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	MoMA PS1	I.A.371

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. 46-01 21st Street, LONG ISLAND CITY, NEW YORK, 11101 (212) 784-2084

Information required by the I.AUR Inc. from Artists selected for Clocktower Exhibition or P.S.1 Special Projects Rooms, Multidisciplinary Rooms or other designated spaces. This information will be used in the design for invitations, press releases, future publications or other public relations and media related purposes.

All information should be type written or printed clearly.

ARTISTS NAME: *Jenwifer Ceceve*
ADDRESS: *158 Frankliw st. NYC 10013*

TEL# HOME: *925-2706* STUDIO: *↑ same*

TITLE OF WORK: *in my room.....*

MEDIUM:

APPROXIMATE SIZE:

DO YOU HAVE A

- INSTALLATION
- SPECIAL PROJECT
- EXHIBITION
- OTHER i.e. VIDEO, FILM ETC.

CLOCKTOWER: EXHIBITION HALL TOWER

P.S.1: ROOM FLOOR: ROOM NUMBER: *206*

EXHIBITION DATES: *December 9 - January 27, 1980*

PHOTOGRAPHIC REPRODUCTIONS:

A black and white glossy print is required, approximately 8" x 10" for publicity purposes, invitations related to exhibitions or a small drawing to be reproduced for publicity or other purposes related to exhibition period. The name of the photographer wishing to be credited when photo is reproduced is required as well. Please honor all copyright credits.

List the name(s) of funding agencies that must be acknowledged for any assistance given towards the execution of this project, exhibition or other.

→ I favor reproduction of the three d. pieces. J.C.

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Jennifer Cecere works with modified acrylic, applying highly textured paint to lace and other found fabrics. Often employing the tools used for decorating pastry, her lush icing-like florals, diamonds, dots and marks actively link line with color and contour with surface. The results pose an artificial/edible paradox that is both subtle and witty.

PRESS RELEASE:

Write one paragraph (in the third person) which will fully describe your special project or exhibition.

The artist agrees that the above information is correct, is proof read and acceptable for use in press releases, posters and/or any other publicity which the IAUR, Inc. wishes to distribute for the promotion of the artist.

In the case of press releases, the IAUR Inc. reserves the right to edit the artists statements when deemed necessary in the preparation of press packages and other publicity distribution.

The above information must be returned to the IAUR Inc. BEFORE Now for the sake of expediting publication procedures.

I acknowledge that all information on this sheet is correct for all present and future IAUR Inc. publication purposes.

Jennifer Cecere

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INSTITUTE FOR ART & URBAN RESOURCES, INC. 46-01 21st St. LONG ISLAND CITY,
NEW YORK, 11101 (212) 784-2084

SPECIAL PROJECT ARTIST'S AGREEMENT

WORK ENTITLED: "IN MY ROOM"

This agreement made as of this Oct day of 19, 1979 between
JENNIFER CECERE (the "Project Artist") whose address is:

158 FRANKLIN ST Tel: 925-9706
and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

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

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

1. The Project Artist is hereby assigned Room No. 206 at P.S. 1
or Clocktower or Clocktower Gallery for a term beginning Nov 23 / 79
1979 and ending Jan 30, 1980

2. The Project Artist agrees that he/she will use the said Special
Project Room upon the following terms and conditions:

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

b) The Project Artist agrees to obtain specific written
approval from the Institute for any installation which is to be of
a permanent nature.

c) The Project Artist will supply all of his/her own tools
and materials.

d) The Project Artist shall provide his/her own padlock
and will install a hasp if necessary. A key to the said lock shall
be given to the Institute's preparator, HANK, promptly
following the installation and the Institute shall have the right
of entry into the Project Room at all times, by its duly authorized
personnel.

e) The Project Artist agrees to clean up and remove any
and all debris created by his/her work or preparation of the
Project Room prior to the exhibition date. The Project Artist will
use the trash bin provided by the Institute in the rear court-
yard of P.S. 1 (all debris must be taken by the artist to the
refuse container provided in the courtyard), or in the back alley of
the clocktower, ground floor at freight elevator exit.

