, Betsy ✓
- ✗ Baldessari, John LM
- ✗ Bankowsky, Jack
- ✗ Bartlett, Jennifer 929 4314 + 255-1867
- ✗ Bleckner, Ross 4625 675-2442
- ✗ Brenson, Michael 2
- ✗ Cale, John 2
- ✗ Cooke, Lynne
- ✗ Coplans, John - no.
- ✗ Cortez, Diego 627-2225 + auto?
- ✗ Cunningham, Merce
- ✗ Fisher-Landau, Emily
- ✗ Gluckman, Richard and Tiffany Bell <sup>cb</sup>
- ✗ Gopnik, Adam
- ✗ Greene, Sam
- ✗ Hoberman, Jim LM
- ✗ Ingberman, Jeannette and Papo Colo will try + RSVP
- ✗ Johns, Jasper
- ✗ Katz, Bill
- ✗ Katz, Alex and Ada 2
- ✗ Kimmelman, Michael <sup>333 CFW #46</sup>
- ✗ Knowlton, Win and Lucy 2 <sup>10025</sup>
- ✗ Kramer, Jane <sup>WT</sup> 865-8768 (CBMM)
- ✗ Larson, Kay
- ✗ Levin, Kim LM
- ✗ Liebmann, Lisa LM 737.9716
- ✗ Livet, Anne
- ✗ McEvelley, Tom and Maura Sheehan LM
- ✗ McGrath, Camilla and Earle 247609 } <sup>wcb</sup>
- ✗ Moskowitz, Bob
- ✗ Nonas, Richard
- ✗ O'Brien, Glenn 2436549/516 537-0312 <sup>ucb</sup>
- ✗ Pearlstein, Philip 2
- ✗ Ramon, Joey 777-6751
- ✗ Regen, Will
- ✗ Rockman, Alexis 966 8420 (2)
- ✗ Rubin, David
- ✗ Rudolf <sup>Seagal George</sup> 2
- ✗ Solomon, Andrew 212-989-6342 - SA
- ✗ Solomon, Holly <sup>5002</sup>
- ✗ Sontag, Susan <sup>Bonnie Stern</sup> 777-3891
- ✗ Tupitsyn, Margarita 212-227-1145
- ✗ Weiner, Lawrence and Alice 3
- ✗ Yevtushenko, Yevgeny <sup>Prof ff</sup>
- ✗ Kazue (min?)
- N Boss

call list  
 yst George + Helen  
 (908) 821 9217 Seagal  
 No Leon 477 5396  
 219 9518 (4)  
 Ellen Seagal 274 9704  
 Wilhelm  
 Kuhl LM  
 677 0760  
 No Leon (8)  
 - AL  
 - George + Helen  
 - Alice + boye  
 - Peter N  
 Clausen Mariane  
 Maria Ashley v  
 John CH.

Cowles  
 fax Sunday  
 966-7745  
 Clausin Brooke OT  
 Ellen Cowles  
 Betsy  
 Lisa Byrns  
 Kimmelman  
 Jay R

Groziilda  
 221 Konradi  
 Wednesday

2  
2  
1  
2

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Brooks 580-7887

Guest List - November 19.

