

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

GUARD LIST

1. Neil Aberman 939-0842	\$75.00 25 hours		
2. Eugenie Alexander 521 West 112 St. Apt. 1B N.Y., N.Y. 10027	\$69.00 23 hours	\$75.00 25 hrs	\$75.00 25 hours
3. Steve Alexander same as above 865-4893	\$69.00 23 hours	\$75.00 25 hrs	75.00 25 hours
4. Joseph Arnon 699-7471 96-14 Corona Ave Corona, NY 11368	\$75.00 25 hours	\$60.00 20 hours	laid off →
5. Sid Berger 533-4974 862-4244	\$84.00 28 hours	\$75.00 25 hrs	\$75.00 25 hours
6. Bruce Brodie 752-9024 260-8054	\$75.00 25 hours	\$81.00 27 hrs	\$75.00 25 hours
7. Jay Butterworth 741-1361	\$75.00 25 hours	\$78.00 26 hrs.	\$75.00 25 hours
8. Robert Caggiano 857-6027	\$75.00 25 hours	\$75.00 25 hours	75.00 25 hours
9. Alejandro Cayendo 280-7045	\$27.00 9 hours		
10. Dennis Cohen 261-2029 70-25 Yellowstone Forest Hills, NY 11375 # 17 v	\$75.00 25 hours	\$57.00 19 hrs	laid off →
11. George Dudnikow 731-1781	\$75.00 25 hours	\$75.00 25 hrs	\$75.00 25 hours
12. Amy Forman 966-6614 464 Greenwich St NY 10013	\$57.00 19 hours	\$54.00 18 hrs	laid off →
13. Jim Gottschack 869-8914	\$75.00 25 hours	\$75.00 25 hrs	\$75.00 25 hours
14. David Kromholz 263-0102 108-56 69 RD Forest H. IIs NY 11375	\$75.00 25 hours	\$57.00 19 hrs	laid off →
15. Peree Le Shure 212 W. 79th St. Apt. 3D N.Y., N.Y. 10024 724-5813	\$27.00 9 hours		
16. Tom Manning	\$45.00 15 hours		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

GUARD LIST

17. Raymondo Martines 658-6706	\$75.00 25 hours	\$75.00 25 hrs	\$75.00 25 hours
18. Law Mobley 670 West End Ave. N.Y., N.Y. 10025 Apt. #B1 724-5032	\$27.00 9 hours		
19. Kurt Nelson	\$36.00 12 hours		
20. Gilbert Rivera 691-7368	\$27.00 9 hours		
21. William Salgado 87 Post Ave. N.Y., N.Y. 10034 567-5832	\$27.00 9 hours		
22. Luall Stuart 280-4860	\$75.00 25 hours	\$45.00 15 hrs	\$60.00 20 hours
23. Aslam Syed 222-4188	\$75.00 25 hours	\$75.00 25 hrs	\$75.00 25 hours
24. Stan Westbrod 857-0613	\$75.00 25 hours	\$75.00 25 hrs	\$75.00 25 hours
25. Cynthia Yarborough 222-0349	\$87.00 29 hours	\$57.00 19 hrs	laid off →
26. Miriam Zyndorf 777-8533 90 West Houston NY, NY Apt. 6F	\$75.00 25 hours	\$57.00 19 hrs	laid off →

Vince Scilla 929-5082

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Artists List

Page 1

"Rooms"

- ✓ Vito Acconci
 131 Christie St.
 New York, N.Y. 10002
 966-6248
 In basement-in boiler room?
- Carl Andre
 2 Horatio Street
 probably under Westwater
 P.O. Box 540
 Cooper Station
 New York 10003
 675-8894
 Kim arranged for bricks. Piece needs to be placed
- ✓ Stephan Antonakes
 435 W. B'way
 New York 10012
 Spelling first and second name
 will install work in first floor corridor over first entrance
 to right next to Gary's office. Will call next week- Due to install
 Monday, June 7th. Double check Friday, June 4th.
- ✓ Richard Artswager *Artschwager*
 103 Franklin St.
 New York, N.Y. 10013
 966-3226
 Stairwell? Check Alanna
*Box 99
 Charlottesville NY
 12036*
- ✓ Evriah Bader
 495 Broome St.
 New York, N.Y. 10013
 266-1825
 Where are pieces? Who installs?
 Donald
- ✓ Jed Bark
 155 Wooster St.
 New York, N.Y. 10012
 674-5144
 3rd Floor storeroom installation
- ✓ Bill Beirne
 400 E. 66th St.
 New York, N.Y. 10021
 249-9249
 1st Floor old wing-narrow corridor of second-Check artists in
 both wing-Linda
- ✓ Bob Benson
 Oregon Inlet Rd.
 Nags Head, N.C. 27959
 919-441-5646
 919-441-5769
 Check someone in office who made arrangements for installation
 of his work. Lynn? Jane?
 Donald- Install June 4th

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Artists List

Page 2

- ✓ James Bishop
5 Lispenard
New York, N.Y. 10013
966-6284
Donald Droll
- ✓ ~~Ronald~~ Ronnie Bladen
5 W. 21st St. #1D
New York, N.Y. 10010
929-4295
Recall re studio-there is a \$20.00 studio, but it is small- is it suitable? Linda should make this call. Will put drawing proposal for P.S.1 in show. Perhaps model placed work
Donald
Grosvenor room?
- ✓ Power Booth
49 Crosby St.
New York, N.Y. 10012
226-7461
painting placed work Donald
- ✓ Daniel Buren
21, rue de Navarin
Paris 9
France 75009
N.Y.# 674-6397
Windows in 3rd floor auditorium
c/o Louise Lahler-Castelli Gallery
14 E. 23rd St.
New York, N.Y. 10010
call next week. Problem-floor-window cleaned
leaving for Paris 5/25
- ✓ Scott Burton
86 Thompson St.
New York, N.Y. 10012
CA6-2412
drawing? Check Donald Droll
- ✓ ~~Michael Clark~~ Colette
463 West St. #7030
New York, N.Y. 10014
Check-clothes closet? what room?
825-0482
- ✓ Douglas Davis
80 Wooster St.
New York, N.Y. 10012
ask Alanna when he returns. Needs room
- ✓ Peter Downsbrough
216 Centre St.
New York, N.Y. 10013
966-7125
Hallways-new wing. First and second floor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Artists List

- ✓ Stephan Eins
3 Mercer St. 10007
New York, N.Y.
226-3169
placed work. 2 dolls-attached by string and possible drawings.
Donald
- ✓ Joel Fisher
31 Crosby St. 10015
New York, N.Y. 10012
431-3214
Ask Alanna placed? Hallways?
Leaving June 7th
- ✓ Steve Giannakos
48 Howard St.
New York, N.Y. 10013
slide projection?
Donald Droll-closet?
- ✓ Dieter Froese
133 Christie St. 10007
New York, N.Y. 10002
check-go out again-no video photographic piece? Get back to Alanna
- ✓ Tina Girouard
~~10 Chatham Sq.~~ 27 Thames St
New York, NY 10038 962-6048
Installation room 3020ld wing
- ✓ Frank Gillette
367 Greenwich St.
New York, N.Y. 10013
431-7893
Installation room 102
still working on equipment- if can't, 102 for placed work
- ✓ Ira Joel Haber
105 W. 27th St
New York, N.Y. 10001 243-4919
Installation storage room second floor
- ✓ Bob Grosvenor
543 Broadway
New York, N.Y. 10013
966-5372
Installation room 201. Does other work go in room? He will decide
on Monday
- ✓ Marcia Hafif
112 Mercer St.
New York, N.Y. 10012 431-4475
pntg-Rm. 301?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Artists List

Page 4

- ✓ Suzi Harris
145 Chambers St.
New York, N.Y. 10007
349-5507
964-7678
Installation Room #211
- ✓ Lynn Hershman
3007 Jackson St.
San Francisco, Ca. 94115
415-563-8548
Bathroom-will be in NYC Friday
Back bathroom, 1st floor new wing
*Sherry Netherlands Hotel
781 5th. (5th Ave + 59th) 10022
Rm. 907 EL. S-2800*
- ✓ Michael Hurson
22 E. 10th St.
New York, N.Y. 10003
placed work-Donald
- ✓ Jene Highstein
145 Chambers St.
New York, N.Y. 10007
349-5507
964-7678
Installation old wing 101
- ✓ Patrick Ireland
c/o Brian O'Dougherty NEA
1 McPherson Sq.
Washington, D.C. 20506
Installation Room Old wing 201
- ✓ Bernie Kirschenbaum
180 Park Row
New York, N.Y. 10038
962-7899
Installation 2nd Floor wide corridor-old wing, ceiling arc
- ✓ Gary ~~Kuben~~ Kuehn - Kuehn (on cards)
201-638-8298
Check Alanna-Room 204. Give ahead to Gary
Jane call-install plywood drwg. in room 204
- ✓ Jeff Lew
112 Greene St.
New York, N.Y. 10012
226-8971
call-needs good space assigned. Placed. will deliver to necessary room Alanna or Donald
- ✓ Brenda Miller
36 W. 26th St.
New York, N.Y. 10010
675-0691
1st Floor store room installation

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Artists List

Page 5

- Antony Miralda
 C/o Donna Damoorgian
 228 W. B'wy.
 New York, N.Y. 10013
 966-1785
 placed work left number of person to install for him really
 only place it once assigned. call
- ✓ Mary Miss
 box 304
 Canal St. Station
 New York, N.Y. 10013
 215-VI2-3097
 Room 307 Check studio reference in office. Call. Make arrange-
 ment for shipping of piece. John should be involved. Double check
 Linda & Alanna. Try to organize with other work picked up. Does
 Mary's piece take her time to install?
- ✓ Bruce Nauman
 4630 Rising Hill Rd.
 Altadena, Ca. 91001
 Coming June 1st
- ✓ Richard Nonas
 144 Wooster St.
 New York, N.Y. 10012
 966-5879
 Install- 1st floor old wing-wide corridor
- ✓ Patsy Norvell?
 78 Greene St.
 New York, N.Y. 10012
 431-5341
 Wait until Sunday will let us know where
- ✓ Doug Ohlson
 Big painting-European 1st floor large rm. 104
 Donald
- ✓ Dennis Oppenheim
 85 Franklin St.
 New York, N.Y. 10013
 431-3922 Alanna call
- ✓ Nam June Paik
 110 Mercer St.
 New York, N.Y. 10012
 226-5007
 old wing-downstairs-basement, office T.V. & candles-pick up
 piece-checkered cab& John Dent
- ✓ Howardina Pindell
 463 Ave. St. 322 7th Ave. (or MOMA)
 New York, N.Y. 10014 10001
 956-2667 Or 8
 needs to know when to bring out work. Must get a safe place with
 Gary Rohrs. Placed work Donald Droll

Marjorie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Artists Lists

page 6

- ✓ Lucio Pozzi
 142 Greene St.
 New York, N.Y. 10012
 925-3759
 in hallways
- ✓ Judy Rifka
 placed on wall
- ✓ David Rabinowitz *Rabinowitch*
 Bykert Gallery
 117 Mercer St.
 New York, N.Y. 10012
 roof-new wing lodge
- ✓ Robert Ryman information
 32 Washington Sq. West
 New York, N.Y. 10011
 check rest of room. Does he want it left exactly as is?
675-2225
989-0666
- ✓ Fred Sandback
 49 Crosby St.
 New York, N.Y. 10012 Weber Gallery
 installation Rm. 202 & drawing install June 7
- ✓ Richard Serra
 319 Greenwich
 New York, N.Y. 10013
 925-1519
 roof-new wing
- ✓ Charles Simmonds
 138 Prince St.
 New York, N.Y. 10012 *906-2994*
 don't know where Charles wants to help light old wing for prom
 call middle of next week and remind
 Terrace-near Rabinowitz
- ✓ Eve Sonneman
 98 Bowery
 New York, N.Y. 10002 *Ned Smyth 14 Harrison 966-7431*
 966-4834
 Placed work. She should let us know more details. Call Linda Friday
 or Saturday. No later than Monday.
- ✓ Sylvia Stone
 435 W. Bwy.
 New York, N.Y. 10012
 check w/Donald before letter goes out
- ✓ Marjorie Strider
 113 Greene St.
 New York, N.Y. 10012 *Woods Indinite Laddan*
 966-3419
 Poured piece-roof

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 48

Artists List

Page 7

- ✓ Michelle Stuart
260-3829
wall-hanging-second floor corridor-old wing
- ✓ Hap Tivey
139 Spring St.
New York, N.Y. 10012
installation room-old wing 301
- ✓ Suzanne Tangier *Tangier*
141 Wooster
New York, N.Y. 10012
painting? on wall-needs window- 6 sq. ft. of wall room:
with Gary Kuhn 204
- ✓ Richard Tuttle *Ru 306*
734 11th Ave.
New York, N.Y. 10019
246-0631
piece already installation coal bin-it's great
- ✓ Susan Weil
124 Chambers St.
NEW York, N.Y. 10007
W02-7899
placed work-she should speak to Alanna
- ✓ Larry Weiner
13 Bleecker St.
New York, N.Y. 10012
477-4133
re-call Linda-Is it removed
Don't mention it. *Deboot Joma Amsterdam
Post Box 427
Shael worried about graffitti. The Netherlands*
- no. 2 ✓ Doug Wheeler *Home News*
c/o Hap Tivey
139 Spring St.
925-2454
window light piece old wing room 303 Alanna meet w/Gary
- ✓ Bob Yasuda
429 W. Bwy.
New York, N.Y. 10012
925-4248
installation room 107-109

Bill Jensen
90 Prince St.
NY NY 10012
226-8464

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

Max Neuhaus
26 Maiden Lane ~~26 Maiden Lane~~ 210 5th Ave.
New York, New York 10038
964-5744
691-4438

Jennifer Bartlett ✓
Greene St.
925-9044

✓ Ron Gorchov
461 Broome Street
New York, New York
~~226-7431~~ 226-7852 Rm 306

✓ Ned Smyth
14 Harrison Street
New York, New York
966-7431

✓ Alain Kirili
142 Greene Street c/o Sonnabend
New York, New York 420 W. Broadway. NY 10012
925-3799 966-6160

○ Walter de Maria -

✓ Judith Shea c/o Richard Nonas

Cloaks for prom court

Frosky Meyers - Searchlight piece

✓ John Baldessoni -

Alain & Milat

✓ Michael Clark
220 East 60th 421-1589
Apt 6H
NY 100

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

P.S.I.

ROOMS, GROUND FLOOR - 1st Floor

New Wing:

ROOM:

- 101 Receiving, Storage/Installation - ^{Sum} Bishop
- 102 Drawings/placed work FRANK GILLETTE ~~Frank Gillette~~
- 103 R Ryman?
- 103 A Brenda Miller (installation, needs paint)
- 104 ~~Placed work~~ PINDELL ^{East wall / North wall dem wall} HILFSTEIN
- 105 ~~Sue Weil~~ WALTER DE MARIN
- 107 } Robert Vasuda
- 109 }
- 111 ~~Walter De Maria~~ → ~~Sam Howard~~ BOB BENSON

Bathroom: Lynn Hershman

Lucio Pozzi = scatter plaques in hallways

OLD WING:

- OW 101 ~~Richard Mock~~
- OW 102 JENE HILFSTEIN
- OW 103 (office)
- 104 - ~~Richard Mock~~
- OW 105 Sue Weil
- OW 106 - Judy RIFKA
- OW 107 Richard Mock
- OW 108

Bill Deane Tape Recording

OLD WING
CORRECTION: RICHARD MCKAY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

ROOMS, P.S.I. 2nd FLOOR

NEW WING

201 ~~R~~ Grosvenor (piece) perhaps share with another?

202 ~~(A-B)~~ Fred Sandback

203 ALAN SARAT (Alan Sarat (& closet) ~~may not need for show, check~~)

203-A (storage closet) - ~~IRA~~ JOEL HABER

204 Gary Kuhn on white wall

~~Stamps~~ ~~Danger~~ (Narrow wall between windows)

205 DENNIS OPPENHEIM

207 = Jeffrey Kiew

closet - Kubofas?

209 MIKE GOLDBERG, ~~TANIGER~~, ~~(bulletin board)~~

211 Susy Harris

Chemistry Lab - Special person

RICHARD ART SWAGER - LIGHTS - NEW WING CORRIDOR

OLD WING

OW 201 Patrick Ireland (put back windows and clear out)

OW 202

OW 203 Suggest Scott Burton N. A. Available

Steve Granakos in Dark Closet?

OW 204 DIETER KROESE

OW 205

suggestions: Joseph Kosuth?

OW 206 JOSEPH - ROSWITH

OW 207

OW 208

~~DAVID RABINOWITZ - 2ND FLOOR CORRIDOR OLD WING~~
~~PLASTER WALLS~~

Richard Artswager - staircase/case, all three floors

Barnie Herschenbaum - Corridor High

Nichelle Stuart - Wall hangings

JOEL FISCHER SMALL CORRIDOR OW

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

ROOMS P.S.I. 3rd FLOOR

NEW WING

301 Marcia Hafif → DALE HENKEL
 302 PLACED WORK
 303 ~~DENNIS OPPENHEIM~~ (Jed Bark, plus storage room) may be assigned for show
 303A → STORAGE CLOSET → JED BARK
 304 ~~Corsetta (clothes closet)~~

305 DAVIS
 306 - Ron Gorchov
 307 May Miss

308
 ↑ DOUGLAS OHLSON
 Fire walk - (near 302) - Booth
 CORRIDOR - BALDESARRI
 Fire way - Downstairs

OLD WING

OW 301 Nap Tivey
 OW 302 Tina Giraud ^{guard}
 OW 303 Doug Wheeler
 Patsy Norvell
 - Patsy Norvell -

AUDITORIUM

↓
 OW 304
 OW 305 Bartlett
 Buren - Weldon

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

ATTIC

Pent House (Inside) Richard Serra

Terrace ~~David~~ ~~STRIDER~~ - CHARLES
~~Majorie Strider~~ ~~400 5TH~~ SIMONDS

Roof
(above terrace = Bruce Nauman

OLD WING

→ PINDELL

Attic

A

B

C - reserved for Colette
assignment for George Segal but not to be completed during snow

D NED SOMYTH - LAST SUPPER
(CEMENT - 14' LONG
30" WIDE

E George Strider?

F

Terrace

PARKING LOT

CARL ANDRE

COURTYARD
STRIDER

GORDON MATTA - DOORS THROUGHOUT BUILDING

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

BASEMENT

NEW WING

Bailer Room Vito Acconci
Coal Room Richard Tuttle

Expressed interest in basement:

~~Dennis Oppenheim (DARK)~~

~~Nam Jung Paik (DARK)~~

Basement OFFICE

OLD WING

↓
NAM JUNG PAIK - OLD OFFICE

~~(basement office)~~ GORDON MATH.
VAULT B. JENSEN

BUILDING PROJECTS

^{Buren}
Daniel Burden

Auditorium windows → installed
by house painter
home - 674-6397
work - Leo Castelli

Outside: Lawrence Weiner

Courtyard: STRIDEN

Parking Lot: ~~Richard Jonas~~ CARL ANDRE

~~Jonh Balducci~~

DAVID RABINOWITZ
CORRIDORS

~~Charles SIMONS~~

Peter Downsborough

Antoni Miralda: installation requires minimum
24 ft. by 4 1/2 with surrounding

space to walk around, placed on floor
condition of space irrelevant

Lucio Pozzi - hall markings

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

P.S.I.

ROOMS, GROUND FLOOR - 1st Floor

New Wing:

ROOM:

- 101 Receiving, Storage/installation
- 102 Drawings/placed work

- 103 Ryman?
- 103 A Brenda Miller (installation, needs paint)
- 104 Placed work
- 105
- 107 Robert Yesuda
- 109
- 111

Bathroom: Lynn Hershman
3007 Jackson (put back window and clear out)
San Francisco, Ca. 94115
415 563 8548

OLD WING :

- OW 101 Jene Highstein 349 5507, 964-7678
- OW 102
- OW 103 (office)
- OW 105
- 106
- 107
- 108
- 109

Bill Beirne Tape Recording
400 E. 66th NYC 10021
Majorie Strider 966 3419

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ROOMS, P.S.I. 2nd FLOOR

NEW WING

- 201 ^{Bob} Grosvenor (piece) perhaps share with another?
543 Broadway NY 10013
- 202 (A & B) Fred Sandback
- 203 _____ (Alan Sarat (& closet) may not need for show; check)
- 203-A (storage closet)
- 204 Gary Kuehn on wall
- 205
- 207
- 209
- 211 Suzy Harris
- Chemistry Lab - Special person

OLD WING

- OW 201 Patrick Ireland (put back windows and clear out)
- OW 202
- OW 203 Suggest Scott Burton CA6-2412
Steve Granakos in Dark Closet?
- OW 204
- OW 205
- OW 206
- OW 207
- OW 208

suggestions: Joseph Kossutu?

533 1852

Richard Artswager - stairwells/case; all three floors

Bernie Kersckenbaum - corridor High

Michelle Stuart - Wall hangings

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ROOMS P.S.I. 3rd FLOOR

NEW WING

310 Marcia Hafif 4314475 925-1519
112 Mercer

302

303 ----- 674-5144^h 982-8818^h
(Jed Bark, plus storage room) may be assigned for show)

304 Collette (Clothes closet) 825-0482

305

306

307 Mary Miss 215 412-3097

308

OLD WING

OW 301 Hap Tivey

OW 302 Tina Giraud

OW 303 Doug Wheeler

AUDITORIUM

304

305

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

ATTIC

Pent House (Inside) Richard Serra 925-1519

Terrace } Majorie Strider 966 3413 4128

Roof } Richard Tuttle 244 0451

Expressed Interest in Documents:

Dennis Oppenheim (Dark) 321 2321

Sam Jay Park (Dark)

OLD WING

Attic

A

B

C

WING D PROJECTS

E George Trakis ?

Donald Marlow

F

Details: (un)clear window 62-72 4175
3 1/2" x 1/2" 172 1213

Terrace

Court Yard:

parking lot

Richard Serra
74 Woodrow 944 5279
Josh Kallman

Charles Almond

John DeLorenzo 344 7725

James Strider: installative register number

172 2 219

12 IV. 19 45. with photographs

3 9-4-1987

open to get started. record on that

244 1327

condition of open documents

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 4B

BASEMENT

NEW WING

Boiler Room Vito Acconci 966-6248
Coal Room Richard Tuttle 246 0631

Expressed interest in basement:

Dennis Oppenheim (Dark) 431 3922?
966 0140?
Nam Jung Paik (Dark)

BUILDING PROJECTS

Daniel Burden

Outside: Lawrence Weiner 612-7-4113
13 Bleecker NYC 10012

Court Yard:

Parking Lot

Richard Nonas
144 Wooster 966 5879
Jonh Baldesarri

Charles Simonds

Peter Downsborough 966 7125

Antoni Miralda: installation requires minimum
24 ft. by 4 $\frac{1}{2}$, with surrounding
228 W. Bldg.
N.Y.C. 10013
966 1785
space to walk around, placed on floor
condition of space irrelevant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

This sub-lease made the *first* day of *July*, 1976, between THE INSTITUTE FOR ART AND URBAN RESOURCES, INC., hereinafter referred to as Lessor, and residing at WITNESSETH, that the Lessor hereby leases to the Lessee, and the Lessee hereby hires and takes from the Lessor, the premises, known and designated as Room _____ located on the _____ floor in the building known as P.S.1, situated at 21-01 46th Road, Long Island City, Queens, New York, to be used and occupied by the Lessee for an art workshop for the making of art and for no other purpose, for a one-year term to commence on the *first* day of *July*, 1976, and to end on the *last* day of *June*, 1977, unless sooner terminated as hereinafter provided, at the annual rent as hereinafter provided, payable in equal monthly installments in advance of the *first* day of each and every calendar month during said term, except the first installment, which shall be paid upon the execution hereof.

1. The said premises are a part of the same premises as are referred to in a lease between THE CITY OF NEW YORK as the landlord and the Lessor herein as the tenant therein, dated the 27th day of April, 1976, and hereinafter referred to as the "prime lease".

2. The Lessee acknowledges and represents that the Lessee has read and is fully familiar with the said prime lease (an exact copy of which is attached and made a part hereof) and agrees that all of the terms, covenants, provisions, and conditions of the said prime lease are hereby incorporated in this sub-lease and shall be binding upon both parties hereto with all references in the prime lease to the landlord therein to apply to the Lessor herein and all those referring to the tenant therein applying to the Lessee herein, with the following exceptions:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

(a) The annual rent payable hereunder shall be \$
payable in equal monthly installments of \$ as stated above.

(b) The security to be deposited hereunder shall be \$

3. The Lessee acknowledges that the building in which the leased premises are located contain a number of other rooms that are also sublet for use as art workshops, that the building has been leased to the Lessor solely for this purpose and is a unique experiment which, if successful, may enable the Lessor to create similar workshops and work space projects in other City-owned buildings and that it is therefore an essential condition of this lease, which the Lessee hereby covenants to assume, that the Lessee will do no thing which might cause or constitute a breach of the prime lease, or which would interfere with the other Lessees' use of the building, that the Lessee will not create any kind of nuisance or engage in any action detrimental to the overall project or engage in any action which would bring about criticism from the surrounding community, or the City of New York or any of its agencies, departments, agents, or employees.

4. The parties further agree that it is of the essence of this sublease and of the entire project of which it is a part, as described above, and the Lessee hereby covenants, that no person may reside in the leased premises or in any other portion of the building, that no cooking or kitchen equipment or electric hot plates may be installed or maintained in the leased premises or any other part of the building and that no other electric appliances may be used by the Lessee in the premises unless they shall first have been listed with the Lessor and their use approved, in writing, by the Lessor's Building Director, which approval may be rescinded at any time.

5. Notwithstanding any other provision of this sub-lease or of the prime lease, the parties agree that if the Lessee should breach any of the foregoing covenants, or any part thereof, the Lessor shall have the right to terminate this sub-lease without

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

prior notice, on giving the Lessee three (3) days' written notice of termination and this sub-lease shall thereupon come to an end on the date set forth in the said three (3) day notice as if that were the date set forth herein for its termination and the Lessee agrees to quit and vacate the premises on or before the said termination date.

6. The building in which the premises are located will be open from 8:00 A.M. until 12:00 Midnight, Monday through Friday, which hours may be changed by the Lessor from time to time. If the Lessee desires to use the demised premises at other times, he agrees to make arrangements for entering and leaving the premises with the Building Director, subject to all rules and regulations now or hereafter imposed by the Lessor for the safety and security of the users of the building and their property. The Lessee agrees to comply with all of such rules and regulations as they are established. The Lessee shall be solely responsible for all property of the Lessee kept on the premises and the Lessee specifically relieves the Lessor from any liability or responsibility for such property of the Lessee. The Lessee may install locks on the door leading into the leased premises, subject to such rules and regulations as the Lessor may establish.

7. The Lessee and Lessee's employees, agents, visitors, and licensees shall observe and comply strictly with the Rules and Regulations and such other and further reasonable Rules and Regulations as Lessor or Lessor's agents may from time to time adopt. Notice of any additional rules or regulations shall be given in such manner as Lessor may elect. A full copy of the Rules and Regulations then in effect will be posted in the Building Director's office at all times. Nothing in this lease contained shall be construed to impose upon Lessor any duty or obligation to enforce the Rules and Regulations

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

or terms, covenants or conditions in any other lease, as against any other Lessee and Lessor shall not be liable to Lessee for violation of the same by any other Lessee.

IN WITNESS WHEREOF, the parties have executed this sub-lease on the day and year first above written.

INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: _____
Lessor Lessee

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

Attic

Attic

Room C - Collette

Antone Mivalda

Room D - Ned Smyth

Roof - Richard Serra

Charles Simonds

Bruce Nauman

Frosty Myers

Basement

Coal Bin - R. Tuttle

Boiler Room - Vito Accorci

Park (see Post)

Basement - Bill Jensen

School yard

Carl Andre

Myrland Strube

Alain Kirili

Pool

Max Harbeson

Louise Weiner on Building

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

First floor Oldwing

OW 102 - Jene Highstein
 SW 605 - Susan Weil

OW 107 - Richard Mock

OW 106 - Judy Riffa

OW 109 - Gordon Matta Clark

Hallway - Bill Beirne, Richard Noyes,

102 - Bob Yasuda

109 - Bob Yasuda

111 - Bob Benson

~~Bottom of Herstein~~

Hallway - Stephen Antonakos

Peter Downsbrough
 Lucio Pozzi

Storage Room - Brenda Keller

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

First Floor New wing

101 - Jim Bishop

102 - Frank Gillette

103 - Robert Rynan

104 - Ronald Bladen, Janet Highstein, Hawarden
Pinsell, Michael Clark ~~Stephen Fins~~
~~Alvin Krali~~ Sylvia Stone

105 - Walter De Maria

107 - Bob Yasuda

109 - Bob Yasuda

111 - Bob Benson

~~Bathroom by Herstein~~Hallway - Stephen Antonaker
Peter Downsbrough
Lucio Pozzi

Storage Room - Brenda Miller

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Attic

Basement

Roof

Sc. yard



[Faint, mirrored handwriting from the reverse side of the page, including names like 'Hollway - Stephen', 'Peter Brown', 'Lucas Roky', and 'Steph Lee - Brenda Keller'.]

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

Old Wing 2nd floor

201 - Patrick Ireland

201-202 Scott Burton
Closet

~~203~~ 204 - Dieter Frosch

206 - Joseph Kosuth

209 - G.M. Clark

~~Hallway~~ - David LaBianca
Corridor - Bernie Kirschenbaum
Michelle Stuart

~~207~~ closet - Sh...
207-208
Joel Fisher
~~Peter Downes~~

~~209~~ Fanny
Fanny Nowell

211 - Buzz Harris

corridor - Art...
2022

storage room - Ira Joel Rubin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

New Wing 3rd Floor

201 - Robert Grosvenor, Evira Baden

202 - Fred Sandback.

203 - Alan Saret

204 - Gary Kullen, Stephan Eins
~~and Baden~~

205 - Dennis Oppenheim

207 - Jeff Lew

~~207~~ closet - Shigeo Kubota
207-209

209 Michael Goldberg, Suzanne Tager

211 - ^{zone} Buzz Harriscorridor, Aufschwung
Pozzi

storage room - Ira Joel Haber

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

New Wing Third Floor

- ✓ 301 - Marcia Hafif
- closed
- 301 Dale Henry
- 302
- ✓ 302 - Steve Giannakas
- ✓ 304 - Eve Sonneman
- ✓ 305 - Douglas Davis
- 306 - Ron Galbo
- ✓ 307 - Gary Miss
- ✓ 308 - Doug Olson
- 30 corridors - Alan Saret
- Power Booth
- John Baldessari
- Lucio Pozzi
- Storage room - ~~Bob~~ Turk Tard
- ✓ Ballroom - Lynn Hershey

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 4B

ow Old Wing Third Floor
301 - Haptivity

302 - Tina Giraud

303 - Doug Wheeler

1. Stairwell Patsy Nowell

305 - G. M. Clark

2. Aud.

Daniel Buren

Jennifer Bartlett

Judith Shea

Closets

Corridors

Storage Room

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

Opening Exhibition

"ROOMS"

P.S.I.

June 10 - 26th, 1976

21-01 46th Road, Long Island City, Queens

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

in the rooms 1st floor new wing: GILLETTE RYMAN DE MARIA YASUDA BENSON KIRILI MIRALDA STONE BISHOP
BLADEN HURSON BADER CLARK in the rooms 2nd floor new wing: GROSVENOR SANDBACK SARET OPPENHEIM LEW
TANGER GOLDBERG HARRIS KUEHN DOWNSBROUGH NAUMAN in the rooms 3rd floor new wing: HAFIF ~~COLETTE~~ GORCHOV
OHLSON MISS KUBOTA BOOTHE EINS DAVIS SONNEMAN in the attic new wing: SERRA in the corridors new wing:
ANTONAKOS POZZI ARTSCHWAGER BALDESSARI in the rooms 1st floor old wing: HIGHSTEIN WEIL RIFKA MOCK in
the rooms 2nd floor old wing: IRELAND FROESE KOSUTH in the rooms 3rd floor old wing: TIVEY GIROUARD
WHEELER in the attic old wing: SMYTH PINDELL^{COLETTE} in the corridors old wing: MATTA-CLARK BEIRNE NONAS
RABINOWITCH STUART KIRSCHENBAUM FISHER NORVELL in the storage rooms: MILLER HABER BARK HENRY in the
closets: GIANAKOS BURTON in the bathroom: HERSHMAN in the boiler room: ACCONCI in the coal room: TUTTLE
in the maintenance room: PAIK in the auditorium: BUREN SHEA BARTLETT on the roof: SIMONDS MYERS on the
building: WEINER in the courtyard: STRIDER in the playground: ANDRE in the pool: NEUHAUS

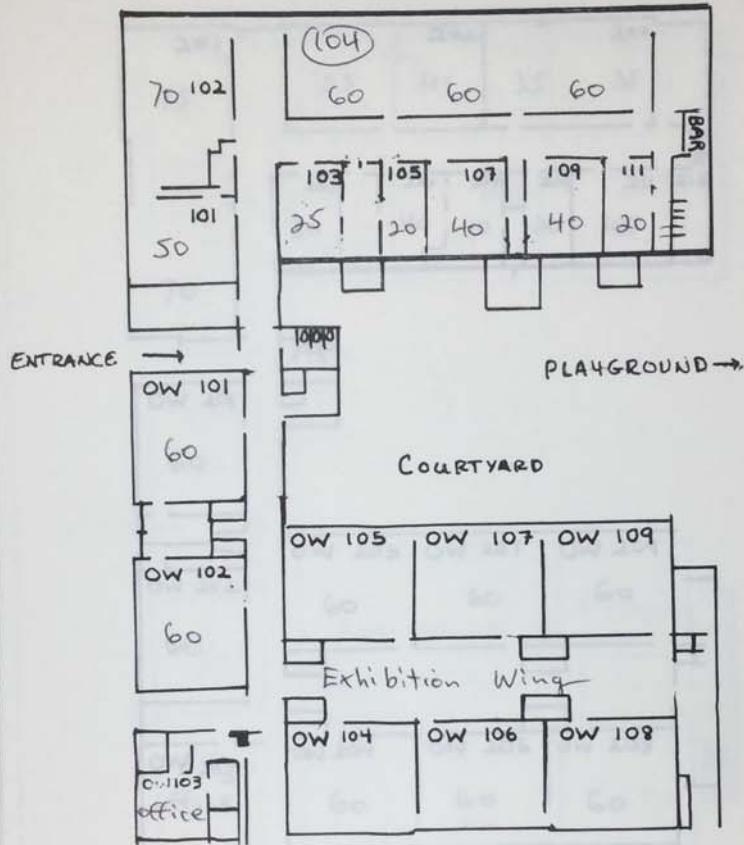
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

in the new wing corridors: T. ARTSWAGER, L. L. POZZI, P. DOWNSBROUGH, in the old wing corridors: B. BEIENE,
B. KIRSCHENBAUM, P. NORVELL, J. FISCHER, D. RABINAWITZ, R. NONAS, M. STEWART; in the new wing, first floor
rooms: F. GILLETTE, R. RYMAN, D. OHLSON, W. DE MARIA, R. YESUDA, B. BENSON; in the old wing, first floor rooms:
J. HIGHSTEIN, S. WEIL, J. RIFKA, J. LEW, R. MOCK; in the new wing, second floor rooms: R. GROSVENOR, F.
SANDBACK, A. SARET, G. KUEHN, S. TANGIER, J. BISHOP, D. OPPENHEIM, M. GOLDBERG, S. HARRIS; in the old wing,
second floor rooms: P. IRELAND, J. KOSUTH; in the new wing, third floor rooms: M. HAFIF, COLLETTE, J.
BARTLETT, R. GORCHOV, M. MISS; in the old wing, third floor rooms: HAP TIVEY, T. GIROURARD, D. WHEELER,
storage rooms: J. BARK
in the closets: B. MILLER, I.J. HABER; in the bathrooms: L. HIRSHMAN; in the basement, in the coal room:
R. TUTTLE, in the boiler room: V. ACCONCI; in the maintenance office: N.J. PAIK; in the attic: R. SERRA,
N. SYMTH, (G. SEGAL)*; on the roof: C. SIMONDS; in the court yard: M. STRIDER; in the play-ground: C. ANDRE;
selected; windows: D. BUREN; doors: G. MATTIA-CLARK; opening of exhibition - special events, searchlight
pièce: F. MYERS, prom king and queen robes: J. SHEA; under-water in the pool: M. NEUHAUS;
placed work: S. ANTONAKES, E. BADER, R. BLADEN, P. BOOTH, S. BURTON, D. DAVIS, S. EINS, S. GIANNAKOS,
D. FROESE, M. HURSON, G. KUBEN, A. MIRALDA, D. DAMOORGAIN, M. MISS, B. NAUMAN, H. PINDELL, E. SONNEMAN,
S. STONE, S. TANGIER, S. WEIL, L. WEINER, A. KIRILLI,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 4B

INSTITUTE FOR ART & URBAN RESOURCES



PS1	6/10-6/21 1976	First Floor Plan	"Rooms" EXHIBITION
-----	-------------------	------------------	-----------------------