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

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

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

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

j) The Project Artist understands that P.S. 1 only is staffed weekly, (technical and administrative) during the hours of 8 a.m. to 6 p.m., and beyond those hours, artists wishing to remain in the building are free to do so, without security, maintenance, or technical services. The clocktower is opened by arrangement

3. The Institute will assist the Project Artist in obtaining grants or honoraria whenever possible, but the Project Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the artist nor can it provide materials or labor or any funds to cover costs. In any case where any such funding or aid is available, any arrangements therefor will be made by separate letter of agreement between the Project Artist and the Institute.

4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the artist for any damage or injury to the artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for any damage, whether by fire, vandalism, theft or otherwise, or for any personal injuries sustained by the Project Artist or any of his/her agents, employees, assistants, or visitors and the Project Artist hereby agrees to indemnify and hold harmless the Institute against any and all claims or liability for any loss or damage or injury to the property of the artist or to the artist or any of the aforementioned persons who may be connected with the artist or his/her Special Project.

5. The Project Artist acknowledges that the Institute does not have any insurance to cover damage, loss or theft of work (project/installation) or personal possessions while the project is on display, or during either the installation or de-installation period.

6. The parties agree that this agreement does not create a landlord-tenant relationship between the Institute and the Artist and the artist agrees that he/she will vacate the assigned project room on the termination date. If the artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said room and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its sole discretion. Upon entering the said room, the Institute may remove the contents thereof and may have them stored for the Project Artist at his/her expense and the Institute shall not be liable for any damage or alleged damage caused to the said property of the Project Artist. The Institute will cooperate with the Project Artist as best it can, if Project Artist gives it sufficient notice, but the artist hereby acknowledges that the said rooms are being assigned to other worthy artists for designated terms following the expiration of this term and it would be unfair for the Institute to deny that artist access on the promised date because of any willful failure of the Project Artist to vacate the Special Project room on the designated date.

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

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

DESIGNATED HONORARIUM:

By: Brenda Wallace

\$ 100.00

Jennifer Casere
PROJECT ARTIST

TOWARDS MATERIAL COSTS:

\$ 75.00

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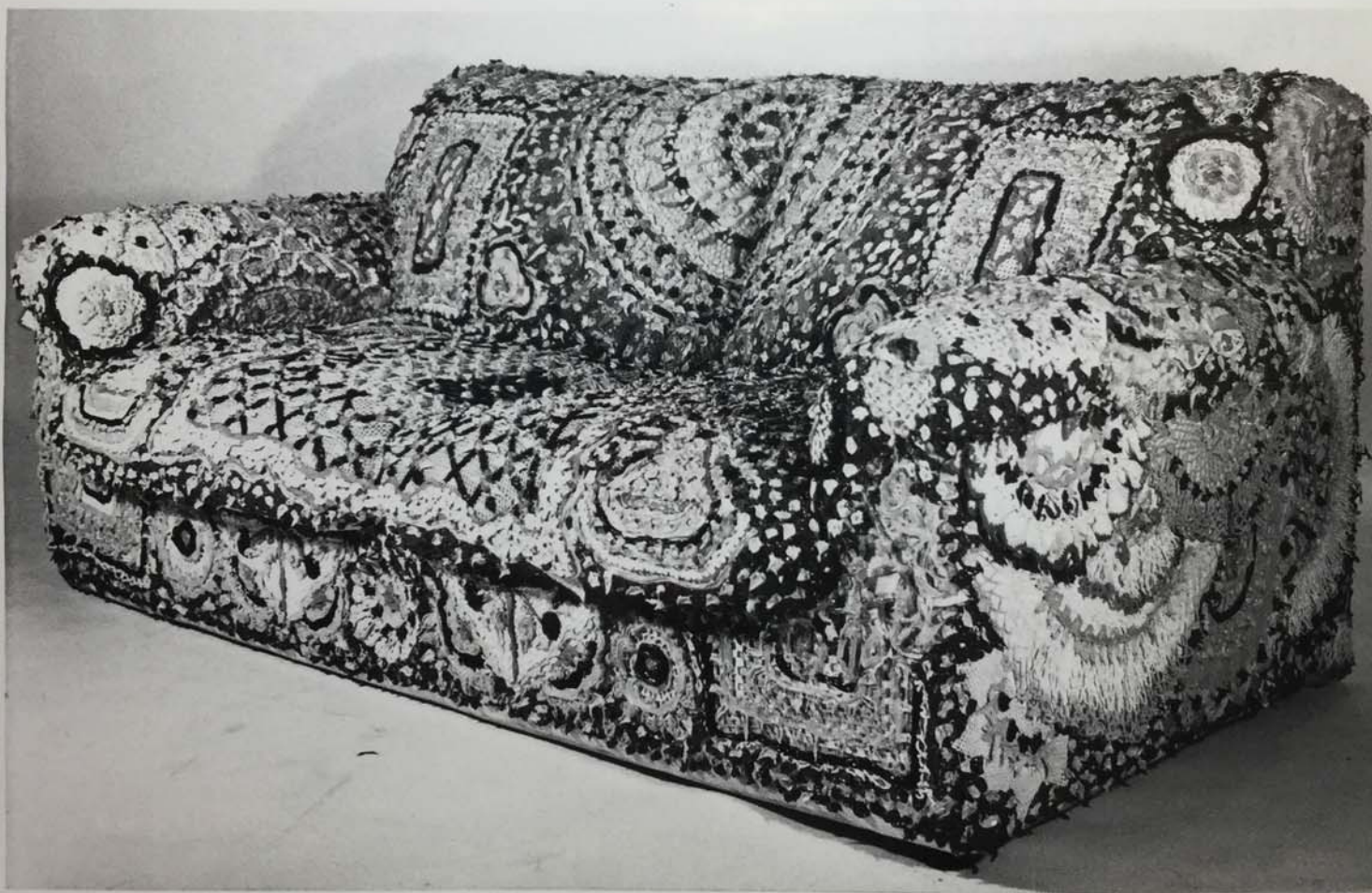
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Jennifer Secera Sp. PSI 206

