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5 SCULPTORS—7,000 SQ. FT.

cecil abish	10 bleeker street
bill bollinger	(west of bowery)
peter gourfain	June 10-24
robert grosvenor	tues-sat
jene highstein	1-5 pm

This show is one of a continuing series of exhibitions and performances organized by WORKSPACE—a project sponsored by the Municipal Art Society, and designed to provide space within the urban environment for the artist. For information, contact Alanna Heiss, Executive Director, WORKSPACE, 41 East 65th Street, New York.

Space donated by Mr. and Mrs. Oliver W. Bivins

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FIVE THURSDAY POETRY READINGS AT THE CLOCKTOWER ✓



SUPPORTED BY GRANTS FROM POETS
AND WRITERS AND NY'S COUNCIL ON
THE ARTS

ORGANIZED BY TED GREENWALD

FEBRUARY	12	JOHN GIORNO
	19	GERARD MALANGA
8:30 PM	26	SUSAN HOWE
MARCH	4	TONY TOWLE
#2 CONTRIBUTION	11	ANDY GRUNDBERG

THE INSTITUTE FOR ART AND URBAN RESOURCES 108 LEONARD ST.

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THE INSTITUTE FOR ART
AND URBAN RESOURCES

THE CLOCKTOWER
108 LEONARD ST.
NEW YORK CITY 10013

Non-Profit Org.
U. S. POSTAGE

PAID

NEW YORK, N. Y.
Permit No. 8585

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Announcement for Images from the
Present Tense I (The Flying Man),
May, 1975.

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**DOUGLAS
DAVIS
VEILED
UNVEILED
AN
OBJECT
(UNVEILED)**

**THE
IDEA
WAREHOUSE
22 READE ST
MAY 5-17
1-9PM**

SPONSORED
BY THE INSTITUTE
FOR ART AND URBAN
RESOURCES IN
CONJUNCTION
WITH
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STEFANOTTY INC.

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BROOKLYN BRIDGE EVENT: May 24, 1971

I. Philip Glass, with

Steve Chambers
Jon Gibson
Richard Landry
Arthur Murphy
Robert Prado

- Music in Fifths
- Music in Similar Motion

II. Mabou Mines Company

III. Documentation of work executed on pier underneath the bridge

Photography: Carol Goodden, David David Greenberg

Artists

Carl Andre
Jed Bark
Bill Beckley
Mel Bochner
Bill Bolinger
Dieter Froese

Tina Girouard
Jene Highstein
Jeffrey Lew
Sol Lewitt
Gordon Matta
Richard Nonas

Dennis Oppenheim
Dorothea Rockburne
George Trakas
Jim Reineking

IV. Rudy Burckhardt

Films

- "Underneath the Brooklyn Bridge"
- "Inside Dope"

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May 24, 1971

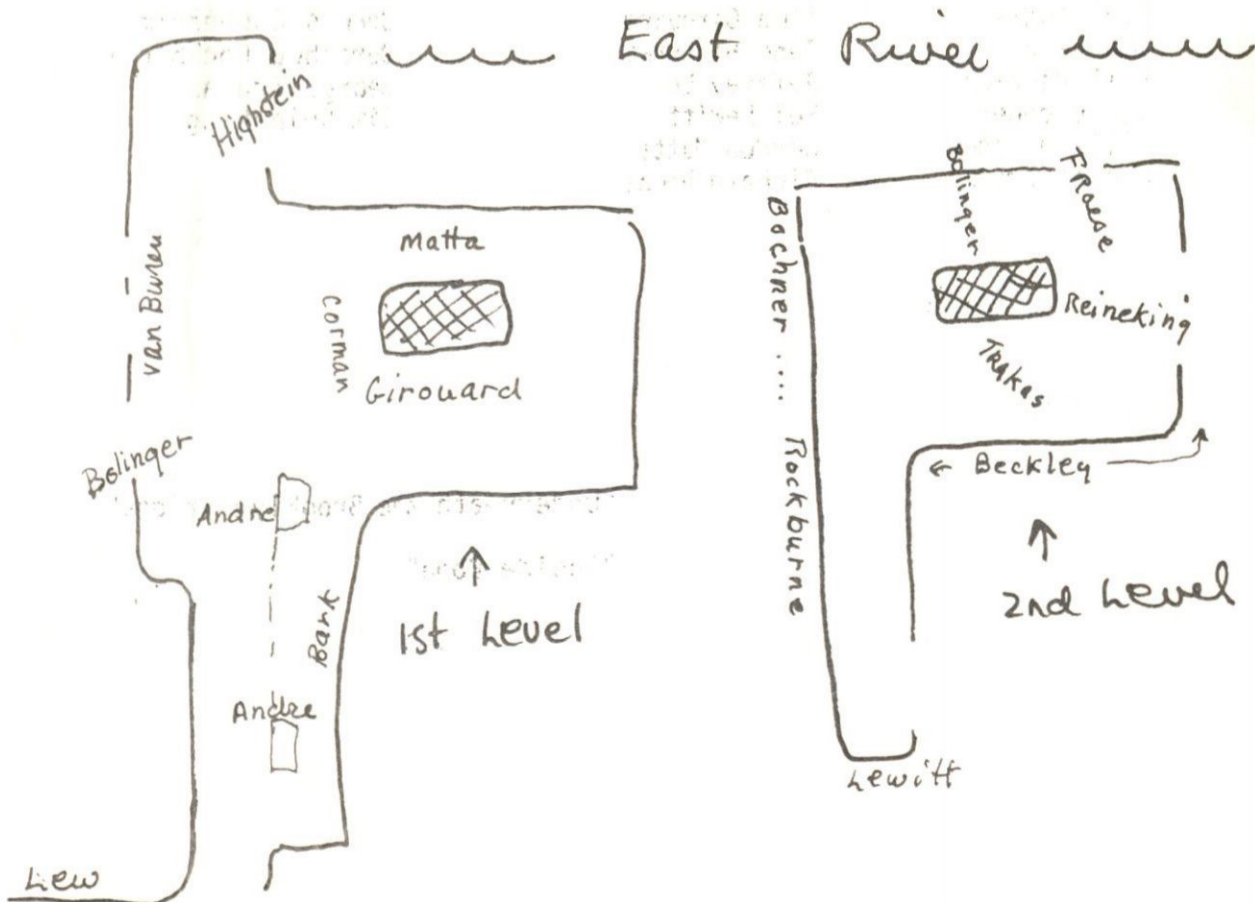
Alanna Heiss
 Program Director
 Municipal Art Society
 41 East 65th St.
 New York City

I believe this to be the first time so many artists have been able to take advantage of our city waterfront. To make even this brief experiment possible, the most extensive negotiations with various city departments were necessary.

The artists selected were chosen because I felt they would make interesting use of the unique space on both the two story pier underneath the Brooklyn Bridge, and the flat concrete pier (Pier 14). The completed works show without question the success of the project, and the exciting possibilities of other such situations.

We can continue, however, only with the further cooperation of the city and of individuals and groups committed to the arts as an integral part of society.

BROOKLYN BRIDGE EVENT: May 22-24, 1971



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MASTER LIST OF CLOCKTOWER EXHIBITIONS, PERFORMANCES, EVENTS

- Richard Nonas* *may 72 - 10 Blauvelt St*
- 1) RICHARD TUTTLE - PAPER OCTAGONALS 1969-70 - 5/3 - 5/27/73
 - 2) JOEL SHAPIRO - SCULPTURE - 4/12 - 4/28/73
Charles Herring Port 4/23 - 123
 - 3) JAMES BISHOP - PAINTINGS - 5/31 - 6/24/73 - *clocktower*
 - 4) CHARLES ROSS - TWO SUNLIGHT DISPERSION WORKS - 7/73 - 8/73
STEPHEN ANTONAKOS - INCOMPLETE RED NEON CUBE - 7/73 - 8/73
 - 5) RICHARD NONAS - SCULPTURE - 10/18 - 11/8/73 - *clocktower*
Jane Hickstein 10/7 - 73 - copy 12/23
 - 6) LINDA BENGLIS - SCULPTURE - 12/6 - 12/20/73 *office file (photo)*
 - 7) ALAN SARET - DRAWINGS AND SCULPTURE - 2/7 - 3/9/74
 - 8) KLAUS RINKE - INSTALLATION - 4/4 - 5/4/74
Gen Burt
 - 9) "DISCUSSIONS: WORKS/WORDS - EXHIBITIONS, SEMINARS, DIALOGUES - 5/11 - 6/30/74
 - 10) GEOFFREY HENDRICKS - PERFORMANCE PIECE - 9/21 - 9/23/74 *official announcement*
 - 11) C. BRYAN HUNT - SCULPTURE - 10/17 - 11/16/74 - *in office announcement, photo*
 - 12) STEVE GIANAKOS - "MINOR DISASTERS" - 11/21 - 12/21/74 *office*
 - 13) "ARTISTS MAKE TOYS" - 1/1 - 1/25/75 - *catalogue - not available - office*
 - 14) COLLECTORS OF THE 70'S, PART I: DOROTHY AND HERBERT VOGEL - 4/19 - 5/17/75 *office*
 - 15) COLLECTORS OF THE 70'S, PART II: JOHN KALDO^R AND STANLEY MARSH - 5/29 - 6/25/75 *office*
 - 16) MICHAEL MC CLARD - 6/75 - 7/75
 - 17) DALE HENRY - USED CLOCKTOWER AS A WORKSPACE - ONE PIECE REMAINED AND WAS USED
IN BRUTTEN-HERRICK SHOW - 8/75 - 9/75 *photo in office*
 - 18) COLLECTORS OF THE 70'S, PART III: A COLLECTION IN PROGRESS: MILTON BRUTTEN AND
HELEN HERRICK - 9/18 - 10/18/75 *office*
 - 19) COLLECTORS OF THE 70'S, PART IV: A SELECTION FROM THE SOHM ARCHIVE : THE FLUXUS
SECTION - 11/20 - 1/3/76 *office*
 - 20) COLETTE - "ROOM ENVIRONMENT" - INSTALLATION - 12/18/75 - 1/17/76 *office*
 - 21) ELEANOR ANTIN - EXHIBITION AND PERFORMANCE - 1/15 - 1/31/76 *office file*
 - 22) POETRY PROJECT - READINGS BY JOHN GIORNO, GERARD MALANGA, SUSAN HOWE,
TONY TOWLE, AND ANDY GRUNDBERG - 2/12, 2/19, 2/26, 3/4, 3/11/76
ADANO
 - 23) ROBERT GROSVENOR - SCULPTURE - 2/15 - 3/6/76 *photo - copy 1/5/76 - office*

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CLOCKTOWER MASTER LIST - CONT'D