Cultivation

- No. Alexander, Brooke ✓
- Y Batscha, Dr. and Mrs. Robert 2
- Y Bellamy, Dick 2
- Y Borchardt, Mr. and Mrs. Georges 2
- Y Brody, Ken and Carolyn *Alanna* 2
- Y Comfort, John and Jane 2
- Y Cooper, Paula ✓ *6740746-22-2200*
- + Dalrymple, Claris *OV 242-8741*
- de Menil, Christo *CK* unc.
- Dannheisser, Elai *221-6463*
- Y Feldman, Ronald ✓
- Soros, George
- + No. Fitt, Lawton and *G Segal - 908 521 9217*
- Foye, Raymond *Neil P 200 Congress SF*
- Frankel, Max *B 11201*
- Fressola, Peter
- Y Fusina, Nora
- Gagosian, Larry
- Geffen, David
- Y Gill, Brendan and
- Y Gillies, Mr. and
- Gund, Agnes and D
- Y Hauser, Rita
- Y Judelson, Paul *#8* unc.
- Y Judson, Bill unc.
- Klopnitsky, Marshall *LM*
- N Lanier, Richard
- Y Lansberg de Alcantara, Caresse/Raphael 2
- Y Lapine, James 1
- Y Levin, Michael and Laurence
- Y Liman, Ellen and Arthur AH
- Y Lombard, Jane 2
- Y Norton, Peter *AH?*
- Price, Jessie and Charles
- Y Rockefeller, David *AH*
- N Salovaara, Mikael and Beth
- No. Sandler, Dr. Irving
- Y Solomon, Anthony 2
- N Speyer, Jerry *AH*
- Sulzberger, Arthur
- Y Traub, Vicki 1
- Y Vagliano, Alec and Sarah 2
- Y Viscusi, Enzo 6 unc.
- Y Walker, Paul and Julie Graham
- Y Witten, Robert Pincus *→ AX 772-7962*
- Project people
- Y Bahkstein, Joseph 1
- Y Becker, Kathrin 1
- Y Kabakov, Ilya ✓ *LM*
- + Kind, Phyllis ✓ *LM* *+OK KV*

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Brooks 580-7887

Guest List - November 19.

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- X Bellamy, Dick 2
- Y Borchardt, Mr. and Mrs. Georges 2
- ▲ Brody, Ken and Carolyn *Alanna* 2
- Y Comfort, John and Jane
- Cooper, Paula ✓ *6740766*
- + Dalrymple, Clarissa ✓ *473-2358*
- de Menil, Christophe *AH*
- Dannheisser, Elaine *de Woody, Beth (PT)*
- Y Feldman, Ronald ✓ *2* 6 unc.
- Soros, George
- Y Fitt, Lawton and James McLaren ✓ *WCB 9026112*
- + No. Foye, Raymond *675-1840? LM*
- Frankel, Max
- Fressola, Peter
- Y Fusina, Nora 1
- ? Gagosian, Larry *(AH)*
- Geffen, David
- Y Gill, Brendan and Susan Woldenberg 2
- Y Gillies, Mr. and Mrs. Arch 2
- Gund, Agnes and Daniel Shapiro *AH*
- Y Hauser, Rita 2
- Y Judelson, Paul *#Baker & Woodley* 2 unc.
- Y Judson, Bill 4 unc.
- Klopnitsky, Marsha *(LM)*
- N Lanier, Richard
- Y Lansberg de Alcantara, Caresse/Raphael 2
- Y Lapine, James 1
- N Levin, Michael and Laurence
- N Liman, Ellen and Arthur *AH*
- Y Lombard, Jane 2
- ? Norton, Peter *AH?*
- Price, Jessie and Charles
- N Rockefeller, David *? AH*
- N Salovaara, Mikael and Beth
- No. Sandler, Dr. Irving
- X Solomon, Anthony 2
- N Speyer, Jerry *AH*
- Sulzberger, Arthur
- Y Traub, Vicki 1
- Y Vagliano, Alec and Sarah 2
- Y Viscusi, Enzo 6 unc.
- N Walker, Paul and Julie Graham
- Witten, Robert Pincus → *772-7962*
- Project people
- X Bahkstein, Joseph 1
- Y Becker, Kathrin 1
- Kabakov, Ilya ✓ *LM*
- + Kind, Phyllis ✓ *LM* **+OK KV**

=OV 242-8741 →  
 CK ←  
 221-6463  
 G Segal - 908 521 9217  
 Neil P 200 Congress 3F  
 B 11201

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### THE UNTALENTED ARTIST

*This artist works at home, making these paintings of his in the "stand" genre -- quickly and garishly painting images which are always in time for some holidays, events or decrees, corresponding to some solemn occasion. Most often these "paintings" are taken down right after the event, but it happens sometimes that they remain on the streets and in the squares for a long time, and belong to, shall we say, visual agitation, and as such they are exposed to the vicissitudes of all types of weather: they get soaked when it rains, damp, crack, and after a while, depending on their condition, they are touched up, repaired or replaced by new ones.*