FIRST FLOOR

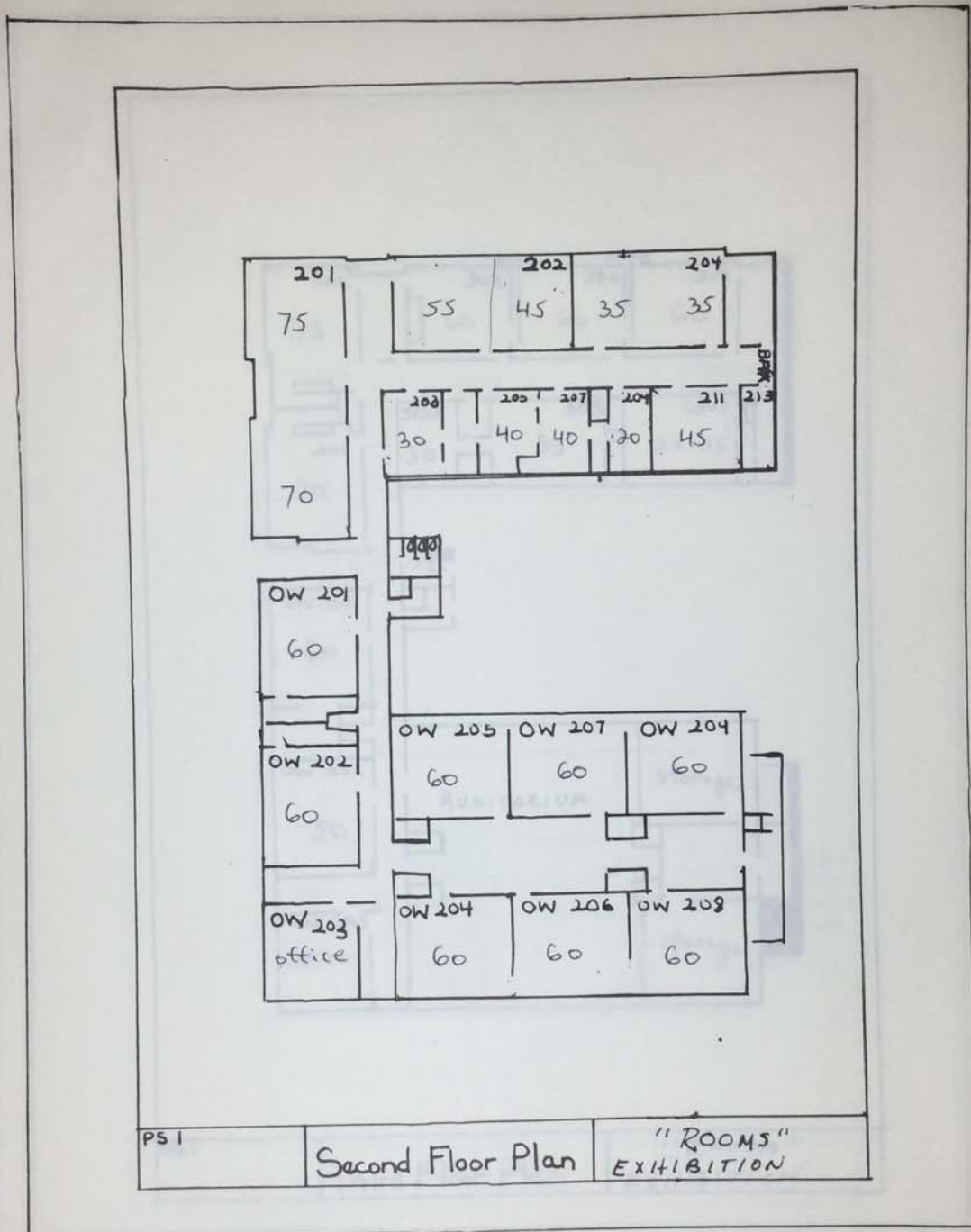
New Wing

- 101 James Bishop
- 102 Frank Gillette
- 103 Robert Ryman
- 104 Ronald Bladen, Jene Highstein,
Howardena Pindell, Michael Clark,
Sylvia Stone, Max Neuhaus
- 105 Walter De Maria
- 107 Bob Yasuda
- 109 Bob Yasuda
- 111 Bob Benson
- Corridors Stephen Antonakos, Peter
Downsbrough, Lucio Pozzi
- Storage Room Brenda Miller

Old Wing

- O.W. 102 Jene Highstein
- O.W. 105 Sue Weil
- O.W. 106 Judy Rifka
- O.W. 107 Richard Mock
- O.W. 109 Gordon Matta-Clark
- Corridors Bill Beirne, Richard Nonas

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 48

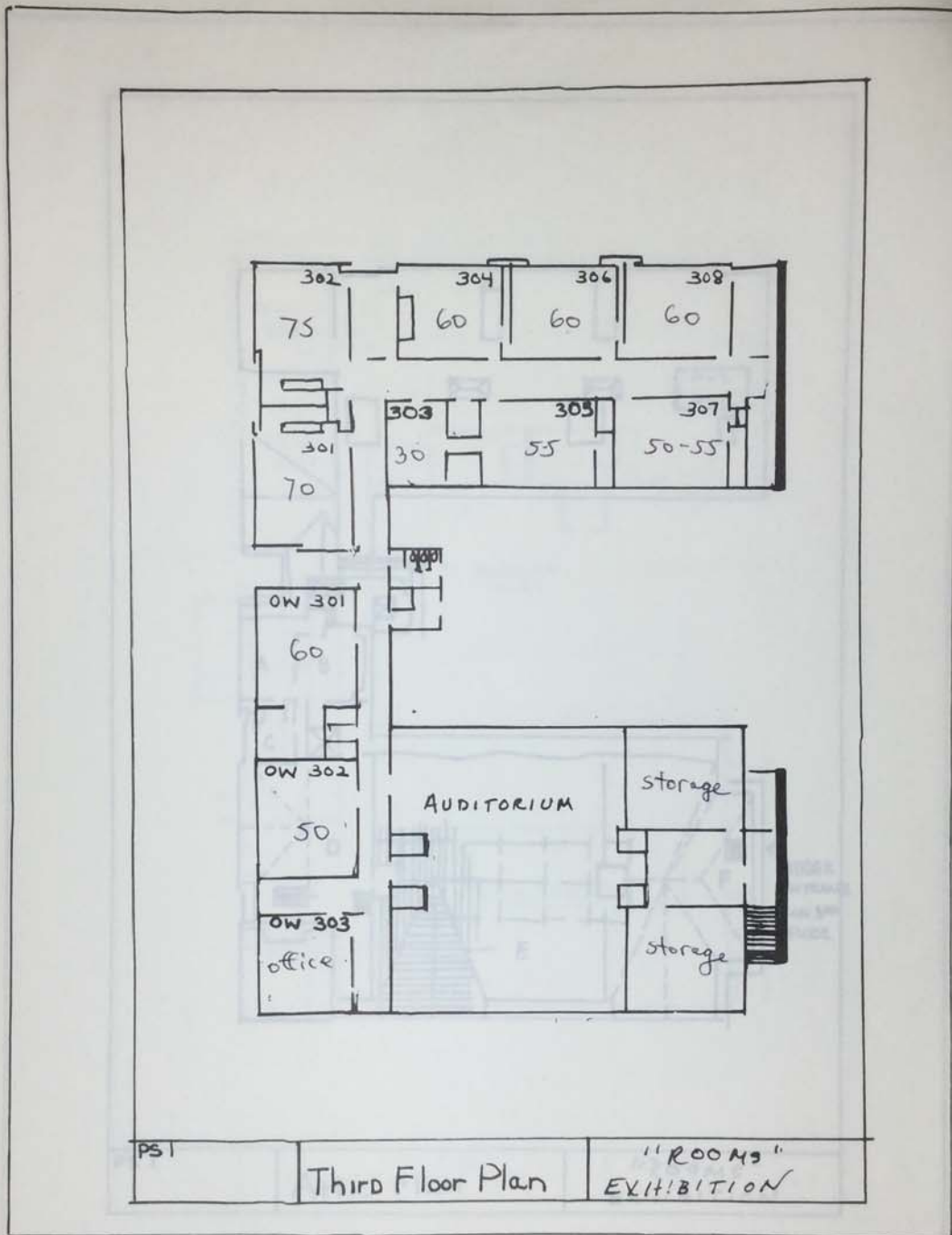


PS I Second Floor Plan "ROOMS" EXHIBITION

SECOND FLOOR

- | New Wing | | Old Wing | |
|----------------|----------------------------------|----------------|---|
| 201 | Robert Grosvenor, Evriah Bader | O.W. 201 | Patrick Ireland |
| 202 | Fred Sandback | O.W. 204 | Dieter Froese |
| 203 | Alan Saret | O.W. 206 | Joseph Kosuth |
| 204 | Gary Kuehn, Stephan Eins | O.W. 209 | Gordon Matta-Clark |
| 205 | Dennis Oppenheim | Closet 201-202 | Scott Burton |
| 207 | Jeff Lew | Corridors | Bernie Kirschenbaum,
Michelle Stuart, Joel
Fisher, David
Rabinowitch |
| 209 | Michael Goldberg, Suzanne Tanger | | Patsy Norvell |
| 211 | Suzanne Harris | | |
| Closet 207-209 | Shigeko Kubota | | |
| Corridors | Richard Artschwager, Lucio Pozzi | | |
| Storage Room | Ira Joel Haber | | |

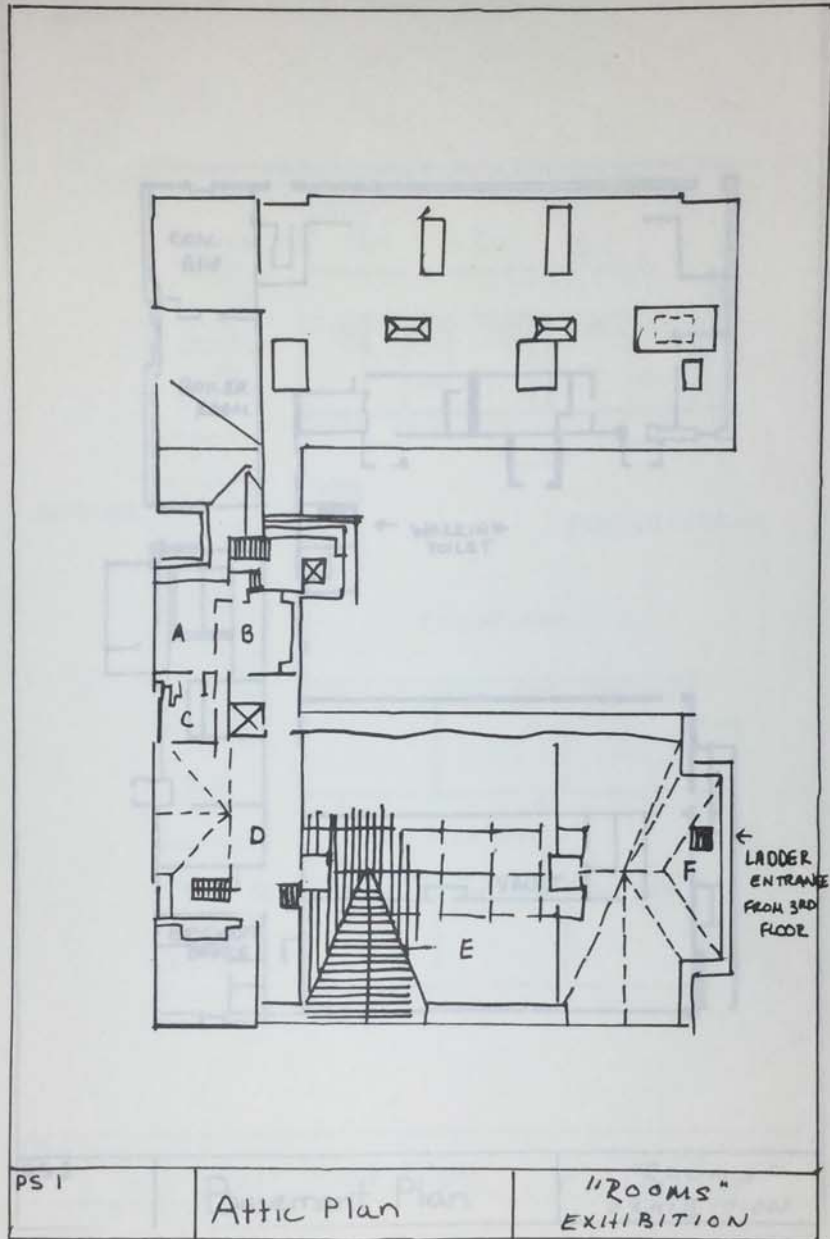
The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 4B



THIRD FLOOR

<u>New Wing</u>		<u>Old Wing</u>
301	Marcia Hafif	O. W. 301 Hap Tivey
302	Steve Giannakos	O. W. 302 Tina Girouard
304	Eve Sonneman	O. W. 303 Doug Wheeler
305	Douglas Davis	O. W. 305 Gordon Matta-Clark
306	Ron Gorchoy	Stairwell Patsy Norvell
307	Mary Miss	Auditorium Daniel Buren, Jennifer Bartlett, Judith Shea
308	Douglas Ohlson	
Closet 301-302	Dale Henry	
Bathroom	Lynn Hershman	
Corridors	Alan Saret, Power Booth, John Baldessari, Lucio Pozzi, Peter Downsborough	
Storage Room	Jared Bark	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



ATTIC
 Room C Colette
 Room D Ned Smyth
 Room E Antoni Miralda
 Room F Max Neuhaus

BASEMENT
 Coalbin Richard Tuttle
 Boiler Room Vito Acconci
 Basement Vault Bill Jensen
 Basement Office Nam June Paik

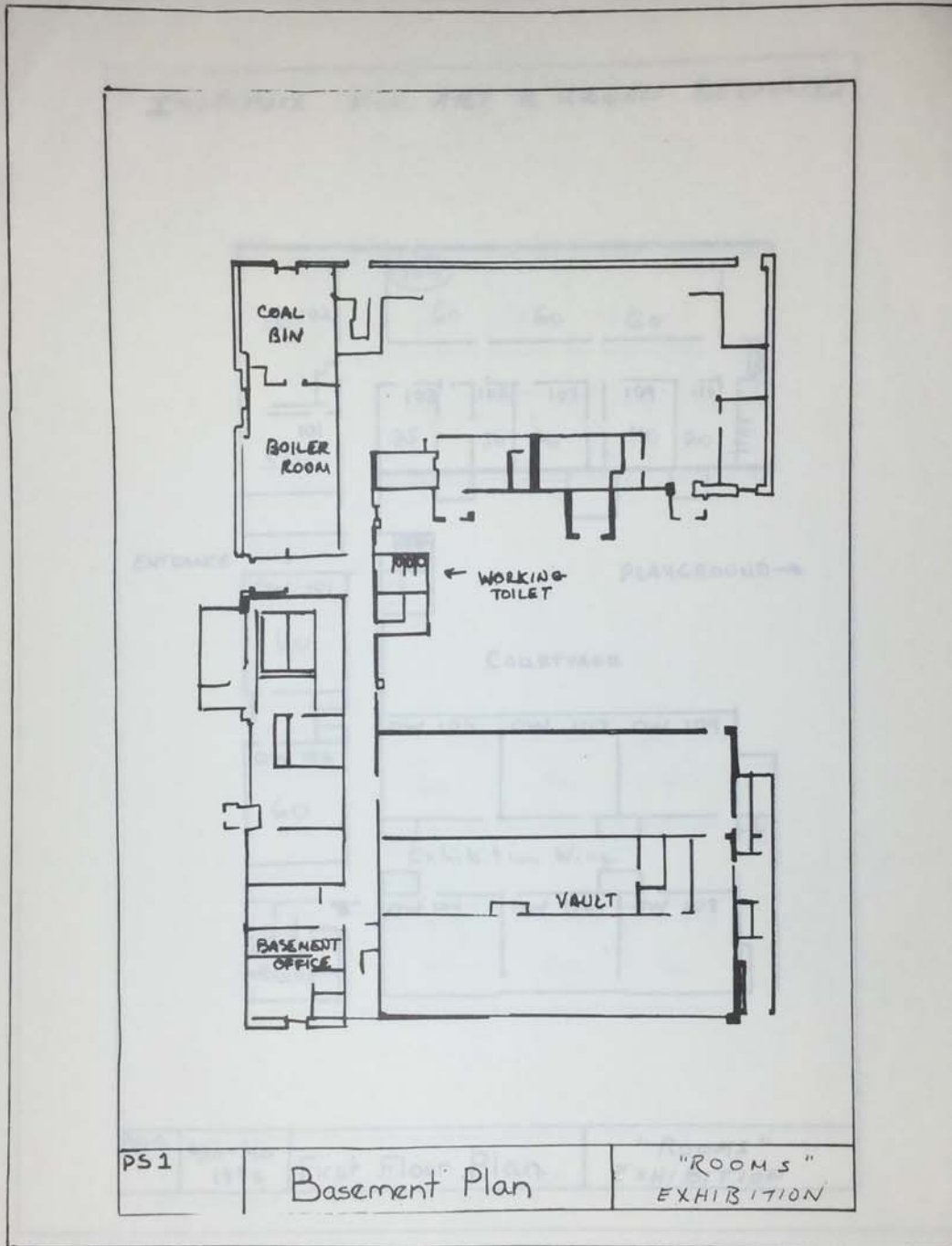
ROOF--New Wing
 Richard Serra, Charles Simonds
 Bruce Nauman, Frosty Meyers

SCHOOLYARD
 Carl Andre, Marjorie Strider,
 Alain Kirili

ON THE BUILDING
 Lawrence Weiner

POOL
 Max Neuhaus

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 4B



ATTIC

Room C Colette
 Room D Ned Smyth
 Room E Antoni Miralda
 Room F Max Neuhaus

BASEMENT

Coalbin Richard Tuttle
 Boiler Room Vito Acconci
 Basement Vault Bill Jensen
 Basement Office Nam June Paik

ROOF--New Wing
 Richard Serra, Charles Simonds
 Bruce Nauman, Frosty Meyers

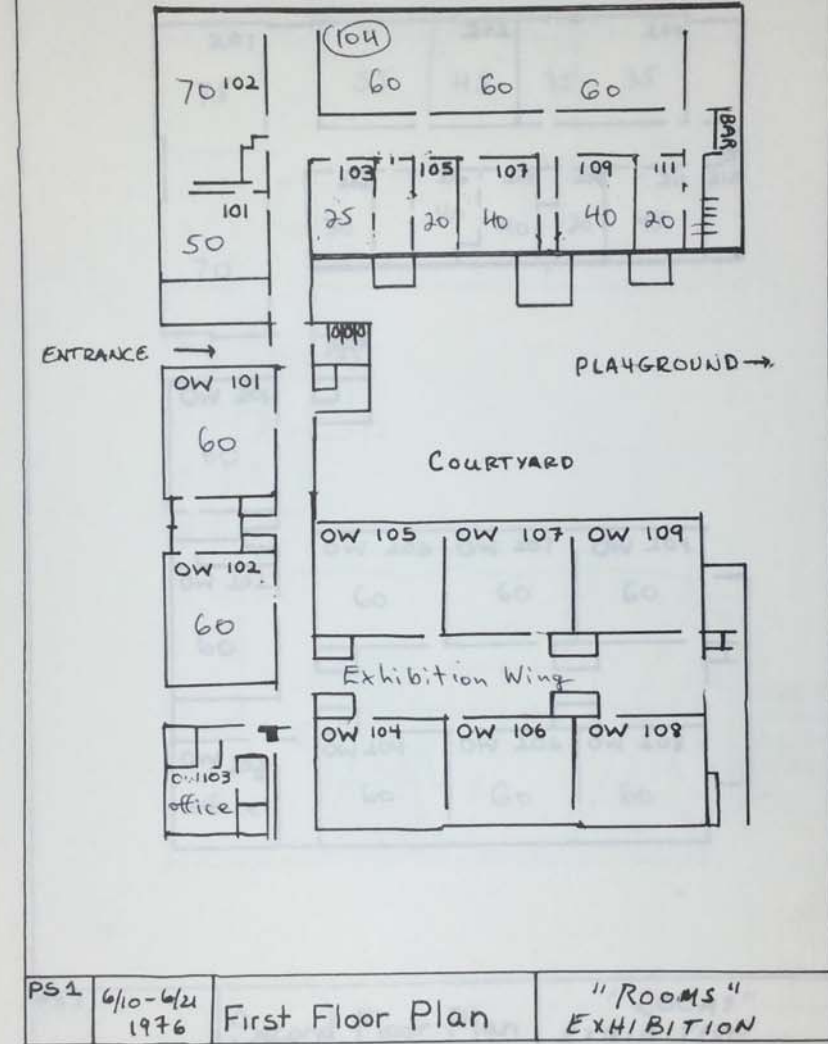
SCHOOLYARD
 Carl Andre, Marjorie Strider,
 Alain Kirili

ON THE BUILDING
 Lawrence Weiner

POOL
 Max Neuhaus

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

INSTITUTE FOR ART & URBAN RESOURCES



FIRST FLOOR

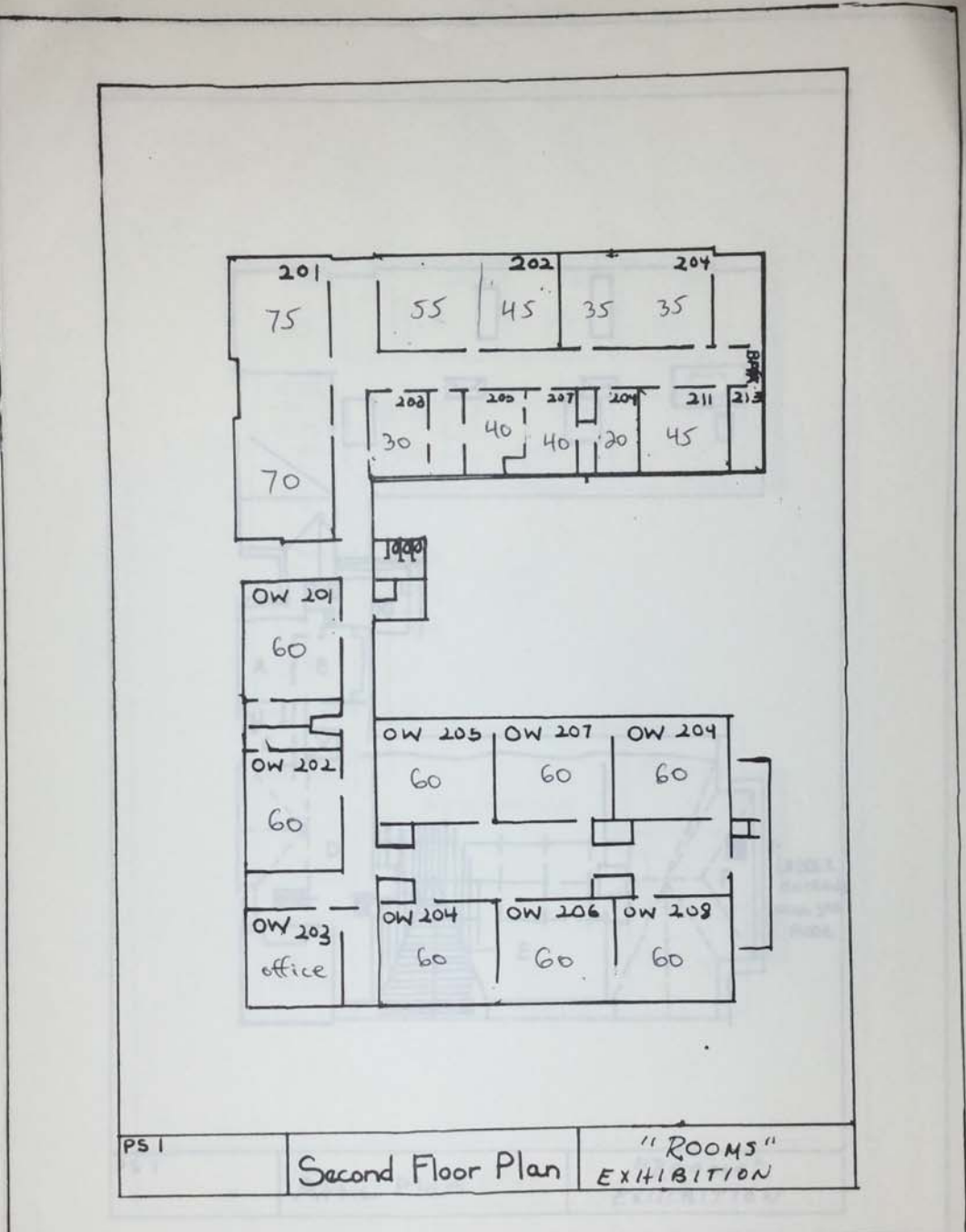
New Wing

- 101 James Bishop
- 102 Frank Gillette
- 103 Robert Ryman
- 104 Ronald Bladen, Jene Highstein,
Howardena Pindell, Michael Clark,
Sylvia Stone, Max Neuhaus
- 105 Walter De Maria
- 107 Bob Yasuda
- 109 Bob Yasuda
- 111 Bob Benson
- Corridors Stephen Antonakos, Peter
Downsbrough, Lucio Pozzi
- Storage Room Brenda Miller

Old Wing

- O.W. 102 Jene Highstein
- O.W. 105 Sue Weil
- O.W. 106 Judy Rifka
- O.W. 107 Richard Mock
- O.W. 109 Gordon Matta-Clark
- Corridors Bill Beirne, Richard Nonas

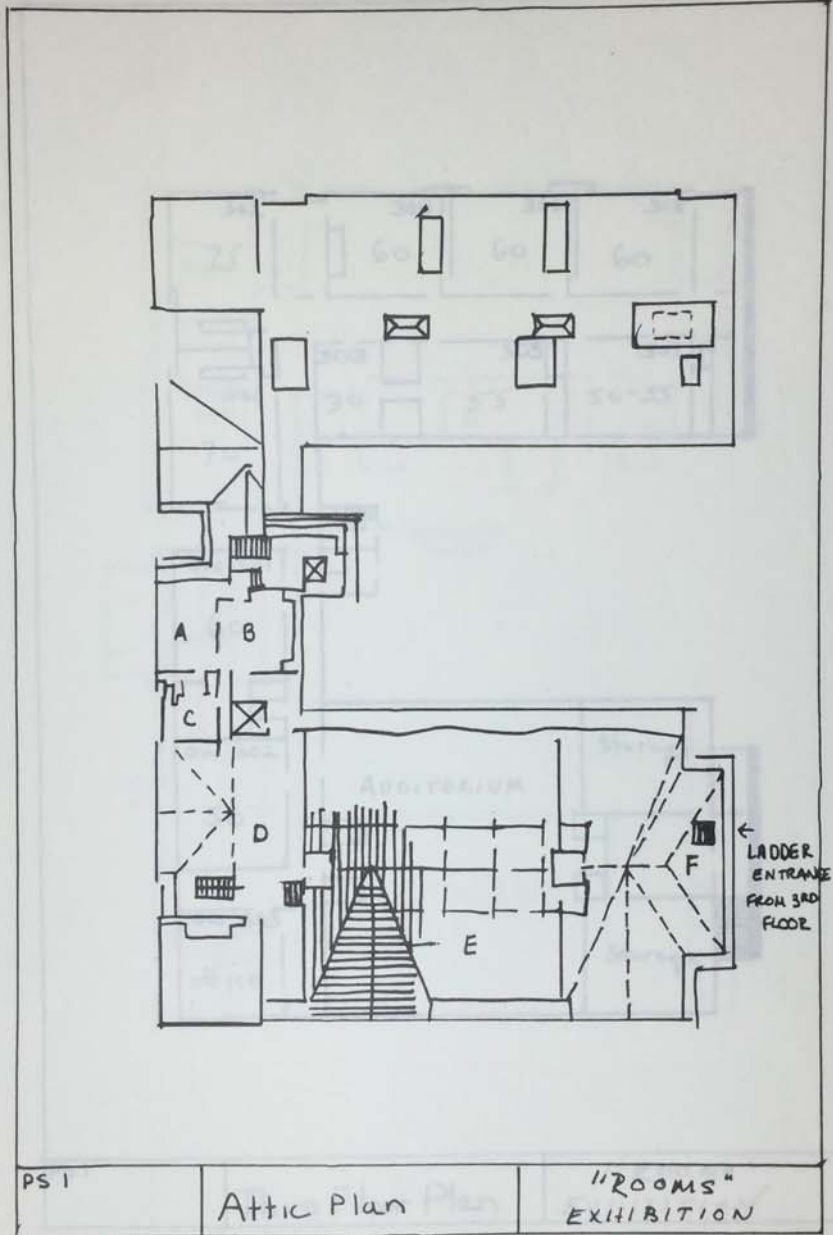
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48



SECOND FLOOR

New Wing		Old Wing	
201	Robert Grosvenor, Evriah Bader	O.W. 201	Patrick Ireland
202	Fred Sandback	O.W. 204	Dieter Froese
203	Alan Saret	O.W. 206	Joseph Kosuth
204	Gary Kuehn, Stephan Eins	O.W. 209	Gordon Matta-Clark
205	Dennis Oppenheim	Closet 201-202	Scott Burton
207	Jeff Lew	Corridors	Bernie Kirschenbaum, Michelle Stuart, Joel Fisher, David Rabinowitch
209	Michael Goldberg, Suzanne Tanger		Patsy Norvell
211	Suzanne Harris		
Closet 207-209	Shigeko Kubota		
Corridors	Richard Artschwager, Lucio Pozzi		
Storage Room	Ira Joel Haber		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



ATTIC

Room C Colette
 Room D Ned Smyth
 Room E Antoni Miralda
 Room F Max Neuhaus

BASEMENT

Coalbin Richard Tuttle
 Boiler Room Vito Acconci
 Basement Vault Bill Jensen
 Basement Office Nam June Paik

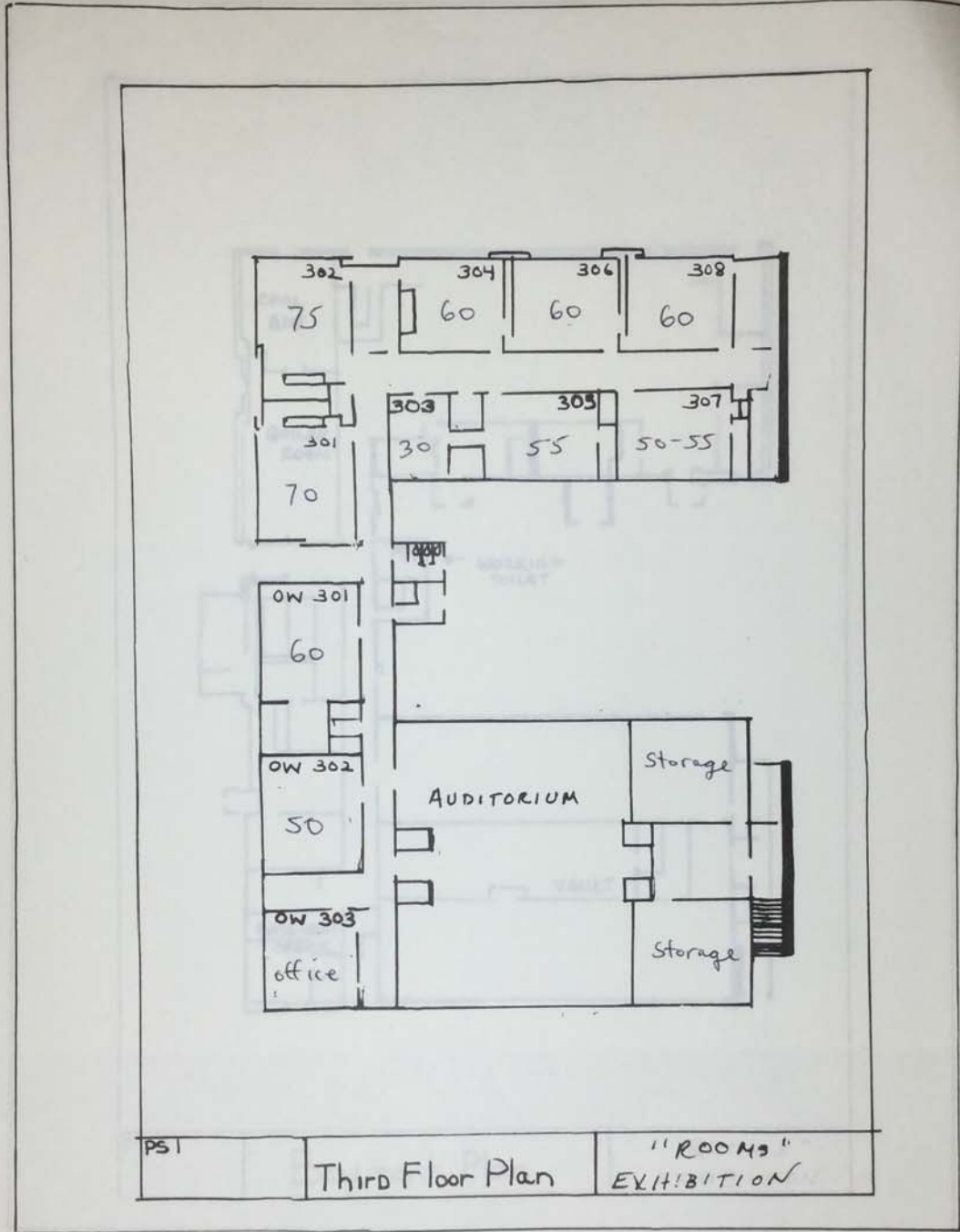
ROOF--New Wing
 Richard Serra, Charles Simonds
 Bruce Nauman, Frosty Meyers

SCHOOLYARD
 Carl Andre, Marjorie Strider,
 Alain Kirili

ON THE BUILDING
 Lawrence Weiner

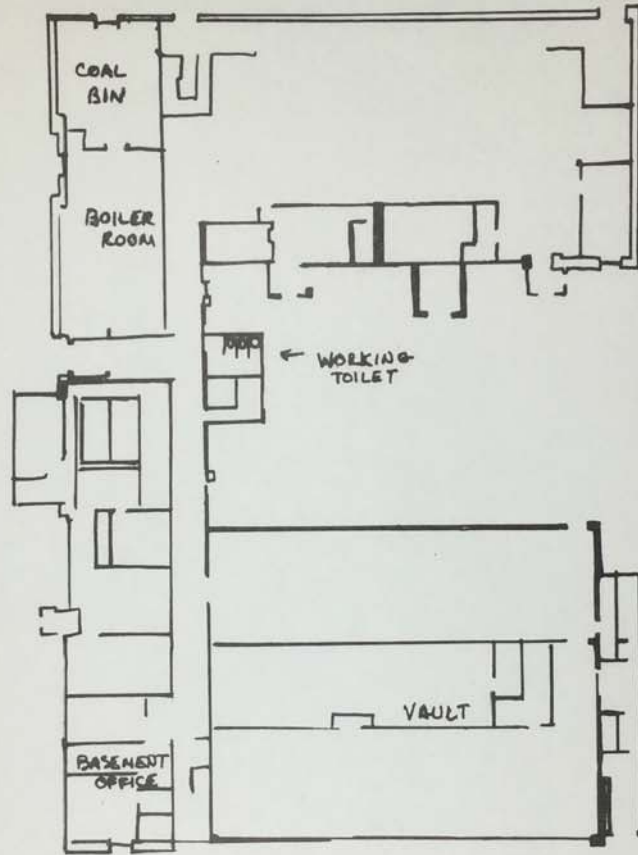
POOL
 Max Neuhaus

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 48



THIRD FLOOR			
<u>New Wing</u>		<u>Old Wing</u>	
301	Marcia Hafif	O. W. 301	Hap Tivey
302	Steve Giannakos	O. W. 302	Tina Girouard
304	Eve Sonneman	O. W. 303	Doug Wheeler
305	Douglas Davis	O. W. 305	Gordon Matta-Clark
306	Ron Gorchov	Stairwell	Patsy Norvell
307	Mary Miss	Auditorium	Daniel Buren, Jennifer Bartlett, Judith Shea
308	Douglas Ohlson		
Closet 301-302	Dale Henry		
Bathroom	Lynn Hershman		
Corridors	Alan Saret, Power Booth, John Baldessari, Lucio Pozzi, Peter Downsborough		
Storage Room	Jared Bark		

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 4B



PS 1

Basement Plan

"ROOMS"
EXHIBITION

ATTIC
 Room C Colette
 Room D Ned Smyth
 Room E Antoni Miralda
 Room F Max Neuhaus

BASEMENT
 Coalbin Richard Tuttle
 Boiler Room Vito Acconci
 Basement Vault Bill Jensen
 Basement Office Nam June Paik