24) MARJORIE STRIDER - "TOWER PROJECT" - SCULPTURE - 2/26 - 3/13/76

25) DADA SOIREE - 3/7, 3/8/76 *office*

26) ANDY GRUNDBERG - READING FROM "PHOTO/JOURNALISM" - 3/11/76

27) MICHAEL ASHER - INSTALLATION - 3/20 - 4/10/76 *office file*

28) JUDITH SHEA - OPEN STUDIO PRESENTATION - 4/8 - 4/10/76

29) COLLECTORS OF THE 70'S, PART V: DR. GIUSEPPE PANZA DI BIUMO - 5/15 - 5/29/76 *office*

30) CARL ANDRE - SCULPTURE - 5/15 - 5/29/76 *in office file*

31) ALAIN KIRILI - OPEN STUDIO PRESENTATION - 5/21 - 5/31/76 *file office*

32) DAVID RABINOWITCH - INSTALLATION - 9/16 - 10/2/76

33) MALCOLM MORLEY - PAINTINGS - 10/7 - 10/30/76 *- office file*

34) LYNN HERSHMAN - PAST WORK - 10/21 - 11/10/76 *office*

35) ROBERT YASUDA - INSTALLATION - 11/13 -

36) MICHAEL GOLDBERG - PAINTINGS - 12/18/76 - 2/1/77

*Job Bank - office file
at 2000 die warehouse - office file*

A.S. R.S. Kathex
37) *Samuel Perce*
38)

*1st ...
/ ...
Doug Davis - office
Br. Jones office
Mrs. ...
Caro ...*

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THE INSTITUTE
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Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

1. Phil Glass Ensemble
2. Charlamagne Palestine

PERFORMANCES, CONCERTS AND EVENTS AT THE IDEA WAREHOUSE

1. Scott Burton - "New Tableaux - 5 Themes of Solitary Behavior", performances
March 18-March 23, 1975 March 25-March 30, 1975
2. Charlamagne Palestine - "Strumming Music for BosenDorfer Piano", performance
April 11 - April 13, 1975
Simon one Fort / Charlamagne Palestine
3. Sylvia Whitman - "Slingshot", concert
May 2-3, 1975
4. Douglas Davis - "Images from the Present Tense II", presentation
May 5-May 17, 1975
5. "Ideas at Idea Warehouse", exhibition/performances series
June 16-July 11, 1975
6. Jared Bark - "The Neutron Reading", Performance
October 10, 16 & 18, 1975
- "Lights: on loft", Performance
October 11 & 17, 1975
7. Odilon Redon - "Lumiere", Theatre
November 12, 1975
8. Charlamagne Palestine and Carol Parker, Dual Installation
December 20-December 31, 1975

Brendan Gill Chairman of the Board of Directors
Alanna Hess Executive Director

Projects: Workspace, Clocktower, Idea Warehouse, Canal, Strand Factor,

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THE INSTITUTE FOR ART AND URBAN RESOURCES

Master list- Events, Exhibitions, Performances

1971

May 21-24, 1971 Brooklyn Bridge Event

Carl Andre
Jed Bark
Bill Beckley
Mel Bochner
Bill Bollinger
Rudy Burckhardt
Dieter Froese
Tina Girouard
Philip Glass (performance) with:
 Steve Chambers
 Jon Gibson
 Richard Landry
 Arthur Murphy
 Robert Prado
Anne Healy
Jene Highstein
Jeffrey Lew
Sol Lewitt
Mabou Mines Company (performance)-Lee Breur, Director with:
 Dawn Gray
 JoAnne Kalaitis
 Ruth Maleczech
Gordon Matta Clark
Richard Nonas
Dennis Oppenheim
Jim Reineking
Dorothea Rockburne
Keith Sonnier
George Trakas

1972

May 13-27, 1972 10 Bleecker Street
Richard Nonas "Enclosures"

June 10-24, 1972 10 Bleecker Street "Five Sculptors"

Cecile Abish
Bill Bolinger
Peter Gourfain
Robert Grosvenor
Jene Highstein

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July 15- 1972 10 Bleecker Street "Recent Work"
Power Booth
Peter Downsbrough
Nancy Holt
Clark Murray
Jim Reineking

December 1972 Municipal 80th Precinct 653 Grand Avenue, Brooklyn
The Bread and Puppet Theatre (Performance)

1973

January 1973 10 Bleecker Street Concerts

January 12,20,28

Philip Glass with:

Don Gibson

Richard Landry

Arthur Murphy

Kurt Munkacsi

Richard Peck

January 13

Richard Landry

January 19,26

Rusty Gilder

Richard Peck

January 14,27

Jon Gibson and friends

January 21

Kurt Munkacsi

Tina Girouard

May 3-27,1973 The Clocktower 108 Leonard Street, 13th floor
Richard Tuttle- Paper Octagonals 1969-70

May 11-12,1973

Second Annual Conference for Small Arts Centers, Sponsored by the
Institute and held at Federal Hall

April 12-28, 1973 The Clocktower

Joel Shapiro Sculpture

May 31-June 24,1973 The Clocktower

James Bishop Paintings

July + August 1973 The Clocktower

Stephen Antonakos "Incomplete Red Neon Cube"

Charles Ross "Two Sunlight Dispersion Works"

October 7-28, 1973 Coney Island Sculpture Factory 16 Hart Place, Brooklyn
Jene Highstein New Outdoor Sculpture

October 18- November 8, 1973 *The Clocktower*
Richard Nonas Sculpture

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December 6-20, 1973 The Clocktower
Lynda Benglis Sculpture

1974

February 7-March 9 The Clocktower
Alan Saret Drawings and Sculpture

April 4-May 4 The Clocktower
Klaus Rinke Installation

May 11-June 30 The Clocktower
"Discussions: Works/Words" Exhibitions, Seminars, Dialogues
Stephen Antonakos
Siah Armajani
Jed Bark
Bill Beckley
Peter Downsborough
Tina Girouard
Jene Highstein
Nancy Holt
Patrick Ireland
Robert Janz
Les Levine
Gordon Matta Clark
Rosemary Mayer
Anthony McCall
Brenda Miller
Richard Mock
Richard Nonas
Dennis Oppenheim
Lucio Pozzi
Charles Ross
Fred Sandback
Joel Shapiro
George Trakas

September 21-23 The Clocktower
Geoffrey Hendricks Performance

October 17- November 16 The Clocktower
C. Bryan Hunt Sculpture

November 9, 1974 - November 9, 1975
Zadik Zadikian "Billboard Painting" 111 Varick Street

November 21- December 21 The Clocktower
Steve Gianakos "Minor Disasters"

1975

January 1-25 The Clocktower
64 Artists participating in "Artists Make Toys"

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February 2,9,16,23 The Idea Warehouse 22 Reade Street
Philip Glass Ensemble Sunday afternoon concerts

The Idea Warehouse

ADD ← Mabou Mines Company, Lee Breur, Director, Performance- "Red Horse Animation" → ADD

April 11,12,13 The Idea Warehouse
Charlemagne Palestine Performance- "Strumming Music for Bosendorfer Piano"

May 22-24 29,31 The Idea Warehouse
Richard Nonas "Equalizer" (sculpture)

April 19- May 17 The Clocktower
Collectors of the 70's- Part I: Dorothy and Herbert Vogel

May 5-17 The Idea Warehouse
Douglas Davis "Object Veiled/Unveiled"

May 29-June 25 The Clocktower
Collectors of the 70's Part II: John Kaldor and Stanley Marsh

June 5,6,7 The Idea Warehouse
Charlemagne Palestine/Simone Forti performance

June -July 1975 The Clocktower
Michael McClard

June 16- July 11
"Collected Ideas at the Idea Warehouse"

Jared Bark
Kirsten Bates
Bill Beirne
Jim Cobb
Colette
Ralston Farina
Peter Frank
Dieter Froese
Colleen Fitzgibbon
Julia Heyward
Davidet Hompson
Taka Iimura
Gianfranco Mantegna
Michael McClard
Anthony McCall
Rita Myers
Virginia Piersol
Marcia Resnick
Angels Ribe
Joost Romeu
Willoughby Sharp
Ted Victoria
Yoshi Wada
Robin Winters

August -September 1975 The Clocktower
Dale Henry used Clocktower as Workspace- one piece remained and used in
Brutten-Herrick show

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March 20- April 10 The Clocktower
Michael Asher Installation

March 29- April 9 "Storefront Museum" 132 W 43 Street
Saul Ostrow "Work for the Unemployed"

April 8-10 The Clocktower
Judith Shea Open Studio Presentation

May 1976 New Urban Landscapes
Lawrence Weiner

May 15-29 The Clocktower
Collectors of the 70's, Part V: Dr. Giuseppe Panza Di Biumo

May 15-29 The Clocktower
Carl Andre Sculpture

May 21- 31 The Clocktower
Alain Kirili Open Studio Presentation

ADD - (where indicated)

- ② ● March 23-29, 1975 N.Y.C.
Robert Janz "Six Sticks"
- ① ② March 18-30, 1975 The Idea Warehouse
Scott Burton Performance

ADD -
Dr. Panza di Biumo
Collectors of the 70's ✓

ADD -

- NOV 12 1975 The Idea Warehouse
Apparition Theater of N.Y. (Ken Jacobs)
"Slow is Beauty"

Rodin performed by
Andy Bester Ken Flornisi
Hali Brendel Aza Jacobs
Lisa Bigelow Pencer Shafrensky
Helene Kaplan

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INSTITUTE FOR ART & URBAN RESOURCES, INC.

ALANNA HEISS, Executive Director

PENTHOUSE, 11 JOHN STREET NEW YORK CITY, N. Y. 10038
Area Code (212) 233-1096

FOR IMMEDIATE RELEASE

From May 11th through June 30th, The Institute for Art and Urban Resources will sponsor a workshop/exhibition entitled "Discussions: Works/Words." This will take place at The Clocktower, 108 Leonard Street (at the corner of Broadway). During this period, The Clocktower will be open Mondays through Saturdays from 1 p.m. until 6 p.m.

Over twenty different contemporary sculptors will show their work and participate in seminars aimed at documenting some of the major ideas interesting important younger artists. Participants will be from the New York area and from across the country. Each artist will show for a limited period of time during the run of this program, concurrently with other artists picked on a random basis from the group involved. Each artist will also conduct some form of seminar or dialogue relating to his work.

A complete schedule of individual exhibitions and seminar times is available from the office of The Institute and will be mailed on request by calling 212-233-1096.

This program will be a new approach for The Institute in using The Clocktower's space which has been used up till now for one-artist exhibitions. It will also be an extension of The Clocktower's basic purpose which is to demonstrate, by example, how under-utilized urban spaces (in this case the top floor of a City of New York office building) can be used for the effective exhibition of contemporary art.

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Printing And Lithography

The William J. Mack Co.



445 Washington Ave. • North Haven, Conn. 06473 • Telephone 239-2591

March 5, 1980

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

Attn: Miss Wyn Loving

Dear Miss Loving:

The following will describe our prices and specifications for the 5-year Publication for IAUR. Book of 384 pages plus 8 page wraparound and cover. We will furnish typesetting with 1 or 3 repros, unmixed type. You will furnish camera-ready line art with 350 photos, sizes as specified. Proofs to be Van Dycks. Text prints either black or duotone or 2 colors or 2 colors with duotones, on 80# L.O.E. Dull. Cover prints 2-1-1-2 on 8 pt. Ginger Colorcast Cover. Wrap prints 1 side line, 1 color, on KC UV Ultra, 17#. Binding is perfect, bulk in cartons. Quantity 5,000.

