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	MoMA PS1	I.A.425

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.
46-01 21ST STREET
LONG ISLAND CITY, N.Y. 11101
212-784-2084

PRESS RELEASE

LISTINGS INFORMATION:

P.S.1 EXHIBITION

FEBRUARY 17 - APRIL 6, 1980

OPENING: FEBRUARY 17, 1-6 P.M.

HOURS: THURS.-SUN., 1-6 P.M.

EXHIBITION CENTER: AFRO-AMERICAN ABSTRACTION

1ST FLOOR OLD WING

CURATOR: APRIL KINGSLEY

ARTISTS:

ELLSWORTH AUSBY	MAREN HASSINGER	SENGA NENGUDI
BARBARA CHASE-RIBOUD	RICHARD HUNT	HOWARDENA PINDELL
EDWARD CLARK	JAMILLAI JENNINGS	MARTIN PURYEAR
HOUSTON CONWILL	JAMES LITTLE	CHARLES SEARLES
MELVIN EDWARDS	ALVIN LOVING	JACK WHITTEN
SAM GILLIAM	TYRONE MITCHELL	WILLIAM T. WILLIAMS
DAVID HAMMONS		

AFRO-AMERICAN ABSTRACTION IS THE FIRST IMPORTANT SURVEY OF ITS KIND IN NEW YORK SINCE THE SPATE OF SHOWS DEVOTED TO BLACK ARTISTS AROUND 1970. THUS IT WILL SERVE TO UPDATE THE WORK OF SOME ESTABLISHED BLACK ARTISTS, AS WELL AS TO INTRODUCE MANY TALENTED YOUNGER ARTISTS WHO HAVE EMERGED SINCE THAT TIME.

IT SEEMS TO ME, THAT, DESPITE THE ENORMOUS DIVERSITY OF THEIR ABSTRACT STYLES, THESE 19 ARTISTS CONVEY A COMMON SPIRIT. SINCE EACH IS AN AMERICAN AT WORK IN THE 1970s, THE ART NATURALLY REFLECTS THE MODERNIST TRADITION -- THEIR DIRECT HERITAGE -- AND DEMONSTRATES THE WIDE RANGE OF ESTHETIC OPTIONS CURRENTLY AVAILABLE -- FROM SHAPED CANVAS, PATTERNING, AND ASSEMBLAGE TO WELDED-STEEL CONSTRUCTION AND INSTALLATION ART. HOWEVER POWERFUL THEIR COMMITMENTS TO MAINSTREAM MODES, THE WORK OF THESE ARTISTS ALSO EVOKES A SUBTLE INVOLVEMENT WITH THEIR AFRICAN HERITAGE. A MAJORITY, IN FACT, HAVE

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VISITED AFRICA, AND CERTAIN CHARACTERISTICS OF THE GREAT AFRICAN ARTISTIC TRADITION ARE VISIBLE, WHETHER INTENDED OR NOT. THESE INCLUDE A BOLD PHYSICALITY, RHYTHMICAL VITALITY, AND TEXTURAL RICHNESS, AS WELL AS A TENDENCY TO USE LINEAR, GEOMETRICAL IMAGERY, AND HIGH-ENERGY COLOR. THE WORK IS ACTIVE, NOT WITHDRAWN, ROBUST NOT TENTATIVE. IT WOULD SEEM THESE ARTISTS ARE AT LAST REALIZING THE POTENTIAL ALAIN LOCKE, GREAT CHAMPION OF THE "NEW NEGRO MOVEMENT," PROPHESED MORE THAN 50 YEARS AGO WHEN HE SAID, "IF AFRICAN ART WAS CAPABLE OF PRODUCING THE FERMENT IN MODERN ART THAT IT HAS, SURELY THIS IS NOT TOO MUCH TO EXPECT OF ITS INFLUENCE UPON THE CULTURALLY AWAKENED (BLACK) ARTIST."