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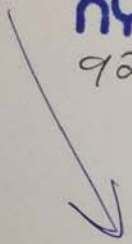


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Artist
JENNIFER CECERE
158 FRANKLIN ST
NYC 10013
925-9706

"Sofa"
63" x 32" x 26"
sofa doilies,
anti-macassar, lace,
acrylic paint



Return to:

PROJECT STUDIOS 1 (P.S. 1)
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LONG ISLAND CITY, N.Y. 11101

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INB1.211.3

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JENNIFER CECERE
158 FRANKLIN ST
NYC 10013

925-9706

acrylic on lace
50 x 70

"Louis 14th"

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JENNIFER CECERE
158 FRANKLIN ST
NYC 10013

925-9706

"window"
62" x 81" 3 191

(Assemblage of window,
acrylic, lace &
curtain rods.)

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JENNIFER CECERE
 158 FRANKLIN STREET
 NEW YORK, NEW YORK 10013
 212/925-9706

BIRTH DATE: 31 October, 1950, Richmond, Indiana.

COLLEGE: College of Art and Architecture, Cornell University, Ithaca, N.Y.
 Grad. Bachelor of Fine Arts, Painting, June 1973.

HIGH SCHOOL: Phillips Academy, Andover, Mass. Grad. 1969.

EXHIBITS/
 INSTALLATIONS: WEBB & PARSONS, New Canaan, Ct. September 14–October 4, 1980.
THE AMELIE A. WALLACE GALLERY"SPACES V." SUNY, Old Westbury, L.I. N.Y. March 10–April 4, 1980.
THE INSTITUTE FOR ART & URBAN RESOURCES, INC.P.S.I.
 "IN MY ROOM" 46-01 21st Street L.I.C. Queens, N.Y. December 9–January 27, 1980.
TEN DOWNTOWN 1979 New York, N.Y. April 21–May 6, 1979

SELECTED GROUP
 SHOWS: "ON THE SURFACE" THE UNITED ARTS BUILDING , Philadelphia, Pa. Summer 1980.
SMALL WORKS 80 WASHINGTON SQUARE EAST GALLERIES
 January 29–February 22, 1980 Juor Patterson Sims.
POST CARD SIZE ART P.S.I. 46-01 21st Street L.I.C. Queens, N.Y. December 21–January 23, 1979.
WORKS ON PAPER THE KATONAH GALLERY, Katonah, N.Y. November 20–December 31. 1977 Juor Marcia Tucker.