	<u>1 color</u>	<u>Duotone</u>	<u>2 colors</u>	<u>2 col. & duo.</u>
Prep	\$7,083.	\$11,357.	\$8,894.	\$13,169.
Plates	1,512.	2,809.	2,809.	4,024.
Press	11,874.	11,988.	11,988.	22,687.
Stock	17,634.	17,634.	17,634.	18,323.
Bind	3,795.	3,795.	3,795.	3,795.
Total	\$41,898.	\$47,583.	\$45,120.	\$61,998.
Comp, 1 proof	\$4,091.	\$4,091.	\$4,091.	\$4,091.
Comp, 3 proofs	\$4,908.	\$4,908.	\$4,908.	\$4,908.

F.O.B. North Haven, Conn.

Thank you very much for this opportunity to quote on this valued project.

Yours truly,

THE WILLIAM J. MACK CO.

Arthur E. Irwin

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THE INSTITUTE
FOR ART AND
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Max Neuhaus 964 5744

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

Lutze

1-2 p.m. on Mondays

925-3172 Mar. 8

the INSTITUTE FOR ART AND URBAN RESOURCES sponsors studio projects, special events exhibitions & performances in the contemporary arts. in facilities such as the CLOCKTOWER, the IDEA WAREHOUSE, CONEY ISLAND SCULPTURE FACTORY and temporary locations throughout the urban environment.

we are grateful for the opportunity of working with the following artists during the past year.

- | | | |
|---|--|---|
| <input checked="" type="checkbox"/> KIRSTEN BATES | <input checked="" type="checkbox"/> ROBIN WINTERS | <input checked="" type="checkbox"/> NEWTON & HELEN HARRISON |
| <input checked="" type="checkbox"/> BILL BEIRNE | <input checked="" type="checkbox"/> YOSHI WADA | <input checked="" type="checkbox"/> PETER BARTON |
| <input checked="" type="checkbox"/> ANTHONY McCALL | <input checked="" type="checkbox"/> TED VICTORIA | <input checked="" type="checkbox"/> JARED BARK |
| <input checked="" type="checkbox"/> JIM COBB | <input checked="" type="checkbox"/> SYLVIA WHITMAN | <input checked="" type="checkbox"/> ELEANOR ANTIN |
| <input checked="" type="checkbox"/> MICHAEL McCLARD | <input checked="" type="checkbox"/> SCOTT BURTON | <input checked="" type="checkbox"/> ROBERT GROSVENOR |
| <input checked="" type="checkbox"/> COLETTE | <input checked="" type="checkbox"/> PHILIP GLASS | <input checked="" type="checkbox"/> MARJORIE STRIDER |
| <input checked="" type="checkbox"/> RALSTON FARINA | <input checked="" type="checkbox"/> JON GIBSON | <input checked="" type="checkbox"/> MICHAEL ASHER |
| <input checked="" type="checkbox"/> DIETER FROESE | <input checked="" type="checkbox"/> JOAN LA BARBARA | <input checked="" type="checkbox"/> JOHN GIORNO |
| <input checked="" type="checkbox"/> COLEEN FITZGIBBON | <input checked="" type="checkbox"/> DICKY LANDRY | <input checked="" type="checkbox"/> GERARD MALANGA |
| <input checked="" type="checkbox"/> JULIA HEYWARD | <input checked="" type="checkbox"/> KURT MUNKACSI | <input checked="" type="checkbox"/> SUSAN HOWE |
| <input checked="" type="checkbox"/> DAVI DET HOMPSON | <input checked="" type="checkbox"/> RICHARD PECK | <input checked="" type="checkbox"/> TONY TOWLE |
| <input checked="" type="checkbox"/> TAKA IIMURA | <input checked="" type="checkbox"/> MICHAEL RIESMAN | <input checked="" type="checkbox"/> ANDY GRUNDBERG |
| <input checked="" type="checkbox"/> RITA MYERS | <input checked="" type="checkbox"/> RICHARD NONAS | <input checked="" type="checkbox"/> JUDITH SHEA |
| <input checked="" type="checkbox"/> VIRGINIA PERSOL | <input checked="" type="checkbox"/> DOUGLAS DAVIS | <input checked="" type="checkbox"/> EBERHARD BLUM |
| <input checked="" type="checkbox"/> MARCIA RESNICK | <input checked="" type="checkbox"/> CHARLEMAGNE PALESTINE | <input checked="" type="checkbox"/> SALLY RUBIN |
| <input checked="" type="checkbox"/> ANGELS RIBE | <input checked="" type="checkbox"/> SIMONE FORBI | <input checked="" type="checkbox"/> KLAUS RINKE |
| <input checked="" type="checkbox"/> JUDY RIFKA | <input checked="" type="checkbox"/> LUCIO POZZI | <input checked="" type="checkbox"/> ALAIN KIRILLI |
| <input checked="" type="checkbox"/> JOOST ROMEU | <input checked="" type="checkbox"/> DAN GRAHAM ^{Graham} | <input checked="" type="checkbox"/> CHRISTO |
| <input checked="" type="checkbox"/> WILLOUGHBY SHARP | <input checked="" type="checkbox"/> PATRICK IRELAND | <input checked="" type="checkbox"/> PHILIP SIMKIN |
| <input checked="" type="checkbox"/> GIANFRANCO MANTEGNA | <input checked="" type="checkbox"/> SOL OSTROW | <input checked="" type="checkbox"/> TED GREENWALD |
| <input checked="" type="checkbox"/> HANCO HINES | <input checked="" type="checkbox"/> DALE HENRY | <input checked="" type="checkbox"/> Max Neuhaus |

and to the following individuals for sharing their collections in the series "Collectors of the Seventies":

DOROTHY & HERBERT VOGEL, MILTON BRUTTEN & HELEN HERRICK, STANLEY MARSH, JOHN KALDOR, DR. & MRS. GUISEPPE PANZA d. BRINNO, HANS SOHM.

Brutten
Biumo
Herrick

Muller
Alfetter

Sponsors

Brendan Gill Chairman of the Board of Directors
Alanna Heiss Executive Director

Projects Workspace, Clocktower, Idea Warehouse, Coney Island

XXXXXXXXXX
or after

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Scott Burton

86 Thompson Street
New York City 10012

Idea Warehouse Program
Institute for Art and Urban Resources
108 Leonard Street
New York City

I am writing to propose my new performance piece for your space: a new series of narrative tableaux performed by one woman. Some earlier related tableaux from one-person shows at the Whitney Museum and Finch College can be seen in the accompanying photographs. The accompanying slides represent one-fourth of a photonarrative installation piece which also deals with one woman subject.

The tableaux I am working on are silent. The performer uses three or four pieces of furniture set against a long wall. I need a very large space for this performance because the viewers must be separated by fifty feet from the performance space. This performance space has to be forty feet wide. I need the loft for four weeks--two to install and rehearse, because the movements are very slow and the poses are very precise, and the timing of blackouts that separate the tableaux is also precise. The other two weeks would be to exhibit the piece. So much work and material goes into a piece like this that for me to show it only once or twice would not make it available to enough people to see.

I would like to try to get contributors to the Institute to cover the expenses. These will not be great, probably around \$300 ~~xxxxxxx~~ excluding a mailing. I would like to do this project before April 15 or after

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Burton--2

May 31.

I also enclose some reviews of my last series of tableaux performed in New York, and a resume.

Scott Burton

Scott Burton

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RECEIVED WORK

POWER BOOTHE
PETER DOWNSBROUGH
NANCY HOLT
CLARK MURRAY
JIM REINEKING

JULY 15 - AUG. 5
TUES. - SAT., 1 - 5 PM

10 BLEECKER ST.
WEST OF BOWERY

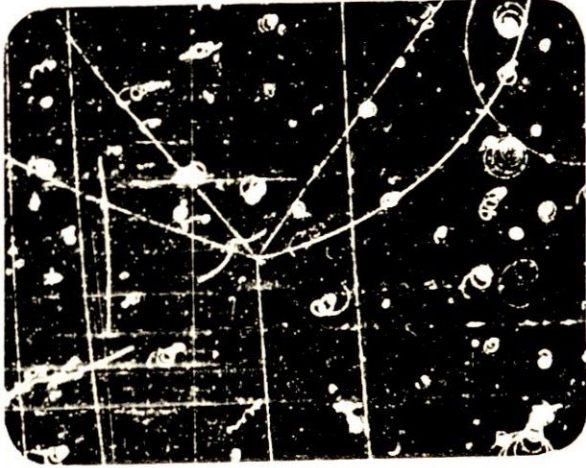
ORGANIZED BY ALANNA HEISS FOR WORKSPACE,
A PROJECT OF THE MUNICIPAL ART SOCIETY,
41 EAST 65TH STREET, NEW YORK, NEW YORK.

The Clocktower
108 Leonard Street
New York, N.Y. 10013

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"THE NEUTRON READINGS"
"LIGHTS: on/off"
by JAREDBARK