ROOF--New Wing
 Richard Serra, Charles Simonds
 Bruce Nauman, Frosty Meyers

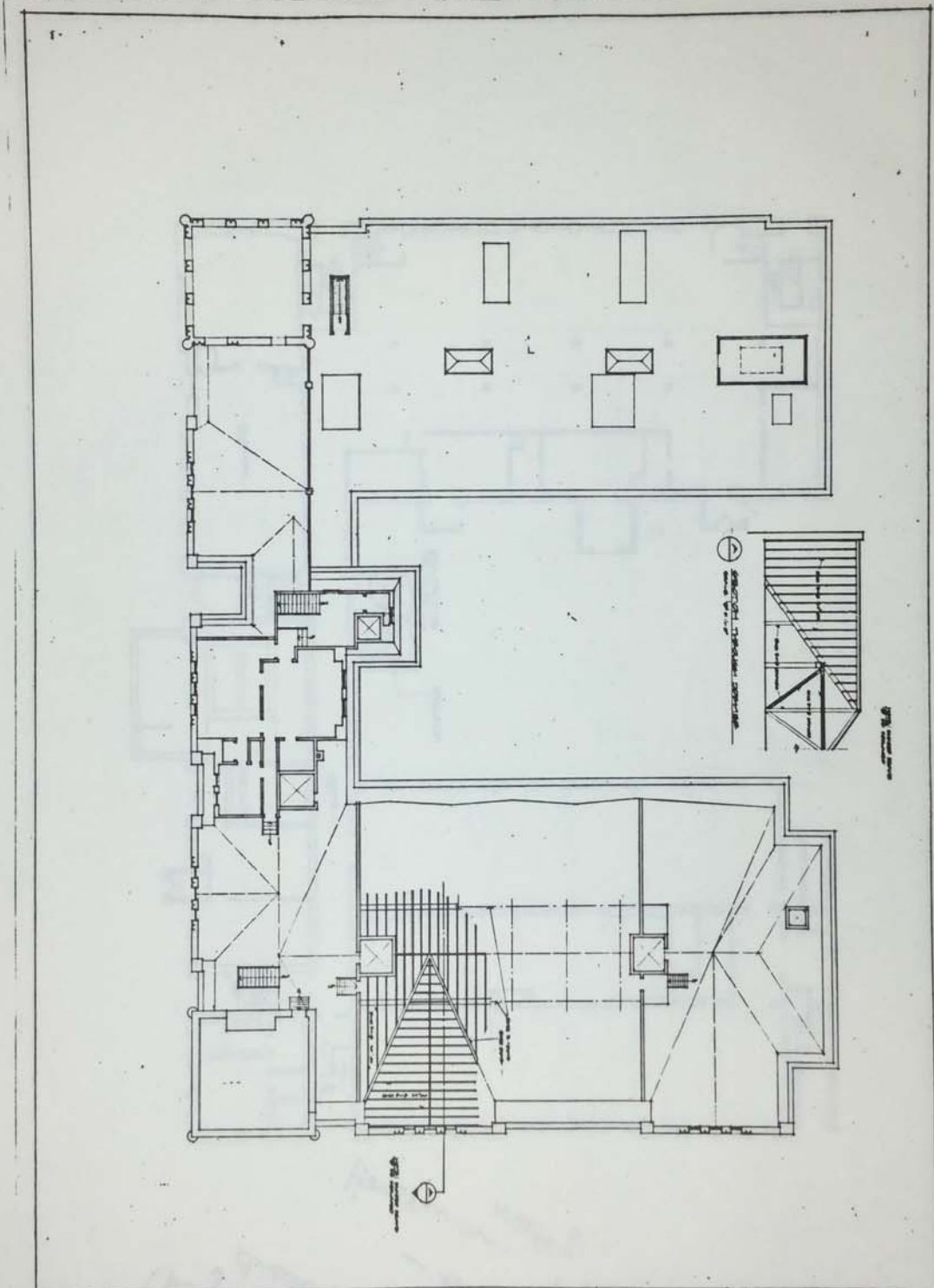
SCHOOLYARD
 Carl Andre, Marjorie Strider,
 Alain Kirili

ON THE BUILDING
 Lawrence Weiner

POOL
 Max Neuhaus

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.4B



Architectural drawing
for exhibition at MoMA PS1
NY, NY 10013-2477

Attic Plan

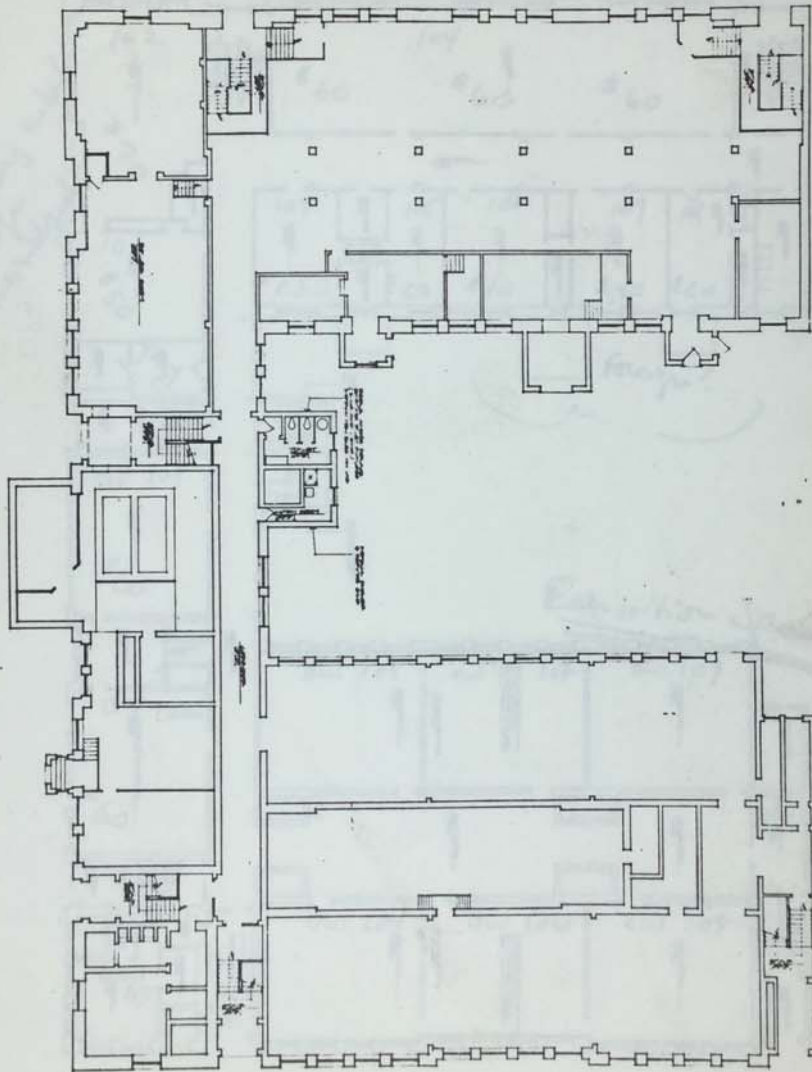
PS1
Institute for Art & Urban Resources

+	1/4" = 1'-0"	DATE	SCALE	REVISION

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.4B

Studios Prices



PS1 INSTITUTE FOR ART & URBAN RESOURCES
300 W 47th St, NYC, NY 10036
Tel: (212) 491-8977

Basement Plan

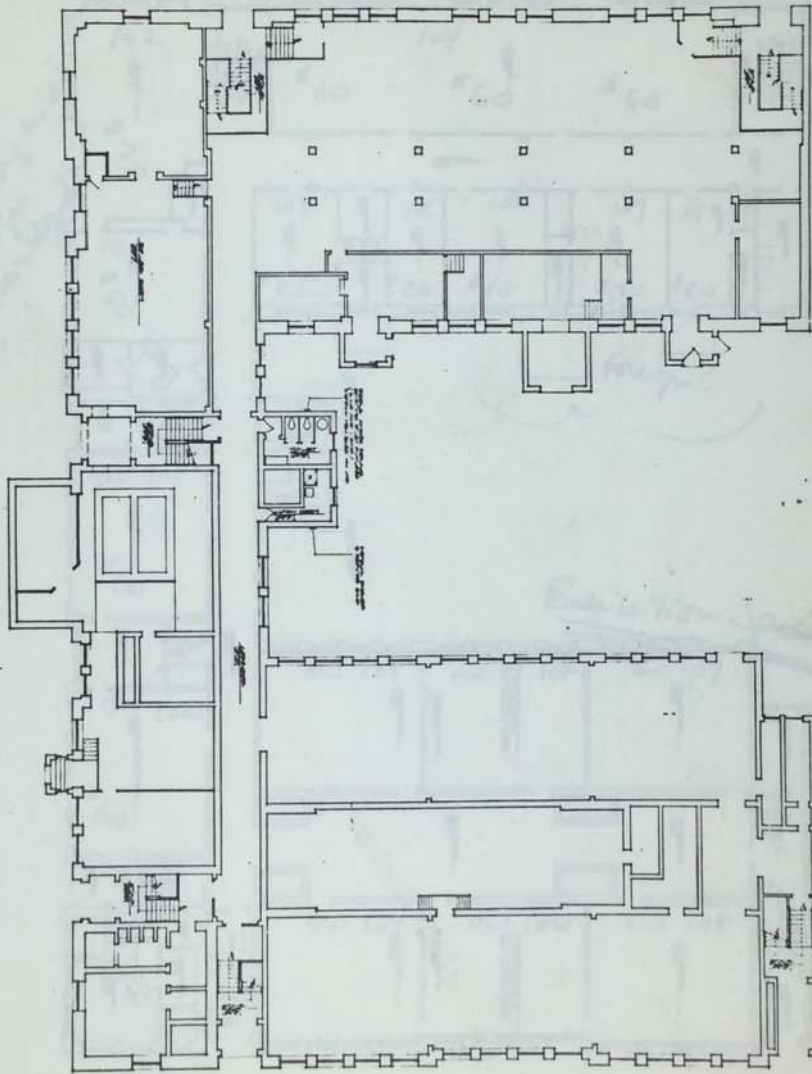
PS1
Institute for Art & Urban Resources

Scale: 1/4" = 1'-0"
Date: 10/10/00
Arch: [illegible]
Drawn: [illegible]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.4B

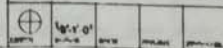
Studios Prices



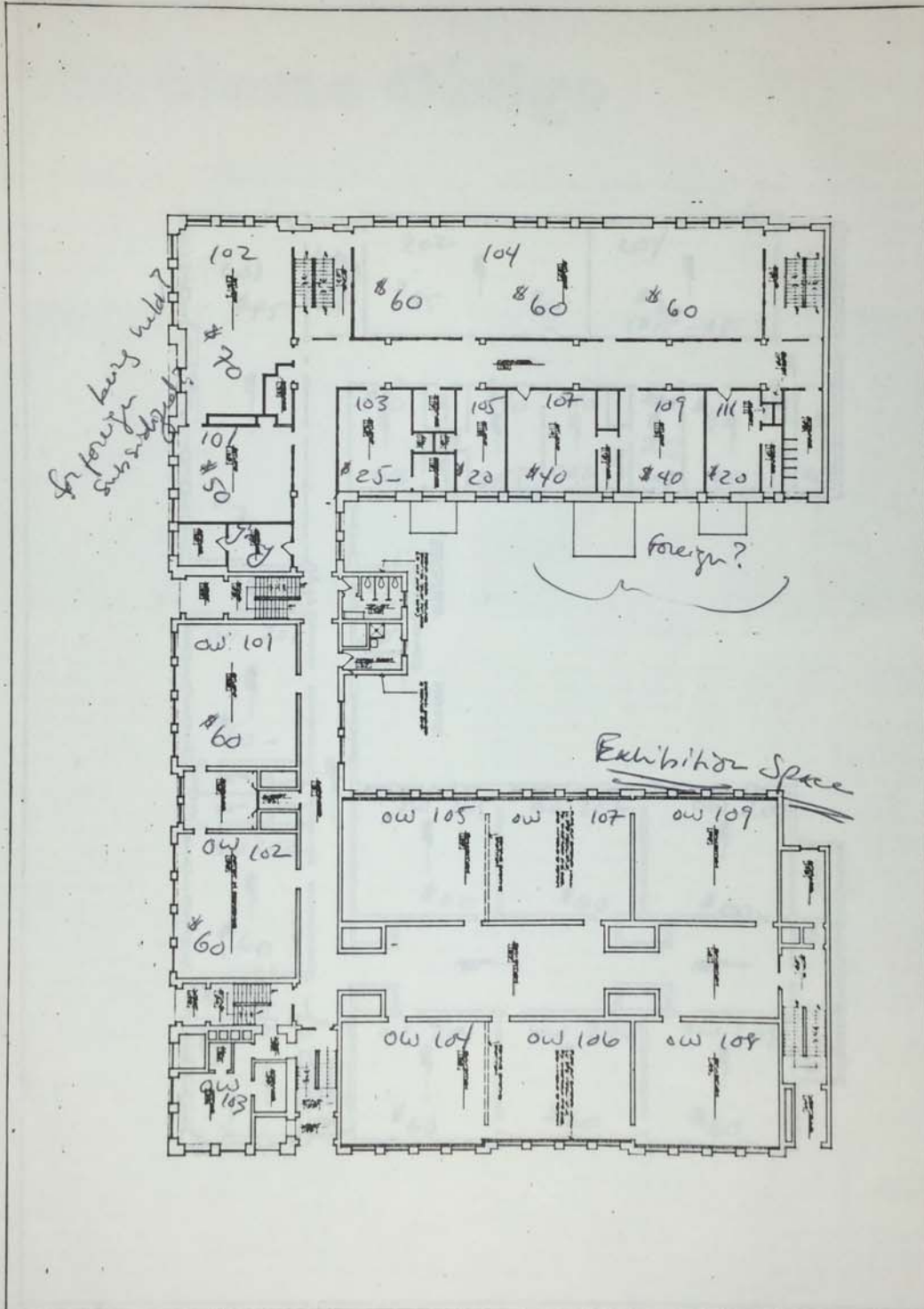
SCALE: 1/8" = 1'-0"
DATE: 1/20/88 BY: J.S. 10/88
TEL: (212) 421-8977

Basement Plan

PS1
Institute for Art & Urban Resources



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

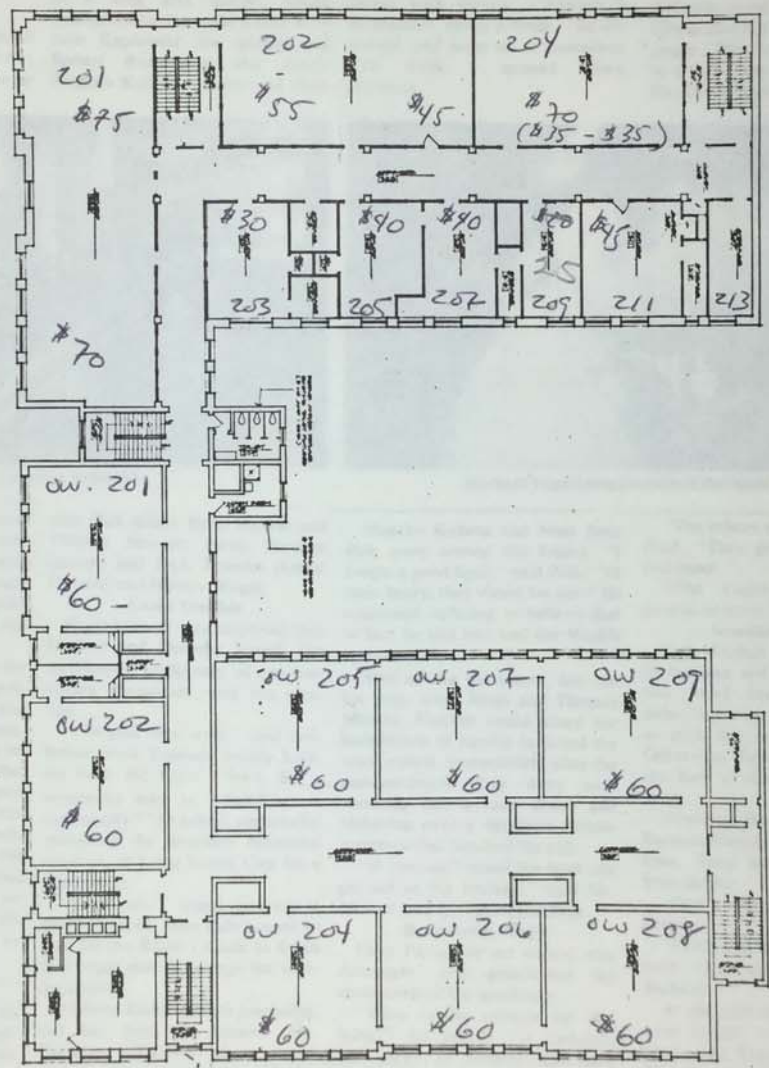


<small>Graphic Designer: [illegible] All drawings are in black ink. 1/16 (1/8) 10-10-07</small>	First Floor Plan	PS 1 Institute for Art & Urban Resources							
		<table border="1"> <tr> <td> </td> <td> 1/4" = 1' 0" </td> <td> Date: </td> <td> Title: </td> <td> Author: </td> </tr> </table>		1/4" = 1' 0"	Date:	Title:	Author:		
	1/4" = 1' 0"	Date:	Title:	Author:					

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Noblesse Oblige



<small>PHASE, NUMBER, AREA, DATE, SCALE, BY, DATE, CHECKED, DATE, 1/8" = 1'-0"</small>	Second Floor Plan		PS1 Institute for Art & Urban Resources	
	<small>DATE: 10/10/07</small>	<small>BY: [Signature]</small>	<small>CHECK: [Signature]</small>	<small>DATE: 10/10/07</small>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 4B

THE SOHO WEEKLY NEWS

Thursday, June 17, 1976

Noblesse Oblige

GREGORY BATTCOCK

LONG ISLAND CITY—Some came by chartered bus and some came by M.T.A. and some came by

of the sweaty festivity was election of a king and queen. Those nominated for the royal honor were Jane Kaplowitz (for queen) and Robert Rosenblum (for king); Shigeko Kubota (queen) and Nam

Professor Rosenblum accepted defeat with dignity. "Always a bridesmaid, never a bride," he observed, and went on to complain: "To think I missed Mary Hartman."

Some guests were completely indifferent to the royal election. Take Gloria and Fred McDarragh, for example. They voted for the Vogels in a way some people might vote for Jimmy Carter.



After the prom at Al Roon's



Herbert Vogel being kissed by Ethel Scull.

taxi and some came by rented limousine. And some came drunk and some came sober and the ones who came smashed fared much better than the ones who came sober because in no time at all the bar ran out.

It was the biggest party of the year. And the hottest. Everybody wilted and sagged and sweated and drooped and had a marvelous time.

The occasion was the benefit reopening of an old public school that had been turned into an art factory, with big studios renting at prices between \$50 and \$60 per month. The party was organized by the Institute of Art and Urban Resources, sponsor of the rehabilitation project, in which the dilapidated old school became an artist's workplace.

King and Queen

Marcia Resnick and Mona da Vinci, Harry Shunk and Reiner Fredrich, the Christos and Lynn Hershman, Rene Block and Jerry Ordover, Charlemagne Palestine and Frank Gillette, Dennis Oppenheim and Brendan Gill, along with just about everybody else in the art world, traipsed out to the old Long Island City schoolhouse for the opening celebration of "Project Studios One." And celebrate they did. The party was called a "prom." And the highlight

June Paik (king); Remi Messer and Thomas Messer; Betty Parsons (queen) and Jock Truman (king); Dorothy and Herbert Vogel.

Looks Terrible

Nobody at all was surprised that Herbert and Dorothy Vogel, the well-known collectors of contemporary miniatures, won the election.

"I'm glad they won," said contestant Jock Truman, barely holding back the tears. "Isn't this a wonderful way to rehabilitate a community?" he asked, apparently mistaking the desolate industrial environs of Long Island City for a community.

"Let's go," urged contestant Betty Parsons, who didn't want to wait for the Royal Couple to finish their regal march through the smiling crowd.

Annette Kuhn, the art journalist, did her best to console Ms. Parsons. "There's always next year," she said, soothingly. "Anyway, you look terrible in this heat."

Lots of Losers

Jane Kaplowitz and Robert Rosenblum, two more losers, didn't even try to conceal their disappointment.

"It's a shame I'll have to carry the rest of my life," laméired Ms. Kaplowitz.

Shigeko Kubota and Nam June Paik were among the losers. "I fought a good fight," said Paik. "In their hearts they voted for me," he explained, refusing to believe that in fact he had lost and the Vogels had won.

Also among the losers, but not for long, were Remi and Thomas Messer. Neither could stand the humiliation of having forfeited the royal crown. Immediately after the announcement they were seen sneaking out a side door, and slithering over a Marjorie Strider sculpture that blocked the exit.

"If you can't stand the heat you get out of the kitchen," said Mr. Messer, and he waved goodbye.

Respectable People

Felix Partz, the art writer, was distraught, and questioned the credentials of the candidates.

"What is the criteria for this thing?" he asked. "It certainly isn't looks, or clothes. Can they sing or play an instrument?"

Ethel Scull, the socialite and art collector, also refused to participate in the balloting.

"The whole thing is fixed," she said. "Anyway, who ever heard of the Vogels?" she asked, and rushed over to give Mr. Vogel a congratulatory kiss upon his stunning victory.

"The others were terrible," said Fred. "They give the art world a bad name."

"The Vogels are respectable people, at least," said Gloria.

Seventeenth Party

Jack Mitchell didn't like the party because nobody took his picture. And Alexandra Anderson didn't like it because nobody tried to pick her up. And Charlotte Gilbertson didn't like it because she had to climb three flights of stairs.

However Brian O'Doherty and Barbara Novak had a very exciting time. They kept stealing drinks from the bar.

"Don't tell anybody," warned Brian.

"Don't you think we should have been King and Queen?" asked Barbara.

At the end of the prom, guests were invited to go jump into the pool at Al Roon's Health Club in the Ansonia Hotel. Several got confused and went, instead, to the Continental baths which is also in the Ansonia.

Mrs. Al Roon, who was the life guard, wore a one-piece black bathing suit by Catalina. She was delighted to see the late-night bathers.

"We've had so many parties here," she explained. "This is the seventeenth best party of the year!"

© Copyright 1976 Gregory Battcock

The Museum of Modern Art Archives, NY

Collection:
MoMA PS1

Series.Folder:

I. A. 48

Thursday, June 17, 1976

THE SOHO WEEKLY NEWS

JOHN PERREAULT

"Rooms" at P.S. 1 in Long Island City is a remarkable exhibition. P.S. 1 is another project of the Institute for Art and Urban Resources which also has the Clocktower, the Idea Warehouse, and the Coney Island Factory to its credit. The main idea is to recycle unused spaces as art exhibition areas or as working studios. P.S. 1, a huge abandoned school, will be used for both purposes. It is still in the process of being renovated, nevertheless, in celebration of the project the Institute invited over eighty artists to do installations. There are works in the rooms, the hallways, the closets, the stairways, on the windows, up in the attic, on the roof, in the cellar and in the courtyard. It is a gigantic show and an important one because of the variety of works presented, the uses of the site, and the excellence of so many of the pieces.

For the most part the works themselves were also a matter for rejoicing. Since I was there a number of times before the opening, I can testify to the work that went into the various installations. Some artists waited to the very last minute, not fully realizing the importance of the show. Others merely plopped down old pieces. The majority, however, worked as if their careers were at stake.

The first day out there everything seemed a bit strange to me. Occasionally I would see an artist wandering by in a daze trying to decide upon a space. The school is gigantic and a bit overwhelming. There were traces of paranoia. It was after all a competitive situation. One artist remarked to me that he smelled blood. This was a bit of an exaggeration, for as the days proceeded and artists got used to working, if not exactly side by side, at least in close proximity, I saw a spirit of cooperation. Working *in situ*, many unexpected problems can come up. It is very easy to get to P.S. 1—the Hunter's Point stop in the Flushing Line—but who wants to keep going back and forth to Manhattan, even though it only takes fifteen minutes?

Now that the preliminaries are out of the way, I have a real problem on my hands. How am I going to review over eighty art works? This is the equivalent of a Whitney bi-annual, only much better. I took notes all over the place, but I'll let my memory and my copy of the floorplans handed out at the opening serve as selectors. Some things do tend to stick in one's mind more than others. Do I also have to evaluate the space each artist chose? How much and how far was each space altered?

Undoubtedly I missed some things. Vito Acconci's piece in the basement was cancelled because of some technical difficulties. And I knew all along that I would never make it to Max Neuhaus's underwater swimming pool piece which required a bus trip and a bathing suit. Vertigo and a vertical metal ladder all the way at the top of the building prevented me from seeing Bruce Nauman's piece. There really are some things I will not do to see art and one of them has to do with my acrophobia. I somehow missed Lawrence Weiner's piece which was somewhere on the outside of the building. Just as I was recovering from doing the Samba with Ruth Anne Friedenthal, gallery owner Holly Solomon told me Gordon Matta-Clark was digging a hole in the basement and that he was already two storeys down. Although I searched the dank and musty basement as best I could, I was not able to find him. Was there a sub-basement that I missed? I didn't see Alain Kirill's piece in the schoolyard either, but I did see Carl Andre's fine arrangement of concrete blocks laid out on the concrete grid of the schoolyard itself. Also it was impossible to miss Marjorie Strider's colored foam and ladders piece. It "spilled" out of a second floor window and down into the courtyard, in acid bright colors.

First floor, New Wing: Stephen Antonakos's red neon tubes at the corners above the doorway work extremely well, plus there is the added advantage of seeing the hardware from the other side. One might think that his neon minimalism was dependent upon the traditional clean white spaces of galleries and museums. This is not the case. In fact, the reality of the situation adds some punch.

It might seem that paintings *per se* would not be shown to their best advantage. Nevertheless, James Bishop's one elegant painting in the totally shabby paint-peeling Room 101 became even more elegant. Robert Ryman affixed two white squares of paper, precisely placed, in a room purposefully left unlit. In his room, Walter De Maria exhibited a series of "found" porno photos. Not exactly what you would expect to find in a schoolroom. Brenda Miller's storage room js used to display her rubber-stamped wall pieces. The

Report Card:

P.S. One I Love You



Highstein's Black Mound

walls were left institutional green and the innate dampness altered the mathematical build-up of ink in an interesting way.

Bob Yasuda, using two connecting rooms, totally transformed them. In the first room a huge tilted wall/painting is inscribed with a triangle or a pyramid with a suggestion of its double image, upside down, above. Only when you walk into the second room, which has two even larger tilted wall/paintings, to the left and right, almost as large as the original walls, do you realize that the painting in the first room has been petitioned to match the doorway between the two rooms. The piece was based upon a proposal for the Cathedral of St. John the Divine which was rejected because the trustees decided that they would only have figurative art. How dumb. It seems to me to be a perfectly elevated work, peaceful, and what some religious art might be, if church elders ever understood that abstract art can have a certain spiritual power.

First floor, Old Wing: The Old Wing, except for the miraculously transformed auditorium upstairs is an inspiring wreck. Here the paint is really peeling, all eighteen layers. The floors are rippled; some have gaping holes. Now you really get the feeling that P.S. 1 dates back to the nineteenth century. It is a much more romantic ambience than the New Wing, which in itself is not exactly new. The corridor is transformed non-visually by Bill Beirne's tapes of children in a schoolyard, suggesting the ghosts of the millions that were captured here and processed by the school system throughout

the years. Jene Highstein's room contains a specially constructed black mound. He removed the first layer of flooring, which was more like a roller-coaster than a floor and used the wood to build his piece or the armature or the interior, resulting in a concrete mound painted black, taking up the center of the room with considerable force.

The other corridor is occupied quite grandly by Richard Nonas's "Alligator," made up of a line-up of rusted steel, sixty feet long, with cross bars at both ends, relating dramatically to the corridor itself and contrasting and complementing the rotting disarray. In short: splendid.

Second floor, New Wing: Another great piece, by Robert Grosvenor; a huge piece of timber, soaked in creosote, slightly carved to a curve at the underside of each side, commanding the room and bringing a little bit of the sea into the school. One might think of Grosvenor as a minimalist now, but he isn't. I do like works that are aggressively inert; Grosvenor's works, however, are like concentrated, captured energy.

Fred Sandback enlivens his room by a cord piece that runs along the floor and up vertically, and cleanly at both ends, to the ceiling, slicing the space efficiently but also revealing the proportions of the space.

Ira Joel Haber claimed the storeroom on this floor. It is blindingly white, or at least half way up, for he elected to keep the top half of the room as it was, the chipped paint suggesting the sky and reminding us of the room itself. One is barred from entering the room by

The Museum of Modern Art Archives, NY

Collection:
MoMA PS1

Series.Folder:

I. A. 48

THE SOHO WEEKLY NEWS

Thursday, June 17, 1976

Page 2

wooden barricades, at once practical—the floor is white—and perverse, for the two art works utilized in the installation are small enough that one naturally wants to get closer to them. "Forest Floor Piece," done in 1969, is a grid of tiny trees slightly altered by fire. "Index," a wall piece from 1975, is a boxed landscape of extreme complexity and odd beauty. It is displayed on a shelf on the far wall. Haber considers the installation a separate work dated this year. The Storeroom Installation is about scale, of course. But it is also about history and memory. Haber's history and the history of this particular room. He left the shelves that were already there: he left the upper half of the room unpainted, unaltered; he left the door. All he did was have the bottom half of the storeroom painted white, as white as Antarctic snow, added the shelf for "Index," the barriers, and changed the light bulb, which hangs naked from a chain, from 150 watts to 300. A brilliant piece, in more ways than one.

Jeffrey Lew took over the room marked "library" and he showed his metal books. I've always wanted to read a metal book. This is probably the best stuff Lew has done. **Suzanne Harris's** room is what one might call a room alteration, made up of two by fours and corrugated paper, one is drawn to the entrance beyond the entrance, an opening three-quarters of the way into the actual room, which from the doorway is masked by the structure. Super. I liked her outdoor piece on the landfill downtown but I'll save that for next time.

Second floor, Old Wing: **Patrick Ireland's** room was superb. Vertical string from floor to somewhere in the air was a cool comment on the disaster-inflected, weathered room itself, and about length and verticals. Nice to walk around in if they'll let you. **Joseph Kosuth** in his room was properly didactic, using the blackboards and photo-copies of existing information. I'm not sure what the chalk-talk was about or what the quotations had to do with the neat diagrams. It brought back my worst memories of school, which in itself was proper for this situation. **Scott Burton's** "Closet Installation," was anything but, since a metal symbol for the male—a circle with an arrow moving away from it—was violated by a dildo fist. "Fist Right For Freedom" in German lettering, I felt unnecessary, for I immediately thought of Fassbinder's film instead of enjoying the Gay Liberation pun.



Marjorie Strider's colored foam.

The walls in both wings are full of history. **Michelle Stuart**, one of my favorite artists, took advantage of this fact, by making very large wall rubbings in the corridor and then switching them so that on a sense one wall reflected the other or was exchanged. **Patsy Norvell** in the stairwell did a fine piece too, placing large nude branches over the stairs.

Third floor, New Wing: Here two painters in particular worked out very well. **Ron Gorchoy's** 1971 "Set" was perfectly installed and enormous; it occupied at least a quarter of the room, one whole corner from floor to ceiling. **Douglas Ohlson** also seemed to be turned on by a diagonal slicing of the space, for his canvas was stretched across the room and I was aware of a rime between the circles in his paintings and the light-fixtures hanging above. At the end of the hallway **Alan Saret** broke through the wall. At night, however, it was not seen to its best advantage. During daylight hours, a tiny speck of light where his burrowing into the thick wall hits real sky, hits you in the eye.

What else? **Daniel Buren's** striping of the auditorium windows. **Richard Serra's** piece way at the top of the building in an attic room of soaring angles, removing the top part of a metal beam I think, but I am not certain because I couldn't find him to ask. And last but not least **Bill Jensen's** two new paintings, way down in the basement boiler room. One small painting at each end, transforming the space, carrying the space. They were so strong and so original, situationalism notwithstanding, they would work anywhere. Abstract, but like thought-forms, wonderfully intense.

I went to school; I'm nobody's fool. I know a little bit about a lot of things, but now I know a little bit more about art. "Rooms" is only going to be available for another week. Don't miss it. It helps make being trapped in the Big Apple for the summer strangely worthwhile. This is the kind of thing the Modern and the Whitney should be doing. But they aren't. Let us all praise Alanna Heiss, Brendan Gill and the Borough President of Queens. And over eighty artists. Long Island City is vitalized. I'm almost ready to give up on the museums. ●

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

DAILY NEWS, THURSDAY, JUNE 10, 1976

New Art Frontier— A Big Splash of Color in Queens

By RICHARD EDMONDS

So long, So Ho. Not just now, No Ho. Struggling artists all over the city are looking for low-rent space to work, and whatever one of them hits the jackpot and becomes even modestly well-known, the fat cats in the uptown galleries move in, drive the rents up and artists out.

Enter Queens, the new frontier. You won't find any chic loft space with polished oak floors and glistening white walls in Long Island City. And that's just fine with the 79 artists who are now comfortably ensconced there in a former school building.

No Passport Needed

About a year and a half ago, Brenden Gill, the drama critic of the New Yorker magazine, and his Institute for Art and Urban Resources realized that it doesn't take a passport to cross the East River.

Gill, Allanna Heiss and Liunda Blumberg began their search for a new home for 20th century artists and found it at old Public School 1, 21-01 46th Road.

Decrepit, vandalized and up for auction, PS 1 had charm that captivated the avant garde pioneers.

'New Baby' Presented

"Look at the amount of sunlight in these rooms," said one searcher. "There's more structural steel in this place than on the 59th St. Bridge," said another. Gill said: "These are the best garrets I've ever seen, a natural for writers."

Yesterday the proud men and women from

the institute unveiled their new baby, named Project Studios One after PS 1.

Joan Davidson, chairman of the New York State Council on the Arts, said the council's \$150,000 investment in the three-story red brick building had already paid off. For the first time anywhere in the country, working artists were offered 35 studios averaging 600 to 800 square feet each for \$50 a month rent.

For his part, Borough President Donald R. Manes secured the building from the city on a 20-year lease at \$1,000 per annum. He called the building "beautiful" and said it would generate new life in Long Island City.

Artists Inspired

But it was the artists who gave the place its greatest tribute. Clearly, they were inspired by it. Painter Lucio Pozzi painstakingly took samples of every shade of paint ever used in the schoolhouse and created tiny plaques duplicating hundreds of hues.

Ron Gorchov erected one of his older works in his new studio and was almost displaced by its hulk. Another painter discovered one small room totally without sunlight, a rare find, and painted it exuberantly with phosphorescent pigments.

Only Work Space

Artists Brenda Miller, Ira Haber, Jaed Bark and Dale Henry took to the closets to display their works. Artists Steve Gianakos and Scott Burton staked a claim to the bathrooms. Lynn Hershman went for the boiler room. Agonci in the coalbin, Charles Simonds erected an entire archeological "lost civilization" on the roof.

Unlike the troubled Westbeth artists' complex in Manhattan, PS 1 has no living space.



News photo by Tom Middlemiss
Artist Charles Simonds works on a sculpture at the new Project One Studios, 21-01 46th Road.

Biggies on the arts scene, like the Merce Cunningham Dance Company and video tape mogul Nam June Paik will also work at PS 1.

One insider volunteered: "I didn't know about this until today, but ISAMU Noguchi (a world famous and very well-to-do sculptor) just bought an entire factory about two blocks from here."

Things happen fast on the art scene.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Here's how to get to Project Studios One: Take the Grand Central Parkway west toward the Triboro Bridge, but exit before the bridge at Hoyt Avenue. Continue west on Hoyt to 21st Street. Make a left on 21st, then head south under the Queensboro Bridge to 46th Road. P.S. 1 is at 21-01 46th Road in Long Island City. The entrance is across from the post office. Hours are 1 to 6 PM, Tuesday through Saturday.

Newsday Thursday, June 10, 1976

Artist Marcia Weese, below left, glazes windows in the auditorium of the school that's now a studio, while the work of Marjorie Strider, right, oozes from a second-floor window.



Newsday Photos by Dick Kraus

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 4B

A School of Studios

P.S. 1 Becomes an Art Colony

By Amei Wallach

Newsday Cultural Affairs Specialist

With the help of \$300,000, Public School No. 1 in Long Island City, Queens, has been transformed into performance space, exhibition space and studio space for avant-garde artists. Before renovation began, it was a 19th Century romanesque white elephant that hadn't even been used as a school for the past 13 years.

Here's what the new Project Studios One looks like now:

Debris in the form of ceiling plaster, discarded grape soda cans, yellowed newspapers and other suspicious elements it might be best not to analyze lies ankle deep on some floors, knee-high on others. Paint, in historical layers of sickly brown, preposterous peach and eye-ease green, is peeling in unencumbered clumps from the walls. Floors undulate; ceilings are agape to the beams; bathrooms—don't ask. Dust owns the grimy corridors.

Last night, some of the best and the brightest in New York's art world, plus a contingent bearing European titles, made their way in yellow school buses to a prom at P.S. 1. They picked their way through the litter to the auditorium, the one bright, white room in the whole 65,000 square feet of space, where they were serenaded by the band of South Shore High School, in Brooklyn.

It was opening night, not only of Project Studios One, which its sponsors hope will promote a kind of SoHo East on Long Island's doorstep, but also of one of the most extraordinary art exhibits in years.