*This type of "stand" which our artist makes belongs to the period of the end of the 1950's - beginning of the 1960's in our country, and by now this form of visual agitation has taken on different forms and sizes.*

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### THE UNTALENTED ARTIST

It must be said at the outset that these "painting - stands" were made not by one, but by at least two artists, two participated in the conception and actual realization of these "works". The first of these is the "boss", who ordered the "stand", who proclaimed its theme and idea. This might be the second or third secretary of the party executive committee, the one responsible for "propaganda". Before the approaching holidays he commissioned our artist to do this work "with real materials". Before this the artist had

already done all sorts of routine work for the committee: writing slogans, posters, announcements -- any work involving lettering and images.

The second author is that very artist who calls himself "untalented" aloud to others (although in fact he himself doesn't think this is so). He is far from young, he is already over 50, and he lived a rather complicated "artistic" life before settling as an artist-decorator at the executive committee, for which perhaps he was promised and eventually received a small room in a communal apartment where he lives, receives guests, and carries out his work all at the same time. According to his stories, he graduated from some kind of "courses" when he was young, and had an "elementary art education", but then life threw him around, pushed him, "swallowed him up" and there was no longer the time nor energy to become a "real artist" . . .

But the "talents of his youth" are still alive and come to the fore in this or that work ordered which are at times executed with skill and even inspiration.

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In essence, no one has a need for these "stand - paintings" which we are discussing, just like the two people who are directly connected with them don't have a need for them: neither the young "boss-client" nor the artist-producer. The addressee of these works is absolutely ANONYMOUS. Both want to be rid of these "works" as soon as possible, as one wants to be rid of an importunate and tiring fly which refuses to be chased away; and both are governed by a feeling not only of boredom, but also of fear, but if it were possible to say how, in a different sense for each of them. Upon viewing each finished "work", the "boss" ponders whether he'll catch hell from his direct superior (perhaps from the chairman of the committee) when his superior sees this stand in the appropriate place in the square or near the committee during the holiday; and trying to guess at the result, he tries to decide to himself whether to give his approval or not to the finished, but obvious hack-work, to make the artist add something or not to give a damn, having decided that "it'll do as is".

On the other hand, the artist himself, afraid not so much of his boss as afraid that he won't "close" the order, assures him that he has done his best and that the result is simply magnificent. A long, agonizing struggle begins between them, in which the boss, himself thinking about future retribution, will plead, threaten and invoke the artist's skill so that he would somehow improve it, add to it, touch up the highly questionable work, and the artist in his turn, assures him that he has done everything possible, that he can't make it any better than it is, and that they should "put it in the shade, under a tree, and then it'll do just fine, after all, it's only for two days ..."

However, we must be fair to the artist, who, feeling the scale and significance of the order, ambitiously gives free rein to his intuition, visual



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memory, and to his "elementary art education". Repudiating pathetic repetitions -- even though one might expect from him entirely standard ideological production which had been turned out many times before, -- he makes certain elements and images "from himself", just like he imagined them. And this often lets him down -- many fragments of the stand he executes carelessly, thinking that that's how the "great masters" work, and others he leaves out, not suspecting that they even existed. But some of them turn out quite well (like the "game at the stadium" and a few others).

What results is a dreadful mixture of obvious hack-work, simple lack of skill, and bright flashes here and there of artistic premonitions and "illuminations".

But as often is the case, a child who is wanted by no one, not his parents, not uncles, not aunts -- turns out to be entirely healthy, capable and joyful . . . The rejoicing and the sun somehow break through and exist in the work which is produced in this way, despite, and maybe thanks to the fact that both parents didn't apply to it "all their talent", "responsibility", and "their entire hearts and souls".