AT IDEA WAREHOUSE 22 READE
SPONSORED BY THE INSTITUTE
(NYC) FOR ART AND URBAN RESOURCES

"NEUTRON" - FRI, 10/10 THURS, 10/16 SAT, 10/18
"LIGHTS" - SAT, 10/11 FRI, 10/17 8:30 p.m.
RESERVATIONS 233-1096

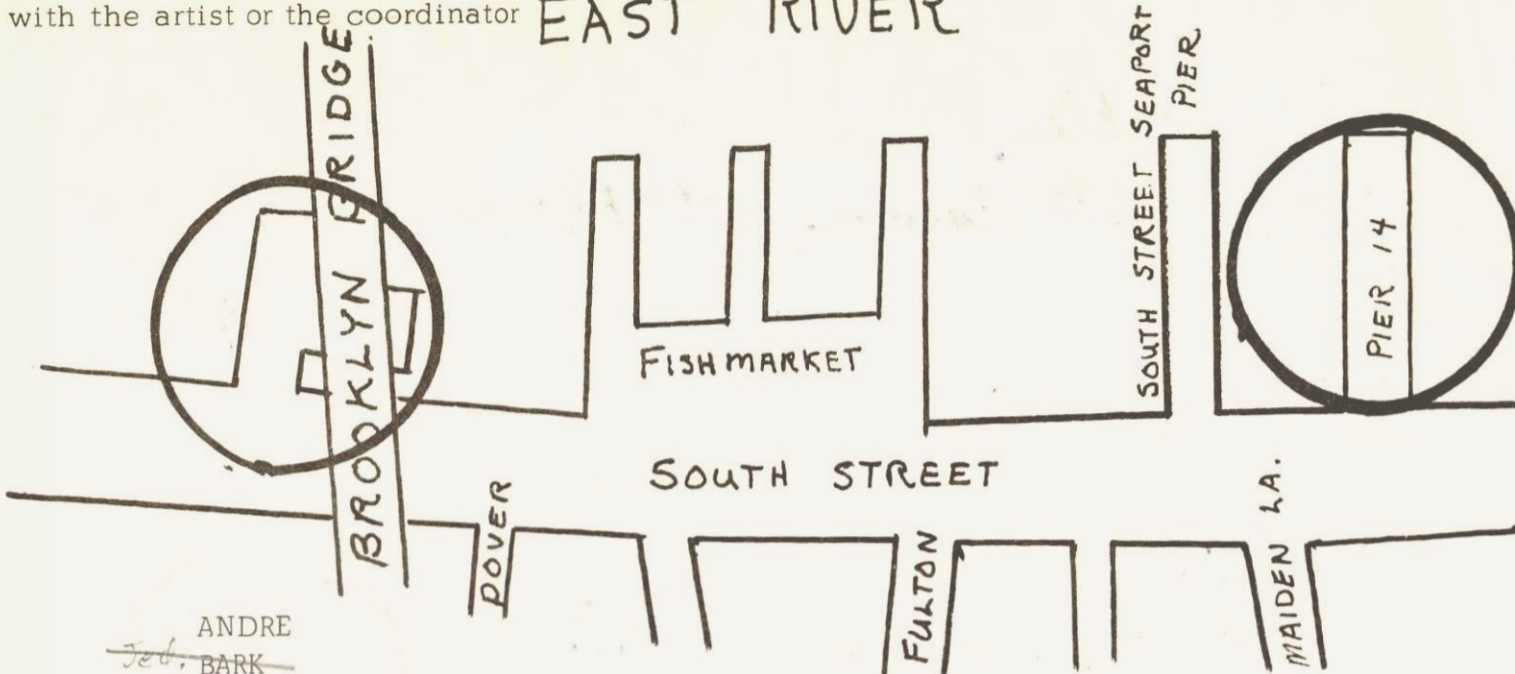
MADE POSSIBLE IN PART BY SUPPORT OF CAPS

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SCULPTORS' PIER
(Under the Brooklyn Bridge)
Viewing only by arrangement
with the artist or the coordinator

PERFORMANCE PIER
(Pier 14)

EAST RIVER



- ANDRE
- ~~Feb.~~ BARK
- ~~Bill~~ BECKLEY
- ~~Hub~~ BOGNER
- ~~Bill~~ BOLINGER
- ~~Dieter~~ FROESE
- ~~Dieter~~ GIROUARD
- HEALY
- ~~Gene~~ HIGHSTEIN
- ~~Jerry~~ LEW
- ~~Sh~~ LEWITT
- MATTA
- Richard NONAS
- OPPENHEIM
- ROCKBURNE
- SONNIER
- ~~George~~ TRAKAS
- ~~Sim~~ REINEKING

- PHILIP GLASS, with
- STEVE CHAMBERS
- JON GIBSON
- RICHARD LANDRY
- ARTHUR MURPHY
- ROBERT PRADO
- MABOU MINES COMPANY
- LEE BREUER, DIR.
- JO ANNE AKALAITIS
- DAWN GRAY
- RUTH MALECZECH
- RUDY BURCKHARDT

*Koreman
Vaubanau?*

Ann Judd

Davis

BROOKLYN BRIDGE EVENT

Monday, May 24th, 9:00 p.m.

Evening of THEATRE, MUSIC, FILMS, PRESENTATION OF SLIDES

OF WORK EXECUTED ON SCULPTORS' PIER

Place: Pier 14 (Performance Pier)

The Municipal Art Society, in conjunction with the Brooklyn Bridge Festival, has invited a number of artists, to construct sculpture and give performances on two piers overlooked by the Brooklyn Bridge. It is hoped that this opportunity will demonstrate New York City's ability to draw on the resources of its artistic community. By allowing its artistic community involvement in the urban landscape, disused and abandoned areas can become meaningful space.

COORDINATOR; ALANNA HEISS, Program Director
MUNICIPAL ART SOCIETY
41 East 65th Street
New York, N.Y. 10021

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Bill Buckley
759 6th Avenue, 4th Floor

Bill Ballinger

Post Office
Box 111, Hillsdale, N.Y.

Arten Froese
133 Christie Street
N.Y. 10002

Jene Highstein
17 Leonard Street
N.Y.C., N.Y. 10013

Sol Lewitt
117 Nestor Street
N.Y.C.

indefatigable

Richard Donas
144 Wooster St.
N.Y.C.

Georg Trakas
(address supplied)

Jim Reinking
address supplied

Clark Murray

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 3

P.S.1 MASTER LIST

EXHIBITIONS AND INSTALLATIONS

ROOMS - GROUP EXHIBITION - 6/10 - 6/26/76

MONTH OF SUNDAYS - PROJECTS, ROOMS - 9/19, 9/26, 10/3, 10/10/76

ROBERT BARRI - SOUND INSTALLATION - 11/14 - 12/15/76

PETER VAN RIPER - GRAPHICS AND HOLOGRAPHY - 1/14 - 1/22/77

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SUBJECT...TO CHANGE - PHOTOGRAPHS OF LONG ISLAND CITY AND ITS RESIDENTS
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SUSAN WEIL AND SYLVIA WHITMAN - EXHIBITION OF WORKS FROM TWO NOTEBOOKS - 3/10 - 3/20/77

RICHARD NONAS - "MONTEZUMA'S BREAKFAST" - SCULPTURE - 3/25 - 4/24/77

ELYN ZIMMERMAN - INSTALLATION - 3/25 - 4/14/77

CONNIE BECKLEY - SOUND INSTALLATION - 4/28 - 5/6/77

A PAINTING SHOW - WORKS BY 41 PAINTERS - 5/1 - 5/29/77

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P.S.1 MASTER LIST - POETRY READINGS

YUKI HARTMAN - 4/3/77
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P.S.1 MASTER LIST - PERFORMANCES

SIMONE FORTI - 10/29, 10/30, 10/31/76

ALLEN KATZMAN/NATURAL HISTORY IMPROVISATION COMPANY COLLABORATION - 12/18, 12/19/76

SIMONE FORTI AND PETER VAN RIPER - PAPER PIECE, TWO INCHES, BIG ROOM - 1/14, 1/15/77

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DARRYL SAPIEN AND CONSTANCIA VOKIETAITIS - 3/19, 3/20/77

BATYA ZAMIR - 5/9 - 5/21/77

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P.S.1 MASTER LIST - STUDIO PROJECTS

BILL BEIRNE - 5/29 -

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P.S. 1 MASTER LIST - SPECIAL PROJECTS

LUCIO POZZI - 1/77 - 6/77

JOHN BLAKE - 2/24 -

GERARD HOVAGIMYAN - 3/24 - 4/10/77

SUSAN SMITH - 4/17 - 5/31/77

RICHARD JACKSON - 5/1 -

ALAIN KIRILI - 5/1 - 5/29/77

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.3

MASTER LIST OF CLOCKTOWER EXHIBITIONS, PERFORMANCES, EVENTS

- 1) RICHARD TUTTLE - PAPER OCTAGONALS 1969-70 - 5/3 - 5/27/73
- 2) JOEL SHAPIRO - SCULPTURE - 4/12 - 4/28/73
- 3) JAMES BISHOP - PAINTINGS - 5/31 - 6/24/73
- 4) CHARLES ROSS - TWO SUNLIGHT DISPERSION WORKS - 7/73 - 8/73
STEPHEN ANTONAKOS - INCOMPLETE RED NEON CUBE - 7/73 - 8/73
- 5) RICHARD NONAS - SCULPTURE - 10/18 - 11/8/73
- 6) LINDA BENGLIS - SCULPTURE - 12/6 - 12/20/73
- 7) ALAN SARET - DRAWINGS AND SCULPTURE - 2/7 - 3/9/74
- 8) KLAUS RINKE - INSTALLATION - 4/4 - 5/4/74
- 9) "DISCUSSIONS: WORKS/WORDS - EXHIBITIONS, SEMINARS, DIALOGUES - 5/11 - 6/30/74
- 10) GEOFFREY HENDRICKS - PERFORMANCE PIECE - 9/21 - 9/23/74
- 11) C. BRYAN HUNT - SCULPTURE - 10/17 - 11/16/74
- 12) STEVE GIANAKOS - "MINOR DISASTERS" - 11/21 - 12/21/74
- 13) "ARTISTS MAKE TOYS" - 1/1 - 1/25/75
- 14) COLLECTORS OF THE 70'S, PART I: DOROTHY AND HERBERT VOGEL - 4/19 - 5/17/75
- 15) COLLECTORS OF THE 70'S, PART II: JOHN KALDOZ AND STANLEY MARSH - 5/29 - 6/25/75
- 16) MICHAEL MC CLARD - 6/75 - 7/75
- 17) DALE HENRY - USED CLOCKTOWER AS A WORKSPACE - ONE PIECE REMAINED AND WAS USED
IN BRUTTEN-HERRICK SHOW - 8/75 - 9/75
- 18) COLLECTORS OF THE 70'S, PART III: A COLLECTION IN PROGRESS: MILTON BRUTTEN AND
HELEN HERRICK - 9/18 - 10/18/75
- 19) COLLECTORS OF THE 70'S, PART IV: A SELECTION FROM THE SOHM ARCHIVE :THE FLUXUX
SECTION - 11/20 - 1/3/76
- 20) COLETTE - "ROOM ENVIRONMENT" - INSTALLATION - 12/18/75 - 1/17/76
- 21) ELEANOR ANTIN - EXHIBITION AND PERFORMANCE - 1/15 - 1/31/76
- 22) POETRY PROJECT - READINGS BY JOHN GIORNO, GERARD MALANGA, SUSAN HOWE,
TONY TOWLE, AND ANDY GRUNDBERG - 2/12, 2/19, 2/26, 3/4, 3/11/76
- 23) ROBERT GROSVENOR - SCULPTURE - 2/15 - 3/6/76

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 3

-2-

CLOCKTOWER MASTER LIST - CONT'D

- 24) MARJORIE STRIDER - "TOWER PROJECT" - SCULPTURE - 2/26 - 3/13/76
- 25) DADA SOIREE - 3/7, 3/8/76
- 26) ANDY GRUNDBERG - READING FROM "PHOTO/JOURNALISM" - 3/11/76
- 27) MICHAEL ASHER - INSTALLATION - 3/20 - 4/10/76
- 28) JUDITH SHEA - OPEN STUDIO PRESENTATION - 4/8 - 4/10/76
- 29) COLLECTORS OF THE 70'S, PART V: DR. GIUSEPPE PANZA DI BIUMO - 5/15 - 5/29/76
- 30) CARL ANDRE - SCULPTURE - 5/15 - 5/29/76
- 31) ALAIN KIRILI - OPEN STUDIO PRESENTATION - 5/21 - 5/31/76
- 32) DAVID RABINOWITCH - INSTALLATION - 9/16 - 10/2/76
- 33) MALCOLM MORLEY - PAINTINGS - 10/7 - 10/30/76
- 34) LYNN HERSHMAN - PAST WORK - 10/21 - 11/10/76
- 35) ROBERT YASUDA - INSTALLATION - 11/13 -
- 36) MICHAEL GOLDBERG - PAINTINGS - 12/18/76 - 2/1/77

until 5/76

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BATYA ZAMIR - 5/9 - 5/21/77

~ Charlotte Moorman 4/73 - Clocktower
"Chocolate Easter Bunny"

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BILL BEIRNE - 5/29 -

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The Institute for Art and Urban Resources
presents
A Special Midtown Project

[A] (A) Work for the Unemployed
(Everybody's Autobiography—a response to G. Stein)

by

SAUL OSTROW

March 29 to April 9
Monday — Friday
Noon to 7 p.m.