Through June 26 "Rooms," a display of the work of 50 experimental artists—some leaders in their fields, some completely unknown—will be on view at P.S. 1. The artists like the raw, unadorned space, which is why the sponsoring Institute for Art and Urban Resources Inc. has poured nearly its whole drop of renovation money into necessary invisible improvements like wiring, heating, plumbing, roof repairs and safety measures.

The peeling paint and buckling floors are familiar to artists who have always had to sacrifice comfort for precious and hard-to-get space. After the show closes, 35 lucky artists will get to rent blissfully large but dank studios in the building at a median price of \$50 a month.

The artists on exhibit now have used the very idiosyncracies of the building as both inspiration and setting for their work. Marjorie Strider has dripped huge chunks of colored polyurethane from a window onto the brick outside the building. Carl Andre has lined up row upon row of hitching-post-like forms in the parking lot, like so many toms.

Alan Saret has bored through the wall at the end of a long corridor to produce a rough egg-shaped hole in the plaster, exposing brick and enough sunlight to project a tiny hole of light on the floor. Doug Ohlson has painted big circular blotches of color on a huge canvas that dominates one classroom.

Charles Simonds picked a perch on the roof for his tiny clay model of a civilization that grew and spread and decayed. It stands in symbolic relief to the Queens and Manhattan skylines. To get to Bruce Nauman's piece you have to go even higher—a set of precarious metal rungs set into the school's brick wall. There, high walls enclose a small courtyard. He has placed ramps in opposite directions to tease you into the false impression that you'll be able to look over the side.

Richard Serra's steel girders look like they are part of the construction of the room in which they are placed.

Robert Ryman paused in his task of mopping the tile floor in his exhibit room before the opening to explain he was cleaning and waxing it so it would shine in contrast to the drab and disheveled walls. "I decided to do a watercolor because the walls through the years were damaged with water," he said. And he chose a wall which the afternoon sun would hit.

Antonakos' red neon tubes are over an exit sign. There are works in closets, in the lavatory, in the boiler room and coal bin.

The Institute for Art and Urban Resources has been finding raw space to turn over to artists for four years, under executive director Alanna Heiss.

It has just given up space at the Idea Warehouse in downtown Manhattan and in the Coney Island Factory, and still has leases at 10 Bleeker St. and the Clocktower downtown.

For the Queens project, the institute, with Brendan Gill, drama critic of the New Yorker, as chairman of the board, went to Queens Borough President Donald R. Manes and explained what was needed. With help from Queens Planning Board 1, Manes came up with the school. The New York State Council on the Arts got interested because, in Chairman Joan Davidson's words, "concentrations of artists engender economic and social benefits." The council has made a \$150,000 program grant for the project. It's hoped that the school will become a *de rigueur* stop for collectors and museum people. And it could not have hurt that the council's contribution was a step toward fulfilling its legally mandated per capita responsibility to Queens.

Corporate and foundation "friends" of the institute then brokered a \$150,000 construction loan from Chemical Bank. Renovation thus far has only taken about a month and remained within the budget under guidance from architect Shael Shapiro.

Now a panel of artists and experts gets to sift through the applications for studio space. There's plenty of time for turnover: The institute has a 20-year lease from the city on the building. /II

NEWSDAY, Thursday, June 10, 1976

Continued on next page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 4B

New York Post

Eugenia Sheppard Around the Town

NEW YORK, THURSDAY, JUNE 10, 1976

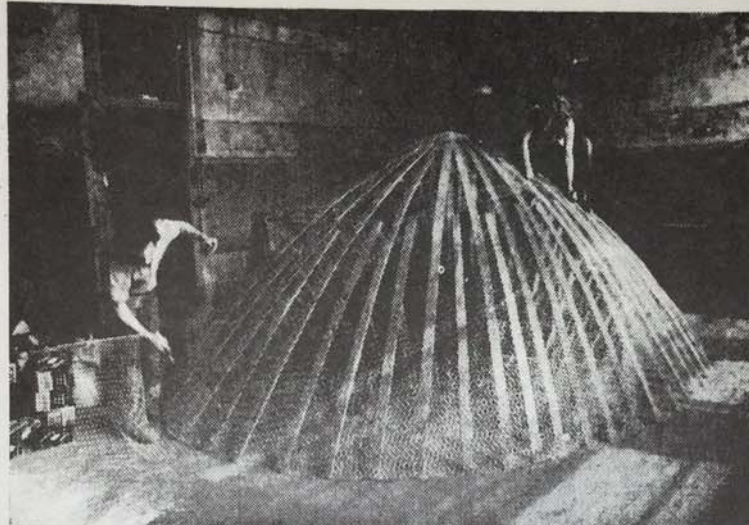
© 1976 The New York Post Corporation

Take an abandoned 19th century public school in Queens, fix it up, put it back to use by making it a work center for contemporary artists and call it P.S. 1 (for Project Studios One). That's what the Institute for Art and Urban Resources did and what better way to rechristen the building than to hold an old-fashioned prom in the auditorium?

Mrs. Connie Mellon and Brendan Gill, both committee chairmen, cohosted a dinner beforehand in the Sherry-Netherland last night. Other pre-prom dinners took place at the homes of Angier Biddle Duke and his wife, Robin, with Baron Friedrich von Oppenheim as cohost; Marchesa Ania Nosei; and Carole Thibaut-Pomerantz.

Guests were asked to come in "prom dress and corsages" and special buses were available from Manhattan.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 4B



The New York Times/Meyer Liebowitz

Jean Highstein, left, and Suzanne Harris at work on "New Black Sculpture" in Project Studios One. The arts complex is housed in former Public School 1 in Long Island City.

Abandoned School in Queens Lives Again as Arts Complex

By GRACE GLUECK

With a \$150,000 loan from a large bank and help from New York City, Federal, state and neighborhood agencies, an abandoned public school in Queens has become an exhibition and studio center for some of the country's most experimental artists.

The center was opened last night—with a splashy benefit ball—by the Institute of Art and Urban Resources, a young organization devoted to helping artists find space in which to work. It is in the former Public School 1 in Long Island City, built in the 1890's and abandoned in 1963.

A giant structure of red brick, done in the Romanesque Revival style, the abandoned school has been rescued from vandals and the elements with a "minimal" reconstruction. Now called "Project Studios One," its three classroom floors will provide studios for 35 artists, at an average monthly rent of \$50, and a 60-by-70-foot auditorium has been redesigned as a performance area. Hall space in one wing will be devoted to exhibits.

'Big as a Museum'

"We wanted a building big enough to accommodate a number of activities, and out of the SoHo scene," said Alanna Heiss, a small, formidable energetic woman who founded the institute four years ago and has located here for its activities in several other city-owned facilities.

"What happens here will be all new," she went on. "The space is as big as a museum's, but the trouble with museums is that their facilities were built before the art was made. We're interested in a space that can deliberately be made flexible to the demands of new art."

Which of the many artist applicants will get studio space will not be decided until later this month, by an institute-appointed panel. But yesterday, before the celebratory "P.S. 1 Prom" that marked the formal opening, the building was a beehive of last-minute activity.

Painters, carpenters and electricians were still working in the halls, and a number of artists were installing works in classrooms, bathrooms, halls and closets throughout the building for the opening show, called "Rooms."

A Tenth of Estimate

"The level of energy here, and the way people help each other is fantastic," said the sculptor Robert Grosvenor, who has put in for space in a big room on the second floor that once housed the school's offices. "There's a general feeling of community, but if you want to be alone, you can."

Power Boothe, a painter, who has also applied for a studio, said: "I'm very happy here. I have a studio in New York, but can't afford it. It's \$250, a month, and as big as the space I want here for \$60."

Although city engineers had originally estimated the cost of renovating the school at \$1.5-million, the institute will accomplish the conversion with only \$150,000—borrowed from the Chemical Bank.

"We're really only cleaning up the building," explained Shael Shapiro, the consulting architect. "Wherever we can do nothing, we're doing it." The leaky roof, stripped of its slate tiles by vandals, has been repaired, as have some of the buckled floors, and a new floor was installed in the auditorium. Rewiring and the hooking up of plumbing and heating systems will also be carried out.

But the institute's basic philosophy is that its "spaces" be left unadorned, and so the use of paint to cover the peeling walls has been minimal.

"Most of our artists like to work with and transform spaces as they are," said Miss Heiss. (For his contribution to the opening show, one artist, Alan Saret, "transformed" a wall in the hall by poking an oval hole in it to expose old brick and even a sliver of sky.)

The P.S. 1 project began about a year and a half ago when Miss Heiss, constantly on the lookout for what she calls "alternative space" for artists in buildings that would otherwise remain empty, approached Donald R. Manes, Borough President of Queens. He suggested the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 4B

Page 2 The New York Times Thursday, June 10, 1976

school, which is at 21st Street and 46th Road in a shabby but comfortable neighborhood of factories and homes, near the Long Island Railroad yards in the Hunterspoint section.

Saved From Wrecker

Of genuine architectural interest, with a magnificent view of the New York skyline just across the river, the school had been saved from the wrecker's ball by vote of the local community planning board.

"When I saw it I was bowled over," recalled Miss Heiss. "The industrial location was ideal, because of supplies, and it's so big that artists can afford to experiment there."

The institute applied for funds from the New York State Council on the Arts, and obtained a \$150,000 program grant. Additional program funds have been provided by the National Endowment on the Arts. And the Friends Committee of the institute underwrote the construction loan from the Chemical Bank.

The school, leased from the city for \$1,000 a year, joins a growing list of "alternative spaces" developed by the institute, whose programs are highly regarded in the contemporary art world.

The other spaces include the Clocktower, a studio and exhibition facility atop a city-owned building at 108 Leonard Street; the Idea Warehouse, an artists' "performance" space at 22 Reade Street; 10 Bleecker Street, another facility leased from a private landlord, and the Coney Island Sculpture Factory, an old factory owned by the Economic Development Administration, and used for large-scale sculpture projects.

Institute Unfazed

Both the Idea Warehouse and the Sculpture Factory are being phased out by the institute, since the factory has been sold and the city will tear down the building that houses the Warehouse. But that does not faze the institute.

"We simply find other spaces in which to operate," said Steve Reichard, an institute vice president. This fall, in fact, it will stage a show by the California artist Lynn Hershman in the windows of Bonwit Teller on Fifth Avenue.

"What's unusual about us," says Miss Heiss, "is that we can move into spaces and move out when they're needed for something else."

That flexibility has helped to explain the success of the institute, started by the 33-year-old Kentucky-born arts administrator in 1970 while she was program director for the Municipal Art Society, a civic organization interested in urban planning.

Her ideas were encouraged by Brendan Gill, president of the Society, now also president of the institute, and in 1972 Miss Heiss staged her first "alternative space" show, a now-famous three-day festival in which artists performed work on a pier under the Brooklyn Bridge.

"What we're about is helping fine artists to produce good art," said Miss Heiss, philosophizing on the institute.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 4B

VOICE

MON. JUNE 21, 1976

CULTURE, SHOCK

Artists Dance in Queens

BY ANNETTE KUHN

Event: First Annual P.S. 1 Prom. Site: 21st Road in Long Island City. Sponsorship: the Institute of Art and Urban Resources. Occasion: a combination fundraiser and art exhibition, and election of a prom king and queen. Present: Eleven hundred people in garb ranging from prom dresses cum corsage to the best pyjamas that can be bought, leavened with black ties and Levis.

Outside P.S. 1, the street looked like a scene from "Dog Day Afternoon." Many a friendly Queens resident—in T-shirt or housedress, holding a Coke or a beer—milled about, sat on steps, commented, and otherwise behaved like a typical New Yorker confronted by an invasion of harmless oddity.

Now, this spontaneous neighborhood gathering was interesting because inside the school, people were congratulating each other for having saved another part of the city by bringing in artists—the best recyclers of rundown neighborhoods, vide SoHo. But this didn't look like a neighborhood in need of salvation. Oh, sure, the diner down the road was doing a boom business, and will probably continue to do so. But too much self-congratulation for having saved a neighborhood smacks of Manhattan colonialism. Inside the school the first thing that hit was the smell of mildewed plaster, maybe urine—the smell of a building that has been empty since 1963. The unsuspected dilapidation of the school was awesome. Layers of old paint were peeling off the walls, making three-dimensional topographical maps—a pink paint layer for sea level, green for a 100-foot elevation, gray for 200 feet, blue for 1000 feet. Accidental art could be read in every corridor.

Each of the school rooms was inhabited by the work of an artist or two, with 79 pieces in all. There art you couldn't find at first, like a Richard Tuttle in the basement coalbin—a 20-by-30-foot room with a huge pile of coal on the floor and a one-and-one-half-by-three-inch Tuttle wood piece on the wall. And there was art you could fall through, like Gordon Matta-

'Perversely, the collector has become more electable than the artist, which says something about priorities in the art world.'



The winning Vogels flanking the standing Jock Truman and Betty Parsons and the resting Nam June Paik and Shigeko Kubota

Clark's hole that had been chopped through three floors of the building. The academicians were there—Ron Gorchoff in Classroom 306 and Doug Ohlson in 308. Lynn Hershman used a bathroom for her

piece. Acconci's video tubes burst in the boiler room.

But it was the third-floor auditorium that drew the crowds. The South Shore High School Stage Band made its music there; fox

trots, polkas, fox trots, jitterbugs. Three hundred people fought for space on the dance floor, sliding in sweat and spilled drinks, while the South Shore High School Stage Band played on, taking off first

Continued on next page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 4B

the village
VOICE

their jackets, later their bow ties, and getting better with every set. "I can't stand disco music anymore," said a dancer polkaing by, "I want the bands back." People, as if making a discovery intoned, "This is dancing!" So South Shore was a success.

Conversation was a little awkward. Said a lady to her beau, "No, I really don't want to hear about your schooldays. I've got a kid in a school like this. I don't want to be more depressed." And Ethel Scull in a kindly tone was heard to say of a prominent dealer, "He said he went to a school like this. He must have been underprivileged, but he's very bright."

Then came the election of the prom king and queen. The Vogels won. The Vogels were the collectors among the candidates, who included a set each of artists, dealers, scholars, and museum people. So the Vogels won, not only because they are cute but because of what they represent. Perversely, the collector has become more electable than the artist, which says something about priorities in the art world.

The Vogels, once painfully shy, have become good with the public. Herbie is quite the politician with his "Hi, how are you's." During their regal promenade through the ballroom to the tune of "Pomp and Circumstance," the Vogels almost strutted.

The dancing went on after that, but the five chartered buses on the street started loading for their shuttles back to Manhattan. One route was to the Knickerbocker Club on Fifth Avenue, another to the Spring Street Bar in SoHo, and a third to the Ansonia Hotel on Broadway for the finale of the prom—an underwater concert by Max Neuhaus in Al Roon's Ansonia Health Club. Those who came prepared—and many had—swam there until after 2 a.m. Those who couldn't immediately find the pool were told by helpful porters that the "wedding" was to their left. The confusion was understandable, given the motley assortment of people wandering along Broadway at 2 a.m., red eyed and tipsy, and very happy.

It was an admirable bash. □

Why It Happened

"The building was about to be thrown down relentlessly," intoned Brendan Gill over the heads of dripping dancers and drinkers, "but instead we can now welcome you to this wonderful celebration." As chairman of the Institute of Art and Urban Resources, Gill had cause to be almost biblical in his rhetoric, for the achievement of the institute is epic.

Consider all the empty but spectacular buildings in this city—the Customs House, the Municipal Asphalt Plant, the World's Fair Pavilion, the McGraw-Hill Building, hospitals, schools, navy yards, piers. The institute specializes in converting empty buildings like these into useful shelter. So far, it has appropriated towerspace in a municipal building that also houses the city's traffic courts (that's the Clocktower Gallery); the Idea Warehouse on Reade Street; and the Factory in Coney Island, a big space belonging to the Economic Development Agency. And now, after a year and a half of maneuvering, the institute has landed its biggest space yet—the old P.S. 1 in Long Island City.

The institute, more than other city cultural entities, has made a conscious effort to spread throughout the boroughs, though most of its constituent artists are Manhattan-based. Says Gill, "We were dying to get something in Queens or in the Bronx, and then Donald Manes [the Queens County borough president] offered us this school. Manes was a pillar of strength in seeing this through." The city gave the institute a 20-year lease at \$1000 a year. The New York State Council on the Arts came up with a \$150,000 grant. The council labors under a statute which requires a countywide per capita diffusion of some of its funds. So the institute's move into Queens, which doesn't have as many cultural activities competing for per capita funds as does Manhattan, is not only nice for Queens, but good for the council, and smart on the part of the institute. Chemical Bank provided a \$150,000 loan, and other grants are coming in as well.

The school's 85,000 square feet of usable space will be divided up among some 35 artists for studio space, and will rent for about \$50 per unit, read classroom. The building will not be renovated beyond what safety regulations require, which

means that the artists can leave their classrooms as they are—flaky walls, cracked blackboards, buckled floors, or they can do their own renovating. P.S. 1 will not have to go courting tenants, because artists, always starved for space and short of money, are already applying in numbers.

It is for very good reason that the institute is the current glamour child of the New York culture folk, both artists and money people. The staff consists of Alanna Heiss, who can talk with equal fervor with spaced-out sculptors, bilious bureaucrats, and pragmatic politicians; Linda Blumberg, who seems to be a logistics and supply genius; and Stephen Reichard, an MBA who also has a golden tongue. The three will this year do the following: provide studio space for 110 artists, exhibition space for 100 artists, and performance space for 35 events. Thinking big has never come hard to the institute people, but ultimately their reputation rests on dealing one on one with the artists for whom they are providing services. The institute has been doing this successfully for four years, with nary a nasty word about them flying around in the volatile world of art.

—A.K.



Coming to the prom



. . . and going home.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

the village VOICE

CULTURE SHOCK

BY ANNETTE KUHN

*A prom plays in Queens . . .
SoHo goes to Berlin.*



VOICE: Fred W. McDarrah

Herbert and Dorothy Vogel are among the candidates for king and queen of the Clocktower Prom.

Last Bash of the Season

The following event is only for those who have saved their prom dresses and pressed the petals of their corsages in the pages of their high school yearbook. With its usual combination of style and substance, the Institute for Art and Urban Resources, also known as the Clocktower, is organizing its annual fund-raiser, a prom on June 9 at P.S. 1 in Long Island City. Says a Clocktower staffer, "It's going to be an evening of busing." Meaning that buses will take the guests to P.S. 1, either from the Knickerbocker Club (uptown stuff) or the Spring Street Bar (downtown scruff).

Guests will see the art installed in former classrooms by some 30 artists; they can imbibe and dance the cha-cha (do not crush the corsage); and they can take another bus to a swimming pool, dip in and hear the underwater music of Max Neuhaus, and be bused back to P.S. 1 for the trip to the city.

Meanwhile, back at the prom, a king and queen will preside. The ballot offers the following choices: Jane Kaplowitz and Robert Rosenblum; Shigeko Kubota and Nam June Paik; Remi and Thomas Messer; Betty Parsons and Jock Truman; and Dorothy and Herbert Vogel. If only for the privilege of voting for the winning combination, one really must attend this last bash of the season. Tickets cost from \$200 to \$5; call 233-1096 for your invitation. And ask not the reason behind the choice of location. That, too, will be clarified on June 9.

It has always mystified me how the Clocktower, with a staff of less than 10 people can consistently do the very best of events. The exhibition series on collectors of the '70s, is a superb combination of scholarship and voyeurism on the habits of art collectors. Exhibitions and installations at the Clocktower and the Idea Warehouse are serious without being pompous. But the greatest talent of the Clocktower is mixing uptown money with downtown art and keeping everybody happy and excited and on a path of innovation and participation in the arts.

If your participation level takes in parties, go to this one. It has to be good.

MON. JUNE 7, 1976

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

the village VOICE

CULTURE SHOCK

BY ANNETTE KUHN

*A prom plays in Queens . . .
SoHo goes to Berlin.*



VOICE: Fred W. McDerrah

Herbert and Dorothy Vogel are among the candidates for king and queen of the Clocktower Prom.

Last Bash of the Season

The following event is only for those who have saved their prom dresses and pressed the petals of their corsages in the pages of their high school yearbook. With its usual combination of style and substance, the Institute for Art and Urban Resources, also known as the Clocktower, is organizing its annual fund-raiser, a prom on June 9 at P.S. 1 in Long Island City. Says a Clocktower staffer, "It's going to be an evening of busing." Meaning that buses will take the guests to P.S. 1, either from the Knickerbocker Club (uptown stuff) or the Spring Street Bar (downtown scruff).

Guests will see the art installed in former classrooms by some 30 artists; they can imbibe and dance the 'cha-cha (do not crush the corsage); and they can take another bus to a swimming pool, dip in and hear the underwater music of Max Neuhaus, and be bused back to P.S. 1 for the trip to the city.

Meanwhile, back at the prom, a king and queen will preside. The ballot offers the following choices: Jane Kaplowitz and Robert Rosenblum; Shigeko Kubota and Nam June Paik; Remi and Thomas Messer; Betty Parsons and Jock Truman; and Dorothy and Herbert Vogel. If only for the privilege of voting for the winning combination, one really must attend this last bash of the season. Tickets cost from \$200 to \$5; call 233-1096 for your invitation. And ask not the reason behind the choice of location. That, too, will be clarified on June 9.

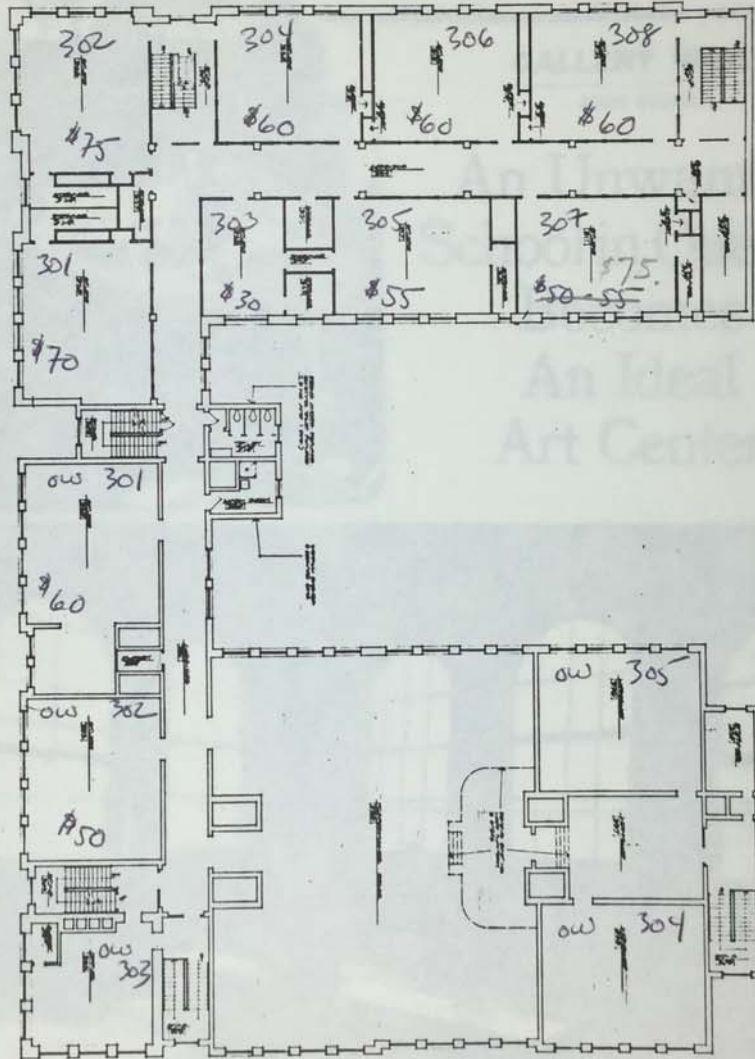
It has always mystified me how the Clocktower, with a staff of less than 10 people can consistently do the very best of events. The exhibition series on collectors of the '70s, is a superb combination of scholarship and voyeurism on the habits of art collectors. Exhibitions and installations at the Clocktower and the Idea Warehouse are serious without being pompous. But the greatest talent of the Clocktower is mixing uptown money with downtown art and keeping everybody happy and excited and on a path of innovation and participation in the arts.

If your participation level takes in parties, go to this one. It has to be good.

MON. JUNE 7, 1976

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



<small>SCALE: 1/4" = 1'-0"</small> <small>DATE: 10/10/78</small> <small>BY: [illegible]</small> <small>NO. 100-100-100</small>	Third Floor Plan	PS1 Institute for Art & Urban Resources			
			1/4" = 1'-0"	DATE	BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

THE NEW YORK TIMES, SUNDAY, JUNE 20, 1976

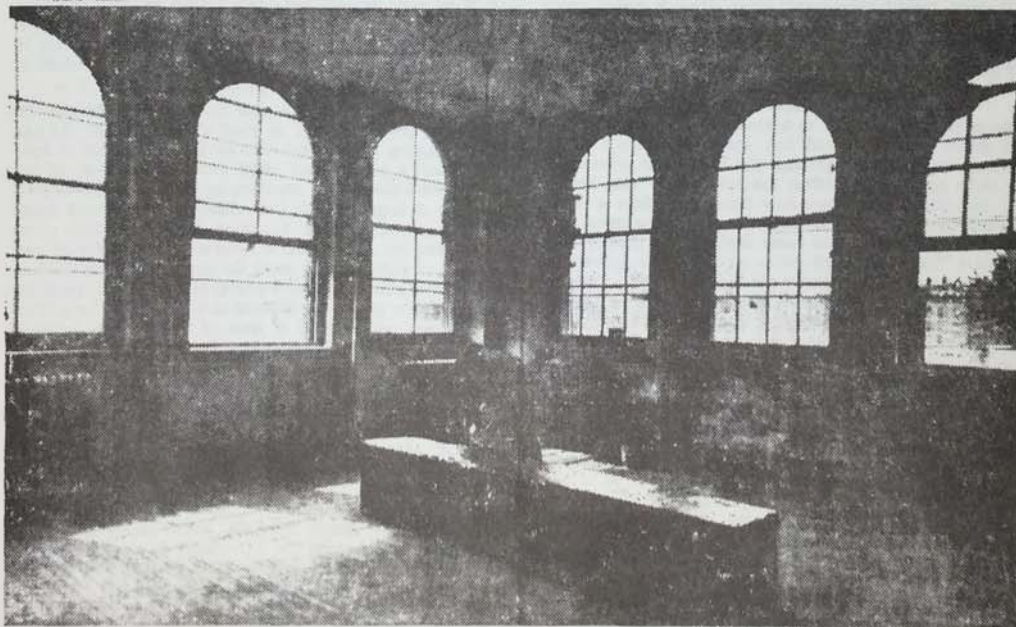
Art/



GALLERY VIEW

JOHN RUSSELL

An Unwanted School in Queens Becomes An Ideal Art Center



The New York Times/Miko Liebowitz; Peter Davis (top)

Project Studios One, roughly the size of the Plaza Hotel, will have low-rent studios for artists, as well as space for exhibits and seminars.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

New York Sunday Times

June 20, 1976

P. 2

If you are a weekend speleologist and you also happen to have got most of the way up Mount Everest on your own two feet, you are just the person to get the most out of Project Studios One, the new art center which is now open to visitors in Long Island City, Queens.

Until 1963 P. S. 1 was a school. Roughly the size of the Plaza Hotel and built of brick (in a particularly vindictive shade of red), it dominates the landscape for some way around. It is easy to reach. Five minutes on the subway from Grand Central (Flushing Line) will get you to the Hunters Point Avenue stop. (You can even get down on your way to the Hamptons, since the Long Island Railroad has also a Hunterspoint station). P. S. 1 is the biggest thing in sight. Daniel Buren has put stripes on some of the windows, and Marjorie Strider has devised red, white and blue sculptures that pour down out of some other windows, but fundamentally P. S. 1 is still the same minor masterpiece of institutional architecture which was not recognized as such until the wreckers were about to move in.

The Institute for Art and Urban Resources, Inc., has been in possession of P. S. 1 for exactly six weeks. As of July 1 the building will become a labyrinth of low-rent studios, with an auditorium and a number of auxiliary spaces for seminars, poetry readings and all manner of free-form activities. (One or two garrets for art critics have also been pencilled into the master plan.) But through June 26 P. S. 1 is given over to a mammoth exhibition in which more than 80 artists are taking part, just the thing for anyone who wants to know what is going on in post-conceptual art.

P. S. 1 has two models, it seems to me. One is the phalanstery of practicing artists which flourished not long ago at St. Katharine's Dock in London. Cheap space is as hard to find in London as it is here, and a group of artists led by Bridget Riley and Peter Sedgley got a lease on St. Katharine's Dock (a magnificent warehouse-building that dated from the Napoleonic era) and managed it with generous pertinacity until Authority pulled it down. The other parallel which comes to mind is Documenta, the panorama of modern art which turns up from time to time at Kassel in Germany. Documenta is spread over a wide area in Kassel, but its largest single unit is a bombed-out palace which has been restored just enough to stop it from falling down; it has exactly the improvisatory look which visitors will discover in P. S. 1.

The show, like the project as a whole, is directed by Alanna Heiss. Miss Heiss ranks high among the ambitious and dedicated young women who are likely to have taken over the art world by the end of the next decade. In no way crippled by diffidence, she will tell any visitor who crosses her path that in exactly 35 days P. S. 1 got the best artists from all over to do their best work. "And it's not a New York gang show, either. We have artists from France, Germany, Austria and Spain, and we coaxed one or two Californians to come and work with the light here, the way they work with the light back at home."

Non-artists sometimes think of artists as "difficult" or "temperamental"; but the truth is that when they have to do with a large-hearted project out of which nobody is going

to make any money they are very easy to work with. The layout of the school is such that no space is better than any other space, and the nature of the art which is on view there is such that it may actually thrive better in a windowless closet (see Scott Burton's piece) or in a gutted men's room than on the white walls of uptown Manhattan.

The art in question is remarkably varied. Very little of it would qualify as painting or sculpture in the Beaux-Arts sense. It does not so much dignify the general scene as mate with it. Our final impression is of an environment that has been teased, fondled and generally made up to. In more than one case the marriage between the work and its site is just about ideal. Anyone who climbs up to that topmost floor of the building, which offers a spectacular view of Manhattan, will find that Charles Simonds has ornamented the window ledge with an elaborate and very small model of a ruined city. Anyone, equally, who gets into the boiler room will find that the gigantic boilers have as their new neighbor an audio-visual piece by Vito Acconci; to hear that particular voice in that particular space is really a very peculiar experience. (It is rather as if a Wagner tuba had learned to talk and was starting on its autobiography.)

Other artists decided that something should be salvaged from P. S. 1's long career as a public school. In one corridor there is a sound-piece by Bill Beirne which documents the kind of noise that children make when they are let out of class. Joseph Kosuth's piece, "Ideology/Artifact," starts from commendations which were actually awarded to former pupils in the school. Jeff Lew has made a little library in which the books are made of sheet metal. Marcia Hafif's writing-piece is made with chalk on blackboards, though what she has to say is strictly extra-curricular.

In the uppermost reaches of the vast building there are pieces by Richard Serra and Bruce Nauman which make memorably fine use of tall tapering interiors. Carl Andre has turned part of the adjacent parking space into what is in effect a model graveyard with very small headstones. Richard Artschwager has effected one of his most dexterous amendments of the given scene in a corridor-piece made up of glowing red lamps on which the word "Exit" stands out in black; and in the coal bin a state of almost total darkness is relieved by a very small piece of bright yellow carpentry for which Richard Tuttle is responsible.

What P. S. 1 has to offer is not art as a luxurious object of commerce. It is art as meditation, art as document, art as metaphor, art as play. P. S. 1 also has to offer an object lesson in how 80-odd high-tension personalities can live together in harmony. (Much was owed in all this to Linda Blumberg, who coordinated the show). It cost very little money, in relation to its potential for good; but that money had to be found, and we should all launch a balloon or two in honor of the Queens borough authorities, the New York State Council on the Arts, the National Endowment for the Arts and (not least) the Chemical Bank, which put up a loan of \$150,000.

"Rooms" at Project Studios One, 20-01 46th Road, Long Island City. Through June 26. Open Tuesday through Saturday from 1 to 6 P.M.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

The Artful Reincarnation of PS 1, Queens

NEW YORK POST, FRIDAY, JUNE 11, 1976

By ROBERTA B. GRATZ

New Yorkers love reminding themselves that despite all the "trouble," their city is still Number One in too many ways to be ignored.

Accordingly, being Number One means having the first, the biggest, the best of anything out of the ordinary. And maybe the only.

As of this week, there is something new here — another first for the city and country. And what makes it especially sweet is its broad appeal. Art enthusiasts, preservationists, community renewal partisans will find something to cheer about.

It's an abandoned 19th century public school, a sprawling red brick Romanesque Revival building in Long Island City, now reincarnated as a thriving art center. Some 30 artists are already at work in classrooms, closets and roof garrets.

Project Studios One—65,000 square feet of studio,

exhibition and performance space—is housed in the old PS 1, unused as a school since 1963.

The 1892 building at 21-01 46th Rd., still has "First Ward School," "Girls," "Boys" and other nostalgic labels embedded over its various entrances and is a symbolic cornerstone of the heavily industrial neighborhood.

The school is reportedly the last remaining public building dating from when Long Island City was, in fact, still a city—before it was incorporated in 1898 into New York City, along with the rest of Queens.

The building was scheduled to be sold by the city a year January, but was rescued from the auction block when the Institute for Art and Urban Resources, Inc., sought support from the city, the Queens Borough President's office and Community Board One for its conversion plan.

The institute, an offshoot of the Municipal Art Society, was founded in 1970 with the idea of securing low-cost

artist work space in underutilized downtown Manhattan buildings. So far 150 artists and 19 performing groups have made use of space found by the Institute in five other Manhattan and Brooklyn buildings.

Within the last year and a half, the institute obtained a 20-year-lease on the Long Island City building at \$1000 annual rent from the city, a program grant from the State Council on the Arts, a construction loan from Chemical Bank, more

funding support from assorted public and private groups, enthusiastic community backing and a minimal renovation plan developed by architect Shael Shapiro.

It had been estimated that \$1.5 million would be necessary for a full conversion of PS 1 into conventional office space. For \$150,000, the institute has limited the renovation to basic roof, plumbing and electrical work that makes the building usable but

hardly as good as new.

The first two-week exhibit, inaugurated with a gala "PS 1 Prom" Wednesday night in the school's vast auditorium, includes 30 artists with works installed everywhere from the parking lot to the roof.

Among the artists represented are Carl Andre, Judy Rifka, Robert Ryman, Walter De Maria, Forrest Myers, Marcia Hafif, Robert Grosvenor and Ronald Bladen. In many cases the works are the most minimal

of the Minimalists—with some artists creating works out of the peeling paint, steel beams and blackboards.

Joan Davidson, chairman of the state arts council calls it a "courageous experiment" already being state. Unused Grange Halls, watched by cities around the factories, banks, railroad stations and other architecturally interesting buildings, she said, "are waiting to be returned to use. This is a first step and will be carefully watched."

Artistic Restoration



Post Photo by Arthur Pomerantz
An abandoned 19th century public school in Long Island City—PS 1—has been converted into a contemporary art center. The school, built in 1892 and empty since 1963, marks another "first" for the city's preservation campaign. Story on Page 6.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Here's how to get to Project Studios One: Take the Grand Central Parkway west toward the Triboro Bridge, but exit before the bridge at Hoyt Avenue. Continue west on Hoyt to 21st Street. Make a left on 21st, then head south under the Queensboro Bridge to 46th Road. P.S. 1 is at 21-01 46th Road in Long Island City. The entrance is across from the post office. Hours are 1 to 6 PM, Tuesday through Saturday.

Newsday Thursday, June 10, 1976

Artist Marcia Weese, below left, glazes windows in the auditorium of the school that's now a studio, while the work of Marjorie Strider, right, oozes from a second-floor window.



Newsday Photos by Dick Kraus

The Museum of Modern Art Archives, NY

Collection:
MoMA PS1Series.Folder:
I. A. 48

Thursday, June 17, 1976

THE SOHO WEEKLY NEWS

JOHN PERREAULT

"Rooms" at P.S. 1 in Long Island City is a remarkable exhibition. P.S. 1 is another project of the Institute for Art and Urban Resources which also has the Clocktower, the Idea Warehouse, and the Coney Island Factory to its credit. The main idea is to recycle unused spaces as art exhibition areas or as working studios. P.S. 1, a huge abandoned school, will be used for both purposes. It is still in the process of being renovated, nevertheless, in celebration of the project the Institute invited over eighty artists to do installations. There are works in the rooms, the hallways, the closets, the stairways, on the windows, up in the attic, on the roof, in the cellar and in the courtyard. It is a gigantic show and an important one because of the variety of works presented, the uses of the site, and the excellence of so many of the pieces.

For the most part the works themselves were also a matter for rejoicing. Since I was there a number of times before the opening, I can testify to the work that went into the various installations. Some artists waited to the very last minute, not fully realizing the importance of the show. Others merely plopped down old pieces. The majority, however, worked as if their careers were at stake.