(APRIL KINGSLEY)

SPECIAL PROJECTS ROOMS

2ND AND 3RD FLOORS, OLD WING AND THROUGHOUT BUILDING

ARTIST:	Room:	ARTIST:	AREA:
BILL TAGGART	201	AVITAL OZ	HALLWAY BACK (2ND FL.)
JIM GOSS	201 ANNEX	LUCIO POZZI	HALLWAY FRONT (2ND FL.)
FRANCESCA JONES	202	ALICE ADAMS	AUDITORIUM
DAVID DIAO	204	ALICE AYCOCK	AUDITORIUM
DENNIS OPPENHEIM	205	LIVIO SAGANIC	AUDITORIUM
ELIZABETH EWART	206	RUSSELL MALT	AUDITORIUM-ANNEX A
JOSEPH KOSUTH	208	BRENDA MILLER	AUDITORIUM-ANNEX B
BARBARA STRASEN & 2ND FLOOR STAIRWELL	209	JOHN FEKNER	THROUGHOUT BUILDING
JOHN WILLENBECHER	CLOSET	JUDITH SIMONIAN	THROUGHOUT BUILDING
		MERLE TEMKIN	OUTDOOR YARD

INTERNATIONAL STUDIO PROGRAM

3RD FLOOR NEW WING

ARTIST: CHRISTIAN BONNEFOI Room 301

MULTIDISCIPLINARY PROGRAM

2ND AND 3RD FLOOR OLD WING

DISCIPLINE:Room: 203

POETRY: ALICE NOTLEY

POETRY CURATOR: STEVEN HAMILTON

READING: FEBRUARY 17, 1980 3 P.M.

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.../3 MULTIDISCIPLINARY PROGRAM CONTINUED

FILM: BILL LUNDBERG Room: 207
 FILM CURATOR: LEANDRO KATZ

PHOTOGRAPHY: RICK DINGUS Room: 302
 PHOTOGRAPHY CURATOR: SAM WAGSTAFF

SOUND: MARILYN BELFORD Room: 303
 SOUND CURATOR: PETER FRANK

SUNDAY VIDEO PRESENTATIONS

ANTHOLOGY FILM ARCHIVES Room: 102 NEW WING
 VIDEO CURATOR: BOB HARRIS HOURS: THURS.-SUN. 2-6 P.M.
CONTINUOUS VIEWING

ARTISTS:	DATES:
AMY GREENFIELD	FEBRUARY 17 (CRITICS' VIEWING, FRIDAY, FEBRUARY 22)
VITO ACCONCI	MARCH 2
DAVIDSON GIGLIOTTI	MARCH 16
ROBERT POLIDORI	MARCH 30

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. IS A PRIVATE NON-PROFIT CORPORATION WHICH SPONSORS AND ORGANIZES ART EXHIBITIONS, PERFORMANCES, AND WORKSPACE PROGRAMS FOR ARTISTS. MAJOR SUPPORT IS RECEIVED FROM THE NEW YORK STATE COUNCIL ON THE ARTS AND THE NATIONAL ENDOWMENT FOR THE ARTS.

DIRECTIONS TO P.S.1: BY SUBWAY--FLUSHING LINE #7 AT TIMES SQUARE OR GRAND CENTRAL STATION TO HUNTERS POINT THE E OR F LINES TO 23RD/ELY AVE. BY CAR--MIDTOWN TUNNEL, FIRST EXIT (21ST ST. AND VAN ALST), CONTINUE THREE BLOCKS TO P.S.1.

FOR FURTHER INFORMATION, PLEASE CONTACT BRENDA WALLACE, PER JENSEN OR BETH WILBANKS, 212-784-2084.

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Art Center College of Design 1700 Lida Street Pasadena California 91103 Phone (213) 577-1700

May 14, 1980

Ms. Alanna Heiss, President
P.S. 1
The Institute for Art and Urban Resources, Inc.
46-01 21st Street
Long Island City, New York 11101

Dear Ms. Heiss:

Art Center is planning an exhibition entitled LOS ANGELES PAINTING: THE DECADE, a review of developments in the seventies, which is now scheduled for February, 1981. We will circulate the exhibition on a rental basis and are asking you, as one of a select group of museums across the country, to express your interest in displaying what will be a significant review of recent developments in the "second art capital" of the United States.

The succession of vanguard directions typical of modernism and accelerated in the 60's was not apparent in the 70's. L.A.'s extensive preoccupation with industrial materials diminished in favor of a post-modern return to "plain ol' painting." Within this new conservatism could be found the continuation of distinct traditions: formalist abstraction, humanism, realism, expressionism and narrative painting. Art Center plans to serve the art community and the Los Angeles public by presenting examples of this work and to provide our students and the college with a unique opportunity for analysis and reflection.