132 West 43rd Street, New York
entrance through lobby

The co-operation of the Durst Organization and Bykert
Gallery has made this project possible. For further
information please call 233-1096 or 988-5220.

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The Clocktower is a project of The Institute for Art and Urban Resources, a private, not-for-profit organization which is funded in part by The New York State Council on the Arts. "Discussions: Works/Words" has been made possible by a grant from The National Endowment for the Arts, Visual Arts Program.

"Discussions: Works/Words"

The Clocktower

108 Leonard Street (corner Broadway)

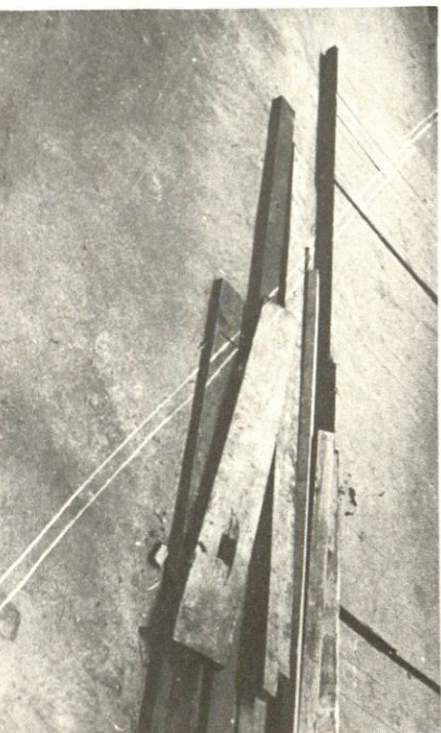
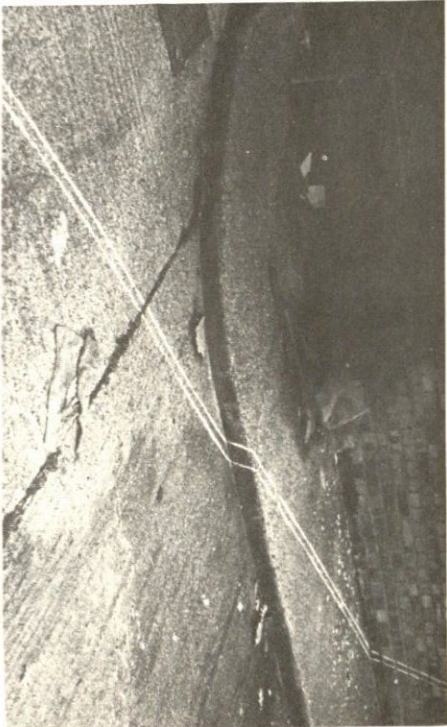
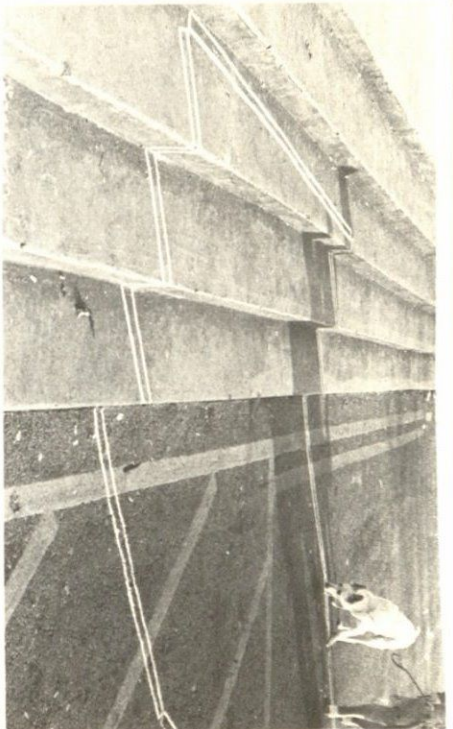
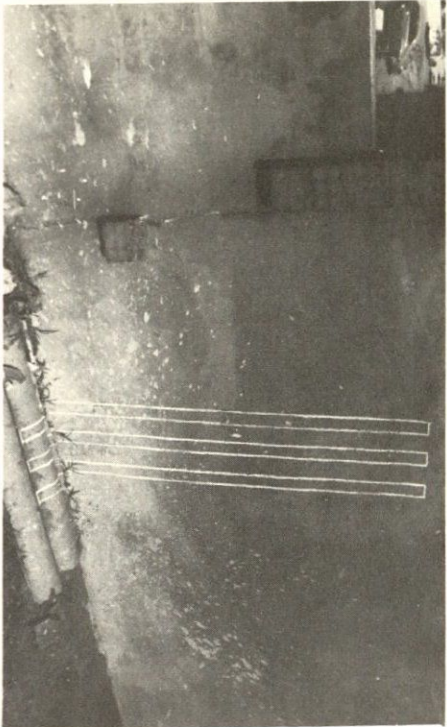
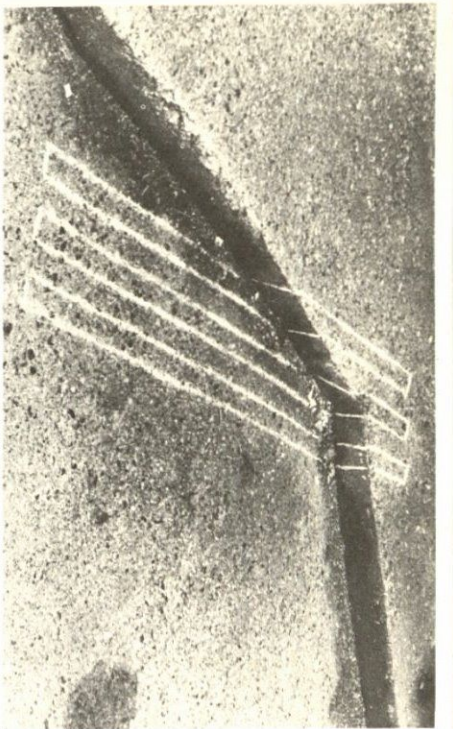
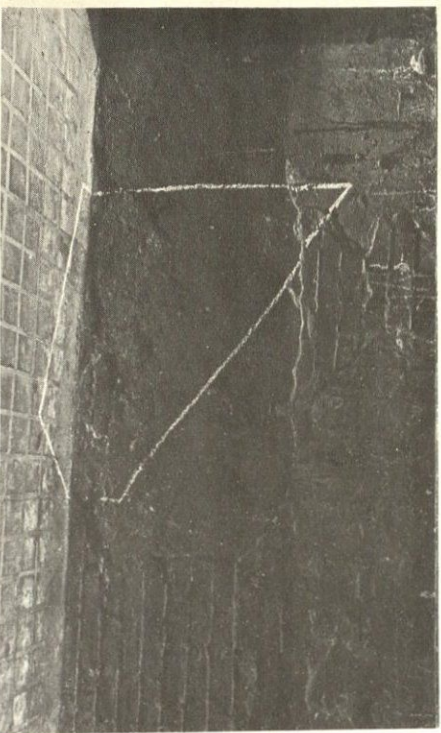
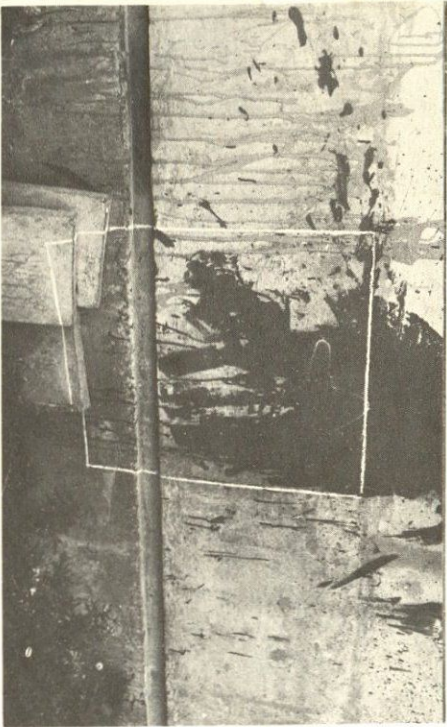
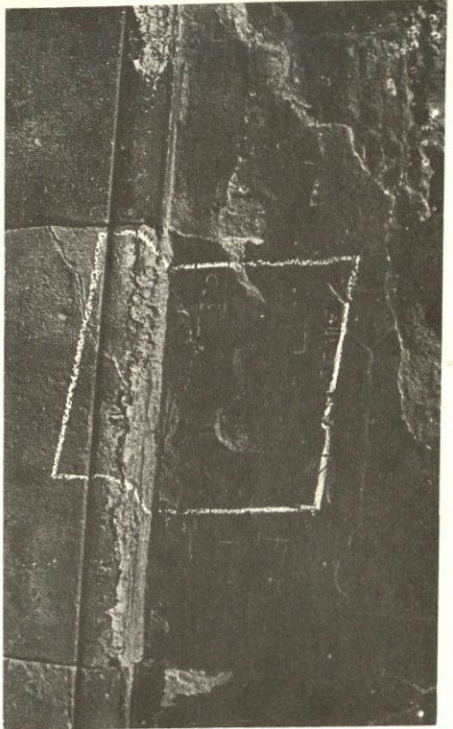
May 11 through June 30, 1974

Mondays through Saturdays, 1 p.m. to 6 p.m.

For further information and the specific schedule of exhibitions and seminars, please contact The Institute for Art and Urban Resources, 11 John Street, New York, N.Y. 10038, or telephone 212-233-1096.

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Chalk Shadows: Squares
Barcelona 7.75
Equipo N

Chalk Shadows: 3 lines
Gerona and Cadaques 8.75
Galeria Cadaques

Chalk Shadows: 6 lines
London. Work in progress

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Paul Klee's Pedagogical Sketchbook begins with "a line on a walk . . . a walk for a walk's sake". He then draws a line, his figure 1.



This spring while in NY I am taking this line for a walk in the streets. The line folds over curbs and doorways, plays with arrows and stripes, signs favored by Klee, of which the street is full. Merely the addition of one chalk curve can turn a whole intersection into a Klee drawing.

To emphasize the potential of the street to generate its own theme and variations, I repeat only a single shape in each neighborhood visited. The same square was repeated each time in Barcelona, and I have been drawing the same circle for a year now in various places around London. Apparent differences in shape and size of each square for instance are the result of the shape-changing nature of the sun and the street. In London also I have been working out some large drawings with six lines. These at times go in and out of doors, and cannot be seen entire from a single viewpoint.