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## GLEN SEATOR

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### EDUCATION

S.U.N.Y. Purchase, M.F.A., 1988  
Massachusetts College of Art, B.F.A. 1984  
The Cooper Union, 1981-2

### ONE-PERSON EXHIBITIONS

*Glen Seator*, White Room Project, White Columns, Spring 1992  
*Glen Seator*, Installation Room, Art in General, N.Y., 1991  
*Glen Seator*, Sculpture Center, Gallery 2, N.Y. 1991

### SELECTED GROUPS EXHIBITIONS

*Sleepless Nights*, (Project: Large Auditorium) P.S. 1 Museum,  
The Institute for Contemporary Art, NY, 1993  
*Monsieur B.'s Curio Shop*, curated by Saul Ostrow, Threadwaxing Space, N.Y.,  
Spring 1992  
*Invitational Exhibition*, curated by Josephine Gear and Suzanne Mészöly.  
Sponsored by the Soros Foundation, Szepművészti Museum, Budapest, 1993  
*Focus Holland*, Qualitectionica Foundation, Utrecht, Netherlands, 1993  
*Before or After Form or Function?*, White Columns, N.Y., 1989  
*Pb: Works on Lead*, Nohra Haime Gallery, N.Y., 1989  
*Small Works Show*, BACA, Brooklyn, N.Y., 1986  
*4 in 3D at Cyclorama*, Boston Center for the Arts, Boston, 1985

### FELLOWSHIPS

The MacDowell Colony, 1990  
The Edward Albee Foundation, 1990

### TEACHING EXPERIENCE

S.U.N.Y. Purchase, *Teaching Fellow*, Purchase, N.Y.  
Designed and taught foundation sculpture, 1987, 1988  
S.U.N.Y. Purchase, *Teaching Fellow*, Purchase, N.Y.  
Co-Taught Advanced Sculpture, 1987

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1992, p. 38

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BARBARA BENISH

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b. June 29, 1958: California. 1988: Claremont Graduate School, California, M.F.A. degree. 1983-1984: Konstakademien (Royal Academy), Stockholm, Sweden. 1982: U. of Hawaii, B.A. degree: Art/Ethnology. 1976-78: U.C.L.A.; Instituto de los Bellas Artes, Mexico

Selected Solo Exhibitions

- 1994 Artist's Museum, Lodz, Poland (scheduled)?  
 1993 "Songs from Hell", Prague, Czechoslovakia (scheduled)  
 1992 "Songs from Hell", Weingart Gallery, Occidental College, Pasadena, CA.  
 -"furor melancholicus" Stadtgeschichtliche Museen Nurnberg, Albrecht Durer Haus, Germany. catalogue  
 -"Encuentro" The Powder Tower, Prague, Czechoslovakia. catalogue. Sponsored by the Ministry of Culture  
 -"Kresby (Drawings)" Galerie Behemoth, Prague, Czechoslovakia  
 -"Nude Devices/Divested Encounters". Otis/Parsons Gallery, Los Angeles, California  
 1990 "33 Praying Hands" Whittier College, Mendenhall Gallery, Whittier, CA.  
 1989 "Bohemian Elegy" Saxon-Lee Gallery, Los Angeles, CA.  
 1988 "Black Ex-Crescent/s" Claremont Graduate School, Claremont, CA  
 1986 Bakersfield College Art Gallery, Bakersfield, CA.  
 1984 Galleri Docent Duk, Stockholm, Sweden  
 1983 Beuret Gallery, Honolulu, Hawaii  
 1982 Commons Gallery, University of Hawaii, Honolulu, Hawaii.