The first day out there everything seemed a bit strange to me. Occasionally I would see an artist wandering by in a daze trying to decide upon a space. The school is gigantic and a bit overwhelming. There were traces of paranoia. It was after all a competitive situation. One artist remarked to me that he smelled blood. This was a bit of an exaggeration, for as the days proceeded and artists got used to working, if not exactly side by side, at least in close proximity, I saw a spirit of cooperation. Working *in situ*, many unexpected problems can come up. It is very easy to get to P.S. 1—the Hunter's Point stop in the Flushing Line—but who wants to keep going back and forth to Manhattan, even though it only takes fifteen minutes?

Now that the preliminaries are out of the way, I have a real problem on my hands. How am I going to review over eighty art works? This is the equivalent of a Whitney annual, only much better. I took notes all over the place, but I'll let my memory and my copy of the floorplans handed out at the opening serve as selectors. Some things do tend to stick in one's mind more than others. Do I also have to evaluate the space each artist chose? How much and how far was each space altered?

Undoubtedly I missed some things. Vito Acconci's piece in the basement was cancelled because of some technical difficulties. And I knew all along that I would never make it to Max Neuhaus's underwater swimming pool piece which required a bus trip and a bathing suit. Vertigo and a vertical metal ladder all the way at the top of the building prevented me from seeing Bruce Nauman's piece. There really are some things I will not do to see art and one of them has to do with my acrophobia. I somehow missed Lawrence Weiner's piece which was somewhere on the outside of the building. Just as I was recovering from doing the Samba with Ruth Anne Friedenthal, gallery owner Holly Solomon told me Gordon Matta-Clark was digging a hole in the basement and that he was already two storeys down. Although I searched the dank and musty basement as best I could, I was not able to find him. Was there a sub-basement that I missed? I didn't see Alain Kirilli's piece in the schoolyard either, but I did see Carl Andre's fine arrangement of concrete blocks laid out on the concrete grid of the schoolyard itself. Also it was impossible to miss Marjorie Strider's colored foam and ladders piece. It "spilled" out of a second floor window and down into the courtyard, in acid bright colors.

First floor, New Wing: Stephen Antonakos's red neon tubes at the corners above the doorway work extremely well, plus there is the added advantage of seeing the hardware from the other side. One might think that his neon minimalism was dependent upon the traditional clean white spaces of galleries and museums. This is not the case. In fact, the reality of the situation adds some punch.

It might seem that paintings *per se* would not be shown to their best advantage. Nevertheless, James Bishop's one elegant painting in the totally shabby paint-peeling Room 101 became even more elegant. Robert Ryman affixed two white squares of paper, precisely placed, in a room purposefully left unlit. In his room, Walter De Maria exhibited a series of "found" porno photos. Not exactly what you would expect to find in a schoolroom. Brenda Miller's storage room is used to display her rubber-stamped wall pieces. The



Highstein's Black Mound

walls were left institutional green and the innate dampness altered the mathematical build-up of ink in an interesting way.

Bob Yasuda, using two connecting rooms, totally transformed them. In the first room a huge tilted wall/painting is inscribed with a triangle or a pyramid with a suggestion of its double image, upside down, above. Only when you walk into the second room, which has two even larger tilted wall-paintings, to the left and right, almost as large as the original walls, do you realize that the painting in the first room has been petitioned to match the doorway between the two rooms. The piece was based upon a proposal for the Cathedral of St. John the Divine which was rejected because the trustees decided that they would only have figurative art. How dumb. It seems to me to be a perfectly elevated work, peaceful, and what some religious art might be, if church elders ever understood that abstract art can have a certain spiritual power.

First floor, Old Wing: The Old Wing, except for the miraculously transformed auditorium upstairs is an inspiring wreck. Here the paint is really peeling, all eighteen layers. The floors are rippled; some have gaping holes. Now you really get the feeling that P.S. 1 dates back to the nineteenth century. It is a much more romantic ambience than the New Wing, which in itself is not exactly new. The corridor is transformed non-visually by Bill Beltrne's tapes of children in a schoolyard, suggesting the ghosts of the millions that were captured here and processed by the school system throughout

the years. Jene Highstein's room contains a specially constructed black mound. He removed the first layer of flooring, which was more like a roller-coaster than a floor and used the wood to build his piece or the armature or the interior, resulting in a concrete mound painted black, taking up the center of the room with considerable force.

The other corridor is occupied quite grandly by Richard Nonas's "Alligator," made up of a line-up of rusted steel, sixty feet long, with cross bars at both ends, relating dramatically to the corridor itself and contrasting and complementing the rotting disarray. In short: splendid.

Second floor, New Wing: Another great piece, by Robert Grosvenor: a huge piece of timber, soaked in creosote, slightly carved to a curve at the underside of each side, commanding the room and bringing a little bit of the sea into the school. One might think of Grosvenor as a minimalist now, but he isn't. I do like works that are aggressively inert; Grosvenor's works, however, are like concentrated, captured energy.

Fred Sandback enlivens his room by a cord piece that runs along the floor and up vertically, and cleanly at both ends, to the ceiling, slicing the space efficiently but also revealing the proportions of the space.

Ira Joel Haber claimed the storeroom on this floor. It is blindingly white, or at least half way up, for he elected to keep the top half of the room as it was, the chipped paint suggesting the sky and reminding us of the room itself. One is barred from entering the room by

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

THE SOHO WEEKLY NEWS

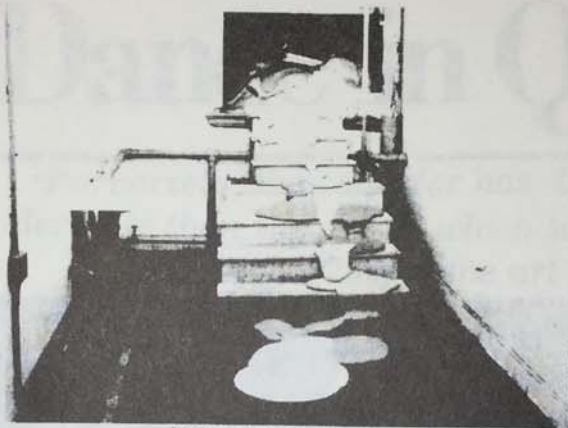
Thursday, June 17, 1976

Page 2

wooden barricades, at once practical—the floor is white—and perverse, for the two art works utilized in the installation are small enough that one naturally wants to get closer to them. "Forest Floor Piece," done in 1969, is a grid of tiny trees slightly altered by fire. "Index," a wall piece from 1975, is a boxed landscape of extreme complexity and odd beauty. It is displayed on a shelf on the far wall. Haber considers the installation a separate work dated this year. The Storeroom Installation is about scale, of course. But it is also about history and memory. Haber's history and the history of this particular room. He left the shelves that were already there; he left the upper half of the room unpainted, unaltered; he left the door. All he did was have the bottom half of the storeroom painted white, as white as Antarctic snow, added the shelf for "Index," the barriers, and changed the light bulb, which hangs naked from a chain, from 150 watts to 300. A brilliant piece, in more ways than one.

Jeffrey Lew took over the room marked "library" and he showed his metal books. I've always wanted to read a metal book. This is probably the best stuff Lew has done. **Suzanne Harris's** room is what one might call a room alteration, made up of two by fours and corrugated paper, one is drawn to the entrance beyond the entrance, an opening three-quarters of the way into the actual room, which from the doorway is masked by the structure. Super. I liked her outdoor piece on the landfill downtown but I'll save that for next time.

Second floor, Old Wing: **Patrick Ireland's** room was superb. Vertical string from floor to somewhere in the air was a cool comment on the disaster-inflected, weathered room itself, and about length and verticals. Nice to walk around in if they'll let you. **Joseph Kosuth** in his room was properly didactic, using the blackboards and photo-copies of existing information. I'm not sure what the chalk-talk was about or what the quotations had to do with the neat diagrams. It brought back my worst memories of school, which in itself was proper for this situation. **Scott Burton's** "Closet Installation," was anything but, since a metal symbol for the male—a circle with an arrow moving away from it—was violated by a dildo fist. "Fist Right For Freedom" in German lettering, I felt unnecessary, for I immediately thought of Fassbinder's film instead of enjoying the Gay Liberation pun.



Marjorie Strider's colored foam.

The walls in both wings are full of history. **Michelle Stuart**, one of my favorite artists, took advantage of this fact, by making very large wall rubbings in the corridor and then switching them so that on a sense one wall reflected the other or was exchanged. **Patsy Norvell** in the stairwell did a fine piece too, placing large nude branches over the stairs.

Third floor, New Wing: Here two painters in particular worked out very well. **Ron Gorchov's** 1971 "Set" was perfectly installed and enormous; it occupied at least a quarter of the room, one whole corner from floor to ceiling. **Douglas Ohlson** also seemed to be turned on by a diagonal slicing of the space, for his canvas was stretched across the room and I was aware of a rime between the circles in his paintings and the light-fixtures hanging above. At the end of the hallway **Alan Saret** broke through the wall. At night, however, it was not seen to its best advantage. During daylight hours, a tiny speck of light where his burrowing into the thick wall hits real sky, hits you in the eye.

What else? **Daniel Buren's** stripping of the auditorium windows, **Richard Serra's** piece way at the top of the building in an attic room of soaring angles, removing the top part of a metal beam I think, but I am not certain because I couldn't find him to ask. And last but not least **Bill Jensen's** two new paintings, way down in the basement boiler room. One small painting at each end, transforming the space, carrying the space. They were so strong and so original, situationalism notwithstanding, they would work anywhere. Abstract, but like thought-forms, wonderfully intense.

I went to school; I'm nobody's fool. I know a little bit about a lot of things, but now I know a little bit more about art. "Rooms" is only going to be available for another week. Don't miss it. It helps make being trapped in the Big Apple for the summer strangely worthwhile. This is the kind of thing the Modern and the Whitney should be doing. But they aren't. Let us all praise Alanna Heiss, Brendan Gill and the Borough President of Queens. And over eighty artists. Long Island City is vitalized. I'm almost ready to give up on the museums. ●

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

VOICE

MON. JUNE 21, 1976

CULTURE SHOCK

Artists Dance in Queens

BY ANNETTE KUHN

Event: First Annual P.S. 1 Prom. Site: 21st Road in Long Island City. Sponsorship: the Institute of Art and Urban Resources. Occasion: a combination fundraiser and art exhibition, and election of a prom king and queen. Present: Eleven hundred people in garb ranging from prom dresses cum corsage to the best pyjamas that can be bought, leavened with black ties and Levis.

Outside P.S. 1, the street looked like a scene from "Dog Day Afternoon." Many a friendly Queens resident—in T-shirt or housedress, holding a Coke or a beer—milled about, sat on steps, commented, and otherwise behaved like a typical New Yorker confronted by an invasion of harmless oddity.

Now, this spontaneous neighborhood gathering was interesting because inside the school, people were congratulating each other for having saved another part of the city by bringing in artists—the best recyclers of rundown neighborhoods, vide SoHo. But this didn't look like a neighborhood in need of salvation. Oh, sure, the diner down the road was doing a boom business, and will probably continue to do so. But too much self-congratulation for having saved a neighborhood smacks of Manhattan colonialism. Inside the school the first thing that hit was the smell of mildewed plaster, maybe urine—the smell of a building that has been empty since 1963. The unsuspected dilapidation of the school was awesome. Layers of old paint were peeling off the walls, making three-dimensional topographical maps—a pink paint layer for sea level, green for a 100-foot elevation, gray for 200 feet, blue for 1000 feet. Accidental art could be read in every corridor.

Each of the school rooms was inhabited by the work of an artist or two, with 79 pieces in all. There's art you couldn't find at first, like a Richard Tuttle in the basement coalbin—a 20-by-30-foot room with a huge pile of coal on the floor and a one-and-one-half-by-three-inch Tuttle wood piece on the wall. And there was art you could fall through, like Gordon Matta-

'Perversely, the collector has become more electable than the artist, which says something about priorities in the art world.'



The winning Vogels flanking the standing Jock Truman and Betty Parsons and the resting Nam June Paik and Shigeo Kubota

Clark's hole that had been chopped through three floors of the building. The academicians were there—Ron Gorchov in Classroom 306 and Doug Ohlson in 308. Lynn Hershman used a bathroom for her

piece. Acconci's video tubes burst in the boiler room.

But it was the third-floor auditorium that drew the crowds. The South Shore High School Stage Band made its music there: fox

trots, polkas, fox trots, jitterbugs. Three hundred people fought for space on the dance floor, sliding in sweat and spilled drinks, while the South Shore High School Stage Band played on, taking off first

Continued on next page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

the village **VOICE**

their jackets, later their bow ties, and getting better with every set. "I can't stand disco music anymore," said a dancer polkaing by, "I want the bands back." People, as if making a discovery intoned, "This is dancing!" So South Shore was a success.

Conversation was a little awkward. Said a lady to her beau, "No, I really don't want to hear about your schooldays. I've got a kid in a school like this. I don't want to be more depressed." And Ethel Scull in a kindly tone was heard to say of a prominent dealer, "He said he went to a school like this. He must have been underprivileged, but he's very bright."

Then came the election of the prom king and queen. The Vogels won. The Vogels were the collectors among the candidates, who included a set each of artists, dealers, scholars, and museum people. So the Vogels won, not only because they are cute but because of what they represent. Perversely, the collector has become more electable than the artist, which says something about priorities in the art world.

The Vogels, once painfully shy, have become good with the public. Herbie is quite the politician with his "Hi, how are you's." During their regal promenade through the ballroom to the tune of "Pomp and Circumstance," the Vogels almost strutted.

The dancing went on after that, but the five chartered buses on the street started loading for their shuttles back to Manhattan. One route was to the Knickerbocker Club on Fifth Avenue, another to the Spring Street Bar in SoHo, and a third to the Ansonia Hotel on Broadway for the finale of the prom—an underwater concert by Max Neuhaus in Al Roon's Ansonia Health Club. Those who came prepared—and many had—swam there until after 2 a.m. Those who couldn't immediately find the pool were told by helpful porters that the "wedding" was to their left. The confusion was understandable, given the motley assortment of people wandering along Broadway at 2 a.m., red eyed and tipsy, and very happy.

It was an admirable bash.

Why It Happened

"The building was about to be thrown down relentlessly," intoned Brendan Gill over the heads of dripping dancers and drinkers, "but instead we can now welcome you to this wonderful celebration." As chairman of the Institute of Art and Urban Resources, Gill had cause to be almost biblical in his rhetoric, for the achievement of the institute is epic.

Consider all the empty but spectacular buildings in this city—the Customs House, the Municipal Asphalt Plant, the World's Fair Pavilion, the McGraw-Hill Building, hospitals, schools, navy yards, piers. The institute specializes in converting empty buildings like these into useful shelter. So far, it has appropriated towerspace in a municipal building that also houses the city's traffic courts (that's the Clocktower Gallery); the Idea Warehouse on Reade Street; and the Factory in Coney Island, a big space belonging to the Economic Development Agency. And now, after a year and a half of maneuvering, the institute has landed its biggest space yet—the old P.S. 1 in Long Island City.

The institute, more than other city cultural entities, has made a conscious effort to spread throughout the boroughs, though most of its constituent artists are Manhattan-based. Says Gill, "We were dying to get something in Queens or in the Bronx, and then Donald Manes [the Queens County borough president] offered us this school. Manes was a pillar of strength in seeing this through." The city gave the institute a 20-year lease at \$100 a year. The New York State Council on the Arts came up with a \$150,000 grant. The council labors under a statute which requires a countywide per capita diffusion of some of its funds. So the institute's move into Queens, which doesn't have as many cultural activities competing for per capita funds as does Manhattan, is not only nice for Queens, but good for the council, and smart on the part of the institute. Chemical Bank provided a \$150,000 loan, and other grants are coming in as well.

The school's 85,000 square feet of usable space will be divided up among some 35 artists for studio space, and will rent for about \$50 per unit, read classroom. The building will not be renovated beyond what safety regulations require, which

means that the artists can leave their classrooms as they are—flaky walls, cracked blackboards, buckled floors, or they can do their own renovating. P.S. 1 will not have to go courting tenants, because artists, always starved for space and short of money, are already applying in numbers.

It is for very good reason that the institute is the current glamour child of the New York culture folk, both artists and money people. The staff consists of Alanna Heiss, who can talk with equal fervor with spaced-out sculptors, bilious bureaucrats, and pragmatic politicians; Linda Blumberg, who seems to be a logistics and supply genius; and Stephen Reichard, an MBA who also has a golden tongue. The three will this year do the following: provide studio space for 110 artists, exhibition space for 100 artists, and performance space for 35 events. Thinking big has never come hard to the institute people, but ultimately their reputation rests on dealing one on one with the artists for whom they are providing services. The institute has been doing this successfully for four years, with nary a nasty word about them flying around in the volatile world of art.

—A.K.

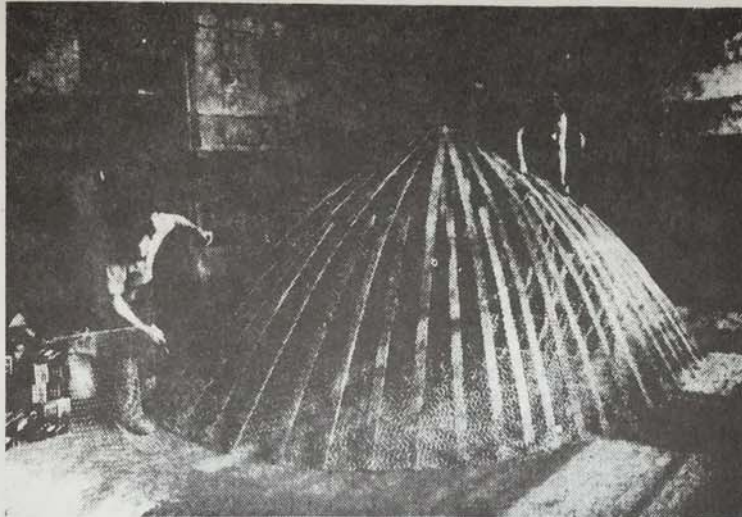


Coming to the prom . . .



. . . and going home.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA PS1	I. A. 48



The New York Times/Maver Liebowitz

Jean Highstein, left, and Suzanne Harris at work on "New Black Sculpture" in Project Studios One. The arts complex is housed in former Public School 1 in Long Island City.

Abandoned School in Queens Lives Again as Arts Complex

By GRACE GLUECK

With a \$150,000 loan from a large bank and help from New York City, Federal, state and neighborhood agencies, an abandoned public school in Queens has become an exhibition and studio center for some of the country's most experimental artists.

The center was opened last night—with a splashy benefit ball—by the Institute of Art and Urban Resources, a young organization devoted to helping artists find space in which to work. It is in the former Public School 1 in Long Island City, built in the 1890's and abandoned in 1963.

A giant structure of red brick, done in the Romanesque Revival style, the abandoned school has been rescued from vandals and the elements with a "minimal" reconstruction. Now called "Project Studios One," its three classroom floors will provide studios for 35 artists, at an average monthly rent of \$50, and a 60-by-70-foot auditorium has been redesigned as a performance area. Hall space in one wing will be devoted to exhibits.

'Big as a Museum'

"We wanted a building big enough to accommodate a number of activities, and not alone, you can," said Power Boothe, a painter of the SoHo scene. Alanna Heiss, a small, formidable energetic woman who founded the institute four years ago and has located space for its activities in several other city-owned facilities.

"What happens here will be all new," she went on. "The space is as big as a museum's, but the trouble with museums is that their facilities were built before the art was made. We're interested in a space that can be deliberately made flexible to the demands of new art."

Which of the many artist applicants will get studio space will not be decided until later this month, by an institute-appointed panel. But yesterday, before the celebratory "P.S. 1 Prom" that marked the formal opening, the building was a beehive of last-minute activity.

Painters, carpenters and electricians were still working in the halls, and a number of artists were installing works in classrooms, bathrooms, halls and closets throughout the building for the opening show, called "Rooms."

A Tenth of Estimate

"The level of energy here, and the way people help each other is fantastic," said the sculptor Robert Grosvenor, who has put in for space in a big room on the second floor that once housed the school's offices. "There's a general feeling of communi-

ty, but if you want to be alone, you can," said Power Boothe, a painter who has also applied for a studio. "I'm very happy here. I have a studio in New York, but can't afford it. It's \$250 a month, and as big as the space I want here for \$60."

Although city engineers had originally estimated the cost of renovating the school at \$1.5-million, the institute will accomplish the conversion with only \$150,000—borrowed from the Chemical Bank.

"We're really only cleaning up the building," explained Shael Shapiro, the consulting architect. "Wherever we can do nothing, we're doing it."

The leaky roof, stripped of its slate tiles by vandals, has been repaired, as have some of the buckled floors, and a new floor was installed in the auditorium. Rewiring and hooking up of plumbing and heating systems will also be carried out.

But the institute's basic philosophy is that its "spaces" be left unadorned, and so the use of paint to cover the peeling walls has been minimal.

"Most of our artists like to work with and transform spaces as they are," said Miss Heiss. (For his contribution to the opening show, one artist, Alan Saret, "transformed" a wall in the hall by poking an oval hole in it to expose old brick and even a sliver of sky.)

The P.S. 1 project began about a year and a half ago when Miss Heiss, constantly on the lookout for what she calls "alternative space" for artists in buildings that would otherwise remain empty, approached Donald R. Manes, Borough President of Queens. He suggested the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Page 2

The New York Times

Thursday, June 10, 1976

school, which is at 21st Street and 46th Road in a shabby but comfortable neighborhood of factories and homes, near the Long Island Railroad yards in the Hunterspoint section.

Saved From Wrecker

Of genuine architectural interest, with a magnificent view of the New York skyline just across the river, the school had been saved from the wrecker's ball by vote of the local community planning board.

"When I saw it I was bowled over," recalled Miss Heiss. "The industrial location was ideal, because of supplies, and it's so big that artists can afford to experiment there."

The institute applied for funds from the New York State Council on the Arts, and obtained a \$150,000 program grant. Additional program funds have been provided by the National Endowment on the Arts. And the Friends Committee of the institute underwrote the construction loan from the Chemical Bank.

The school, leased from the city for \$1,000 a year, joins a growing list of "alternative spaces" developed by the institute, whose programs are highly regarded in the contemporary art world.

The other spaces include the Clocktower, a studio and exhibition facility atop a city-owned building at 108 Leonard Street; the Idea Warehouse, an artists' "performance" space at 22 Reade Street; 10 Bleeker Street, another facility leased from a private landlord, and the Coney Island Sculpture Factory, an old factory owned by the Economic Development Administration, and used for large-scale sculpture projects.

Institute Unfazed

Both the Idea Warehouse and the Sculpture Factory are being phased out by the institute, since the factory has been sold and the city will tear down the building that houses the Warehouse. But that does not faze the institute.

"We simply find other spaces in which to operate," said Steve Reichard, an institute vice president. This fall, in fact, it will stage a show by the California artist Lynn Hershman in the windows of Bonwit Teller on Fifth Avenue.

"What's unusual about us," says Miss Heiss, "is that we can move into spaces and move out when they're needed for something else."

That flexibility has helped to explain the success of the institute, started by the 33-year-old Kentucky-born arts administrator in 1970 while she was program director for the Municipal Art Society, a civic organization interested in urban planning.

Her ideas were encouraged by Brendan Gill, president of the Society, now also president of the institute, and in 1972 Miss Heiss staged her first "alternative space" show, a now-famous three-day festival in which artists performed work on a pier under the Brooklyn Bridge.

"What we're about is helping fine artists to produce good art," said Miss Heiss, philosophizing on the institute.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA PS1	I. A. 48

DAILY NEWS, THURSDAY, JUNE 10, 1976

New Art Frontier— A Big Splash of Color in Queens

By RICHARD EDMONDS

So long, So Ho. Not just now, No Ho. Struggling artists all over the city are looking for low-rent space to work, and whatever one of them hits the jackpot and becomes even modestly well-known, the fat cats in the uptown galleries move in, drive the rents up and artists out.

Enter Queens, the new frontier. You won't find any chic loft space with polished oak floors and glistening white walls in Long Island City. And that's just fine with the 79 artists who are now comfortably ensconced there in a former school building.

No Passport Needed

About a year and a half ago, Brenden Gill, the drama critic of the New Yorker magazine, and his Institute for Art and Urban Resources realized that it doesn't take a passport to cross the East River.

Gill, Allanna Heiss and Liunda Blumberg began their search for a new home for 20th century artists and found it at old Public School 1, 21-01 46th Road.

Decrepit, vandalized and up for auction, PS 1 had charm that captivated the avant garde pioneers.

'New Baby' Presented

"Look at the amount of sunlight in these rooms," said one searcher. "There's more structural steel in this place than on the 59th St. Bridge," said another. Gill said: "These are the best garrets I've ever seen, a natural for writers."

Yesterday the proud men and women from

the institute unveiled their new baby, named Project Studios One after PS 1.

Joan Davidson, chairman of the New York State Council on the Arts, said the council's \$150,000 investment in the three-story red brick building had already paid off. For the first time anywhere in the country, working artists were offered 35 studios averaging 600 to 800 square feet each for \$50 a month rent.

For his part, Borough President Donald R. Manes secured the building from the city on a 20-year lease at \$1,000 per annum. He called the building "beautiful" and said it would generate new life in Long Island City.

Artists Inspired

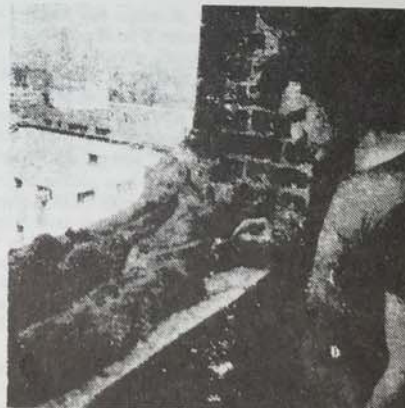
But it was the artists who gave the place its greatest tribute. Clearly, they were inspired by it. Painter Lucio Pozzi painstakingly took samples of every shade of paint ever used in the schoolhouse and created tiny plaques duplicating hundreds of hues.

Ron Gorchov erected one of his older works in his new studio and was almost displaced by its hulk. Another painter discovered one small room totally without sunlight, a rare find, and painted it exuberantly with phosphorescent pigments.

Only Work Space

Artists Brenda Miller, Ira Haber, Jaed Bark and Dale Henry took to the closets to display their works. Artists Steve Gianakos and Scott Burton staked a claim to the bathrooms. Lynn Hershman went for the boiler room. Agonci in the coalbin, Charles Simonds erected an entire archaeological "lost civilization" on the roof.

Unlike the troubled Westbeth artists' complex in Manhattan, PS 1 has no living space.



News photo by Tom Middlemiss
Artist Charles Simonds works on a sculpture at the new Project One Studios, 21-01 46th Road.

Biggies on the arts scene, like the Merce Cunningham Dance Company and video tape mogul Nam June Paik will also work at PS 1.

One insider volunteered: "I didn't know about this until today, but ISAMU Noguchi (a world famous and very well-to-do sculptor) just bought an entire factory about two blocks from here."

Things happen fast on the art scene.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

A School of Studios

P.S. 1 Becomes an Art Colony

By **Amei Wallach**

Newsday Cultural Affairs Specialist

With the help of \$300,000, Public School No. 1 in Long Island City, Queens, has been transformed into performance space, exhibition space and studio space for avant-garde artists. Before renovation began, it was a 19th Century romanesque white elephant that hadn't even been used as a school for the past 13 years.

Here's what the new Project Studios One looks like now:

Debris in the form of ceiling plaster, discarded grape soda cans, yellowed newspapers and other suspicious elements it might be best not to analyze lies ankle deep on some floors, knee-high on others. Paint, in historical layers of sickly brown, preposterous peach and eye-ease green, is peeling in unencumbered clumps from the walls. Floors undulate; ceilings are agape to the beams; bathrooms—don't ask. Dust owns the grimy corridors.

Last night, some of the best and the brightest in New York's art world, plus a contingent bearing European titles, made their way in yellow school buses to a prom at P.S. 1. They picked their way through the litter to the auditorium, the one bright, white room in the whole 65,000 square feet of space, where they were serenaded by the band of South Shore High School, in Brooklyn.

It was opening night, not only of Project Studios One, which its sponsors hope will promote a kind of SoHo East on Long Island's doorstep, but also of one of the most extraordinary art exhibits in years.

Through June 26 "Rooms," a display of the work of 50 experimental artists—some leaders in their fields, some completely unknown—will be on view at P.S. 1. The artists like the raw, unadorned space, which is why the sponsoring Institute for Art and Urban Resources Inc. has poured nearly its whole drop of renovation money into necessary invisible improvements like wiring, heating, plumbing, roof repairs and safety measures.

The peeling paint and buckling floors are familiar to artists who have always had to sacrifice comfort for precious and hard-to-get space. After the show closes, 35 lucky artists will get to rent blissfully large but dank studios in the building at a median price of \$50 a month.

The artists on exhibit now have used the very idiosyncracies of the building as both inspiration and setting for their work. Marjorie Strider has dripped huge chunks of colored polyurethane from a window onto the brick outside the building. Carl Andre has lined up row upon row of hitching-post-like forms in the parking lot, like so many tombs.

Alan Saret has bored through the wall at the end of a long corridor to produce a rough egg-shaped hole in the plaster, exposing brick and enough sunlight to project a tiny hole of light on the floor. Doug Ohlson has painted big circular splotches of color on a huge canvas that dominates one classroom.

Charles Simonds picked a perch on the roof for his tiny clay model of a civilization that grew and spread and decayed. It stands in symbolic relief to the Queens and Manhattan skylines. To get to Bruce Nauman's piece you have to go even higher—up a set of precarious metal rungs set into the school's brick wall. There, high walls enclose a small courtyard. He has placed ramps in opposite directions to tease you into the false impression that you'll be able to look over the side.

Richard Serra's steel girders look like they are part of the construction of the room in which they are placed.

Robert Ryman paused in his task of mopping the tile floor in his exhibit room before the opening to explain he was cleaning and waxing it so it would shine in contrast to the drab and disheveled walls. "I decided to do a watercolor because the walls through the years were damaged with water," he said. And he chose a wall which the afternoon sun would hit.

Antonakos' red neon tubes are over an exit sign. There are works in closets, in the lavatory, in the boiler room and coal bin.

The Institute for Art and Urban Resources has been finding raw space to turn over to artists for four years, under executive director Alanna Heiss.

It has just given up space at the Idea Warehouse in downtown Manhattan and in the Coney Island Factory, and still has leases at 10 Bleeker St. and the Clocktower downtown.

For the Queens project, the institute, with Brendan Gill, drama critic of the New Yorker, as chairman of the board, went to Queens Borough President Donald R. Manes and explained what was needed. With help from Queens Planning Board 1, Manes came up with the school. The New York State Council on the Arts got interested because, in Chairman Joan Davidson's words, "concentrations of artists engender economic and social benefits."

The council has made a \$150,000 program grant for the project. It's hoped that the school will become a *de rigueur* stop for collectors and museum people. And it could not have hurt that the council's contribution was a step toward fulfilling its legally mandated per capita responsibility to Queens.

Corporate and foundation "friends" of the institute then brokered a \$150,000 construction loan from Chemical Bank. Renovation thus far has only taken about a month and remained within the budget under guidance from architect Shael Shapiro.

Now a panel of artists and experts gets to sift through the applications for studio space. There's plenty of time for turnover: The institute has a 20-year lease from the city on the building. /II

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Stonehenge in Queens: A Window on Alan Saret

Peter Zummo

Religion is back in public school. Alan Saret's *Fifth Solar-Chthonic Wall Temple — The Hole at P.S. 1* is a miniature enclosed Stonehenge, a camera obscura in which Saret paints the outline of the sun's image as it moves through the day. The hole, roughly cut out of the several-foot-thick plaster and brick walls of the old school, is for Saret a special kind of window, a place for a special kind of vision.

"Any work of art whose intention is the transformation of man and the development of human society is a temple. Any work that equilibrates cosmic and temporal forces is a temple. More specifically and traditionally, temples contain formalized worship. This temple doesn't involve formalized worship although rituals might be designed for it. Many people find little things to do that makes them temples for them, in terms of how they play with their consciousness in that space.

"Also it's a cosmic setup that directly relates the earth to the sun. It's entirely subtractive: it takes no space from the building itself. It's a hollow. Temples are usually caves or hollows. It feels like certain ancient cave-temples. Most simply it's called a hole. But the hole brings immediately to play the word whole, which I consider this work to be. I prefer working with wholes rather than pieces. Piece is a word that belongs to the centrifugal piece world. Objects of art are primarily involved with buying and selling and they're distributed centrifugally to various places. Wholes portend an artistic reality in which the energy is centripetal. It comes in to the artist; things aggregate around the artist. When you see an artist you find somebody who has command of his or her particular world. They won't involve themselves with organizations like galleries, because galleries are totally inimical to artistic work at this time. They seem to have had a life in time. Their vital life may have ended five or ten years ago. They exist

Stonehenge

because of the weight of time and the dearth of creativity of artists themselves in creating new institutions for themselves. Not having seen the problem enough time in advance, artists find themselves in situations which they decry. Yet they're supposed to be the creative individuals who evolve institutions. That's how I see the role of an artist."

Saret is developing an institution: a church. Temple architecture is but a part of his religious activities. His request to be officially recognized as a church (for tax-exempt status) was turned down by the I.R.S. "That's a reason of contention that I call this work a temple. I've taken the option to find a legal definition that almost corresponds to my activity so I'm calling this place *Arael*, a church. I'm pursuing what you might call a battle with the government, in an effort to be recognized by them as a church. It's been incorporated since December 1974 and we've been seeking tax-exempt status for about six or eight months. The government says that this church is for private rather than public use. My feeling is that any church is for everybody's private interest concerned, and they really haven't made a determination of my public service. I feel that my efficiency at communicating to human beings in the manner of churches is greater than the majority of existing institutions which are incorporated as churches."

Saret has recently completed the *Ghost House*, a "dismountable temple-shelter" built at Art

Park in upstate New York. *Arael*, itself has a portable chapel and a half-dozen solar hole-temples. The first hole Saret worked with is in his loft. "This is the hole I discovered the idea of holes. I was thinking of a certain kind of window. It took this peculiar shape: a funnel pointing upward. It had such an effect, such an energy. I've five or six of them now. The one at P.S. 1 is the latest. It's the first that faces east. I've done holes in all directions but south. I'm waiting for the opportunity to do one that does that."

Saret's hole-temple is a constant reminder of the need for vision in the midst of decay. The walls of P.S. 1 appear to have crumbled willingly for Saret and many other artists. "What we need is a different kind of culture, one that has something to say about all the inventions and modes of our time. Transportation, housing, work; all these are real questions for artists now. Something new has to be made, and the more initial the word of art in the new sentence, the better the kind of cultural new being.

"A lot of art is culturally reflective, like new realism. We don't need cultural mirrors anymore. We need visions of new ways of living. Artists can provide that. But art that takes on the real question of the evolution, the growth, the change of all cultural institutions themselves isn't coming along yet. The kind of artist we're talking about has to discover a need to do that. It doesn't seem to be the major thing any more, to make specifically a new art form. What you need to make now is new life forms, and art is important for that."

SOHO WEEKLY NEWS

October 7, 1976

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Art

THE NEW YORK TIMES, SUNDAY, DECEMBER 26, 1976

GALLERY VIEW

JOHN RUSSELL

Ancient Treasures,
New Faces
And a Bit of Fun

Making a list of this kind is heady work. Words like "best" and "most" back up in line like Mack trucks in a blizzard. Superlatives blast off like rockets on a very short fuse. Hyperbole is king. Still, the year 1976 in New York City gave us plenty to be pleased about in the world of art. (Plenty to grieve about, too: see below.) So much so, in fact, that most of the things on this list choose themselves without help from the I-Ching.

5. In one way and another a great many good things came out of the New York State Council for the Arts when Joan K. Davidson was its chairman. Arguably the most constructive new event of 1976 was the remodeling of P.S.1, a gigantic public school in Long Island City, as a labyrinth of artists' studios. Mrs. Davidson was behind that as she was behind much else that would have humanized the environment not only in New York City but in many other parts of the state. It was a blot on the year 1976, and a misfortune for all of us, that Mrs. Davidson was forced to resign. (One of the ideas she backed, the new Drawing Center at 137 Greene Street, will be opening shortly under Martha Beck's direction.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Weekend

The New York Times

WEEKENDER GUIDE

FRIDAY, OCTOBER 29, 1976

DANCE IN QUEENS

Simone Forti, who has danced almost everywhere else in the world, will dance tonight in Queens at P.S. 1 or, as it is also called Project Studio One. This is the experimental art center of the Institute for Art and Urban Resources, and Miss Forti will present a dance concert there at 9 P.M. It will be repeated tomorrow and Sunday at the same time. The concert will feature a large group work that is supposed to be based on animal movement, a solo entitled "Fan Dance," and a quartet. P.S. 1 is at 21-01 46th Road in Long Island City. To get there, take the Flushing Line No. 7 train to the Hunter's Point Station, or the E or F train to the 23d Street-Ely Avenue station. If you drive, go through the Midtown Tunnel to Queens, and then get off at the first exit, 21st Street and Van Alst. P.S. 1 is three blocks away. For information, call 233-1096.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

The New York Times

THE NEW YORK TIMES, FRIDAY, FEBRUARY 4, 1977

By JOHN RUSSELL

Robert Ryman, (P.S. 1, 21-01 46th Road, Long Island City, Queens): P.S. 1 (Project Studios One) is the name of the abandoned public school in Long Island City that was resuscitated last year by the Institute for Art and Urban Resources with help from the New York State Council for the Arts. It now serves as studio space for a lot of very good artists—some famous, some not—and although the State Council has cut its grant by more than half, P.S. 1 has gone ahead and turned a suite of derelict classrooms into one of the most dazzling of our city's exhibition spaces.