This work grows out of my interest in shape-changing forms. With SIX STICKS (Institute for Art and Urban Resources, 3.75), the sticks were carried around and arranged to fit in with features in the streets. Rather than leave the sticks in position I began to sketch in the shadows of each arrangement in chalk. But these refracted marks were so vigorous that I soon switched to arranging the sticks for the sake of the shadows cast. To explore this interest clearly I returned to fundamentals, drawing squares, triangles, circles, lines, etc. The drawings are in chalk so that they are absorbed and erased by the street in the street's own time.

Janz

ROBERT JANZ

Line on a walk: in the streets of New York

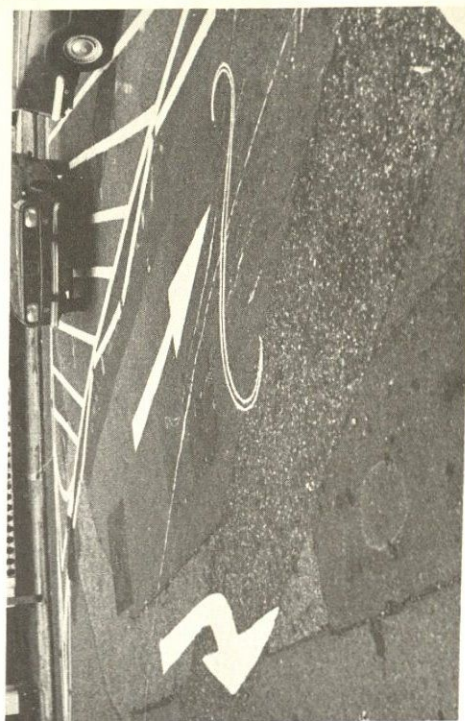
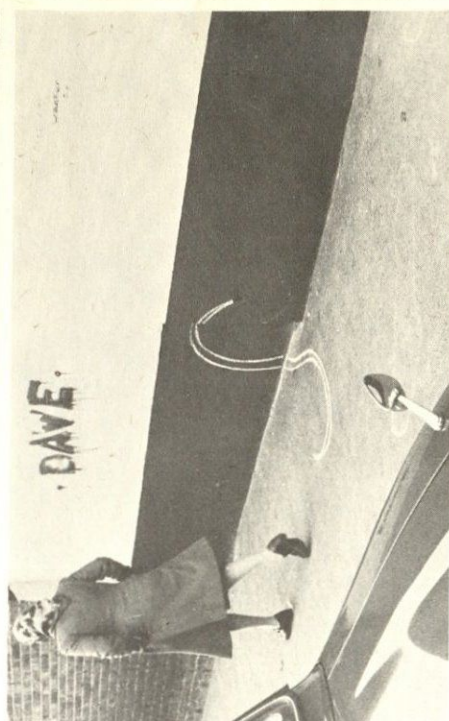
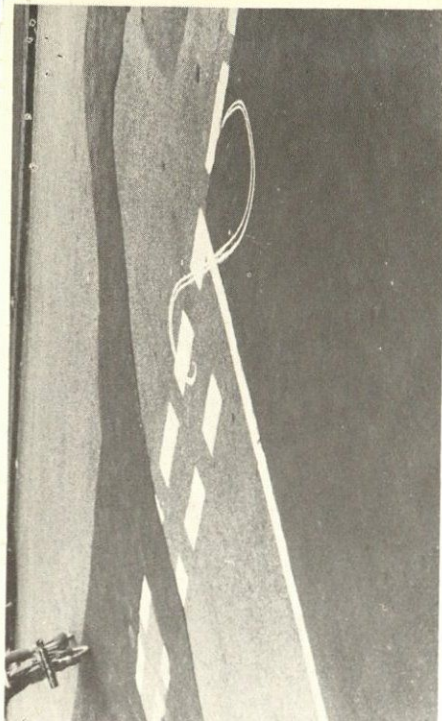
MARCH/APRIL 1976

LINE ON A WALK is one of the Institute for Art and Urban Resources' special "Street Works" Exhibitions in which artists are assisted in presentation of work for situations outside of a gallery museum facility

Institute for Art and Urban Resources

Brendan Gill: Chairman, Board of Directors
Alanna Heiss: President

Offices: 108 Leonard St., N.Y.C., N.Y. 10013
Tel.: (212) 233-1096



"You often draw in depressing places, but the drawings seem optimistic"
—Anthony Howell

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The Institute for Art
and Urban Resources
announces:

ZADIK
ZADIKIAN
billboard
painting

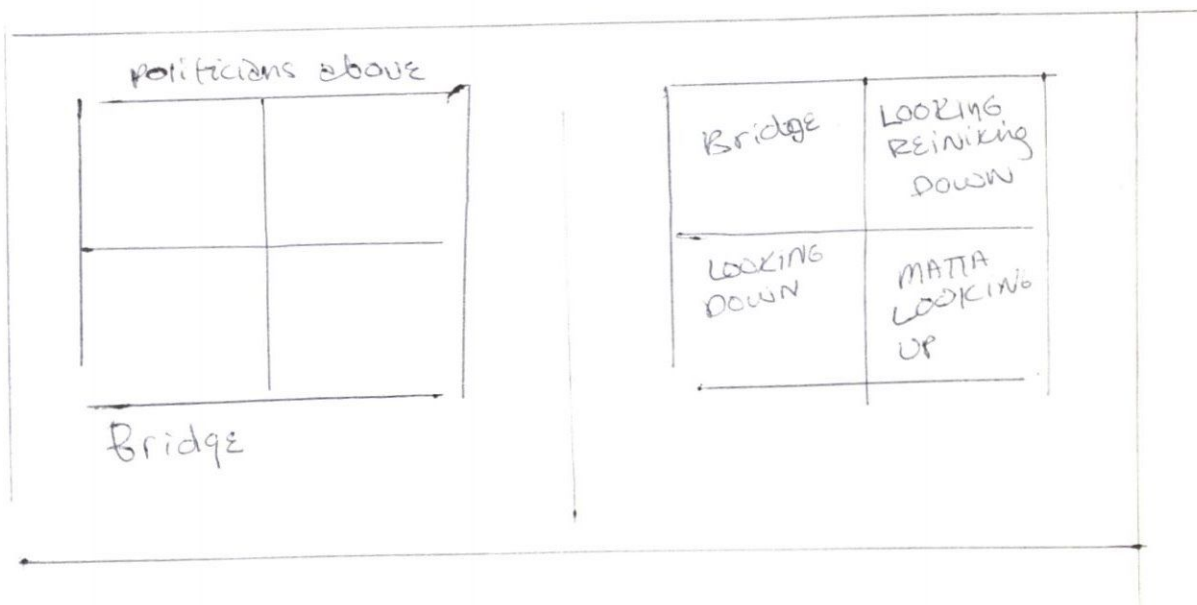
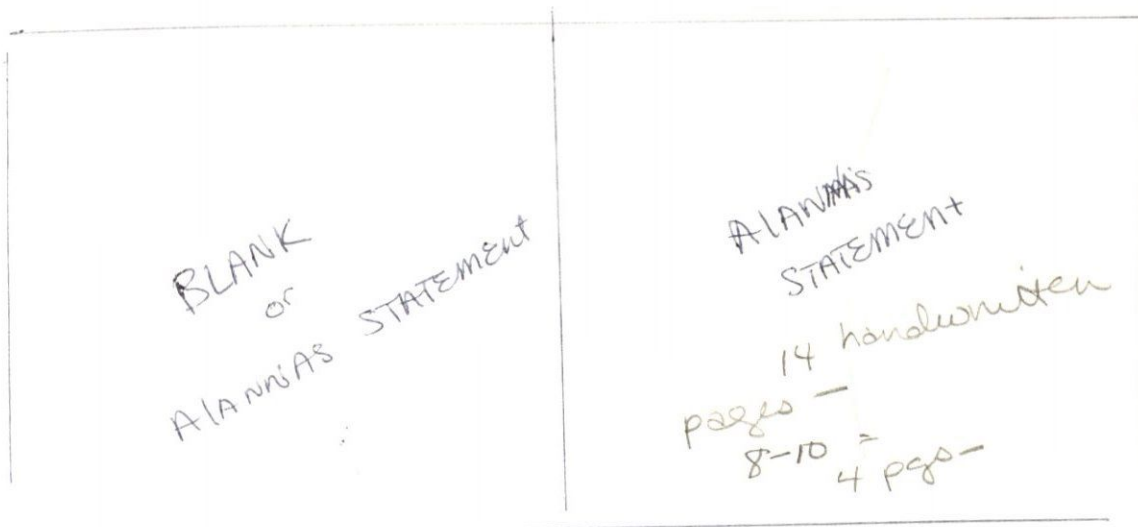
111 Varick Street N.Y.C.
Sat. November 9, 1974 to
Sun. November 9, 1975

Reception:
112 Greene Street
Sat. November 9, 1974
6:00 pm

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BROOKLYN BRIDGE



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BROOKLYN BRIDGE EVENT: May 24, 1971