Our intention is to limit the exhibition to approximately 60 artists; a preliminary list includes work by the following painters:

Lita Albuquerque	Laddie Dill	Don Lagerberg
Martha Alf	Dan Douke	John Mandel
Peter Alexander	Laurence Dreiband	Jay McAfferty
Chuck Arnoldi	Bruce Everett	Jerry McMillan
Joel Bass	Llyn Foulkes	David MocarSKI
Don Bachardy	Sam Francis	Ed Moses
Billy Al Bengston	Walter Gabrielson	James Murray
Tony Berlant	Charles Garabedian	John Okulik
Doug Bond	Joe Goode	Margit Omar
Paul Brach	Scott Grieger	Peter Plagens
William Brice	Marvin Harden	Ed Ruscha
Jerrold Burchman	Max Hendler	Miriam Schapiro
Carol Caroompas	Charles Hill	Don Sorenson
Karen Carson	Richard Jackson	Masami Teroaka
Judy Chicago	Richard Joseph	Joyce Tremaine
Max Cole	Craig Kaufman	James Valerio
Ron Cooper	Claude Kent	Guy Williams
Mary Corse	Peter Liashkov	Tom Wudl
Ron Davis	Ron Linden	Norman Zamitt
Richard Diebenkorn	Peter Lodato	

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We feel it is important that a strong catalogue supplement the exhibition as a permanent record of this period and we have applied to the National Endowment for the Arts for a \$20,000 grant. Art Catalogs intends to distribute the catalogue internationally. In addition to color or duotone plates and biographies of each artist, there will be background photographic documentation of Venice, Downtown and Pasadena studios. Of course, the catalogue text is very important and we have received commitments from Walter Gabrielson, Peter Plagens and William Wilson to write essays on the L.A. art community, a review and perspective on L.A. painting, including realist painting, humanism and a survey of L.A. formalism.

Depending upon the amount of assistance from the NEA, we anticipate a fee schedule between \$5,000 and \$10,000 plus one-way shipping. Exhibitors will receive 100 free catalogues, while additional catalogues can be purchased at cost.

LOS ANGELES PAINTING: THE DECADE will be a landmark show and we anticipate a great deal of public interest. We welcome your participation as an exhibitor. Please direct your inquiries to Richard Hertz.

Sincerely yours,



Laurence Dreiband
Chairman, Fine Arts Department



Richard Hertz, Ph.D.
Chairman, Academic Studies

P.S. Barbara Wilson suggested that you might be particularly interested in our show because of your planned regional exhibitions.

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*Berkley Inover
Mr Abramson*

" AFRO-AMERICAN ABSTRACTION "

Alain Locke, the great champion of the "New Negro Movement" during the 1920s, made the provocative statement that "If African art was capable of producing the ferment in modern art that it has, surely this is not too much to expect of its influence upon the culturally awakened black artist of the present generation." Richmond Barthe and Aaron Douglas probably came as close to fulfilling Locke's prophecy as was possible at that time, but they remained bound by the restraints of representational fidelity and were thus unable to exploit the potential African art has for revolutionizing the dominant position of Modernism -- abstraction. It has not been until the aftermath of the "New Militancy" of the late 1960s that American black artists have had direct access to African sources, particularly in the recent Senegal and Nigerian festivals of black art from all over the world. This crucial exposure came at the same time in the early 1970s that black artists here were becoming visible to the American public in a spate of museum and gallery exhibitions. A community spirit coalesced and an identifying, shared esthetic position was sought, and found, at least in part, in an African heritage. The powerfully plastic sculpture and the rhythmical and aggressive painting that has emerged in the last few years from the studios of our finest black artists is at last realizing the revolutionary potential Lock prophesied over 50 years ago.

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In order for the exhibition to have an immediate impact on its viewers that clearly reveals the African connection it should include only about 15 artists whose work has been selected for its quality and relevance, not its historical importance or familiarity.

Essential for this are:

Mel Edwards
William Williams
Sam Gilliam
Richard Hunt
Howardena Pindell
Edward Clark
Al Loving
Ellsworth Ausby
David Hammons
Barbara Chase-Riboud
MAREN ?

To be considered are:

Joe Overstreet
Daniel Larue Johnson
Jamillah Jennings
James Little
Charles Searles
Houston Conwill
Robert Reid
Tyrone Mitchell
Jack Whitten
Frank Bowling
Peter Bradley
Emilio Cruz
Thomas Sills
James Lewis
Senga Nengudi
ANDREW LIGHT ?
EPHRAIM? DE JESUS ?