REVIEWS: NEWSDAY "EVERYONE WANTS TO GET IN P.S.I." Amei Wallach, January 13, 1980.
THE SOHO NEWS "KEEPING UP THE IMAGE" John Perreault January 3, 1980.
THE VILLAGE VOICE "GUERRILLA GALLERIZING" Peter Frank, May 7, 1979.
ARTS MAGAZINE "TEN DOWNTOWN" Edgar Buinagurio, June 1979.

GRANTS/AWARDS COMMITTEE FOR THE VISUAL ARTS/ARTIST'S SPACE
 Independent Exhibition Program 1977
 Independent Exhibition Program 1979
 Funding for P.S.I. Special Project 1979–80

COLLECTIONS: Private collections in New York, Washington, D.C. Philadelphia, Hollywood and Paris.

KEEPING UP THE IMAGE

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Artistic ferment at P.S. 1

—Continued

sible to look above them, as if one were flying.

stantly changing clashing of lines and volumes. Craig Stockwell uses glass, too, only his pan-

KEEPING UP THE IMAGE

John Perreault

My goal was to check out "Image & Object in Contemporary Sculpture," a show of works by six artists in the Exhibition Center at P.S. 1. But first I wandered all over the big old schoolhouse, poking my nose into everything I could. A great deal of the art in the special project rooms, the hallways and the auditorium is particularly worthwhile this time around. A floor-plan map helped.

The first-floor "new wing" ex-classroom studios are mainly in the hands of those artists participating in the International Studio Program. Artists from Berlin, Dusseldorf and Sweden are getting a chance to sample New York's high-energy art scene. I was impressed with Wolfgang Luy's impenetrable lumber environment in Room 101, but less so by his New York/Dusseldorf hallway floor piece: scattered wooden circles. Jasper Halfmann's (Berlin) *Manhattan Transfer* cleverly proposes a rooftop installation of a cutout of the Manhattan skyline, which will be a sign for the building and a frame for the view.

Highlights of Project Studios on the second floor (old wing) include: an investigation of the "signs" of towns and *The Personal Objects of a Woman Who Lived to Age 86* by the FRIDAY Architects/Planners of Philadelphia; Wayne Hazen's handsome stepped architectural construction made entirely of 3-inch cubes of glued newspaper; Jennifer Cecere's decorative environment made mostly of thickly painted lace (the curtains on the windows are better than the derivative sofa); Irene Whitome's spare and spooky schoolroom with the word "education" on the blackboard. I also liked Arthur Weyhe's poled pathway in the hallway.

Bruce Chao's nerve-wracking environ-

ment in the immense third-floor auditorium is worth a look: hundreds of panes of glass are suspended from the ceiling in a grid that swoops across the ballroom space.

My curiosity satisfied, I descended to the first-floor Exhibition Center, where even more art pleasures awaited. "Image & Object" can be recommended for several reasons, not the least of which is that the art is on a very high level. The exhibition originated at the Detroit Institute of Arts and its curator of modern art, Jay Belloli, has incorporated two themes: the arrival of recognizable imagery in contemporary sculpture and the vitality of "regional" art.

Four of the six artists represented are non-New Yorkers: Terry Allen (California), Jim Roche (Florida), Michele Oka Doner and Michael Luchs (Michigan). The two remaining artists are the well-known local artists Dennis Oppenheim and Scott Burton. Oppenheim and Burton have national reputations, and though we know something of Allen's and Roche's work through previous New York exposures, they are not as familiar; Doner and Luchs, the Michigan entries, are totally unknown to me.

When "Image & Object" debuted in Detroit one of the obvious goals was to show two highly talented Michigan artists in a national context. No doubt the unstated question was: do they stand up? My answer would have been affirmative. But here the exhibition has a slightly different meaning. Oppenheim and Burton are known quantities, the bait to get sophisticated New York art-world types to see four "regional" artists.

Dennis Oppenheim is a very uneven artist. He is a restless sort, moving in the past decade from earth art to body art to sound and image installations. His main strength now seems to be an ability to create an evocative, poetic image. *Ocean*

Piece, a toy boat constantly moving on the black waters of a diamond-shaped container, is a winner here. *Ghost Town*, an installation featuring a trough made up of two cut-out silhouettes of a Western town, is marred — as are many of his pieces, by an unnecessary soundtrack.