I. Philip Glass, with

Steve Chambers
Jon Gibson
Richard Landry
Arthur Murphy
Robert Prado

- Music in Fifths
- Music in Similar Motion

II. Mabou Mines Company

III. Documentation of work executed on pier underneath the bridge

Photography: Carol Goodden, David David Greenberg

Artists

Carl Andre
Jed Bark
Bill Beckley
Mel Bochner
Bill Bolinger
Dieter Froese

Tina Girouard
Jene Highstein
Jeffrey Lew
Sol Lewitt
Gordon Matta
Richard Nonas

Dennis Oppenheim
Dorothea Rockburne
George Trakas
Jim Reineking

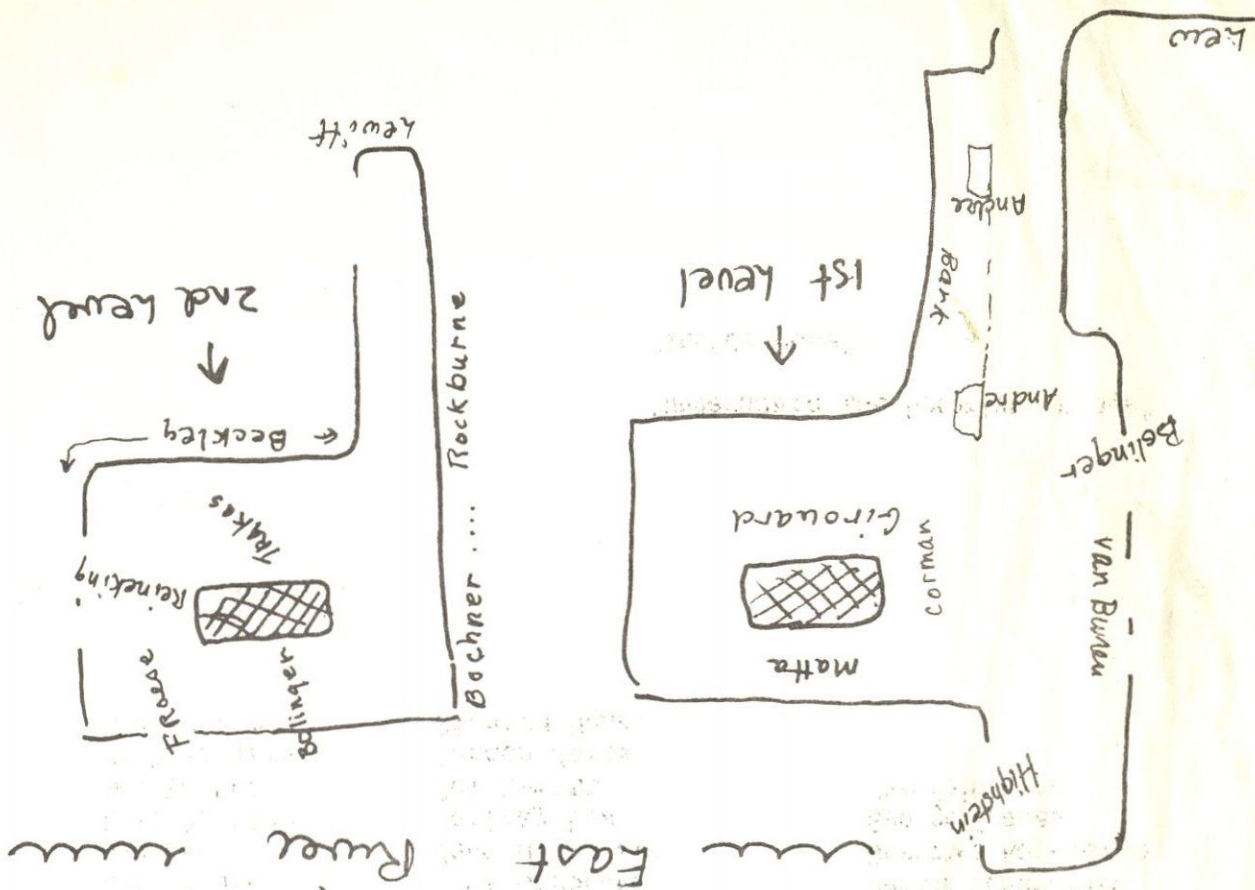
IV. Rudy Burckhardt

Films

- "Underneath the Brooklyn Bridge"
- "Inside Dope"

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BROOKLYN BRIDGE EVENT: May 22-24, 1971

I believe this to be the first time so many artists have been able to take advantage of our city waterfront. To make even this brief experiment possible, the most extensive negotiations with various city departments were necessary.

The artists selected were chosen because I felt they would make interesting use of the unique space on both the two story pier underneath the Brooklyn Bridge, and the flat concrete pier (Pier 14). The completed works show without question the success of the project, and the exciting possibilities of other such situations.

We can continue, however, only with the further cooperation of the city and of individuals and groups committed to the arts as an integral part of society.

Alanna Heiss
Program Director
Municipal Art Society
41 East 65th St.
New York City

May 24, 1971

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	MoMA PS1	I. A. 3

INSTITUTE FOR ART & URBAN RESOURCES, INC.

ALANNA HEISS, Executive Director

PENTHOUSE, 11 JOHN STREET

NEW YORK CITY, N. Y. 10038

Area Code (212) 233-1096

FOR IMMEDIATE RELEASE

From May 11th through June 30th, The Institute for Art and Urban Resources will sponsor a workshop/exhibition entitled "Discussions: Works/Words." This will take place at The Clocktower, 108 Leonard Street (at the corner of Broadway). During this period, The Clocktower will be open Mondays through Saturdays from 1 p.m. until 6 p.m.

Over twenty different contemporary sculptors will show their work and participate in seminars aimed at documenting some of the major ideas interesting important younger artists. Participants will be from the New York area and from across the country. Each artist will show for a limited period of time during the run of this program, concurrently with other artists picked on a random basis from the group involved. Each artist will also conduct some form of seminar or dialogue relating to his work.

A complete schedule of individual exhibitions and seminar times is available from the office of The Institute and will be mailed on request by calling 212-233-1096.

This program will be a new approach for The Institute in using The Clocktower's space which has been used up till now for one-artist exhibitions. It will also be an extension of The Clocktower's basic purpose which is to demonstrate, by example, how under-utilized urban spaces (in this case the top floor of a City of New York office building) can be used for the effective exhibition of contemporary art.

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The Clocktower is a project of The Institute for Art and Urban Resources, a private, not-for-profit organization which is funded in part by The New York State Council on the Arts. "Discussions: Works/Words" has been made possible by a grant from The National Endowment for the Arts, Visual Arts Program.

"Discussions: Works/Words"

The Clocktower

108 Leonard Street (corner Broadway)

May 11 through June 30, 1974

Mondays through Saturdays, 1 p.m. to 6 p.m.

For further information and the specific schedule of exhibitions and seminars, please contact The Institute for Art and Urban Resources, 11 John Street, New York, N.Y. 10038, or telephone 212-233-1096.

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PRESS RELEASE

The Institute for Art and Urban Resources announced today its schedule of exhibitions for the month of October.

Mr. Jene Highstein will exhibit new outdoor sculpture in and around his factory/studio, located at 1615 Hart Place, Coney Island. The exhibition opens on Sunday, October 7 and will be open every Sunday afternoon in October from 1 until 6 pm. Hart Place can be reached by exiting from the Brooklyn-Queens Expressway southbound onto Cropsey Avenue and continuing to just over the bridge to Coney Island. Hart Place is only two blocks walk from the Coney Island subway station.

Mr. Richard Nonas will exhibit 7 new pieces of his sculpture at the Clocktower, 108 Leonard Street (corner of Leonard and Broadway). Acclaimed last year as one of the most exciting new exhibition spaces in New York, the Clocktower is open Thursdays, 1 - 8 pm and on Fridays and Saturdays from 1 until 6 pm. The Nonas exhibition will run from October 18th until November 8th.

Nonas' exhibition begins the Clocktower's second season. Exhibition space will be more than double that of last year with the addition of a new gallery on the floor below the clocktower itself.

The Institute for Art and Urban Resources is a private, not-

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for-profit organization dedicated to illustrating how urban centers can better use the resources they possess to provide a more sympathetic and stimulating environment for the arts, for artists and for the community. The Clocktower program is a pilot project of the Institute, intended to demonstrate how existing urban facilities can be imaginatively and inexpensively used for the exhibition of contemporary art.

JENE HIGHSTEIN

New Outdoor Sculpture

1615 Hart Place
Coney Island

Sundays only, 1 - 6 pm

October 7th - 28th

RICHARD NONAS

New Sculpture

The Clocktower
108 Leonard Street
(at Broadway)

Thursdays, 1 - 8 pm

Fridays and Saturdays 1 - 6 pm

October 18th - November 8th

for further information, please contact

The Institute for Art and Urban Resources
11 John Street, Penthouse
New York, New York 10038

phone: 212-233-1096

Alanna Heiss, Executive Director
Frank Kolbert, Assistant Director

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FOR IMMEDIATE RELEASE

OCTOBER 1, 1973

Art has finally found its way to Coney Island! This month will see the culmination of a unique merger between art and politics with the opening of an exhibition of sculpture by Jene Highstein in The Condemnation Blight Sculpture Workshop, 1615 Hart Place, Coney Island. It is sponsored by The Institute for Art and Urban Resources.

The Condemnation Blight Sculpture Workshop is actually the former Neptune Beverage Company, now owned by the Economic Development Administration of the City of New York. Kenneth Patton, Administrator of E.D.A., made the building available for use by the Institute. Temporarily unused, this site will eventually be part of a larger E.D.A. plan to develop the industrial potential of Coney Island.

Coney Island has long been known for its famous rides and hot dogs. But it is also a tight family neighborhood, full of small, neat houses abiding side by side with warehouses and light industry.

Highstein has worked in the Sculpture Workshop since last December. This exhibition is the culmination of that year's effort. Other young New York artists have also made use of the facility, including Robert Grosvenor and Richard Nonas.

The Institute for Art and Urban Resources is a private, non-profit organization. One of the primary purposes of the Institute, according to its Director, Alanna Heiss, is to promote interesting art events in unlikely urban settings that would otherwise go unused or underutilized. Thanks to the far-sightedness of Patton, this has been possible in Coney Island.

Highstein's sculpture provides a perfect foil for this area. His tall, vertical forms, constructed of balanced telephone poles or hollow iron tubing, reflect the industrial quality of the neighborhood and draw the eye to other, like forms in the immediate environment. They contrast boldly with Cropsey Canal which flows peacefully along behind the Workshop.

The exhibition will be open from 1 until 6 P.M. every Sunday afternoon in October. For further information, please contact The Institute for Art and Urban Resources, 11 John Street, New York, New York 10038. The phone is 212-233-1096.

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Dear Ken Patton:

In ^a conversation with ^{that} Paul Levine several ^{an} weeks ago, I had the impression you had the impression that our publicity on the Coney Island show was not as complimentary to the Economic Development Administration as it could have been. I enclose ^{the} press release we sent out to all newspapers and art magazines regarding the show. We made no other announcement, depending on ~~the strength of a large poster, clearly stating E.D.A.'s name, etc.,~~ to be run off ~~out of~~ your public relations department, ^{which} ~~which~~ kindly agreed to help ^{us} publicize the project. ^{They had}

which was

Time was a problem, but the Institute hired a photographer (at the cost of \$150) to go out with a wide-angle lens and take shots of the land and buildings. ^{and} The artist laid out the poster, but although he tried every day, could not make contact with the young woman from E.D.A. who was to lay out the graphics and arrange for the printing. She ^{came} down with the mumps and was incommunicado during the entire time the poster could have been turned out. ^{turned out}

Consequently, we had no real public publicity except for a simple map card which the artist had printed ^{up} at his own expense (which mentioned neither the Institute nor the E.D.A.) and an invitation to ^a the goat-roast which was ~~xxx~~ (only) sent to forty or fifty people.

In spite of ^{this} all, the show received certain critical attention, particularly from museum staff ^{members}. It would like to see ^{the} curators more interested in possibilities outside the museum proper, perhaps in the boroughs. Situations like this, ^{one} which are successfully received by the critics, will encourage them to be more open.

on the day of the show's opening

And ^{And} Also, it seems we had a fair show ^{ing} of interested public, primarily from the Brooklyn area, who poked around the area, explored the neighborhood, and re-visited the rides and generally had a pleasant Sunday afternoon. ^{vicinity Island amusement}

^{I don't think I need} The temporary use of the Beverage Company building ^{is} very much appreciated; During the eight months it served as a sculpture fabrication plant it was a good experience for all concerned. We are sincerely most grateful to E.D.A. for making this

poss

I hope I don't need to reiterate how very much we appreciate

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possible.

I know you are, ~~as~~ always, pressed for time,
However, right up the street at 346 Broadway is our
CLOCKTOWER and there is an exhibition on presently.
If you have a chance, drop in.