What I've found in the first group, and what I'll be looking for in the second group are formal links with African color, textile design patterns, sculptural plasticity, compositional rhythms, and that more nebulous thing -- energy. I will need transportation money to visit artists in Boston, Baltimore and Washington D.C. and reimbursement for the long distance calls such short notice will necessitate.

The sculptures of Edwards and Hunt that I want will call for a fairly substantial transportation budget since I think it's psychologically important that we handle all pick-ups and returns of work for the show. We must have major pieces. I could certainly use an assistant, if one were available and, although I know we won't have time for more than a checklist now, this might be an important show to document with an after-the-fact catalogue.

April Kingsley

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THE MUSEUM OF MODERN ART June 27, 1980
111 W. 57th Street, New York, N.Y. 10019
STEFAN W. GALL, CHAIRMAN OF THE BOARD OF TRUSTEES
AND EXECUTIVE DIRECTOR

Alanna Heiss
IAUR
46-01 21st Street
L.I.C., N.Y.

Dear Alanna:

I am really getting desperate to know whether we have the \$6,000 we need to produce a catalogue for the travelling Afro-American Abstraction exhibition. Syracuse is still trying to raise the money to take the show in the fall (instead of January) and if they succeed, it's going to be a mad rush to get everything together. L.A. is becoming more interested now too.

Please contact me. I have heard that a good deal of money has come into P.S. 1 (sources all over the country give credit to my show for bringing some of that money in, I might add, however erroneously) but until I get a go-ahead from you I can't start work on the catalogue or the travelling arrangements in earnest.

I can be found at Box 1096 Wellfleet, Mass. 02667 and 617-349-9217 all summer and I will be in NYC for a jurying job in the middle of July for 2 days.

Hope you're enjoying your summer as much as I am mine.

Best wishes,

April
April Kingsley

cc. Stephen Reichard

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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, L.I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

The Institute for Art and Urban Resources, Inc. is planning to circulate an exhibition which it has organized entitled Afro-American Abstraction curated by April Kingsley. We will circulate the exhibition on a rental basis and are asking you, as one of a select group of museums across the country, to express your interest in displaying what already is a significant review of recent developments in Afro-American art.

Afro-American Abstraction is the first important survey of its kind since the spate of shows devoted to black artists around 1970. Thus it will serve to update the work of some established artists, as well as to introduce many talented artists who have emerged since that time.

The art naturally reflects the modernist tradition - their direct heritage - and demonstrates the wide range of esthetic options currently available - from shaped canvas, patterning and assemblage to welded-steel construction and installation art. However powerful their commitments to mainstream modes, the work of these artists also evokes a subtle involvement with their African heritage. A majority, in fact, have visited Africa, and certain characteristics of the great African artistic tradition are visible, whether intended or not. These include bold physicality, rhythmical vitality, and textual richness, as well as a tendency to use linear, geometrical imagery, and high density color. The work is active, not withdrawn, robust not tentative. It would seem these artists are at last realizing the potential Alian Locke, great champion of the "New Negro Movement", prophesied more than 50 years ago when he said, "If African Art was capable of producing the ferment in modern art that it has, surely this is not too much to expect of its influence upon culturally awakened black artists".

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It is our intention to limit the exhibition to nineteen artist, who despite the enormous diversity of their abstract styles, convey a common spirit. The exhibition includes the following artists:

Elsworth Ausby	James Little
Barbara Chase-Riboud	Alvin Loving
Edward Clark	Tyrone Mitchell
Houston Conwill	Senga Nengudi
Melvin Edwards	Howardina Pindell
Sam Gilliam	Martin Puryear
David Hammons	Charles Searles
Maren Hassinger	Jack Whitten
Richard Hunt	William T. Williams
Jamillah Jennings	

We feel that it is important that a strong catalogue supplement the exhibition as a permanent record of this period. The catalogue will include color or duotone plates and biographies of each artist. Of course, the catalogue text is very important and will be written by April Kingsley.

We anticipate a fee schedule between \$3,000 and \$5,000, depending upon the number of exhibitors, plus one-way shipping. Exhibitors will receive 100 free catalogues, while additional catalogues can be purchased at cost.

Afro-American Abstraction is a landmark show and has already received wide acclaim. We anticipate that the exhibition will receive a great deal of public interest. We welcome your participation as an exhibitor. Please direct your inquiries to Steven Nagourney.

Yours sincerely,

Alanna Heiss
Executive Director