Scott Burton is *The* furniture artist. His chairs and tables are usable sculptures. Moving from performances that sometimes employed "found" furniture to making furniture from scratch — false objects, parodies, handmade readymades — has been a logical development. The resulting objects are oddly disconcerting and challenge the non-utilitarian definition of art. They exist as language as much as forms. Here sets of chairs and bench/tables made of lacquered hot-rolled steel form an installation that is blunt, with an edge of the surreal. Made of single plates of steel, the furniture is almost obscenely efficient. I sat on one of the chairs; it may have looked forbidding but it was perfectly comfortable.

The four non-New York artists are not as brashly innovative as Oppenheim and Burton, but they are showing good, solid work that deserves more recognition. I wonder if a certain timidity is characteristic of regional art, or am I jaded? Could it be that we still need an elaborate art support system like New York's in order to yield the extremes that still seem to count for so much?

I'll start with Terry Allen. His is a narrative kind of sculpture. *RING*, the apparently fictional story of a marriage of two writers in which the man dies and the woman goes on to write for television — not very promising material — has yielded a whole series of performances and works of sculpture. *Messages from Wrestlers in Hell (RING, Part III)* turns up as three mixed-media installations. Pseudo-memorabilia are displayed or displaced upon minimalistic mountings: in

one a raven seems to watch a typewriter sinking into a desk. A more elaborate installation, bleachers included, places a TV set in a miniature boxing ring. The part of the tape I saw showed a woman toying with various objects in a life-sized ring. The real objects are on shelves in the darkened room.

Michele Oka Doner works mainly with clay. Basing her forms on nature, she goes on to craft *Three Pelvises* and *Terracotta Tortoise* with such great feeling and sense of image that she becomes a very good example of the craft/art crossover that is surfacing more and more as we move into the '80s.

Michael Luchs has also developed his own imagery: trapped rabbits. But these are nearly abstract. Tangles of wire and debris sandwich mutilated wads of fabric, making horror poignant.

Jim Roche — who has obtained some notoriety for his *Bicentennial Welfare Cadillac* — has moved on to wood constructions. Post-H.C. Westermann in feeling, the regional dada is most effective when it transcends such obvious numbers as *In Case of Vampire, Break Glass. Meeting at the Crossroads*, however, with its puns and Christian symbolism, is terrific. I like the crazy rowboat/sailboat called *The Freedom of Choice*, too.

That "Image & Object" is at P.S. 1 gives a certain avant-garde prestige to the work. The hidden question becomes: is there art west of the Hudson? The visible answer: yes, indeed. New York had better watch out. Curator Belloli's theme of recognizable imagery in sculpture is thin, but his eye for non-New York art makes a bigger point: "regional" artists can no longer be avoided.

P.S. 1 (Institute for Art and Urban Resources) is at 46-01 21 St., Long Island City, Queens, open Thursdays through Sundays from 1 to 6 p.m. Take the number seven Flushing Line at Times Square or Grand Central to Hunters Point.



posters are still around, of course, still one of the easiest ways to advertise the latest on the silver screen. But the old posters, like the old movies, are different. Redolent with nostalgia, bulging with fantasies about a time that only existed in some director's imagination. Right now, through Feb. 9, a special exhibition and sale of motion picture posters is on view at Pos-

ter. The marketing of Beuys' work outside the realm of art. Beuys obliged by maintaining, "I am not an artist. I have never been an artist." An audience member made a plea for the "freedom to explore sensual pleasures," and Beuys applauded. Someone else complained that the panel's very intellectual exploration of individual freedom and economics was "boring," and, by the time it

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Artistic ferment at P.S. 1

—Continued

sible to look above them, as if one were flying, or up at them as if they were crushing down as a fog might. It's a handsome and evocative piece, and the glass panels overhead add a not altogether unpleasant hint of danger.

In a neighboring room, Bruce Cunningham is showing his installation drawings. They take up the entire wall on opposite sides of the long room. Both sides consist of gigantic circles, some smudged, some filled in, some empty and textured, but all joined and shaped the way school children used to be taught to write in penmanship classes. The circles on one wall are in black and white; on the other side they are in bright colors.

A corner room has on its walls the artist's proofs for "Another Country Tune," a limited edition book with poems by Brad Gooch and etchings by Frank Moore composed in the ambitious, offhand spirit that Larry Rivers and Frank O'Hara institutionalized in the 1950s.