Yours Truly,

Alanna Heiss

where

*of sculpture
by Richard Serra*

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Phil Glass The Walter Series

March 1-2 8:30 pm
FRIDAY and SATURDAY

Phil Glass' music is well-known to New York audiences for its discipline and intensity. In two performances, Glass and his ensemble will present various segments from his on-going works:

March 1: Part 5 from **Music in 12 Parts** and the complete **Music with Changing Parts**.

March 2: Parts 6, 7, 8 and 9 of **Music in 12 Parts**.

with: Jon Gibson, Dickie Landry, Kurt Munkacsi, Richard Peck and Bob Telson.

FREE

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Phil Glass The Walter Series

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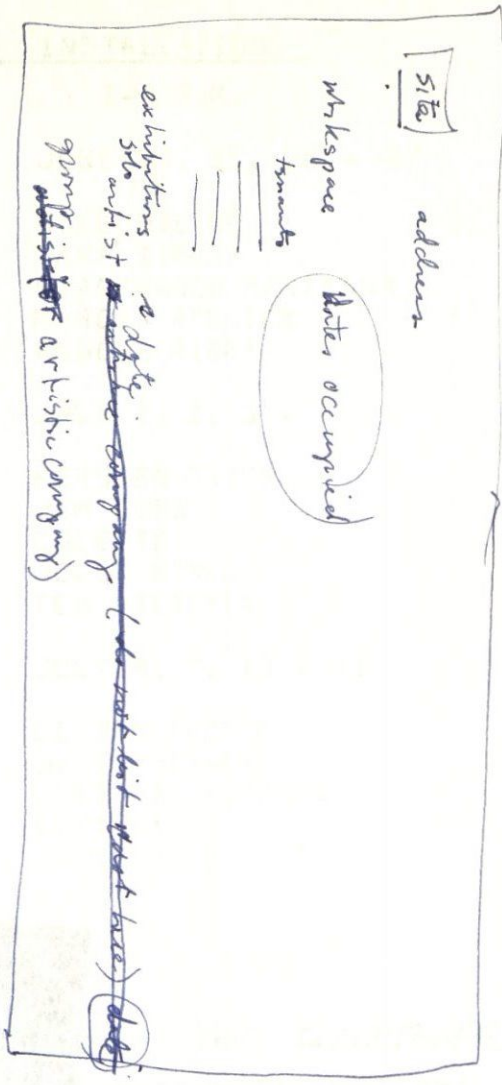
with: Jon Gibson, Dickie Landry, Kurt Munkacsi, Richard Peck and Bob Telson.

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Lois: 1/30/80

4 spec sheets for each chapter from info on chronology



Boothby family

158

Number 77th Street Precinct

Canary Island Sculpture Parking

Clarkson

1 Jan Warehouse

Exhibition site

~~site~~ site

address artist dealer
Chronolo. Zedilkin
Bany
Oshon

NVL
in former warehouse
artist
1-8

3

2x

address

A
1) Simon Fish: date of page
Ad from page
2) insert on chronology
under Eric Burdman

B
check Tony's picture against
list of paintings by artist
in chronology?
BTS Krangy only addition
was found - yes?

+ C when on original's NVL? -
if call artist?
D reviewed with her missing
photos + what needs
to be done to get them

D only 9/10/80

total fee to date

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The Clocktower will be open every Wednesday afternoon from 1 pm until 6 pm throughout July and August.

Two Sunlight Dispersion works by Charles Ross are on view. An intersection of two solar spectrums begins at approximately 3:55 pm. The sunset spectrum begins by 4:15 pm. These times will gradually shift as the summer progresses. You are advised to come on a sunny day.

"Incomplete Red Neon Cube", 1974, 3' x 3' x 3', by Stephen Antonakos is also on view.

For further information, please call the Institute for Art and Urban Resources, at 233-1096, or the John Weber Gallery, at 966-6115. The Clocktower is located at 108 Leonard Street at the corner of Broadway.

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Executive Office: 107th Street, NYC, N.Y. 10028
Telephone: (212) 534-1096
Fax: (212) 534-1096

Richard Tuttle

Cara Crominger

Margaret Raymond

Laurace James

Jean Dupuy

Kurt Kranz

Don Sunseri

Max Neuhaus

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PERFORMANCES

9 P.M.

JUNE 16
RALSTON FARINA

JUNE 17
ROBIN WINTERS

JUNE 18+19 —
ANTHONY McCALL

JUNE 20
YOSHI WADA

JUNE 23
WILLOUGHBY SHARP

JUNE 30
COLEEN FITZGIBBON
MICHAEL McCLARD —

JULY 7
VIRGINIA PIERSOL

INSTALLATIONS

1-6 P.M.

JUNE 24, 25, 26 + 27

BILL BIERNE
TAKA IIMURA
GIANFRANCO MANTEGNA
MARCIA RESNICK
ANGELS RIBE'

JULY 1, 2, 3 + 4

KIRSTEN DATES
JIM COBB
COLETTE
JOOST ROMEU
TED VICTORIA

JULY 8, 9, 10 + 11

DIETER FROESE
JULIA HEYWARD
DAVI det HOMPSON
RITA MYERS
JUDY RIFKA

FIVE THURSDAY POETRY READINGS AT THE CLOCKTOWER



SUPPORTED BY GRANTS FROM POETS
AND WRITERS AND NY'S COUNCIL ON
THE ARTS

FEBRUARY	12	JOHN GIORNO
	19	GERARD MALANGA
8:30 PM	26	SUSAN HOWE
MARCH	4	TONY TOWLE
#2 CONTRIBUTION	11	ANDY GRUNDBERG

THE INSTITUTE FOR ART AND URBAN RESOURCES 108 LEONARD ST.

ORGANIZED BY TED GREENWALD

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ALANNA HEISS, Executive Director

PENTHOUSE, 11 JOHN STREET NEW YORK CITY, N. Y. 10038
Area Code (212) 233-1096

The President and Directors of
the Institute for Art and
Urban Resources
request the pleasure of your company
at a Banquet in honor of
Jene Highstein
on the occasion of an exhibition of his sculpture
October 7, 1973
the Condemnation Blight Sculpture Workshop, Coney Island
15-16 Hart Place

The Exhibition: Several acres of landscaped grounds, described
by City Planning Commission records as "urban blightland", will
be the site of two new outdoor sculptures by Mr. Highstein.
A new indoor piece will be exhibited in the workshop itself.

History: Formerly the Neptune Beverage Company, the Condemna-
tion Blight Sculpture Workshop lies on the banks of the Cropsey
Canal, recently depicted in NBC's documentary film "Our
Polluted American Waterways". Near the workshop is Coney
Island Amusement Park, home of the legendary Cyclone Roller
Coaster, which is still in operation. The Condemnation Blight
Sculpture Workshop is a project of WORKSPACE- a program
designed to turn unused urban buildings into studios and
exhibition spaces for artists.

Travel Information: Automobile: Take the Brooklyn-Queens
Expressway (Belt Parkway) west to the Cropsey Avenue/
Coney Island Exit. Turn right onto Cropsey Avenue. Hart
Place is the first left turn after crossing the bridge to
Coney Island. Subway: Take trains F, D, B, QB, or QJ to the
last stop. Hart Place is only two blocks away. Ask
subway attendant for directions. In addition, cars will
be leaving from 144 Wooster St. between 12:00 and 12:30 PM.

Banquet: Beginning at 5:00 PM, New Orleans style Barbequed
Goat and beer will be served. Guests are advised, however,
to bring their own beer. Black tie not required.

R.S.V.P.: Condemnation Blight Banquet
233-1096

Dinner Committee
Dickie Landry
Tina Giraud
Frank Kolbert

This exhibition has been made possible by the generous
assistance of Mrs. Loretta Bender III, the Visual Arts
Program of the N.E.A., the Committee for the Visual Arts
and the Fiore Wrecking Company.

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THE NEW YORK TIMES, SUNDAY, DECEMBER 31, 1972

Police Station Aiding Arts



The New York Times/Nancy Moran

Policemen and neighborhood children on top floor of the old 80th Precinct building with artist Miriam Beerman, seated on bench, who will use part of space as a studio.

By GERALD F. LIEBERMAN

A 19th-century three-story police precinct stationhouse in a high-crime area of the Crown Heights-Bedford Stuyvesant section of Brooklyn is becoming a home for a group of artists, poets and sculptors.

In an arrangement with the Institute for Arts and Urban Resources—a federally financed organization operating under the aegis of the National Endowment for the Arts—portions of the old 80th precinct building, at 653 Grand Avenue, have been reserved for artistic endeavors, on a rent-free basis, in exchange for assistance in establishing better community relations.

The 80th Precinct was merged recently with the 77th precinct, and headquarters for the combined unit was set up in a new building at 127 Utica Avenue. Only 38 policemen continued to use the 80th precinct stationhouse on Grand Avenue, and their space requirements were limited to the ground floor and the basement of the old structure.

This left quite a bit of unused space in the building. The Institute for Arts and Urban Resources came up with the plan to allow artists, who sorely need space for their work, but could not afford high rentals, to utilize the stationhouse for that purpose if they gave free

to permit the children to observe them as they work.

Capt. Adam Butcher, commanding officer of the newly merged police unit, implemented the program after lengthy consultations with his superiors. "It's an excellent way to bring children in contact with the creative spirit," Captain Butcher said. "And it will also bring children in closer contact with the police. The whole idea of neighborhood police team No. 4 [which occupies the building] is to produce a better understanding between the people living in the area and the police department. This plan fits perfectly."

Emphasis on Children

The painters, writers and sculptors who will be using the building have been specially screened. "These are people who are not only exceptionally talented but who also understand what we are trying to do and who have the ability to reach children and to be patient with them," Captain Butcher emphasized.

The 80th Precinct stationhouse was built in 1892, in a Romanesque style typical of police stations of that era. There are dozens of large windows and northern exposure, on the third floor. It is unobstructed by any other buildings in the vicinity and features a picturesque spiral staircase leading to the roof. Both the third floor and the

and sculptors. Throughout the building are well-lit rooms, previously used by detective squads; these are to be turned over to other artists.

There is also a fully equipped barn, with hayloft mechanisms still intact, and a paddywagon shed. These units will be used in the creation of large sculpture works that require lifting devices.

According to Mrs. Alanna Meiss, director of the Institute for Arts and Urban Resources, there are many empty and partially empty buildings throughout the city that are municipally or federally owned, and she hopes that these buildings can be made available to artists "as a means of alleviating their enormous expenses for studio space, which they cannot afford, in a space-hungry city."

The idea is experimental and expansion of the project depends largely on how well it works in the 80th precinct. Captain Butcher said that all 38 members of his special neighborhood police task force are becoming actively involved.

"Last week we had a puppet parade to welcome the creative people to the stationhouse and to let the neighborhood know about the program," he said. "Some of those artists are very attractive young women and some of my men decided to buy easels and brushes. They felt they might have latent paint-

New York Times
article on
WORKSPACE Pro-
1972