"Dazzling" has been the word, this last week or two, in that we need dark glasses to cope with the combination of white-painted walls, white-painted brickwork, a parquet floor that you can see your face in and huge windows irradiated by the sparkle of snow. Add to these the fact that Ryman's new paintings are themselves all white, and the tour becomes a real test of our eyesight.

But it's worth it. At a first casual glance Ryman's paintings might seem to be differentiated primarily by their size and by nicely calculated variations in the ways in which they are fastened to the wall. Next, we notice that in point of fact the paint is applied quite differently from one painting to another. The paint itself differs, too, as do the nature and the color of the support. White is white, the dictionary says; but polymer white on blue acrylvin is not at all like white oil paint on linen, any more than white oil on plexiglass is like white oil mixed with elvete on black acrylvin. Nor are the bolts and fasteners ever the same, and they work with the painted surface as equal partners.

Close looking will reveal that in their ability to absorb or to reflect the light around them, these paintings are as various as any other coherent group of paintings. Sometimes the white skin is stretched as taut as a trampoline; sometimes it seems to come and go like a cloudscape, so that the contrasting color below comes floating through. Usually the fasteners stand on guard at the edges; but in one case they pass almost invisibly across the whole surface of the painting. As for the marks of the brush, they are of many kinds; and all are eloquent.

To get to see this remarkable display, you can take the subway. The E train to 23d Street and Ely Avenue will do it in just two stops from the Museum of Modern Art. By car from Manhattan, you go through the Midtown Tunnel, take the first exit (21st Street, Van Alst) and drive five blocks along 21st Street. "You can't miss it": P.S. 1 is the biggest building for a long way around. The show is there through Feb. 20 and it is open from Tuesday through Sunday from 1 to 6 P.M.

ROBERT RYMAN at P.S. 1

January 26 to February 20, 1977

opening exhibition of
the P.S. 1 Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

The Soho Weekly News. November 4, 1976

Concepts In

PERFORMANCE

Planets Surface in Queens

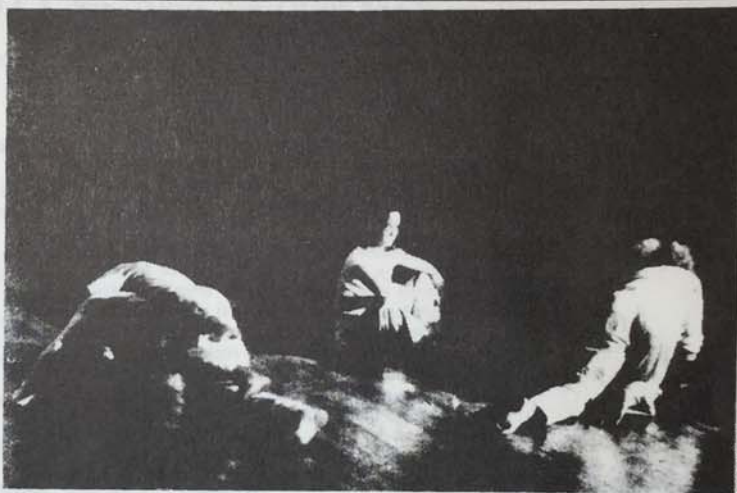
Stephanie Woodard

Simone Forti
P.S. 1, Queens

Performers poured in from the sides of the white, high-ceilinged performing space at P.S. 1 in Queens for the beginning of Simone Forti's premiere of *Planet*. When I got a chance to try and count them as they orbited around the room, I realized to my surprise that there were only about 30 people in all. The density of the group activity, as they gradually slipped from walking to running to crawling and back again, was visually stunning.

Forti herself, who has a quiet understated performing persona, nevertheless stood out in contrast to the group which was made up largely of student dancers and non-dancers. The care with which she explored the delicate difference between one kind of walk or crawl and another was enthralling. The luxurious waves that rippled through her back and arms were at once sensuous and precisely delineated.

Although Forti's compositions are made with non-technical, or "natural" movement, this does not mean that her work is easy. The world of those simple gestures has (by definition, since it is a world) the same range as any other world. However, I wondered if it were possible to have chosen problems and to have defined them for the student dancers so that as individuals they could have more closely approached Forti's understanding. The very use of students seems to be a statement



Simone Forti's performance at PSI

that this is possible.

Planet's large group spilled out the side doors to leave behind seven dancers dressed all in white. A variety of projects surfaced from the texture of their movement. Five of the seven formed a huddle and took turns climbing over it and sliding down the other side. Pooh Kaye spurted through the space using a West-African-looking step with a back contraction and sharp arm movements over braced legs. Forti exited and re-entered blasting a trombone stretched to its full length.

The large group returned. Everyone orbited in individual circles this time, arms floating up as they swerved away from near collisions. One by one they lined up against the walls and ended in a restatement of the sensation of the sudden emptiness of the space caused by the first group exit.

In between *Planet* and the next piece, *Fan Dance*, a series of casual events occurred. The set for *Fan Dance* was constructed out of a large fern perched on a small ladder. A glass of water was thrown at the fern. The tape recorder broke down. The spill was mopped up. The lights were

dimmed to one spotlight.

In *Fan Dance* Forti glided through the space, twirling and vibrating two leaf-shaped fans. She hid behind the fern and fanned it, then slid away from us down a corridor of light, serpentine the fans around her head.

Forti disappeared behind the backdrop and reappeared holding the fans as wings for a doll. When she made the doll arc through the air on pulsating wings, I thought of her as a puppeteer. Her own movement became an extension of that which was necessary to move the doll. She ended the piece by hiding once more behind the fern.

The audible flutter of the fans at one point took me back to the flapping of Wendy Rogers' semaphore flags in her *Out of Hand*. I had seen this piece earlier the same day in a showing of a solo program Rogers is taking to Chicago. Rogers also let her movement be determined by that of her hand-held props, signalling a message in the actual semaphore alphabet. The clean force of her dancing gave *Out of Hand* a simplicity quite different from the rich fantasy of *Fan Dance*.

SOHO WEEKLY NEWS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

LONG ISLAND PRESS; THURSDAY, JUNE 10, 1977

Renovated school a work of art

By MIKE HUREWFFZ

On the top floor of a red brick Romanesque Revival building in Long Island City a child's mural was slowly fading away.

It was a Venetian scene, but time and dust were eroding it and the rest of boarded-up, abandoned P.S. 1, the oldest school in Queens.

But now, suddenly, the boarding has been taken down, workmen have gone in, and artists have invaded every other nook and cranny.

On the rooftop, Charles Simonds is creating a miniature city based on the artifacts of an ancient civilization.

Jarad Bark has drenched a storage room with phosphorescent paint and turned it into a glowing and eerie visual experience. Lucio Pozzi has peeled a portion of the crumbling corridor paint to its essential Pompeian Red and Raw Sienna, and focused attention with a bi-colored plaque.

It's all part of an innovative and joint effort which has turned the city-owned building at 21-01 46th Road into a major work center for contemporary artists.

And it was done with an energy and almost childlike enthusiasm that the youngsters who decorated the art room with their distorted but colorful drawings would doubtless understand.

JUST more than a year ago, the building was slated for the auction block and possible demolition. It had not been used as a school since 1963 and the city needed the money.

But Community Planning Board 1 was anxious to save this symbolic and historic cornerstone of the neighborhood.

Guerino Salerni, an architect and board member, explained why yesterday as he pointed to some brickwork on the roof.

"That brick is 20 inches thick. It's one of the walls and its twice the size of the walls they make nowadays. When this building was constructed—in the 1880's or so—they weren't so sure of themselves, they were very careful. And they took pride in their workmanship. Look at this mortar," he said, scraping it with his finger. "It's still in perfect condition. A building like this could stand forever."

Parallel with the preservation hopes of the planning board was the desire of the Institute for Art and Urban Resources, Inc. to find more space for contemporary artists.

The institute approached Borough President Donald R. Manes with the idea; he proposed P.S. 1.

The city, with CPB 1 approval, signed a 20-year lease at \$1,000 a year, with the institute. The institute secured a \$150,000 grant for programs from the New York State Council on the arts.

But what to do about renovation costs that had been estimated as high as \$1.5 million?

THE INSTITUTE hit on a solution that cost only \$150,000. They would install only one plumbing station instead of the original three; they would leave the rooms and corridors unpainted; they would make

major repairs only on the rotting roof and to put down flooring in a spacious auditorium area.

Chemical Bank agreed to provide the construction loan, other grants came from groups like the National Endowment for the Arts, and suddenly—in less than a year—things were ready to roll.

For the past four weeks 50 contemporary artists have been installing their work for the opening of an exhibition, "Rooms" installed throughout the building.

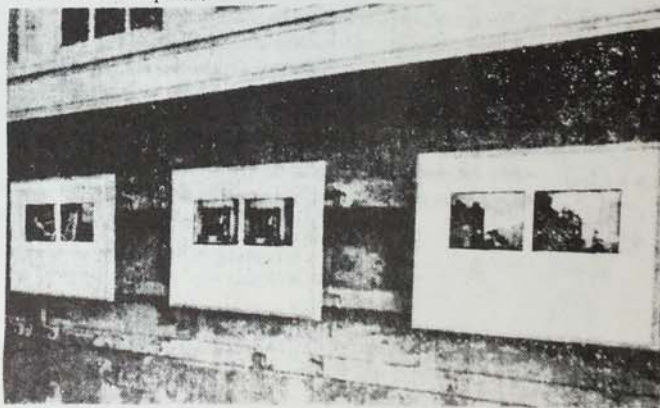
The exhibition, which will be open to the public from 1 to 6 p.m. today through June 26, features such artists as Richard Tuttle, Carl Andre, Richard Serra, Walter DeMaria, Howard Pindell, Bruce Naumen, Marcia Hafif, Richard Nonas, Dennis Oppenheim, Nam June Paik, Robert Ryman, Judy Rifka, Fred Sandback and Robert Grosvenor.

Starting July 1, some 30 of the rooms will be converted into studios, with artists paying an average \$50 a month.

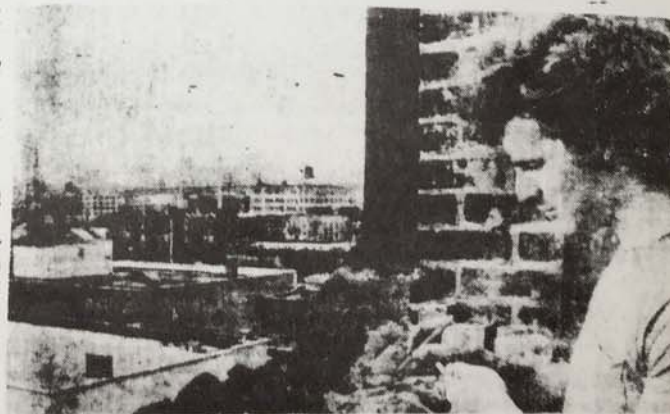
"The building has been brought back to life," Brendan Gill, board chairman of the institute said yesterday.

Joan Davidson, chairman of the state Council on the Arts, said the significance is even bigger.

"A larger thing is being demonstrated here, as also happened in SoHo. When you get a concentration of artists, all sorts of commerce starts swirling in with them. I daresay it'll not be very long before the delis start popping up and pretty soon the boutiques. Long Island City is such a natural—directly across from the heart of Manhattan, the river right there, glorious views, and this whole section of Queens full of large and spacious buildings. This could lead the way to a whole redevelopment."



Wardrobe hooks hold art instead of children's coats. (Jim Bove Photo)



Charles Simonds works at creating a city on rooftop of former P.S. 1.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 48

Thursday, June 10, 1976

EDITORIAL PAGE

Long Island Press

FOUNDED 1821
 Established as a Daily Newspaper 1898
 Published Daily and Sunday by Long Island Daily Press
 Publishing Company, Inc.
 S.I. NEWHOUSE, President and Publisher,
 M.E. NEWHOUSE, Secretary and Treasurer,
 DAVID STARR, Editor.

Learning a lesson in an old school

The imaginative conversion of an abandoned schoolhouse in Long Island City into a work center for artists is a tribute to an enlightened community leadership, and cooperation among local public officials, state and national cultural institutions.

It may also strengthen the economy of the neighborhood, and perhaps spur other communities to find ways to use aging but structurally sound buildings—and at the same time help to revive their "Main Streets."

Public School 1—the oldest in Queens—was built in the 1880s and had been boarded up since 1963. Last year the red brick Romanesque Revival building was facing the auction block and demolition.

But Community Planning Board 1 wanted to save the landmark. Coincidentally, the Institute for Art and Urban Resources also sought the building to house its contemporary artists.

They joined forces and went to Borough President Donald R. Manes. Eventually the city signed a 20-year lease at \$1,000 a year with the institute.

The State Council on the Arts came through with a \$150,000 grant, and other grants were obtained from such organizations as the National Endowment for the Arts.

For the past month artists have been installing their works for an exhibition that will run through June 26. Then, in July, 30 of the rooms will be converted into studios, with artists paying an average rent of \$50 a month.

What may all this mean? Here's how Joan Davidson, chairman of the State Council on the Arts, puts it:

"When you get a concentration of artists, all sorts of commerce start swirling in with them. It'll not be very long before the delis start popping up and pretty soon the boutiques . . . This could lead the way to a whole redevelopment."

Most of Long Island—except for eastern Suffolk—has been developed and there are aging retail and commercial districts in communities from the East River well beyond Patchogue.

Many of them will—and should—fall before the bulldozer to make way for new construction. But, as the P.S.-1 story tells, there can be great value in imaginative preservation and renovation too—finding new uses for old buildings and at the same time strengthening communities.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48



Cover - MA 2848.1
Interior spread - MA 2848.2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

A Benefit Invitation
to re-open and re-name Public School One
"PROJECT STUDIOS ONE"
as the new Long Island City Art Center
of
The Institute for Art and Urban Resources, Inc.

The Honorable Angier Biddle Duke and Mr. Brendan Gill
Co-Chairmen

Cordially invite you to the First Annual

"P.S.1 PROM"

10 P.M., Wednesday, June 9, 1976
21-01 46th Road, Long Island City

Preview, 9 P.M.
"Works Words 2"
Installations by 30 Artists

Prom, 10 P.M.
P.S.1 Auditorium
Prom Dress and Corsages

Performance, American Premiere
"Underwater Music", Max Neuhaus
Bring bathing suit and towel

Transportation will be provided, leaving 9 P.M. from

The Knickerbocker Club
2 East 62nd Street

The Spring Street Bar
Corner of Spring Street and West Broadway

Returning after the Prom and Performance

Return Envelope Enclosed

Cover - MA 2848.1

Interior spread - MA 2848.2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Honorary Committee:

Mayor Abraham D. Beame, Honorary Chairman
Mr. Tom Armstrong
Mr. Kent L. Barwick
Mr. Michael Botwinick
Judge Richard Brown
Honorable Joan K. Davidson
M. André Gadaud

Hon. Lawrence T. Gresser, Jr.
Mr. Thomas Hoving
Mrs. Janet Langsam
Mr. Thomas Lloyd
Administrator Alfred Eisenpreis
Mr. Goldwin A. McLellan

Mr. Thomas Messer
Mr. Ward Mintz
Ms. Catherine Monroe
Mr. Joseph Veach Noble
Mr. Richard Oldenburg

Honorable Donald R. Manes, Chairman
Dr. Haide Russell
Honorable Martin E. Segal
Commissioner H. Claude Shostal
Mrs. Bertrand Taylor
Mr. Gene Weiss

Sponsors Committee: John Comfort, Chairman

Mr. & Mrs. Pieter Van de Bovenkamp
Mrs. Melissa Brumder
Mr. & Mrs. Leo Castelli
Mrs. Mary Lea D'Arc
Mr. Donald Droll

Virginia Dwan
Mr. & Mrs. Ronald Feldman
Mr. & Mrs. Paul Frankel
Mr. & Mrs. Albert Hirschson
Mr. & Mrs. Robert Kardon

Mr. Klaus Kertiss
Ms. Christophe de Menil
Mr. & Mrs. David Moxley
Mr. Robert Novel
Mr. Samuel Rubin

Mr. C. David Robinson
Mr. Robert Stefanotty
Mr. Harry Torczyner
Ms. Berta Walker
Mr. Paul Walter

Benefit Committee: Constance Mellon, Chairman

Ms. Alexandra Anderson
Ms. Helen Bransford
Mr. & Mrs. Christopher Burge
Mr. Christopher Castraviejo
Mr. Timothy Collins
Mrs. John Comfort
Mr. John Cromwell
Mr. David Daniels
Lothar Count zu Dohna
Mr. Adam Drewnowski

Veronica Edwards
Mr. James Erdman
Mrs. Ahmet Ertegun
Mrs. Andrew Fuller
Mr. & Mrs. Charles Gilman, Jr.
Lady Virginia Howard
Senator & Mrs. Jacob K. Javits
Miss Lucy Lyle
Miss Carol Maytag

Mr. Patrick B. McGinnis
Mr. & Mrs. Gregor Medinger
Anina Nosei
Baroness Loyse von Oppenheim
Mr. & Mrs. Walter Pharr
Count & Countess Sylvius von Posadowsky
Mr. Fredrich Reed
Ms. Bridget Restivo

Brigitte von Ribbentrop
Mr. & Mrs. Daniel H. Silberberg
Carolle Thibaut-Pomerantz
Regina Trapp
Sona van Voorhees
Victoria van Voorhees
Chris & Regine von Wangenheim
Mr. & Mrs. Geo. H. Waterman III
Ruth West

The Institute for Art and Urban Resources, Inc.:

Board of Directors:

Brendan Gill, Chairman
Lawrence Alloway
John Hightower
Jerald Orlover
Robert Rauschenberg

Executive Staff:

Alanna Heiss, President
Linda Blumberg, Vice President
Stephen Reichard, Vice President

Cover - MA 2848.1

Interior spread - MA 2848.2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

A Benefit Invitation
to re-open and re-name Public School One
"PROJECT STUDIOS ONE"
as the new Long Island City Art Center
of
The Institute for Art and Urban Resources, Inc.

The Honorable Angier Biddle Duke and Mr. Brendan Gill
Co-Chairmen

Cordially invite you to the First Annual

"P.S.1 PROM"

10 P.M., Wednesday, June 9, 1976

21-01 46th Road, Long Island City

Preview, 9 P.M.
"Works Words 2"
Installations by 30 Artists

Prom, 10 P.M.
P.S.1 Auditorium
Prom Dress and Corsages

Performance, American Premiere
"Underwater Music", Max Neuhaus
Bring bathing suit and towel

Transportation will be provided, leaving 9 P.M. from

The Knickerbocker Club
2 East 62nd Street

The Spring Street Bar
Corner of Spring Street and West Broadway

Returning after the Prom and Performance

Return Envelope Enclosed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Honorary Committee:

Mayor Abraham D. Beame, Honorary Chairman
Mr. Tom Armstrong
Mr. Kent L. Barwick
Mr. Michael Botwinick
Judge Richard Brown
Honorable Joan K. Davidson
M. André Gadaud

Hon. Lawrence T. Gresser, Jr.
Mr. Thomas Hoving
Mrs. Janet Langsam
Mr. Thomas Lloyd
Administrator Alfred Eisenpreis
Mr. Goldwin A. McLellan

Mr. Thomas Messer
Mr. Ward Mintz
Ms. Catherine Monroe
Mr. Joseph Veach Noble
Mr. Richard Oldenburg

Honorable Donald R. Manes, Chairman
Dr. Haide Russell
Honorable Martin E. Segal
Commissioner H. Claude Shostal
Mrs. Bertrand Taylor
Mr. Gene Weiss

Sponsors Committee: John Comfort, Chairman

Mr. & Mrs. Pieter
Van de Bovenkamp
Mrs. Melissa Brumder
Mr. & Mrs. Leo Castelli
Mrs. Mary Lea D'Arc
Mr. Donald Droll

Virginia Dwan
Mr. & Mrs. Ronald Feldman
Mr. & Mrs. Paul Frankel
Mr. & Mrs. Albert Hirschson
Mr. & Mrs. Robert Kardon

Mr. Klaus Kertiss
Ms. Christophe de Menil
Mr. & Mrs. David Moxley
Mr. Robert Novel
Mr. Samuel Rubin

Mr. C. David Robinson
Mr. Robert Stefanotty
Mr. Harry Torczyner
Ms. Berta Walker
Mr. Paul Walter

Benefit Committee: Constance Mellon, Chairman

Ms. Alexandra Anderson
Ms. Helen Bransford
Mr. & Mrs. Christopher Burge
Mr. Christopher Castraviejo
Mr. Timothy Collins
Mrs. John Comfort
Mr. John Cromwell
Mr. David Daniels
Lothar Count zu Dohna
Mr. Adam Drewnowski

Veronica Edwards
Mr. James Erdman
Mrs. Ahmet Ertegun
Mrs. Andrew Fuller
Mr. & Mrs. Charles Gilman, Jr.
Lady Virginia Howard
Senator & Mrs. Jacob K. Javits
Miss Lucy Lyle
Miss Carol Maytag

Mr. Patrick B. McGinnis
Mr. & Mrs. Gregor Medinger
Anina Nosei
Baroness Loyse von Oppenheim
Mr. & Mrs. Walter Pharr
Count & Countess
Sylvius von Posadowsky
Mr. Fredrich Reed
Ms. Bridget Restivo

Brigitte von Ribbentrop
Mr. & Mrs. Daniel H. Silberberg
Carolle Thibaut-Pomerantz
Regina Trapp
Sona van Voorhees
Victoria van Voorhees
Chris & Regine von Wangenheim
Mr. & Mrs. Geo. H. Waterman III
Ruth West

The Institute for Art and Urban Resources, Inc.:

Board of Directors:

Brendan Gill, Chairman
Lawrence Alloway
John Hightower
Jerald Ordovery
Robert Rauschenberg

Executive Staff:

Alanna Heiss, President
Linda Blumberg, Vice President
Stephen Reichard, Vice President

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

A Benefit Invitation
to re-open and re-name Public School One
"PROJECT STUDIOS ONE"
as the new Long Island City Art Center
of
The Institute for Art and Urban Resources, Inc.

The Honorable Angier Biddle Duke and Mr. Brendan Gill
Co-Chairmen

Cordially invite you to the First Annual

"P.S.1 PROM"

10 P.M., Wednesday, June 9, 1976

21-01 46th Road, Long Island City

Preview, 9 P.M.
"Works Words 2"
Installations by 30 Artists

Prom, 10 P.M.
P.S.1 Auditorium
Prom Dress and Corsages

Performance, American Premiere
"Underwater Music", Max Neuhaus
Bring bathing suit and towel

Transportation will be provided, leaving 9 P.M. from

The Knickerbocker Club
2 East 62nd Street

The Spring Street Bar
Corner of Spring Street and West Broadway

Returning after the Prom and Performance

Return Envelope Enclosed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Honorary Committee:

Mayor Abraham D. Beame, Honorary Chairman
Mr. Tom Armstrong
Mr. Kent L. Barwick
Mr. Michael Botwinick
Judge Richard Brown
Honorable Joan K. Davidson
M. André Gadaud
Hon. Lawrence T. Gresser, Jr.
Mr. Thomas Hoving
Mrs. Janet Langsam
Mr. Thomas Lloyd
Administrator Alfred Eisenpreis
Mr. Goldwin A. McLellan
Mr. Thomas Messer
Mr. Ward Mintz
Ms. Catherine Monroe
Mr. Joseph Veach Noble
Mr. Richard Oldenburg
Honorable Donald R. Manes, Chairman
Dr. Haide Russell
Honorable Martin E. Segal
Commissioner H. Claude Shostal
Mrs. Bertrand Taylor
Mr. Gene Weiss

Sponsors Committee: John Comfort, Chairman

Mr. & Mrs. Pieter Van de Bovenkamp
Mrs. Melissa Brumder
Mr. & Mrs. Leo Castelli
Mrs. Mary Lea D'Arc
Mr. Donald Droll
Virginia Dwan
Mr. & Mrs. Ronald Feldman
Mr. & Mrs. Paul Frankel
Mr. & Mrs. Albert Hirschson
Mr. & Mrs. Robert Kardon
Mr. Klaus Kertiss
Ms. Christophe de Menil
Mr. & Mrs. David Moxley
Mr. Robert Novel
Mr. Samuel Rubin
Mr. C. David Robinson
Mr. Robert Stefanotty
Mr. Harry Torczyner
Ms. Berta Walker
Mr. Paul Walter

Benefit Committee: Constance Mellon, Chairman

Ms. Alexandra Anderson
Ms. Helen Bransford
Mr. & Mrs. Christopher Burge
Mr. Christopher Castraviejo
Mr. Timothy Collins
Mrs. John Comfort
Mr. John Cromwell
Mr. David Daniels
Lothar Count zu Dohna
Mr. Adam Drewnowski
Veronica Edwards
Mr. James Erdman
Mrs. Ahmet Ertegun
Mrs. Andrew Fuller
Mr. & Mrs. Charles Gilman, Jr.
Lady Virginia Howard
Senator & Mrs. Jacob K. Javits
Miss Lucy Lyle
Miss Carol Maytag
Mr. Patrick B. McGinnis
Mr. & Mrs. Gregor Medinger
Anina Nosei
Baroness Loyse von Oppenheim
Mr. & Mrs. Walter Pharr
Count & Countess Sylvius von Posadowsky
Mr. Fredrich Reed
Ms. Bridget Restivo
Brigitte von Ribbentrop
Mr. & Mrs. Daniel H. Silberberg
Carolle Thibaut-Pomerantz
Regina Trapp
Sona van Voorhees
Victoria van Voorhees
Chris & Regine von Wangenheim
Mr. & Mrs. Geo. H. Waterman III
Ruth West

The Institute for Art and Urban Resources, Inc.:

Board of Directors:
Brendan Gill, Chairman
Lawrence Alloway
John Hightower
Jerald Ordovery
Robert Rauschenberg

Executive Staff:
Alanna Heiss, President
Linda Blumberg, Vice President
Stephen Reichard, Vice President

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

A Benefit Invitation
to re-open and re-name Public School One
"PROJECT STUDIOS ONE"
as the new Long Island City Art Center
of
The Institute for Art and Urban Resources, Inc.

The Honorable Angier Biddle Duke and Mr. Brendan Gill
Co-Chairmen

Cordially invite you to the First Annual

"P.S.1 PROM"

10 P.M., Wednesday, June 9, 1976
21-01 46th Road, Long Island City

Preview, 9 P.M.
"Works Words 2"
Installations by 30 Artists

Prom, 10 P.M.
P.S.1 Auditorium
Prom Dress and Corsages

Performance, American Premiere
"Underwater Music", Max Neuhaus
Bring bathing suit and towel

Transportation will be provided, leaving 9 P.M. from

The Knickerbocker Club
2 East 62nd Street

The Spring Street Bar
Corner of Spring Street and West Broadway

Returning after the Prom and Performance

Return Envelope Enclosed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Honorary Committee:

Mayor Abraham D. Beame, Honorary Chairman
Mr. Tom Armstrong
Mr. Kent L. Barwick
Mr. Michael Botwinick
Judge Richard Brown
Honorable Joan K. Davidson
M. André Gadaud

Hon. Lawrence T. Gresser, Jr.
Mr. Thomas Hoving
Mrs. Janet Langsam
Mr. Thomas Lloyd
Administrator Alfred Eisenpreis
Mr. Goldwin A. McLellan

Mr. Thomas Messer
Mr. Ward Mintz
Ms. Catherine Monroe
Mr. Joseph Veach Noble
Mr. Richard Oldenburg

Honorable Donald R. Manes, Chairman
Dr. Haide Russell
Honorable Martin E. Segal
Commissioner H. Claude Shostal
Mrs. Bertrand Taylor
Mr. Gene Weiss

Sponsors Committee: John Comfort, Chairman

Mr. & Mrs. Pieter Van de Bovenkamp
Mrs. Melissa Brumder
Mr. & Mrs. Leo Castelli
Mrs. Mary Lea D'Arc
Mr. Donald Droll

Virginia Dwan
Mr. & Mrs. Ronald Feldman
Mr. & Mrs. Paul Frankel
Mr. & Mrs. Albert Hirschson
Mr. & Mrs. Robert Kardon

Mr. Klaus Kertiss
Ms. Christophe de Menil
Mr. & Mrs. David Moxley
Mr. Robert Novel
Mr. Samuel Rubin

Mr. C. David Robinson
Mr. Robert Stefanotty
Mr. Harry Torczyner
Ms. Berta Walker
Mr. Paul Walter

Benefit Committee: Constance Mellon, Chairman

Ms. Alexandra Anderson
Ms. Helen Bransford
Mr. & Mrs. Christopher Burge
Mr. Christopher Castraviejo
Mr. Timothy Collins
Mrs. John Comfort
Mr. John Cromwell
Mr. David Daniels
Lothar Count zu Dohna
Mr. Adam Drewnowski

Veronica Edwards
Mr. James Erdman
Mrs. Ahmet Ertegun
Mrs. Andrew Fuller
Mr. & Mrs. Charles Gilman, Jr.
Lady Virginia Howard
Senator & Mrs. Jacob K. Javits
Miss Lucy Lyle
Miss Carol Maytag

Mr. Patrick B. McGinnis
Mr. & Mrs. Gregor Medinger
Anina Nosei
Baroness Loyse von Oppenheim
Mr. & Mrs. Walter Pharr
Count & Countess Sylvius von Posadowsky
Mr. Fredrich Reed
Ms. Bridget Restivo

Brigitte von Ribbentrop
Mr. & Mrs. Daniel H. Silberberg
Carolle Thibaut-Pomerantz
Regina Trapp
Sona van Voorhees
Victoria van Voorhees
Chris & Regine von Wangenheim
Mr. & Mrs. Geo. H. Waterman III
Ruth West

The Institute for Art and Urban Resources, Inc.:

Board of Directors:
Brendan Gill, Chairman
Lawrence Alloway
John Hightower
Jerald Ordovery
Robert Rauschenberg

Executive Staff:
Alanna Heiss, President
Linda Blumberg, Vice President
Stephen Reichard, Vice President

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

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

There is a critical need in New York for suitable studio space for artists at a reasonable cost. The Institute for Art and Urban Resources, Inc., has provided such space in various sites in the City for five years.

On June 9, 1976, the Institute opened a studio/exhibition/performance complex in the 65,000-square-foot former Public School One, just across the East River in Queens. The previously abandoned building cost the Institute \$150,000. to renovate. The Institute is financing the renovation with a three-year term loan from Chemical Bank.

This is to request a grant to help pay back that loan.

Background

The Institute was founded in 1970 as a part of the Municipal Art Society of New York to provide workspace for visual artists in unused downtown Manhattan buildings.

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

Projects: Workspace, Clocktower, Idea Warehouse, Conus Island Factor,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Page 2

As the scope of the program expanded to an art center providing exhibition, rehearsal, and performing space in various rehabilitated buildings in New York City, an independent not-for-profit corporation was established in August, 1972.

Over the last four years, approximately 250 artists have worked in the Institute workspaces, and 30 groups have performed in the Institute performing spaces.

In 1976-1977, the Institute will provide studio workspaces for 75 artists, exhibition facilities for 100 artists, and performance space for 35 individuals or groups. This represents a projected increase of 200% from 1975-1976.

Project Description

P.S.1, renamed Project Studios One, is a lovely, red-brick, Romanesque Revival building located at 21-01 46th Road, in Long Island City, Queens (two subway stops from Grand Central Station). It is the oldest public school in New York, but had not been used since 1963. Early this summer 35 spaces were awarded on a one-year basis to artists and 79 artists participated in the opening exhibition, which received wide critical acclaim. (See Exhibit I.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Page 3

The financing from Chemical Bank is a commitment of \$150,000. priced at 1½% over their floating prime rates amortizing in seven quarterly installments of \$1,500. and one final installment of the unpaid principal outstanding on 6/30/79. The loan may be drawn over the renovation period and there is a ½% commitment fee on any undrawn portion until the conversion date. There is no pre-payment penalty. Program funding for the building was a \$150,000. grant from the New York State Council on the Arts for the operation of the building and its programs.

The Institute administers its programs from offices in the previously deserted Clocktower, and top floor of a municipal building. The Executive staff includes:

Alanna Heiss, Pres. & Executive Director

Linda Blumberg, V. Pres. & Dir. of Programs

Stephen Reichard, V. Pres. & Dir. of Planning & Dev.

The Institute leases or is given empty spaces. These spaces are made available to artists for studio, exhibition, and performance facilities.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Page 4

Studio spaces are allocated on the basis of economic need. Selection is made by a panel composed of artists. The artists contribute a nominal pro-rated share of the overhead cost of the space they occupy. This ranges from \$20. to \$40. per 500 square feet in publicly owned spaces and up to \$75. in privately owned spaces. In all cases the rates are extremely low compared to what an artist would normally have to pay.

Exhibition and performance spaces are organized by the Executive Staff, guest curators, and other artists. All proceeds from performances go directly to the artist. In all exhibition and performance programs the artist decides content and presentation of his or her work. As funding permits, artists are awarded honorariums in conjunction with their being invited to exhibit or perform. In 1975-1976 this form of direct subsidy to artists totalled \$40,000.

There are also programs to facilitate the dispersal of government surplus materials to artists, and to organize travelling exhibitions to art centers around the United States. Reviews and feature newspaper articles concerning the programs are attached.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Page 5

Overall Direction

The Directors are: Brendan Gill, Chairman; Lawrence Alloway, John Hightower, Jerald Ordovery, and Robert Rauschenberg.

Last year an Advisory Committee on Goals and Objectives was formed. They met throughout the Fall and strongly urged the Institute to take on the P.S.1 project (Exhibit II).

Funding

In addition to the \$150,000. loan and the \$150,000. New York State Council on the Arts grant for Project Studios One, for the fiscal year ending July 31, 1976, the Institute received an additional \$30,000. from the New York State Council on the Arts, \$67,000. from the National Endowment for the Arts, \$50,000. from foundations, corporations, and individuals (through the Friends and Benefactors Committee of the Institute), for its programs in Manhattan and Brooklyn.

The 1975-1976 budget is \$297,000. The projected 1976-1977 budget for programs and operating expenses is \$340,000. Audited financial statements through July 31, 1975 are available.

Exhibit III - Attached is our Federal Tax Exempt letter.

Exhibit IV - Also attached are selected articles on Institute programs in addition to P.S.1. These articles are enclosed to indicate the kind of exposure our Alternative Space programs have offered artists.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

worked on P.S.

P.S. 1 was conceived as an experimental workcenter for contemporary art. The project evolved as a response to the dynamics and changing needs of the late 70's art world. The work of the 70's has moved into the post-object era, becoming more process oriented and less predictable in its final form. Pieces are often created specifically for a site, the very nature of the work being determined by its location. Works are conceived which relate directly to the architecture of the space itself. The major institutions have encountered great difficulty in accomodating these changing art forms, often relegating them to small project rooms or side-stepping the problem by ignoring it. P.S. 1 attempts to provide a flexible environment that supports and encourages the production and presentation of 70's and 80's art.

The building, a former public school built in 1888, is located in Long Island City, a neighborhood across the East River from Manhattan in the borough of Queens. P.S. 1's location in a working, industrial environment seems both healthy and appealing because the serious working atmosphere of the art community of the early 60's has become the overcrowded art marketplace of the 70's.

The project fits the goals of the Institute: the re-use of an existing urban resource and the saving of an architecturally interesting building. This is an important concept not only for contempoary art but for modern cities as well. Using abandoned spaces in an imaginative way seems to be a practical solution to the space problems in overcrowded cities that can no longer afford to construct new cultural facilities. It is hoped that P.S. 1 will be a proto-type for other projects of a similar nature. The building is a Romanesque, revival structure containing many unusual spaces such as a vaulted attic and a roof with an open air tower. The raw, unfinished atmosphere of the building is compatible with much of the esthetics of the 70's and allows for a greater degree of freedom in the presentation of work than that afforded artists in spaces presently available to them. This became apparent during the opening exhibition documented in this catalogue when 78 artists used the entire building including the roof, attic coalbin, bathrooms, boiler room, closets and hallways to install work. Two artists, Gordon Matta-Clark and Alan Saret actually altered the structure of the building itself.

There are four programs that operate within the building.

Studio Space: Half of the classrooms have been converted into inexpensive studios that are leased on a one year basis. The studios are private but can be opened to the public on special occasions when a program is planned that encompasses the entire building. "A Month of Sundays" in September and October of 1976 was such an occasion. The public was invited to view performances, special projects and open studio exhibitions on four consecutive Sundays from mid-September through mid-October.