Jennifer Cecere has transformed one of the big, forbidding classrooms into a gaudy, intimate place she names "In My Room." No sternly minimal intellectual pretensions there. Just too much texture, color, humor and a surfeit of marzipan *gemütlichkeit*. The rug is a pink square painted on the floor, the overstuffed sofa is covered in an orgy of sequins and buttons and beads and lace and plastic squiggles seemingly laid on with a cake decorator. Ditto the curtains, and the tablecloths, and the wall hangings and even the antimacassars everywhere.

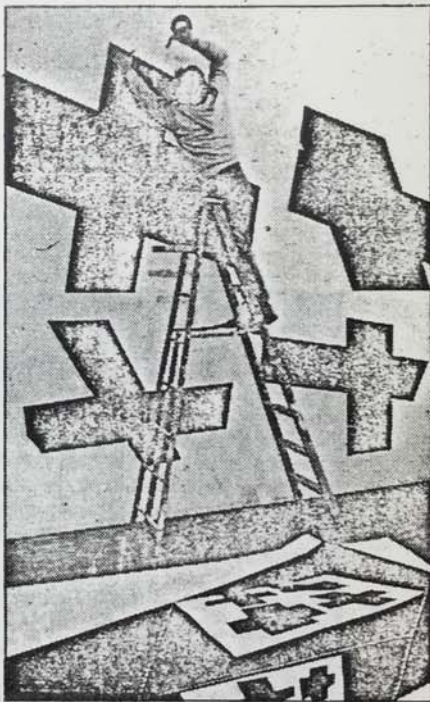
Irene Whitton, in her "Model One—Work at School Classroom 208," also takes a real room as her departure point. She, however, keeps in mind that it was once a schoolroom and has lined scuffed, old fashioned schoolroom furniture on the floor facing a blackboard with the word "Education" written on it in gold. She is interested in glimpses of the scene. First, there is the way one sees the real scene through an opening in the badly whitewashed door. Then, there are reprises of aspects of the scene, seen in slivers through small, framed constructions in which most of the surface emulates the whitewashed door.

It's a fitting counterpoint for Rachel Rabinovich's austere "Cloister II: Shelter" in which tinted, tempered glass panels intersect in a con-

stantly changing clashing of lines and volumes.

Craig Stockwell uses glass, too, only his panels are curved and shaped and stuck in carefully pleated sand like so many mirages in the desert, meeting, merging, obliterating each other and then opening up again and becoming transparent. It is an especially engaging and poetic image.

Also on view is an exhibit of stamps created by artists. In addition, a group called Friday Architects has contributed an analysis of towns, houses and possessions and what they mean (including a room filled with the objects an 86-year old woman owned when she died). //



Newsday Photo by Naomi Lasdon

Tadeusz Myslowski in his P.S. 1 studio.

IN SHORT

Movie memories

They were designed to appear behind glass at movie palaces, or to cover fences at construction sites, or to decorate subway stations. Teenagers hung them over their beds; college athletes used them as wallpaper in the locker room. Movie posters are still around, of course, still one of the easiest ways to advertise the latest on the silver screen. But the old posters, like the old movies, are different. Redolent with nostalgia, bulging with fantasies about a time that only existed in some director's imagination. Right now, through Feb. 9, a special exhibition and sale of motion picture posters is on view at Pos-

like fat and felt, can change the world by short-circuiting ideas about society and environment so that people have to think for themselves and thus attain true personal freedom. His talks are usually occasions for free-for-all discussions and the recent one at the Guggenheim was no exception. On the podium with Beuys were a sociologist, an economist and Thomas Messer, the Guggenheim's director. They wanted to explore the meaning of Beuys' work outside the realm of art. Beuys obliged by maintaining, "I am not an artist. I have never been an artist." An audience member made a plea for the "freedom to explore sensual pleasures," and Beuys applauded. Someone else complained that the panel's very intellectual exploration of individual freedom and economics was "boring," and, by the time it



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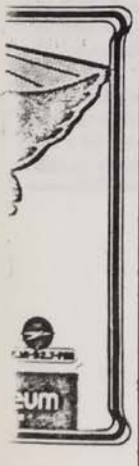
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AGENTS