Selected Group Exhibitions

- 1993 "Sleepless Nights" P.S. One Museum, New York City  
 "Construction in Process" Artists's Museum, Lodz, Poland  
 1992 "Out of the Blue" 9 Installation Artists Downtown, L.A.  
 "Breaking Barriers" Santa Monica Museum of Art, Santa Monica, CA.  
 "World News", Mendenhall Gallery, Fullerton, CA. (catalogue)  
 1991 "Echo & Narcissus" collaborative installation, Headlands Center for the Arts, Sausalito, CA.  
 "World News", -Beyond Baroque, Venice, CA.  
 -The Onyx Cafe, Los Angeles, CA.  
 "Dialogue: Monoprints", Spokane Art School Center for the Visual Arts, Spokane, WA.  
 1990 "Lunada Bay" installation, Angel's Gate Gallery, San Pedro, CA.  
 "Dialogue/Prague/L.A.", Arroyo Arts Collective, L.A.  
 "Monoprints", Pasadena City College, Pasadena, CA.  
 Faculty Exhibit, Claremont Graduate School, Claremont  
 "4 Women", Citrus College, Glendora, CA.  
 1989 "Dialogue/Prague/L.A.", -Lidovy Dum Gallery, Prague, C.S.F.R.  
 -Gallerie Mladych, Prague, (catalogue)  
 1988 Mt. San Antonio College Art Gallery, Walnut, CA.  
 Raymond Todd Gallery, I.S.O.M.A.T.A., Idyllwild, CA.  
 Helen Lindhurst Gallery, U.S.C. Los Angeles, CA.  
 1987 Richard/Bennet Gallery, Los Angeles, CA.  
 White Room, Dickson Art Center, U.C.L.A., CA.  
 1986 Galleries of the Claremont Graduate School, Claremont, CA.  
 1984 Konstakademien, Stockholm, Sweden  
 1983 Artists' Loft, Honolulu, Hawaii

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Teaching and Curatorial Experience

- 1993 "Undress & Address":Lauren Lesko and Leland Means"  
Pasadena City College Art Gallery, curator (catalogue)
- 1992 "Out-of-the-Blue", 9 Installations, Downtown L.A. Co-curated  
with John O'Brien and Mary Artino. (catalogue scheduled)
- 1991-2 "World News":40 L.A. Artists Respond to the War. Onyx Cafe,  
L.A.; Beyond Baroque, Venice; Mendenhall Gallery, Fullerton,  
CA. (catalogue) co-curator w/Kim Abeles & D. Lawrence
- 1990 Visiting Artist, Claremont Graduate School, CA.
- 1989-90 "Dialogue/Prague/Los Angeles" International Exchange  
Exhibition of 25 Emerging Artists; Galerie Mládych,  
Lidovy Dům, Galerie Gong-Prague; Santa Monica Museum of Art,  
Otis/Parsons Gallery, Arroyo Arts Collective-L.A. Co-curator  
w/Z. Gabalova (catalogue) Symposiums in L.A. & Prague.
- 1989-91 Life Drawing-Instructor, Pasadena City College, CA.  
Drawing Instructor, Valley College, Van Nuys. CA.
- 1988 Teaching Assistant, Scripps College, Claremont, CA.
- 1987 Teaching Assistant, Claremont Graduate School, CA.

Public Murals

- 1992 "The Tree of the Middle Place", Echo Park, Los Angeles
- 1992 "Vitr se Zveda" ("The Wind Rises")Dacice, Czechoslovakia
- 1982 "Ahupua'a" (assistant) University of Hawaii, Honolulu

Lectures

- 1992 "A Furious Melancholy: the Inspired Humanism in the Engravings  
of Albrecht Dürer" The Los Angeles County Museum of Art, CA.
- 1991 Art Center, Pasadena, CA.
- 1990 University of Southern California, L.A., CA.  
Barnsdall Art Park Theatre, L.A.  
Art Center, Pasadena, CA.  
U.C.Santa Barbara, Santa Barbara, CA.  
Santa Monica Museum of Art, Symposium
- 1989 Gong Gallery, Prague, Czechoslovakia
- 1988 Mt. San Antonio College, Walnut, CA.  
The U.S. Embassy, Prague, Czechoslovakia  
Idyllwild School for Music and Arts,Idyllwild, CA.
- 1987 "Images of Women in the Work of Munch", Institute  
of Antiquities and Christianity, Claremont, CA.
- 1984 Stockholm, Sweden, Rotary Club International

Awards and Grants

- 1992 Artist Grant, City of L.A. Cultural Affairs Department
- 1991 Mural Commission, Social Public Arts Resource Center,  
Venice, California
- 1990 Artist Grant, City of L.A. Cultural Affairs Dept.
- 1988 Artists Liason, Honorable Mention, Chicago, IL.
- 1987 Claremont Graduate Fellowship  
Council of Graduate Students Research Grant
- 1983-84 Rotary International Scholarship for Study Abroad,  
Graduate Division
- 1976 Life Drawing Scholarship, Art Center, L.A., CA.
- 1975 Bank of America Fine Arts Award