Project Studios: The rest of the classrooms as well as the basement, attic, courtyard and roof are used as special project spaces. They are awarded to an artist for a short period of time - usually three to six months - for the developement of a particular project. Here, time is an important element. Museums and galleries cannot allocate long periods of time to an artist for the development of a project. At P.S. 1, projects may go through several stages or changes before they are completed. It is possible to work on a piece, alter it and present it to the public at different intervals as well as in its final stage.

Performance Space: Artists use the auditorium of the building, an 8,000 square foot space. This large, unobstructed space with its great expanse of windows and its vaulted ceiling, enhances the scale of

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

the pieces presented in it and allows the artist a great deal of flexibility in working out their performances. Again, a short term residency program allows an artist the time to conceive, rehearse and realize a piece in the same space it will be formally and publically presented.

Exhibition Space: A 10,000 square foot space was designed for the ground floor of the building's Old Wing to house exhibitions that will focus on current art by both established and younger artists. It will accommodate work that needs to be more traditionally installed.

As a workcenter, P.S. 1 is closely tied to art as it is being developed. We are experimental and innovative in our programming because of this close connection. We are not tied to long term planning or complicated decision making processes. We do not have the responsibility of validating an artists work in terms of a historical process or of setting standards of taste. Therefore, we can be more flexible in our structure and more responsive to new art forms and ideas. We can provide a context that seems most appropriate to the work that is currently developed. It is our ability to respond to new ideas and projects that gives P.S. 1 much of its vitality and excitement.

Linda Blumberg
Vice- President
Program Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Worked in the 70's

ROOMS at P.S. 1 represents an attempt to deal with a problem. Most museums and galleries are designed to show masterpieces; objects made and planned elsewhere for exhibition in relatively neutral spaces. But many artists today do not make self-contained masterpieces; do not want to and do not try to. Nor are they, for the most part, interested in neutral spaces. Rather, their work includes the space its in; embraces it, uses it. Viewing space becomes not frame but material. And that makes it hard to exhibit.

This show, ROOMS at P.S. 1 is an attempt to face that problem. Most of the 78 artists were asked to choose a space and work within it as a context; others were asked to contribute studio work. The variety of space available was immense, from classrooms, roofs, hallways, to coal bins, closets, boiler rooms and attics. But, all the space was unique. Each room was different. Yet in all of it, the decrepit urgency of surface was strong enough to offer possible competition to anything the artist might do. Each artist faced this difficulty in his/her own way. The risks involved were enormous, but somehow, that factor of risk seemed to generate enormous energy and excitement; opening up possibilities that more conventional exhibition spaces had masked. Some of the artists changed the spaces within which they worked, while others used the space as part of their art. Still, others selected rooms that fit the specific formal concerns that were the central focus of their work. A few chose relatively neutral spaces and many worked with the architectural details of the building itself. All had to deal with the space instead of ignoring it; all had to acknowledge it instead of avoiding it. That was the power and unity of the show; 78 artists working with a complex building and not just in it.

Art changes. The ways of exhibiting it must change too. P.S. 1 and the other projects of the Institute for Art and Urban Resources, Inc./ The Clocktower explore ways of doing that.

Alanna Heiss

Executive Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

LIST OF THOSE WHO PARTICIPATED IN THE "ROOMS" EXHIBITION AT P.S.1, JUNE 1976

ON THE FIRST FLOOR

Entrance LAWRENCE WEINER

NEW WING 101 JAMES BISHOP
102 FRANK GILLETTE
103 ROBERT RYMAN
104 WORKS ON PAPER
SYLVIA STONE
RONALD BALDEN
HOWARDENA PINDELL
MICHAEL CLARK
EVRIAH BADER
107, 109 ROBERT YASUDA
105 WALTER DE MARIA
111 ROBERT BENSON
Storage Room C BRENDA MILLER
Corridors A STEPHEN ANTONAKOS
A, B LUCIO POZZI
B PETER DOWNSBROUGH

OLD WING 102 JENE HIGHSTEIN
105 SUSAN WEIL
106 JUDY RIFKA
107 RICHARD MOCK
109, 209, 309 GORDON MATTA-CLARK
Corridors D BILL BEIRNE
E RICHARD NONAS

ON THE SECOND FLOOR

NEW WING 201 ROBERT GROSVENOR
202 FRED SANDBACK
204 GARY KUEHN
STEPAN EINS
205 DENNIS OPPENHEIM
211 SUZANNE HARRIS
207 JEFFREY LEW
209 MICHAEL BOLDBERG
SUSANNA TANGER
closet 207,209(D) SHIGEKO KUBOTA
Storage Room (C) IRA JOEL HABER
Corridor (B) RICHARD ARTSCHWAGER

OLD WING 201 PATRICK IRELAND
202 ANTONI MIRALDA
204 DEITER FROESE
206 JOSHEPH KOSUTH

Closet 201,202 (G) SCOTT BURTON
Corridors (E, F) DAVID RIBINOWITCH
(F) BERNARD KIRSCHENBAUM
(F) JOEL FISHER
(F) MICHELLE STUART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ROOMS PARTICIPANTS CONT.

ON THE THIRD FLOOR

NEW WING 301 MARCIA HAFIF
Closet (D) DALE HENRY
302 STEVE GIANAKOS
Corridor (B) POWER BOOTHE
304 EVE SONNEMAN
305 DOUGLAS DAVIS
306 RON GORCHOV
307 MARY MISS
308 DOUG OHLSON
Corridors (B) ALAN SARET
(A) JOHN BALDESSARI
Bathroom (E) LYNN HERSHMAN
Storage Room (C) JARED BARK

OLD WING 302 TINA GIROUARD
301 HAP TIVEY
Stairwell (F) PATSY NORVELL
303 DOUG WHEELER
Auditorium DANIEL BUREN
JENNIFER BARILETT
JUDITH SHEA

3rd Floor Attic Entrance (G) MAX NEUHAUS

BASEMENT

Boiler Room VITO ACCONCE
Coal Bin RICHARD TUTTLE
Vault BILL JENSON
Basement Office NAM JUNE PAIK

Court Yard ALAIN KIRILI
MARJORIE STRIDER
Playground CARL ANDRE

ON THE ROOF

(A) RICHARD SERRA
(B) CHARLES SIMONDS
(B) BRUCE NAUMAN

IN THE ATTIC

(C) NED SMYTH
(D) COLETTE

In the Air FORREST MYERS
In the Ansonia Hotel Pool MAX NEUHAUS
On the Back Door LAWRENCE WEINER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Executive Office 11 John Street NYC NY 10038
Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

November 24, 1975

Mrs. Joan K. Davidson
Chairman
N. Y. State Council on the Arts
250 W. 57 St.
New York, N. Y. 10019

Dear Mrs. Davidson:

As Members of the Advisory Committee on Goals and Objectives of the Institute for Art and Urban Resources, we would like to record unanimous vote of approval of the Institute's feasibility study for utilization of Public School No. 1, Long Island City, Queens, for studio, exhibition, and performance spaces. This study was prepared for the New York State Council on the Arts and submitted to you on October 22, 1975. Attached is an additional copy.

The renovation and administration of P.S. 1 alternative spaces for the contemporary arts is highly suited to the roles and mission of the Institute and to the capabilities of its Executive Staff. It is for these reasons we express unified endorsement.

Signed:

Chairman:

Dr. John G. Hutchinson

John G. Hutchinson
Graduate School of Business
Columbia University

Members:

Mr. Thomas Armstrong

Thomas M. Armstrong
Director, Whitney Museum of American Art

Ms. Florence Daniels

Florence S. Daniels
Executive to the First Deputy Mayor

Mr. Brendan Gill

Brendan Gill
Chairman, Board of Directors
Institute for Art & Urban Resources

c.c. Hon. Donald Manes
President
Borough of Queens

Mr. Thomas Messer

Thomas Messer
Director, Solomon R. Guggenheim Museum

Mr. Goldwin A. McLellan

Goldwin A. McLellan
President, Business Committee for the Arts

Mr. David Moxley

David Moxley
Director & Metropolitan Regional Partner
Touche Ross & Company

Mr. Brian O'Doherty

Brian O'Doherty
Director, Visual Arts Program
National Endowment for the Arts

Mr. Lawrence Reger

Lawrence Reger
Director of Program Development & Coordination
National Endowment for the Arts

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

Project: 1144 page Clocktower for Urban Resources and Public

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

ROOMS PARTICIPANTS CONT.

ON THE THIRD FLOOR

NEW WING 301 MARCIA HAFIF
 Closet (D) DALE HENRY
 302 STEVE GIANAKOS
 Corridor (B) POWER BOOTHE
 304 EVE SONNEMAN
 305 DOUGLAS DAVIS
 306 RON GORCHOV
 307 MARY MISS
 308 DOUG OHLSON
 Corridors (B) ALAN SARET
 (A) JOHN BALDESSARI
 Bathroom (E) LYNN HERSHMAN
 Storage Room (C) JARED BARK

OLD WING 302 TINA GIROUARD
 301 HAP TIVEY
 Stairwell (F) PATSY NORVELL
 303 DOUG WHEELER
 Auditorium DANIEL BUREN
 JENNIFER BARILETT
 JUDITH SHEA

3rd Floor Attic Entrance (G) MAX NEUHAUS

BASEMENT

Boiler Room VITO ACCONCE
 Coal Bin RICHARD TUTTLE
 Vault BILL JENSON
 Basement Office NAM JUNE PAIK

Court Yard ALAIN KIRILI
 MARJORIE STRIDER
 Playground CARL ANDRE

ON THE ROOF

(A) RICHARD SERRA
 (B) CHARLES SIMONDS
 (B) BRUCE NALMAN

IN THE ATTIC

(C) NED SMYTH
 (D) COLETTE

In the Air FORREST MYERS
 In the Ansonia Hotel Pool MAX NEUHAUS
 On the Back Door LAWRENCE WEINER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

LIST OF THOSE WHO PARTICIPATED IN THE "ROOMS" EXHIBITION AT P.S.1, JUNE 1976

ON THE FIRST FLOOR

- Entrance LAWRENCE WEINER
- NEW WING 101 JAMES BISHOP
102 FRANK GILLETTE
103 ROBERT RYMAN
104 WORKS ON PAPER
SYLVIA STONE
RONALD BALDEN
HOWARDENA PINDELL
MICHAEL CLARK
EVRIAH BADER
107, 109 ROBERT YASUDA
105 WALTER DE MARIA
111 ROBERT BENSON
Storage Room C BRENDA MILLER
Corridors A STEPHEN ANTONAKOS
A, B LUCIO POZZI
B PETER DOWNSBROUGH
- OLD WING 102 JENE HIGHSTEIN
105 SUSAN WEIL
106 JUDY RIFKA
107 RICHARD MOCK
109, 209, 309 GORDON MATTA-CLARK
Corridors D BILL BEIRNE
E RICHARD NONAS

ON THE SECOND FLOOR

- NEW WING 201 ROBERT GROSVENOR
202 FRED SANDBACK
204 GARY KUEHN
STEFAN EINS
205 DENNIS OPPENHEIM
211 SUZANNE HARRIS
207 JEFFREY LEW
209 MICHAEL BOLDBERG
SUSANNA TANGER
closet 207,209 (D) SHIGEKO KUBOTA
Storage Room (C) IRA JOEL HABER
Corridor (B) RICHARD ARTSCHWAGER
- OLD WING 201 PATRICK IRELAND
202 ANTONI MIRALDA
204 DEITER FROESE
206 JOSHEPH KOSUTH
Closet 201,202 (G) SCOTT BURTON
Corridors (E, F) DAVID RIBINOWITZ
(F) BERNARD KIRSCHENBALM
(F) JOEL FISHER
(F) MICHELLE STUART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ROOMS PARTICIPANTS CONT.

ON THE THIRD FLOOR

NEW WING 301 MARCIA HAPIF
Closet (D) DALE HENRY
302 STEVE GIANAKOS
Corridor (B) POWER BOOTHE
304 EVE SONNEMAN
305 DOUGLAS DAVIS
306 RON GORCHOV
307 MARY MISS
308 DOUG OHLSON
Corridors (B) ALAN SARET
(A) JOHN BALDESSARI
Bathroom (E) LYNN HERSHMAN
Storage Room (C) JARED BARK

OLD WING 302 TINA GIROUARD
301 HAP TIVEY
Stairwell (F) PATSY NORVELL
303 DOUG WHEELER
Auditorium DANIEL BUREN
JENNIFER BARTILETT
JUDITH SHEA

3rd Floor Attic Entrance (G) MAX NEUHAUS

BASEMENT

Boiler Room VITO ACCONCE
Coal Bin RICHARD TUTTLE
Vault BILL JENSON
Basement Office NAM JUNE PAIK

Court Yard ALAIN KIRILLI
MARJORIE STRIDER
Playground CARL ANDRE

ON THE ROOF

(A) RICHARD SERRA
(E) CHARLES SIMONDS
(B) BRUCE NAUMAN

IN THE ATTIC

(C) NED SMYTH
(D) COLETTE

In the Air FORREST MYERS
In the Ansonia Hotel Pool MAX NEUHAUS
On the Back Door LAWRENCE WEINER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

LIST OF THOSE WHO PARTICIPATED IN THE "ROOMS" EXHIBITION AT P.S.1, JUNE 1976

ON THE FIRST FLOOR

Entrance LAWRENCE WEINER

NEW WING 101 JAMES BISHOP
102 FRANK GILLETTE
103 ROBERT RYMAN
104 WORKS ON PAPER
SYLVIA STONE
RONALD BALDEN
HOWARDENA PINDELL
MICHAEL CLARK
EVRIAH BADER
107, 109 ROBERT YASUDA
105 WALTER DE MARIA
111 ROBERT BENSON
Storage Room C BRENDA MILLER
Corridors A STEPHEN ANTONAKOS
A, B LUCIO POZZI
B PETER DOWNSBROUGH

OLD WING 102 JENE HIGHSTEIN
105 SUSAN WEIL
106 JUDY RIFKA
107 RICHARD MOCK
109, 209, 309 GORDON MATTA-CLARK
Corridors D BILL BEIRNE
E RICHARD NONAS

ON THE SECOND FLOOR

NEW WING 201 ROBERT GROSVENOR
202 FRED SANDBACK
204 GARY KUEHN
STEFAN EINS
205 DENNIS OPPENHEIM
211 SUZANNE HARRIS
207 JEFFREY LEW
209 MICHAEL BOLDBERG
SUSANNA TANGER
closet 207,209(D) SHIGEKO KUBOTA
Storage Room (C) IRA JOEL HABER
Corridor (B) RICHARD ARTSCHWAGER

OLD WING 201 PATRICK IRELAND
202 ANTONI MIRALDA
204 DEITER FROESE
206 JOSHEPH KOSUTH
Closet 201,202 (G) SCOTT BURTON
Corridors (E, F) DAVID RIBINOWITZ
(F) BERNARD KIRSCHENBAUM
(F) JOEL FISHER
(F) MICHELLE STUART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

ROOMS PARTICIPANTS CONT.

ON THE THIRD FLOOR

NEW WING 301 MARCIA HAFIF
Closet (D) DALE HENRY
302 STEVE GIANAKOS
Corridor (B) POWER BOOTHE
304 EVE SONNEMAN
305 DOUGLAS DAVIS
306 RON GORCHOV
307 MARY MISS
308 DOUG OHLSON
Corridors (B) ALAN SARET
(A) JOHN BALDESSARI
Bathroom (E) LYNN HERSHMAN
Storage Room (C) JARED BARK

OLD WING 302 TINA GIROUARD
301 HAP TIVEY
Stairwell (F) PATSY NORVELL
303 DOUG WHEELER
Auditorium DANIEL BUREN
JENNIFER BARILETT
JUDITH SHEA

3rd Floor Attic Entrance (G) MAX NEUHAUS

BASEMENT

Boiler Room VITO ACCONCE
Coal Bin RICHARD TUTTLE
Vault BILL JENSON
Basement Office NAM JUNE PAIK

Court Yard ALAIN KIRILI
MARJORIE STRIDER
Playground CARL ANDRE

ON THE ROOF

(A) RICHARD SERRA
(B) CHARLES SIMONDS
(B) BRUCE NAIMAN

IN THE ATTIC

(C) NED SMYTH
(D) COLETTE

In the Air FORREST MYERS
In the Ansonia Hotel Pool MAX NEUHAUS
On the Back Door LAWRENCE WEINER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

LIST OF THOSE WHO PARTICIPATED IN THE "ROOMS" EXHIBITION AT P.S.1, JUNE 1976

ON THE FIRST FLOOR

Entrance LAWRENCE WEINER

NEW WING 101 JAMES BISHOP
102 FRANK GILLETTE
103 ROBERT RYMAN
104 WORKS ON PAPER
SYLVIA STONE
RONALD BALDEN
HOWARDENA PINDELL
MICHAEL CLARK
EVRIAH BADER
107, 109 ROBERT YASUDA
105 WALTER DE MARIA
111 ROBERT BENSON
Storage Room C BRENDA MILLER
Corridors A STEPHEN ANTONAKOS
A, B LUCIO POZZI
B PETER DOWNSBROUGH

OLD WING 102 JENE HIGHSTEIN
105 SUSAN WEIL
106 JUDY RIFKA
107 RICHARD MOCK
109, 209, 309 GORDON MATTA-CLARK
Corridors D BILL BEIRNE
E RICHARD NONAS

ON THE SECOND FLOOR

NEW WING 201 ROBERT GROSVENOR
202 FRED SANDBACK
204 GARY KUEHN
STEFAN EINS
205 DENNIS OPPENHEIM
211 SUZANNE HARRIS
207 JEFFREY LEW
209 MICHAEL BOLDBERG
SUSANNA TANGER
closet 207,209(D) SHIGEKO KUBOTA
Storage Room (C) IRA JOEL HABER
Corridor (B) RICHARD ARTSCHWAGER

OLD WING 201 PATRICK IRELAND
202 ANTONI MIRALDA
204 DEITER FROESE
206 JOSHEPH KOSUTH
Closet 201,202 (G) SCOTT BURTON
Corridors (E, F) DAVID RIBINOWITCH
(F) BERNARD KIRSCHENBAUM
(F) JOEL FISHER
(F) MICHELLE STUART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ROOMS PARTICIPANTS CONT.

ON THE THIRD FLOOR

NEW WING 301 MARCIA HAFIF
Closet (D) DALE HENRY
302 STEVE GIANAKOS
Corridor (B) POWER BOOTHE
304 EVE SONNEMAN
305 DOUGLAS DAVIS
306 RON GORCHOV
307 MARY MISS
308 DOUG OHLSON
Corridors (B) ALAN SARET
(A) JOHN BALDESSARI
Bathroom (E) LYNN HERSHMAN
Storage Room (C) JARED BARK

OLD WING 302 TINA GIROUARD
301 HAP TIVEY
Stairwell (F) PATSY NORVELL
303 DOUG WHEELER
Auditorium DANIEL BUREN
JENNIFER BARTLETT
JUDITH SHEA
3rd Floor Attic Entrance (G) MAX NEUHAUS

BASEMENT

Boiler Room VITO ACCONCE
Coal Bin RICHARD TUTTLE
Vault BILL JENSON
Basement Office NAM JUNE PAIK

Court Yard ALAIN KIRILI
MARJORIE STRIDER
Playground CARL ANDRE

ON THE ROOF

(A) RICHARD SERRA
(B) CHARLES SIMONDS
(B) BRUCE NAUMAN

IN THE ATTIC

(C) NED SMYTH
(D) COLETTE

In the Air FORREST MYERS
In the Ansonia Hotel Pool MAX NEUHAUS
On the Back Door LAWRENCE WEINER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

LIST OF THOSE WHO PARTICIPATED IN THE "ROOMS" EXHIBITION AT P.S.1, JUNE 1976

ON THE FIRST FLOOR

Entrance LAWRENCE WEINER

NEW WING 101 JAMES BISHOP
102 FRANK GILLETTE
103 ROBERT RYMAN
104 WORKS ON PAPER
SYLVIA STONE
RONALD BALDEN
HOWARDENA PINDELL
MICHAEL CLARK
EVRIAH BADER
107, 109 ROBERT YASUDA
105 WALTER DE MARIA
111 ROBERT BENSON
Storage Room C BRENDA MILLER
Corridors A STEPHEN ANTONAKOS
A, B LUCIO POZZI
B PETER DOWNSBROUGH

OLD WING 102 JENE HIGHSTEIN
105 SUSAN WEIL
106 JUDY RIFKA
107 RICHARD MOCK
109, 209, 309 GORDON MATTA-CLARK
Corridors D BILL BEIRNE
E RICHARD NONAS

ON THE SECOND FLOOR

NEW WING 201 ROBERT GROSVENOR
202 FRED SANDBACK
204 GARY KUEHN
STEFAN EINS
205 DENNIS OPPENHEIM
211 SUZANNE HARRIS
207 JEFFREY LEW
209 MICHAEL BOLDBERG
SUSANNA TANGER
closet 207,209(D) SHIGEKO KUBOTA
Storage Room (C) IRA JOEL HABER
Corridor (B) RICHARD ARTSCHWAGER

OLD WING 201 PATRICK IRELAND
202 ANTONI MIRALDA
204 DEITER FROESE
206 JOSHEPH KOSUTH
Closet 201,202 (G) SCOTT BURTON
Corridors (E, F) DAVID RIBINOWITCH
(F) BERNARD KIRSCHENBAUM
(F) JOEL FISHER
(F) MICHELLE STUART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ROOMS PARTICIPANTS CONT.

ON THE THIRD FLOOR

NEW WING 301 MARCIA HAFIF
Closet (D) DALE HENRY
302 STEVE GIANAKOS
Corridor (B) POWER BOOTHE
304 EVE SONNEMAN
305 DOUGLAS DAVIS
306 RON GORCHOV
307 MARY MISS
308 DOUG OHLSON
Corridors (B) ALAN SARET
(A) JOHN BALDESSARI
Bathroom (E) LYNN HERSHMAN
Storage Room (C) JARED BARK

OLD WING 302 TINA GIROUARD
301 HAP TIVEY
Stairwell (F) PATSY NORVELL
303 DOUG WHEELER
Auditorium DANIEL BUREN
JENNIFER BARTLETT
JUDITH SHEA

3rd Floor Attic Entrance (G) MAX NEUHAUS

BASEMENT

Boiler Room VITO ACCONCIÉ
Coal Bin RICHARD TUTTLE
Vault BILL JENSON
Basement Office NAM JUNE PAIK

Court Yard ALAIN KIRILI
MARJORIE STRIDER
Playground CARL ANDRE

ON THE ROOF

(A) RICHARD SERRA
(B) CHARLES SIMONDS
(B) BRUCE NAUMAN

IN THE ATTIC

(C) NED SMYTH
(D) COLETTE

In the Air FORREST MYERS
In the Ansonia Hotel Pool MAX NEUHAUS
On the Back Door LAWRENCE WEINER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

LIST OF THOSE WHO PARTICIPATED IN THE "ROOMS" EXHIBITION AT P.S.1, JUNE 1976

ON THE FIRST FLOOR

Entrance LAWRENCE WEINER

NEW WING 101 JAMES BISHOP
102 FRANK GILLETTE
103 ROBERT RYMAN
104 WORKS ON PAPER
SYLVIA STONE
RONALD BALDEN
HOWARDENA PINDELL
MICHAEL CLARK
EVRIAH RADER
107, 109 ROBERT YASUDA
105 WALTER DE MARIA
111 ROBERT BENSON
Storage Room C BRENDA MILLER
Corridors A STEPHEN ANTONAKOS
A, B LUCIO POZZI
B PETER DOWNSBROUGH

OLD WING 102 JENE HIGHSTEIN
105 SUSAN WEIL
106 JUDY RIFKA
107 RICHARD MOCK
109, 209, 309 GORDON MATTA-CLARK
Corridors D BILL BEIRNE
E RICHARD NONAS

ON THE SECOND FLOOR

NEW WING 201 ROBERT GROSVENOR
202 FRED SANDBACK
204 GARY KUEHN
STEFAN EINS
205 DENNIS OPPENHEIM
211 SUZANNE HARRIS
207 JEFFREY LEW
209 MICHAEL BOLDBERG
SUSANNA TANGER
closet 207,209(D) SHIGEKO KUBOTA
Storage Room (C) IRA JOEL HABER
Corridor (B) RICHARD ARISCHWAGER

OLD WING 201 PATRICK IRELAND
202 ANTONI MIRALDA
204 DEITER FROESE
206 JOSHEPH KOSUTH
Closet 201,202 (G) SCOTT BURTON
Corridors (E, F) DAVID RIBINOWITCH
(F) BERNARD KIRSCHENBAUM
(F) JOEL FISHER
(F) MICHELLE STUART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

VITO ACCONCI

Born in the Bronx, New York, 1940
Lives at 131 Chrystie St. New York City

Under History Lessons, 1976. ^{→ Boiler Room Installation.} 4 12" x 16' boards painted black
24 black stools each 9" high, 2 25 watt bulbs, stereo audiotape.

CARL ANDRE

Born in Quincy, Massachusetts, 1935
Lives in New York City

Lament For The Children, 1976. 100 solid concrete blocks *in the playground.*

STEPHEN ANTONAKOS

Born in Southern Greece, 1928
Lives at 435 West Broadway, New York City

Neon For P.S.1, 1976. red neon *and metal 6'x6'.* *→ OVER CORRIDOR EXIT.*

RICHARD ARTSCHWAGER

Born in Washington D.C., 1924
Lives at 103 Franklin St. New York City

Exit - Don't Fight City Hall, 1976. ⁵ red exit bulbs in corridor.

EVRIAH BADER

Born in Brooklyn, New York, 1952

Lives at 495 Broome St. New York City

Transfer II, 1976. letraset/paper on wood support, 11 $\frac{1}{4}$ " x 5/6"

JOHN BALDESSARI

Born in National City, California, 1931
Lives at 2405 3rd St. Santa Monica, California

Alignment Series: Disaster Story Line (Getting It Straight), 1976
25 black and white photographs in a row, 8" x 10" each.
ON CORRIDOR WALL.

JARED BARK

Born in Appleton, Wisconsin, 1944
Lives at 155 Wooster St. New York City
Studio resident at P.S.1

Cold Light Chamber, 1976. 9'x 9'x14' room with two 2'x2'x4' niches,
luminescent paint, black light.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

JENNIFER BARTLETT

Born in Long Beach, California, 1941
Lives at 78 Greene St. New York City

Drawing and Painting, 1974. baked enamel, silkscreen on steel plate
12'11"x12'11"

BILL BEIRNE

Born in Brooklyn, New York, 1941
Lives at 157 East 72nd St. New York City
Studio resident at P.S.1

Progress Through Education, 1976. audio ~~installation in~~ *tape playing in DARKENED* corridor

ROBERT BENSON

Born in Sanford, North Carolina, 1935
Lives at Oregon Inlet Road, Nags Head, North Carolina and
20 Warren St. New York City

Bodie Island Series No. 7. gesso on plywood, 93"x53".

JAMES BISHOP

Born in Neosho, Missouri, 1927
Lives at 5 Lispenard St. New York City

Untitled 197 . oil on canvas, 76"x76"

RONALD BLADEN

Born in Vancouver, British Columbia
Lives at 5 West 21st St. New York City
Studio resident at P.S.1

Untitled, 1976. pencil on paper, 7'x5'.

Power Boothe

Born in Berkeley, California, 1945
Lives at 49 Crosby St. New York City
Studio resident at P.S.1.

*RED LINE, GREY DRIFT, 1974. ACRYLIC WASH, PURE PIGMENT, 6'x6'.
installed ON CORRIDOR WALL.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

DANIEL BUREN

Born in Paris, France, 1938.
Lives at 21 Rue de Navarin, Paris, 9 France

Between ∞ Through
Space ∞ Light, 1976

transparent sheets of plastic, serigraphed with white stripes of 8.7 cm. wide each (space between 8.7 cm.)

Placement/Situation: on the third floor of the building in the old wing (see photo), use of each window of room A,B,C, (see plan), total: 24 windows. the full piece has 24 fragments. X (name of piece) = 24 (number of fragments/windows). Following the architecture we have 6 series of 4 fragments.

Inside: 3 different space/frames
A with pieces/fragments 1, 2, 3, 4, 5, 6, 7, 8, 17, 18, 19, 20, 21, 22, 23, 24.
B with pieces/fragments 9, 10, 11, 12.
C with pieces/fragments 13, 14, 15, 16. (see plan)

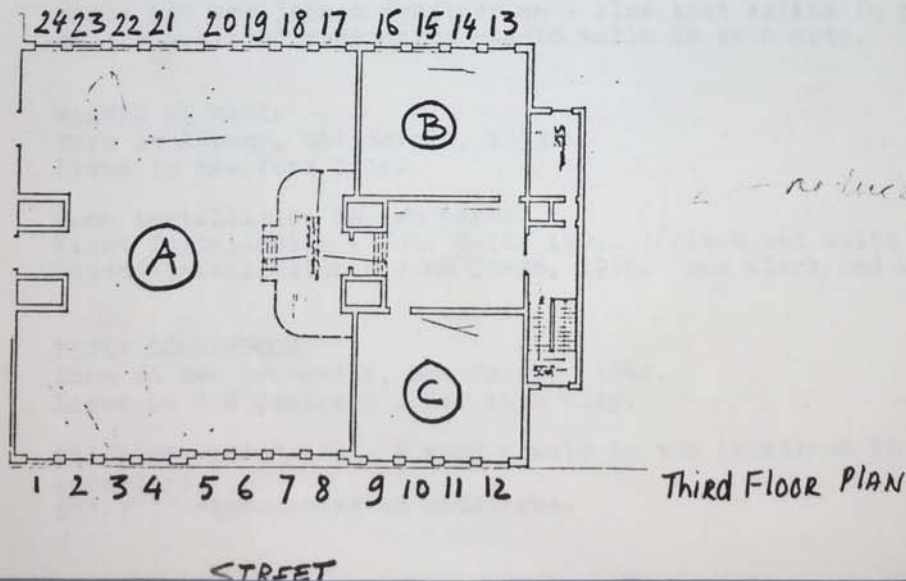
Outside: 2 different space/frames
a) from the street view of the third floor of 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 at once.
b) from the courtyard (inside the building) visibility on the third floor of 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24.

from the street visibility of $\frac{1}{2}x$	$\frac{1}{2}x$
from the courtyard visibility of $\frac{1}{2}x$	$\frac{1}{2}x$
from room A visibility of $2\frac{x}{3}$	$2/3x$
from room B visibility of $\frac{x}{6}$	$1/6x$
from room C visibility of $\frac{x}{6}$	$1/6x$

X visible by fragments - Recto - Verso-

Content of page chosen by the artist for catalogue.

COURTYARD



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

SCOTT BURTON

Born in Greensbro, Alabama, 1939.
Lives at 86 Thompson St. New York City.
Studio resident at P.S. 1.

CLOSET INSTALLATION, 1976. rubber arm, aluminum symbol, sign, dimensions variable.

MICHAEL CLARK

Born in Denver, Colorado, 1946.
Lives at 220 East 60th St. New York City.

FIRST WARD SCHOOL, 1976. pencil on paper, 18" x 21".

COLETTE

Born in Tunis, Tunisia, 1947.
Lives at 463 West St. New York City.

DAVID'S WRATH, 1976. attic room, 17' x 12' x 8½', white silk parachutes, parachute string, fluorescent lights, cellophane, golden brown silk, gold paint on floor and entrance, Madame Racamier's couch (from previous installation), her picture hanging above couch, male model, Jim Sutcliff, as Marat with personal code marked on body, Colette with personal code marked on body, audiotape of sounds, voices, wind and shutting of doors.

DOUGLAS DAVIS

Born in Washington, D.C., 1938.
Lives at 80 Wooster St. New York City.
Studio resident at P.S. 1.

QUESTIONS NEW YORK/MOSCOW/NEW YORK, PART II, 1976. two white rooms, dimensions variable, one black painted line, two photographs, two texts, two black signs.

This is a collaborative performance with Alexander Melamid Vitaly Komar, taking place on widely spaced dates throughout the year and occurring simultaneously in New York and Moscow. The photographs record the performance and are joined together on a line that exists in fact--it is painted on the artists' respective studio walls in each city.

WALTER DE MARIA

Born in Albany, California, 1935.
Lives in New York City.

Room installation in two parts:

First installation - June 9-11, 1976. black and white photographs
Second installation - June 15-26, 1976. one black and white photograph.

PETER DOWNBROUGH

Born in New Brunswick, New Jersey, 1940.
Lives at 216 Centre St. New York City.

12'/3'7", 12'6"/3'4", 4 wood dowels in two locations in 1st and 3rd floor corridors.

12'/3'7" represented in catalogue.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

STEFAN EINS

Born in Prague, Czechoslovakia, 1941
Lives at 3 Mercer St. New York City
Studio resident at P.S.1

Studies On A Doll For Adults - to be mass produced, 1975.
two foam rubber dolls, *THREE drawings*

JOEL FISHER

Born in Salem, Ohio 1947
Lives at 31 Crosby St. New York City

Ground Reversals, 1976. *handmade two opposite walls in corridor*
paper on wall

DIETER FROESE

Born in Aulenbach, East Prussia, 1937.
Lives at 133 Chrystie St. New York City
Studio resident at P.S.1

"Re-Stage" Induction/Convention, a progression, 1976.
2 channel video installation, blue prints, 10 drawings.

STEVE GIANNAKOS

Born in New York City, 1938
Lives at 48 Howard St. New York City

Fucked Up Facts, 1976. book of xeroxed drawings

TINA GIROUARD

Born in De Quincy, Louisiana, 1946
Lives at 27 Thames St. New York City

Moving Out - Moving In = a Statement about People, Place and Energy, 1976.
1 gallon of paint remover, 1 crow bar, 2 shovels, 2 brooms, 2 tons of
"elbow grease", 100 photographs of and around 10 Chatham Sq. 1969-1976,
5 drawings, 1 blackboard with statements, 1 table carved with initials
1969-1976, Chatham Sq. artifacts: 1 meat hook, 3 keys, 1 lock, 2 records,
4 metal chinese labels, 1 light fixture, 1 jack of spades, 1 queen of
spades.

FRANK GILLETTE

Born in Jersey City, New Jersey, 1941.
Lives at 367 Greenwich St. New York City.

Set/Setting, 1976. one 1 hour color videotape, 3 photo-sets
photo-sets: 1) 252 photographs (6'x42")
2) 160 " " (5'x32")
3) 108 " " (6'x18")

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

MICHAEL GOLDBERG

Born in New York City, 1924.
Lives at 222 Bowery, New York City

Untitled, 1976. chalk, plastic on paper, each 22"x28".

RON GORCHOV

Born in Chicago, Illinois, 1930
Lives at 461 Broome St. New York City
Studio resident at P.S.1.

Set, 1971. 4 overlapped half saddles, in four colors 12'10"x12'10".

ROBERT GROSVENOR

Born in New York City, 1937.
Lives at 543 Broadway, New York City.
Studio resident at P.S.1

Untitled, 1976. wood and tar, 10'6"x20"x18".

IRA JOEL HABER

Born in Brooklyn, New York, 1947.
Lives at 105 West 27th St. New York City

Store Room Installation, 1969-1976. mixed media, dimensions variable.

MARCIA HAFIF

Born in California, 1929
Lives at 112 Mercer St. New York City.

Untitled, 1976. paint and chalk on walls and blackboards.

SUZANNE HARRIS

Born in Sharon, Pennsylvania, 19
Lives at 145 Chambers St. New York City

Peace For The Temporal Highway, 1976. truncation of $\frac{1}{2}$ a cube, shaped room
25° by 45° angle wood frame and cardboard.

DALE HENRY

Born in Anniston, Alabama, 1931.
Lives at R.D. 3 Mill St. Putnam Valley, New York

Shelving Lines of Drawing, Painting and Sculpture, 1976. *in a storage room*
removal of wall surfaces, north, east, south walls to isolate existent
shelves demarcation. north wall: 10"x36" wall areas with glass
east wall: 10"x36" wall areas - removals + transparent medium
south wall: 10"x36" stretched canvas with wall debris, knife drawings.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

LYNN HERSHMAN

Born in Cleveland, Ohio, 1944

Lives at 3007 Jackson St. San Francisco, California

ALCHEMICAL REFLECTIONS of INSULATED SPACES in THREE TRANSFORMED PHASES, 1976.
installation using floor between 2nd and 3rd floor, 1st and 3rd floor bath-
rooms with audio tape and mixed media.

JENE HIGHSTEIN

Born in Baltimore, Maryland, 1942.

Lives at 145 Chambers St. New York City.

BLACK MOUND FOR SUZI, 1976. black concrete on wire and wood armature,
6'2" high, elliptical at the base: 18' diameter at widest point
12' at narrowest point.

PATRICK IRELAND

Born in Ballaghaderrin, Ireland, 1936.

Lives at 15 West 67th St. New York City.

ROPE DRAWING NO. 19, 1976. 25 vertical ropes, 5 each at 7,6,5,4,3 feet, rope,
liquitex, nylon.

BILL JENSON

Born in Minneapolis, Minnesota, 1945.

Lives at 90 Prince St. New York City.

RED and WHITE, 1976, oil on linen, 15" x 15".
GREY and WHITE, 1976. oil on linen, 14" x 16".
installed on opposite walls in basement vault.