VIEW
ON JAN 26th
HOLIDAY INN
GIN JAN 30th
PAUGE
ON JAN 26th
OLIDAY INN
GIN JAN 31st
available Limited



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the village **VOICE**
 VOL. XXIV No. 18 THE WEEKLY NEWSPAPER OF NEW YORK MAY 7, 1979 60°

ART
Guerrilla
Gallerizing

By Peter Frank

But if all else fails—if those spaces and publications become institutionalized and/or ensnared in clubby exclusiveness—artists always have a final, rugged-individualistic recourse: Turn the studio into a temporary gallery. In New York itself, the oldest alternative to the gallery-museum system, after the co-operative gallery, has been a format of artists' open studios that temporarily unites the participants in a commonality of purpose, even as it permits them to leave the work in the place it was made. Furthermore, through a system of succession, wherein each of one year's participants chooses one of the next year's, Ten Downtown has perpetuated itself for over a decade. As in previous years, the level of work in the current Ten Downtown circuit is consistently professional, but otherwise highly uneven in style and quality, which is as it should be. Curatorial discretion is left to the viewer, not to a single "expert" or panel of experts. The drawback to this democratic situation is that visitors to the Ten Downtown studios might get a bit peeved everytime they go up several flights of stairs or venture into unfamiliar

corners of the city just to find that the effort wasn't worth it. So, while all 10 exude promise, I might single out four whose level of accomplishment puts them in the don't-miss category: WILLIAM MAXWELL (307-9 Canal Street), whose gorgeously hued fields are inflected with dancing, rolling shards of color; SHERRI HOLLAENDER (54 Beach Street), who does remarkably playful things with irregular geometric shapes and grids on myriad small panels; FLETCHER COPP (110 Bowery), who exhibits some colorful knock-together geometric constructions along with a miniretrospective of his participation in the mail art network; and JENNIFER CECERE (158 Franklin Street), who cakes paint onto lace to conjure up that exuberantly baroque wallpaper-like patterning the Criss-Cross people try to avoid. All Ten Downtowners will show their wares this weekend, from 1 to 5, both days.

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TEN DOWNTOWN

This year marks the twelfth spring that a changing cast of ten artists from downtown Manhattan have opened their studios and invited the public in to experience art in its place of creation. This current crop, in accordance with by now established tradition, has been chosen by the preceding year's participants and, as always, is varied in every imaginable way. Providing an opportunity—often the initial one—to present an ample selection of their work in a serious, organized context, "Ten Downtown" has additionally served as a significant avenue of access for many to the art establishment.

Any number of those from past incarnations, including Rudolf Baranik, Gillian Bradshaw-Smith, Donna Dennis, Leon Golub, Gary Rich, Arlene Slavin, May Stevens, and Julius Tobias, to name but a few, have gone on to exhibit in museums and galleries nationally and internationally.

This year's ten artists live and work in Chelsea, Soho, and Tribeca. Mostly younger, their art reflects, in its conceptual and methodological diversity, the healthy egalitarianism that has characterized the contemporary scene throughout this decade.

Jennifer Cecere squeezes gel-thickened pastel acrylic from modified cake-decorat-

ing devices. Her lush icing, like dots, florals, and diamonds, attractively elaborate patterns on lace and other found fabrics which serve both as image generator and structural support.

Fletcher Copp is a conceptual/project artist whose works examine and comment on the nature of art itself, or at least on certain aspects of it. In one particular group of works Copp reinvestigates the relationship between 'picture' and frame, producing in the process witty, unconventional, and curiously irrational permutations of brightly painted lattice stripping and blank white canvas.

Sherri Hollaender's mixed-media monochromatic works of paper, chipboard, wood, and other materials are minimalist related in the way they isolate—in either self-sustaining pieces or sequential serial developments—particular formal problems. Change, subtle inflection, muted color, material opposition, and structural cogency appear to be close to the heart of her concerns.

Alan Koslin weaves strips of paper (commercial throwaways, industrial by-products) into rectangular or square gridded mats. Forming by direct intuitive interaction with materials, Koslin expands on potentialities suggested by the nature of the

woven grid itself. Individual pieces play structural extension against structural violation, resulting in interesting unanticipated ambiguities.