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- Barrie, Lita. "On the Scene: Los Angeles" Artscene Magazine, May/June
- Čiháková-Noshiro, Vlasta. "Snazim se Pracovat s Krasou-Barbara Benish" (I Try to Work with Beauty). Ateliér, (Prague, CSFR) June, p.5
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- "Nürnberg: Dürers Stiche im Materialmix", Alendzeitung, 29 April
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- 1991 Lilligren, Ingrid. Southern California Women's Caucus for Art. "Abeles, Lawrence and Benish: Actively Artists" Spring.
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- D'Arcy, David. "Czech Artists: Up from the Underground", Los Angeles Times/Calendar, 14 December
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 Czech Art" Los Angeles Times. 14 December  
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 28 May

Radio and Television

- 1992 "Morning Edition", National Public Radio  
 1991 Conner, Leslie. "Westside Report" interview for World News  
 Exhibit with Kim Abeles, Century Cable Television,  
 March 6-8
- 1990 Cal Net News, radio interview recorded in Prague  
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 National Public Radio, interview
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 KCRW, radio interview with Larry Stein. November.

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#### Education

1986-87 Whitney Independent Study Program, New York, NY  
1981-84 Atlanta College of Art, Atlanta, GA, BFA  
1979-81 Auburn University, Auburn, AL

#### Selected Exhibitions

1992 *The Fetish of Knowledge*, AC Project Room, New York, NY  
*Reframing Cartoons*, Wexner Center for the Arts, Columbus, OH  
1991 *Patricia Thornley*, Hallwalls Contemporary Art Center, Buffalo, NY  
*Off Broadway*, curated by Michael McAulliffe, New York, NY  
1990 *The (Un)Making of Nature*, Whitney Museum of American Art, Downtown Branch, New York, NY  
*Reframing Cartoons*, Loughellton Gallery, New York, NY  
*Expense/Account*, Hartnett Gallery, University of Rochester, Rochester, NY  
1989 *Dark Rooms*, Artists Space, New York, NY  
1987 *Open Studios*, Whitney Independent Study Program, New York, NY  
1986 *Flying Wing Series*, Revolving Museum, Boston, MA  
*Information E Technologia*, Slow Scan TV Planetary Network, Venice Biennale, from Atlanta, GA  
*Patricia Thornley*, University of Texas in Dallas, Dallas, TX  
1985 *U.S. Projects*, Artists Space, New York, NY  
*In the Dark*, Nexus Contemporary Art Center, Atlanta, GA  
1984 *Patricia Thornley*, Nexus Contemporary Art Center, Atlanta, GA

#### Teaching Experience

1987 Teaching Assistant, Mason Gross School of the Arts, New Brunswick, NJ  
1986 Artist in Residency, University of Texas in Dallas, Dallas, TX  
1985 Artist in Residency, Clayton College, Atlanta, GA

#### Grants

1991 Artists Book Grant, Andy Warhol Foundation  
1990 Artists Grant, Artists Space  
1989 Project Grant, Art Matters

#### Selected Bibliography

*Patricia Thornley, Hallwalls*, (review) Elizabeth Dalton, *Afterimage*, October 1991, p.17.  
*Patricia Thornley, Hallwalls*, (review) Alan Sondheim, *Artpapers*, July 1991, p.60.  
*Information Value: The Art of Environmental Activism*, (catalog) Helen Molesworth, *The Unmaking of Nature*, Whitney Museum of American Art, May 1990, p.15.  
*The Signs We Take For Objects! The Objects We Take For Signs*, (catalog) Elizabeth Dalton and Cynthia Smith, University of Rochester, March 1990, p.4.  
*Dark Rooms*, (review) Patricia Phillips, *Artforum*, September 1989, p.143.  
*U.S. Projects*, (review) Michael Brenson, *New York Times*, June 21, 1985, p.C27.  
*U.S. Projects*, (catalog) Alan Sondheim, Artists Space, May 1985.