William Maxwell, a painter and printmaker, has long been interested in exploring the special relationship between process and personal expression. He improvisationally builds layer over glazed acrylic layer, occasionally pausing to add and entrap edge-referring geometric fragments. These unstretched canvases, with their airy spaces, luminous color modulations, and juxtapositions, mark an important departure in Maxwell's development.

Mark Saltz's encaustic and oil pastel drawings on paper are energetic, direct, and purposefully primitive. Building muted, centrally located, organic accretions, Saltz plows bold geometric furrows back through the pasty mass, at once reasserting the plane and revealing the image within.

De Slack paints figures set in natural or indoor environments as well as landscapes. Her loosely brushed oil on rhexplex primed canvases sometimes recall those of Alice Neel, both in their attenuated figurative style and in the particular way untouched surface is positively activated.

Susan Sonz is a ceramist who works exclusively with porcelain clay in both formally unusual and technically unor-

thodox ways. Her elegant wheel-thrown and hand-altered works merge traditionally separate concerns: those of purpose and sculpture. Though not functional in any way, they allude simultaneously to both. Some have more conventional high-fire finishes while others are glazed in the manner of Japanese raku ware, adding especially interesting and unexpectedly earthy surface and color to the fragile porcelain.

Roger Sorcio's sculptural works are about contradictions. "Bent" cast concrete slabs, set in opposition to rigid geometric supportive members of sandwiched flakeboard, droop or twist out into space, alternately acknowledging and defying gravity. The illusion is that of a flexible (changeable) material which, of course, it is not. He has described his work as "an idea made into drawing, the drawing made concrete."

Paul Tarver's paintings of "places, objects and interior spaces" are reminiscent, in their blunt muscularity, of the work of certain German Expressionists. Tarver's method involves progressive movement between extremes: "I start with thin (oil) paint and active surface and then begin a reductive buildup with overlapping layers of thick color." In the end, the unresolved becomes resolved. (Ten Downtown, April 21-22, 28-29, May 5-6)

Edgar Buonagurio



Ten Downtown, 1979.

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JENNIFER CECERE

Alanna Heiss
Per Jensen
The Institute for Art & Urban Resources, Inc. P.S.I.
46-01 21st Street Long Island City, Queens, New York, 11101

August 20, 1980

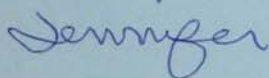
Dear Alanna & Per:

Enclosed please find recent slides and biographical material, I thought you might like them for your files, especially the installation shots at P.S.I.

It was really wonderful for me to do a special project, I really enjoyed it and look forward to my next opportunity to show at P.S.I.

You are both welcome to visit my studio, I've just finished a couple of screen doors that I'm pretty excited about. I hope to see you soon.

My Best,



Jennifer Cecere

158 Franklin Street New York, NY 10013 212-925-9706

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 <p>"IN MY ROOM" P.S. 1. Installation 1980</p>	 <p>PINK TABLE FOR HEIGHT. 79 1/2" x 69 1/2" x 19" 1979</p>	 <p>SOFA (detail) 1979</p>	 <p>QUILTED SCREEN (side 1) 68 1/2" x 43" 1980</p>
 <p>"IN MY ROOM" P.S. 1. CURTAINS 1980</p>	 <p>CURTAINS (detail)</p>	 <p>QUILTED SCREEN (side 2) 68 1/2" x 43" 1980</p>	 <p>QUILTED SCREEN (side 2) detail</p>
 <p>CAT THRONE 25" x 18" x 26" 1980</p>	 <p>CAT THRONE (side view)</p>	 <p>CHAIR 33 1/2" x 17 1/2" x 16" 1980</p>	 <p>CHAIR (side view)</p>
 <p>DOOLIE CURTAIN 65 1/2" x 81" 1980</p>	 <p>DOOLIE CURTAIN (detail)</p>	 <p>KITCHEN WINDOW 58 1/2" x 45" 1980</p>	 <p>KITCHEN WINDOW (detail)</p>
 <p>SCREEN DOOR & CURTAIN 79 1/2" x 30" 1980</p>	 <p>SCREEN DOOR & CURTAIN (detail)</p>	 <p>DOOR WITH DIAGONAL 79 1/2" x 30" 1980</p>	 <p>DOOR WITH DIAGONAL (detail)</p>