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I am very conscious of sealing myself off within my work, isolating myself with sterile intellectual notions that act as a defensive armor. I want to make a piece that is about that isolation, but also about making some small attempt to break out and make contact.

This room takes as its theme the elimination of contact out of fear of contamination. The impulse toward physical and mental isolation takes many forms, from the choice to live in the desert in a toxin-free environment to the use of computer and communication technology for physical pleasure. I wonder if the price of this obsession with purification isn't inevitable isolation?

This is a project intended for the small central room with the arched entry. I would first disinfect the surfaces of the room and purify the air inside with a sterilant. I would then seal off the entry with some kind of translucent membrane. The air inside would be pressurized slightly and the room lit from inside so that the glowing membrane would billow out.

When you first see the sterilized room of purified air, you notice a tear in the bulging membrane and when you look through the tear into the inaccessible room, a gentle gust of air hits your face. There may be some sort of sound coming from inside, perhaps a muffled tapping or an occasional scratching or breathing sound as if someone is trying to get out.

The air in the room stays pure as long as it is isolated. But what is important for me is the tear, the rupture that allows the rarified air to escape and to touch people. (Perhaps they might want to put their hands or arms through the tear as well.) I think this rupture functions as a video-projected image might, at first inspiring a kind of voyeurism. But instead of simply enabling one to peek in on an interior world, the leak of sterile air caresses the face of the participant, grounding the experience in the physical environment.

CHRISTOPHER DYKE  
DEC. 1992



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**CHRISTOPHER DOYLE**

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**INSTALLATIONS & EXHIBITIONS**

- CERTAIN MISFORTUNES** - Installation at The MacDowell Colony, Peterborough, NH, 1991
- PRO•TECT/PRO•JECT** - Installation at Art Awareness, Lexington, NY, 1991
- THE PRODUCTION OF RELICS** - "Embodying Faith," The New Museum of Contemporary Art, New York, NY, 1991 (cat.)
- PAIN** - "The Saint Plays," Stage Set at BACA Downtown, Brooklyn, NY, 1991
- RELIQUARY (FOR THE HEAD OF ST. JOHN THE BAPTIST)** - "Art in the Anchorage," Creative Time, Brooklyn, NY, 1990 (cat.)
- EXPULSION FROM PARADISE** - "Grand Windows," Grand Central Station, New York, NY, 1989
- NARCISSUS AND DAEDALUS** - "Interrupted Transmissions," East Front Studio Gallery, New York, NY, 1989
- SURVEILLANCE STATION** - "Wanted: A New York Waterfront," Urban Center Gallery, New York, NY, 1988
- TWO STUDIOS** - "Bridges," Urban Center Gallery, New York, NY, 1987
- A CENTER FOR THE MOVING IMAGE** - "Ten Years of Boston College Alumni," Boston College Gallery, 1986

**AWARDS & GRANTS**

- 1991 MacDowell Colony Fellowship, Peterborough, NH
- 1991 Art Awareness Grant, Lexington, NY
- 1990 Creative Time Grant for Art in the Anchorage, Brooklyn, NY
- 1989 New York Foundation for the Arts Fellowship
- 1987 Wheelwright Fellowship, Travel Grant from the Harvard University Graduate School of Design
- 1987 New York Waterfront Competition, Municipal Art Society, Honorable Mention
- 1987 Young Architects Award, Architectural League of NY
- 1985 James Templeton Kelley Prize, Awarded by the Boston Society of Architects
- 1985 American Institute of Architects Award of Merit

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Smith, Roberta: "In a Show on Issues, the Focus is Outrage," The New York Times, July 27, 1990

Cecilia, Renato: "Wanted: A New York Waterfront," Arredo Urbano, Vol. 8, Nos. 27 & 28, July-October 1988

Geibel, Victoria: "Between Two Worlds," Metropolis, October 1988

Giovanni, Joseph: "Young Architects Winning Designs," The New York Times, May 21, 1987

**EDUCATION**

**HARVARD UNIVERSITY**, Graduate School of Design: Master in Architecture, 1985, Degree with Distinction.

**BOSTON COLLEGE**, School of Arts and Sciences: B.A. Fine Arts, 1981, Magna cum laude.