ALAIN KIRILI

Born in Paris, France, 1946.

Lives at 13 Harord, Paris, 1, France.

UNTITLED, 1976. 4 elements: 2 iron I beams + 2 metallic ribbons, 18' long,
installed in courtyard.

BERNARD KIRSCHENBAUM

Born in New York City, 1924.

Lives at 180 Park Row, New York City.

UNTITLED, 1976. stainless steel spring, 111' span, in corridor.

JOSEPH KOSUTH

Born in Toledo, Ohio, 1943.

Lives at 591 Broadway, New York City.

IDEOLOGY/ARTIFACT (12 years + or - 1 week), 1976. xeroxed text and colored
chalk diagrams on blackboards.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

SHIGEKO KUBOTA

Born in Niigata, Japan, 1937.
Lives at 110 Mercer St. New York City.

Video Poem, 1976. semi-broken TV set, Kosugi-bag, broken mirror, video poem. *installed in closet.*

GARY KUEHN

Born in Plainfield, New Jersey, 1939.
Lives at Buffalo Macow Road, Glow Gardner, New Jersey.

Untitled, 1976. plywood and graphite on wall, 8'x16'.

JEFFRY LEW

Born in New York City, 1946.
Lives at 112 Greene St. New York City.

Library, 1976. 35 books on free standing shelves, 28 books on wall shelf, galvanized steel.

GORDON MATTA-Clark

Born in New York City, 1945.
Lives at 155 Wooster St. New York City.

Doors, Floors, Doors, 1976. *REMOVAL of floor, app. 42" x 96"*
~~work~~ through 1st, 2nd and 3rd floors,

BRENDA MILLER

Born in the Bronx, New York, 1941
Lives at 36 West 26th St. New York City.

Vertical Alphabet (26) North, South, East and West, 1976.
3/4" rubber stamps, blue pencils and black ink on the walls 52"x52" each.

ANTONI MIRALDA

Born in Barcelona, Spain, 1942.
Lives at 228 West Broadway New York City, *PARIS AND SPAIN.*

Last Supper, 1976. tablecloth on floor with photos of colored bread, and placecards, 30'x5'.

MARY MISS

Born in New York City, 1944.
Lives in New York City.

~~Untitled~~, 1976, plywood construction, 6½' x 22'.
SAPPING 1976 with aluminum flooring

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

RICHARD MOCK

Born in Long Beach, California, 1944.
Lives at 10 Bleeker St. New York City.

SIMPLE MINDED AMERICAN PAINTING; CLASSROOM ENVIRONMENT, 1976.
2 paintings, 3' x 3' and 7' x 7½', 45 voodoo drawings, each 11" x 14",
16 wax figures, each 7" high, 1 wax skull 4" high.

FORREST MYERS

Born in Long Beach, California, California, 1941.
Lives at 238 Park Avenue South, New York City.

SEARCHLIGHT SCULPTURE, 1976. executed outside the building on the evening
of June 9, 1976.

BRUCE NAUMAN

Born in Fort Wayne, Indiana, 1941
Lives at 4630 Rising Hill Rd. Altadena, California.

UNTITLED, 1976. 2 wood boards, 2 concrete blocks installed on roof tower.

MAX NEUHAUS

Born in Beaumont, Texas, 1939.
Lives at 210 5th Ave. New York City.

UNTITLED, 1976. attic room, approximately 90' x 40' x 30' at highest point
and sound.
UNDERWATER MUSIC (S) 2, June 9, 1976. Ansonia Hotel Pool, 50' long, 5' deep,
and sound (in water).

RICHARD NONAS

Born in New York City, 1936
Lives at 14 Harrison St. New York City.

ALLIGATOR, 1976. steel, 60' x 12'.

PATSY NORVELL

Born in Greenville, South Carolina, 1942.
Lives at 78 Greene St. New York City.

UNTITLED, 1976. sticks and wire, 12' long x 4' wide x 11' high in stairwell.

DOUG OHLSON

Born in Cherokee, Iowa, 1936.
Lives at 35 Bond St. New York City

AUSTRALIA, 1971. canvas jury rigged on working stretcher.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

DENNIS OPPENHEIM

Born in Mason City, Washington, 1938.
Lives at 85 Franklin St. New York City

Broken Record Blues, 1976. blue sand, ellipsoidal spotlights, 2 cloth figures, stereo soundtrack.

NAM JUNE PAIK

Born in Seoul, Korea, 1932.
Lives at 110 Mercer St. New York City
Studio resident at P.S.1.

Candle TV, P.S.1, 1976. *television of pic. tube removed & replaced by burning candle in basement office*
installation represented in catalogue by drawing.

HOWARDENA PINDELL

Born in Philadelphia, Pennsylvania, 1943.
Lives at 122 Waverly Place, New York City.

Video Drawings, ¹⁹⁷⁵⁻⁷⁶~~1977~~. 7 color photographs, each, 16" x 20".

LUCIO POZZI

Born in Milano, Italy, 1935.
Lives at 142 Greene St. New York City.

P.S.1 Paint, 1976. 11 small wood panels applied in 10 locations to the halls and stairwells and painted to match all found color combinations on a dividing line, acrylic hand brushed paint, dimensions variable.

DAVID RABINOWITCH

Born in Toronto, Canada, 1941.
Lives at 49 East 1st St. New York City

Bergonzi, Constructions in 6 Panels For William Tyndale, 1976.
drawings incised in 6 plaster panels, *AND 2 SCALES* *IN CORRIDOR*

JUDY RIFKA

Born in New York City, 1948.
Lives at 4 White St. New York City

display of ideas using movement and visual means. 1976

ROBERT RYMAN

Born in Nashville, Tennessee, 1938.
Lives at 32 Washington Sq. West, New York City
Untitled, 1976. watercolor on paper, each 20"x20".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

FRED SANDBACK

Born in Bronxville, New York, 1943.
Lives in Rindge, New Hampshire.

Untitled, 1976. wool, 14' x 30'.

ALAN DANIEL SARET

Born in New York City, 1944.
Lives at 54 Leonard St. New York City.

The Hole at P.S.1, Fifth Solar Chthonic Wall Temple, 1976.
penetration of a wall facing east, 22" x 46" x 4 bricks deep.

~~200 square feet of concrete wall~~ → in third floor corridor

RICHARD SERRA

Born in San Francisco, 1939.
Lives in New York City.

Untitled, 1976. 2 steel beams sunk into concrete floor, 24' long, 7" wide
IN VAULTED ROOM ON ROOF

JUDITH SHEA

Born in Philadelphia, Pennsylvania, 1948.
Lives at 124 CHAMBERS ST. ~~██████████~~ New York City

King/Queen, 1976. 2 canvas garments pinned to wall, 60" x 25", 72" x 22".

CHARLES SIMONDS

Born in New York City, 1945.
Lives at 138 Prince St. New York City

Dwelling, 1976. earth, sticks, stones. ON ROOF LEDGE -

NED SMYTH

Born in New York City, 1948.
Lives at 14 Harrison St. New York City.

Last Supper, 1976. concrete table, plates, fount, 14' x 3'. IN ATTIC.

EVE SONNEMAN

Born in Chicago, Illinois, 1946.
Lives at 98 Bowery, New York City

Workers At P.S.1, 1976. 3 color photographs hung on coat hooks,
each 20" x 30".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

SYLVIA STONE

Born in Toronto, Canada, 1928.
Lives at 138 Prince St. New York City.

Untitled, 197 . plexiglas on steel, epoxied to steel, 15"x26"x33".

MARJORIE STRIDER

Born in Oklahoma,
Lives at 113 Greene St. New York City.

Rescue #1, 1976. polyurithane foam and ladders, 40'x8'. *in second floor
bathroom, ~~and~~ ~~interior~~ building
exterior and courtyard.*

MICHELE STUART

Born in Los Angeles,
Lives at 152 Wooster St. New York City

East/West Wall Memory Relocated, 1976. graphite powder, muslin mounted
on rag paper, 13' x 62".

SUSANNA TANGER

Born in Massachusetts, 1942.
Lives at 141 Wooster St. New York City

Untitled, 1976. acrylic, graphite and modeling paste on wall.

HAP TIVEY

Born in Portland, Oregon, 1947.
Lives at 139 Spring St. New York City
Studio resident at P.S.1

Queens Grey Passage, 1976. mercury arc lamp, projected screen image, rear
projection screen, grey paint.

RICHARD TUTTLE

Born in Rahway, New Jersey, 1941.
Lives at 734 11th Ave, New York City

Alanna and Her Sister, 1976. wood construction painted yellow, 2"x2"x4".
in wall in coal bin →

SUSAN WEIL

Born in New York City, 1930.
Lives at 180 Park Row, New York City

Night Sound, 1976. ink and acrylic on paper, 7'6" x 15'10".

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

LAWRENCE WEINER

Born in the Bronx, New York, 1940.

Lives at 13 Bleecker St. New York City and De Boot Joma, Amsterdam

A Bit Of Matter And A Little Bit More, 1976. stenciled on vertical surface. ~~front and inside~~ ~~front and~~ ~~inside~~

DOUG WHEELER

Born in Globe, Arizona, 1939

Lives *2623 MAIN ST. SANTA MONICA, CALIFORNIA -*

Untitled, 1976. coated mylar applied in varying layers to window panes.

ROBERT YASUDA

Born in Hawaii, 1940.

Lives at 429 West Broadway, New York City.

Untitled, 1976. 3 leaning wall paintings, 17'8" x 12' (2), 6'x 12' (1). acrylic on drywall.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

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

NEWS RELEASE

Press Contact

FOR IMMEDIATE RELEASE

Stephen Reichard
Vice President of the Institute
(212) 233-1096

DATE SENT - JUNE 9, 1976

MAJOR WORK CENTER FOR CONTEMPORARY ARTISTS OPENS

IN ABANDONED QUEENS PUBLIC SCHOOL

With a minimum of expense and a maximum of cooperation between the private and public sectors, an abandoned 19th century public school in Long Island City, Queens has been given new life as a center for 20th century artists and as a focal point for community revitalization.

The center, dubbed Project Studios One, is being opened today, June 9th, by the Institute for Art and Urban Resources, Inc. It will provide 65,000 square feet of studio, exhibition, and performance space in what was once Public School One, a red brick Romanesque Revival building at 21-01 46th Road in Long Island City, which has not been used as a school since 1963.

"This is a happy story about New York, whose heroes are some dedicated patrons of the arts, a number of farsighted leaders in federal, state, city, and local government, and a public spirited bank," said Mr. Brendan Gill, Chairman of the Institute for Art and Urban Resources. According to Mr. Gill, the regeneration of Public School One into Project Studios One, was made possible only because of a series of creative actions and interactions embracing Queens Borough President Donald R. Manes, Local Queens Planning Board 1, the New York State Council on the Arts and its Chairman, Joan K. Davidson, the National Endowment for the Arts, Chemical Bank, and the Friends Committee of the Institute.

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

Projects: Workspace, Clocktower, Idea Warehouse, Connetquot, Island Factory

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Press Release

Page 2

The result is that today, for the first time anywhere in the country, three floors of an old-fashioned public school will now be reused to provide studios for 35 artists, averaging 600 to 800 square feet each; a large exhibiting center; and a performance space in what was once the school's auditorium. Additionally, the building's ground-level basement, equipped with a heavy-duty concrete floor, will be used both for storage and fabrication of multi-ton works while a large adjacent parking lot will also house various artist's projects.

Mrs. Davidson, Chairman of the State Arts Council, said, "We have discovered in other parts of the city that concentrations of artists engender economic and social benefits. The creation of such a center for working artists promises to bring those same benefits to a Queens neighborhood. It is an exhilarating idea and plan. This building in Long Island City is destined to become a mandatory stop for collectors, museum people, and art aficionados from all over the world."

Queens Borough President Manes said, "This is a welcomed addition to the steadily-increasing number of cultural facilities in the Borough of Queens. It will preserve a beautiful, old public building and help generate new life in the Long Island City area. When P.S.1 was scheduled to be put up for public auction, the community and I recognized that in view of the City's pressing need for revenue, it was not advisable to just seek to block the sale or propose the continued mothballing of the building. By working together, we have come up with an innovative and rewarding program."

Project Studios One will be launched tonight with the opening of an exhibition, "Rooms", as well as a benefit, the First Annual "P.S.1 Prom". The exhibition, featuring over 50 important contemporary artists, will be

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Press Release

Page 3

installed in various rooms of the building and in the parking lot. Among the artists participating in the show are Richard Tuttle, Carl Andre, Richard Serra, Walter DeMaria, Howardina Pindell, Charles Simonds, Bruce Naumen, Marcia Hafif, Richard Nonas, Dennis Oppenheim, Nam June Paik, Robert Ryman, Judy Rifka, Fred Sandback, and Robert Grosvenor. The exhibition will be open to the public from June 10th to June 26th, Tuesday through Saturday, 1-6 P.M.

Instead of costing the \$1.5 million that was originally estimated for renovating the school, Mr. Gill said the entire conversion will be done with a \$150,000. construction loan from the Chemical Bank. Such an amount could do the job, Mr. Gill said, only because of the Institute's philosophy of limiting its renovations to making structures functional, clean, and safe. Mr. Gill singled out the contribution of Shael Shapiro, the consulting architect, in making the conversion possible for relatively little money.

Almost all the construction loan will be used for such essentials as rewiring, hooking up existing plumbing and heating systems, and fixing a leaky roof and buckling floors. Only the 25,000 square feet of exhibition and performance spaces will be finished off, while the rest of the building will be left "as is", with not even a coat of paint to grace the hallways.

Starting July 1st, the artists will begin working in their studios, paying an average monthly rental contribution of about \$50. per month.

The genesis of the center dates back less than a year and a half to when Alanna Heiss, founder, President and Executive Director of the Institute, approached Mr. Manes with the hope of creating a center for contemporary artists. Mr. Manes proposed Public School One, a suggestion enthusiastically received by Community Planning Board 1, anxious to save one of the symbolic cornerstones of its neighborhood which was threatened with being sold at public auction.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Press Release

Page 4

The Institute then applied to the New York State Council on the Arts, and Mrs. Davidson and the other Council members recommended \$150,000 in program funding to launch the facility. Additional program funds were also granted by the National Endowment for the Arts. The final piece of the funding puzzle fell into place when the Friends Committee of the Institute helped secure the construction loan from the Chemical Bank.

The opening of Project Studios One in Queens --to be operated by the Institute under a 20-year lease from the City-- will double the Institute's workspace program now taking place in five other facilities in Manhattan and Brooklyn. These spaces also came into existence because of similar cooperation between governmental and private interests, and they also provide low-cost alternative spaces for artists in buildings that would otherwise remain empty.

Over the last four years, approximately 150 artists have worked in Institute workspaces and 19 groups have performed in the Institute's performing spaces.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

The Artful Reincarnation of PS 1, Queens

NEW YORK POST, FRIDAY, JUNE 11, 1976

By ROBERTA B. GRATZ

New Yorkers love reminding themselves that despite all the "trouble," their city is still Number One in too many ways to be ignored.

Accordingly, being Number One means having the first, the biggest, the best of anything out of the ordinary. And maybe the only.

As of this week, there is something new here — another first for the city and country. And what makes it especially sweet is its broad appeal. Art enthusiasts, preservationists, community renewal partisans will find something to cheer about.

It's an abandoned 19th century public school, a sprawling red brick Romanesque Revival building in Long Island City, now reincarnated as a thriving art center. Some 30 artists are already at work in classrooms, closets and roof garrets.

Project Studios One—65,000 square feet of studio,

exhibition and performance space — is housed in the old PS 1, unused as a school since 1963.

The 1892 building at 21-01 46th Rd., still has "First Ward School," "Girls," "Boys" and other nostalgic labels embedded over its various entrances and is a symbolic cornerstone of the heavily industrial neighborhood.

The school is reportedly the last remaining public building dating from when Long Island City was, in fact, still a city—before it was incorporated in 1898 into New York City, along with the rest of Queens.

The building was scheduled to be sold by the city a year ago, but was rescued from the auction block when the Institute for Art and Urban Resources, Inc., sought support from the city, the Queens Borough President's office and Community Board One for its conversion plan.

The institute, an offshoot of the Municipal Art Society, was founded in 1970 with the idea of securing low-cost

artist work space in underutilized downtown Manhattan buildings. So far 150 artists and 19 performing groups have made use of space found by the Institute in five other Manhattan and Brooklyn buildings.

Within the last year and a half, the institute obtained a 20-year-lease on the Long Island City building at \$1000 annual rent from the city, a program grant from the State Council on the Arts, a construction loan from Chemical Bank, more

funding support from assorted public and private groups, enthusiastic community backing and a minimal renovation plan developed by architect Shael Shapiro.

It had been estimated that \$1.5 million would be necessary for a full conversion of PS 1 into conventional office space. For \$150,000, the institute has limited the renovation to basic roof, plumbing and electrical work that makes the building usable but

hardly as good as new.

The first two-week exhibit, inaugurated with a gala "PS 1 Prom" Wednesday night in the school's vast auditorium, includes 30 artists with works installed everywhere from the parking lot to the roof.

Among the artists represented are Carl Andre, Judy Rifka, Robert Ryman, Walter De Maria, Forrest Myers, Marcia Hafif, Robert Grosvenor and Ronald Bladen. In many cases the works are the most minimal

of the Minimalists—with some artists creating works out of the peeling paint, steel beams and blackboards.

Joan Davidson, chairman of the state arts council calls it a "courageous experiment" already being state. Unused Grange Halls, watched by cities around the factories, banks, railroad stations and other architecturally interesting buildings, she said, "are waiting to be returned to use. This is a first step and will be carefully watched."

Artistic Restoration



Post Photo by Arthur Pomerantz
An abandoned 19th century public school in Long Island City—PS 1—has been converted into a contemporary art center. The school, built in 1892 and empty since 1963, marks another "first" for the city's preservation campaign. Story on Page 6.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

THE NEW YORK TIMES, SUNDAY, JUNE 20, 1976

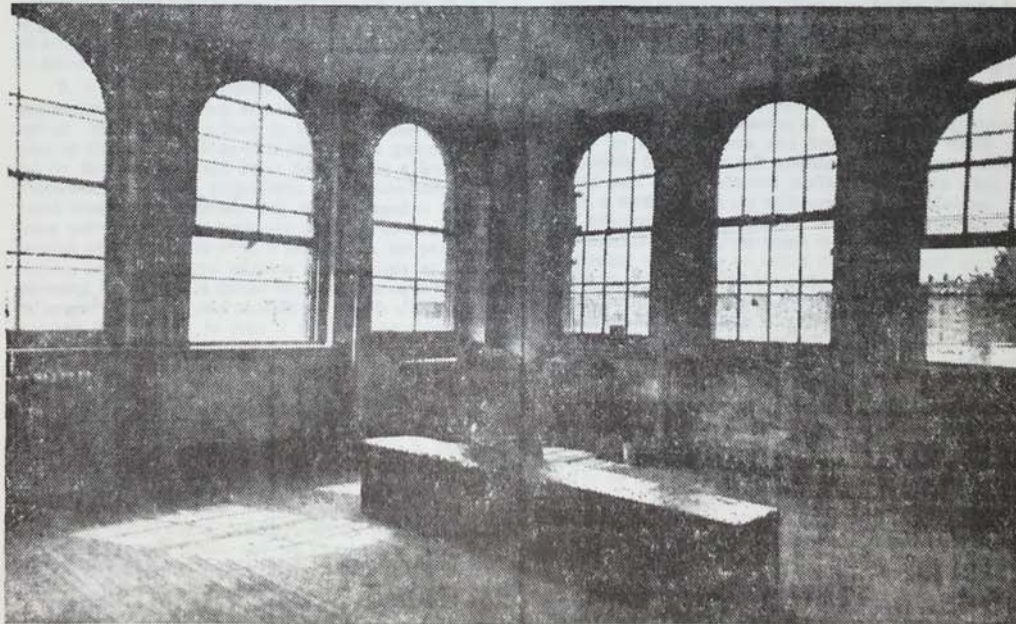
Art



GALLERY VIEW

JOHN RUSSELL

An Unwanted School in Queens Becomes An Ideal Art Center



The New York Times/Mike Liebowitz; Peter Davis (top)

Project Studios One, roughly the size of the Plaza Hotel, will have low-rent studios for artists, as well as space for exhibits and seminars.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

New York Sunday Times

June 20, 1976

P. 2

If you are a weekend speleologist and you also happen to have got most of the way up Mount Everest on your own two feet, you are just the person to get the most out of Project Studios One, the new art center which is now open to visitors in Long Island City, Queens.

Until 1963 P. S. 1 was a school. Roughly the size of the Plaza Hotel and built of brick (in a particularly vindictive shade of red), it dominates the landscape for some way around. It is easy to reach. Five minutes on the subway from Grand Central (Flushing Line) will get you to the Hunters Point Avenue stop. (You can even get down on your way to the Hamptons, since the Long Island Railroad has also a Hunterspoint station). P. S. 1 is the biggest thing in sight. Daniel Buren has put stripes on some of the windows, and Marjorie Strider has devised red, white and blue sculptures that pour down out of some other windows, but fundamentally P. S. 1 is still the same minor masterpiece of institutional architecture which was not recognized as such until the wreckers were about to move in.

The Institute for Art and Urban Resources, Inc., has been in possession of P. S. 1 for exactly six weeks. As of July 1 the building will become a labyrinth of low-rent studios, with an auditorium and a number of auxiliary spaces for seminars, poetry readings and all manner of free-form activities. (One or two garrets for art critics have also been pencilled into the master plan.) But through June 26 P. S. 1 is given over to a mammoth exhibition in which more than 80 artists are taking part, just the thing for anyone who wants to know what is going on in post-conceptual art.

P. S. 1 has two models, it seems to me. One is the phalanstery of practicing artists which flourished not long ago at St. Katharine's Dock in London. Cheap space is as hard to find in London as it is here, and a group of artists led by Bridget Riley and Peter Sedgley got a lease on St. Katharine's Dock (a magnificent warehouse-building that dated from the Napoleonic era) and managed it with generous pertinacity until Authority pulled it down. The other parallel which comes to mind is Documenta, the panorama of modern art which turns up from time to time at Kassel in Germany. Documenta is spread over a wide area in Kassel, but its largest single unit is a bombed-out palace which has been restored just enough to stop it from falling down; it has exactly the improvisatory look which visitors will discover in P. S. 1.

The show, like the project as a whole, is directed by Alanna Heiss. Miss Heiss ranks high among the ambitious and dedicated young women who are likely to have taken over the art world by the end of the next decade. In no way crippled by diffidence, she will tell any visitor who crosses her path that in exactly 35 days P. S. 1 got the best artists from all over to do their best work. "And it's not a New York gang show, either. We have artists from France, Germany, Austria and Spain, and we coaxed one or two Californians to come and work with the light here, the way they work with the light back at home."

Non-artists sometimes think of artists as "difficult" or "temperamental"; but the truth is that when they have to do with a large-hearted project out of which nobody is going

to make any money they are very easy to work with. The layout of the school is such that no space is better than any other space, and the nature of the art which is on view there is such that it may actually thrive better in a windowless closet (see Scott Burton's piece) or in a gutted men's room than on the white walls of uptown Manhattan.

The art in question is remarkably varied. Very little of it would qualify as painting or sculpture in the Beaux-Arts sense. It does not so much dignify the general scene as mate with it. Our final impression is of an environment that has been teased, fondled and generally made up to. In more than one case the marriage between the work and its site is just about ideal. Anyone who climbs up to that topmost floor of the building, which offers a spectacular view of Manhattan, will find that Charles Simonds has ornamented the window ledge with an elaborate and very small model of a ruined city. Anyone, equally, who gets into the boiler room will find that the gigantic boilers have as their new neighbor an audiovisual piece by Vito Acconci; to hear that particular voice in that particular space is really a very peculiar experience. (It is rather as if a Wagner tuba had learned to talk and was starting on its autobiography.)

Other artists decided that something should be salvaged from P. S. 1's long career as a public school. In one corridor there is a sound-piece by Bill Beirne which documents the kind of noise that children make when they are let out of class. Joseph Kosuth's piece, "Ideology/Artifact," starts from commendations which were actually awarded to former pupils in the school. Jeff Lew has made a little library in which the books are made of sheet metal. Marcia Hafif's writing-piece is made with chalk on blackboards, though what she has to say is strictly extra-curricular.

In the uppermost reaches of the vast building there are pieces by Richard Serra and Bruce Nauman which make memorably fine use of tall tapering interiors. Carl Andre has turned part of the adjacent parking space into what is in effect a model graveyard with very small headstones. Richard Artschwager has effected one of his most dexterous amendments of the given scene in a corridor-piece made up of glowing red lamps on which the word "Exit" stands out in black; and in the coal bin a state of almost total darkness is relieved by a very small piece of bright yellow carpentry for which Richard Tuttle is responsible.

What P. S. 1 has to offer is not art as a luxurious object of commerce. It is art as meditation, art as document, art as metaphor, art as play. P. S. 1 also has to offer an object lesson in how 80-odd high-tension personalities can live together in harmony. (Much was owed in all this to Linda Blumberg, who coordinated the show). It cost very little money, in relation to its potential for good; but that money had to be found, and we should all launch a balloon or two in honor of the Queens borough authorities, the New York State Council on the Arts, the National Endowment for the Arts and (not least) the Chemical Bank, which put up a loan of \$150,000.

"Rooms" at Project Studios One, 20-01 46th Road, Long Island City. Through June 26. Open Tuesday through Saturday from 1 to 6 P.M.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Das Tonhalle-Orchester in Buenos Aires

Zur Südamerika-Tournee der Zürcher Musiker

Buenos Aires kan- grossen ausländischer mehreren angelsächsi- sich solche aus Frank- pan, Israel und Russ- chigen Ländern kame Symphoniker sowie 1 harmoniker. Die Schw- Kammerorchester und de Stoutz entsandt; da mande kennt Argenti- und das Zürcher Toi- bloss «par renommée Gerd Albrecht kein hatte er doch vor Ja- hiesigen Orchesters ei- druck hinterlassen. Ni- dem «Argentinischen ter den Auspizien de «Pro Helvetia» und d- tuts ein Gastspiel der- gen.

In vier Konzerte Teatro Colón hörte i- minenter Schweizer K- borns «Miroirs» für Schlagzeug und Konti- tins Concerto für sieb- werk und Streicher. I- ten, Mozarts KV 453 Klavierkonzert, hörte junge Schweizer Piani- Solistin; sie bestach Können und ausdrück- beiden Werken einen- mans Vierter Sinfon- brecht und seine Hef- sätzen und in der Romanze, ment so sehr im Scherzo — auf der Höhe ihrer Aufgabe; das stei- gerungsgeladene «Vivace» des Schlusssatzes wurde zu einem der Höhepunkte des Zürcher Gastspiels. Franz Liszt, durch sein jahrelanges Wirken in



From the desk of

GEORGE ECKSTEIN

5/31/78

Mr. Ms. Alanna Heiss -

thought this article of mine in the leading Swiss newspaper would interest you.

Sincerely,
George Eckstein

call him +

thank by

George Eckstein
5 Cricket Lane
Great Neck, NY 11024

r in der
trionfo»
Bruckner
seit der
beziehung
ters von
die alle
hte Licht
Fortissi-
les wohl-
arbeitet;
t immer
em Ver-

fonie, ei-
hier er-
das ab-
die Dar-
den dy-
en Musi-
chsetzen
fassungs-
füllte,
alle war
o-Polka»
n die in
uvertüre
uldigung
listisches
er sowie

tis-Mati-
«Cine-
onhalle-
ng Bog-
) beste-
von Per-

golesi, Vivaldi, Mozart, Händel sowie einer Kom- position des Tonhalle-Cellisten Samuel Lang- meier. Das Gastspiel der Zürcher war somit ein in jeder Hinsicht überragender Erfolg, der das Ta- gesgespräch der Neun-Millionen-Stadt bildet.

Guillermo Knepler

Private Initiative in der öffentlichen Kulturpolitik

Kulturelle Streiflichter aus Amerika

Die direkte öffentliche Unterstützung der Künste hat in Amerika noch keine lange Tradition, im Gegensatz zur Förderung durch private Mäzene, deren steuerfreie Beiträge freilich indirekt zulasten der übrigen Steuerzahler gehen. New York hat kein Stadttheater. Die beiden Büh- nen im Lincoln Center, die einem solchen nahe- kamen, sind seit Jahr und Tag geschlossen. Nur das Public Theater off-Broadway, das in seinem alten Gebäude mehrere Versuchs Bühnen beher- bergt, wird grossenteils von der Stadt finanziert. Aber es ist das sehr persönliche Projekt von Jo- seph Papp, einem genialen Theatermanager, der es immer wieder versteht, stimulierende neue Theaterbegabungen anzuziehen und zu lancieren. Sein neuester Erfolg ist ein intimes Musical «Pau-

Mekka junger Künstler aus aller Welt geworden — so sehr, dass die Mieten für viele Avantgardi- sten unerschwinglich wurden, um so mehr als ihre Arbeiten beziehungsweise «Projekte» oft kei- nen Verkaufswert haben und deshalb nur gele- gentlich von kommerziellen Galerien gezeigt wer- den können.

Das Bedürfnis nach erschwinglichem alternate space, nach anderen Räumen, für Studios, Aus- stellungen und Multi-media-Projekte wurde vor sechs Jahren von Alanna Heiss, einer jungen Kul- turenthusiastin aus dem Mittelwesten, erkannt, und zu seiner Befriedigung wurde das Nötige ver- anlasst. Unter den Auspizien von New Yorks

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Neue Zürcher Zeitung

Montag, 22. Mai 1978 Nr. 115 17

Das Tonhalle-Orchester in Buenos Aires

Zur Südamerika-Tournee der Zürcher Musiker

Buenos Aires kann auf zahlreiche Gastspiele grosser ausländischer Orchester zurückblicken: zu mehreren angelsächsischen Ensembles gesellten sich solche aus Frankreich, den Niederlanden, Japan, Israel und Russland. Aus den deutschsprachigen Ländern kamen bisher nur die Bamberger Symphoniker sowie mehrmals die Wiener Philharmoniker. Die Schweiz hatte bisher das Zürcher Kammerorchester unter der Leitung von Edmond de Stoutz entsandt; das Orchestre de la Suisse romande kennt Argentinien von Schallplatten her, und das *Zürcher Tonhalle-Orchester* war bisher bloss «par renommée» bekannt. Wohl aber ist *Gerd Albrecht* kein Neuling für Buenos Aires, hatte er doch vor Jahren als Gastdirigent eines hiesigen Orchesters einen äusserst günstigen Eindruck hinterlassen. Nun war es erfreulicherweise dem «Argentinischen Mozarteum» gelungen, unter den Auspizien der Schweizer Botschaft, der «Pro Helvetia» und des Münchner Goethe-Instituts ein Gastspiel der «Zürcher» zustande zu bringen.

In vier Konzerten (drei Programmen) im *Theatro Colón* hörte man zwei Schöpfungen prominenter Schweizer Komponisten: Rudolf Kelterborns «Miroirs» für Bläser, Klavier, Harfe, Schlagzeug und Kontrabässe sowie Frank Martins Concerto für sieben Blasinstrumente, Schlagwerk und Streicher. In zwei Instrumentalkonzerten, Mozarts KV 453 in G-Dur und Schumanns Klavierkonzert, hörte man die vielversprechende junge Schweizer Pianistin *Verena Pfenniger* als Solistin; sie bestach durch hohes technisches Können und ausdrucksvolles Spiel und errang in beiden Werken einen betonten Erfolg. In Schumanns Vierter Sinfonie zeigten sich *Gerd Albrecht* und seine Helfer — besonders in den Eck-sätzen und in der Romanze, nicht so sehr im Scherzo — auf der Höhe ihrer Aufgabe; das steigerungsgeladene «Vivace» des Schlusssatzes wurde zu einem der Höhepunkte des Zürcher Gastspiels. Franz Liszt, durch sein jahrelanges Wirken in

Genf mit der Schweiz verbunden, war in der Spielfolge mit seinem «Tasso, lamento e trionfo» vertreten. Erfreulicherweise fehlte auch *Bruckner* nicht, zu dem das Tonhalle-Orchester seit der Ära *Volkmar Andreae* eine herzliche Beziehung hat; die Siebente Sinfonie des Meisters von St. Florian erklang in einer Wiedergabe, die alle Schönheiten der genialen Partitur ins rechte Licht setzte. Vom gewaltigen, niemals schrillen Fortissimo bis zu den subtilsten Klängen war alles wohl-durchdacht und sorgfältigst herausgearbeitet; *Bruckner*, in lateinischen Ländern nicht immer allseits verstanden, wurde hier zu vollem Verständnis, lebhafter Anteilnahme geführt.

Brahms nahm, mit seiner Ersten Sinfonie, einen Ehrenplatz im Programm ein; auch hier erklang alles in schöner Ausgewogenheit; das abschliessende «Allegro con brio» krönte die Darbietung. Der lange anhaltende Beifall für den dynamischen Dirigenten und seine begabten Musiker seitens der stark von Jugend durchsetzten Hörerschaft, die das Haus mit seinem Fassungsraum von rund 3500 Personen viermal füllte, wurde mit Zugaben quittiert; im einen Falle war es die mit Eleganz dargebotene «Pizzicato-Polka» von *Johann und Josef Strauss*, im anderen die in allen Phasen brillant wiedergegebene Ouvertüre zu «Guillaume Tell», *Rossinis* ferne Huldigung an den Schweizer Nationalhelden. Für solistisches Hervortreten gebührt dem Konzertmeister sowie den Violoncelli besonderes Lob.

In einer gleichfalls gut besuchten Gratis-Matinee des «Argentinischen Mozarteums» im «Cine-Teatro Opera» konzertierte das aus den Tonhalle-Musikern *Florenz Jenny* (Fagott), *Wolfgang Bogner* (Cello) und *Conrad Zwicky* (Cembalo) bestehende «Swiss Bassoon Trio» mit Werken von *Pergolesi*, *Vivaldi*, *Mozart*, *Händel* sowie einer Komposition des Tonhalle-Cellisten *Samuel Langmeier*. Das Gastspiel der Zürcher war somit ein in jeder Hinsicht überragender Erfolg, der das Tag-gespräch der Neun-Millionen-Stadt bildet.

Guillermo Knepler

Private Initiative in der öffentlichen Kulturpolitik

Kulturelle Streiflichter aus Amerika

Die direkte öffentliche Unterstützung der Künste hat in Amerika noch keine lange Tradition, im Gegensatz zur Förderung durch private Mäzene, deren steuerfreie Beiträge freilich indirekt zulasten der übrigen Steuerzahler gehen. New York hat kein Stadttheater. Die beiden Bühnen im *Lincoln Center*, die einem solchen nahe-kamen, sind seit Jahr und Tag geschlossen. Nun das *Public Theater* off-Broadway, das in seinem alten Gebäude mehrere Versuchs Bühnen beherbergt, wird grossenteils von der Stadt finanziert. Aber es ist das sehr persönliche Projekt von *Joseph Papp*, einem genialen Theatermanager, der es immer wieder versteht, stimulierende neue Theaterbegabungen anzuziehen und zu lancieren. Sein neuester Erfolg ist ein intimes Musical «Pau-

Mekka junger Künstler aus aller Welt geworden — so sehr, dass die Mieten für viele Avantgardisten unerschwinglich wurden, um so mehr als ihre Arbeiten beziehungsweise «Projekte» oft keinen Verkaufswert haben und deshalb nur gelegentlich von kommerziellen Galerien gezeigt werden können.

Das Bedürfnis nach erschwinglichem *alternate space*, nach anderen Räumen, für Studios, Ausstellungen und Multi-media-Projekte wurde vor sechs Jahren von *Alanna Heiss*, einer jungen Kultur-enthusiastin aus dem Mittelwesten, erkannt, und zu seiner Befriedigung wurde das Nötige veranlasst. Unter den Auspizien von New Yorks

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

das *Public Theater* off-Broadway, das in seinem alten Gebäude mehrere Versuchsbühnen beherbergt, wird grossenteils von der Stadt finanziert. Aber es ist das sehr persönliche Projekt von Joseph Papp, einem genialen Theatermanager, der es immer wieder versteht, stimulierende neue Theaterbegabungen anzuziehen und zu lancieren. Sein neuester Erfolg ist ein intimes Musical, «*Runaways*» («Durchbrenner»), von der vielseitig begabten jungen Liz Swados geschrieben, vertont und inszeniert und mit Verve von einer Gruppe Teenager aus den Slums gespielt. Seit Wochen ausverkauft, wird das Stück demnächst auf den Broadway übersiedeln, ein Nachfolger des ebenfalls von Papp lancierten «*Hair*».

Auch heute noch sind die direkten Subventionen von Bund, Ländern und Gemeinden relativ bescheiden. Laut einer soeben veröffentlichten kritischen Untersuchung von Professor Dick Netzer, einem Nationalökonom, sind diese Zuwendungen zwar seit 1965 von 21 auf 300 Millionen Dollar gestiegen; davon kommt ein Drittel (d. h. 0,3 Prozent des Bundesetats) vom *National Endowment for the Arts*. Netzer hält diese Summe offenbar für ausreichend. Doch solle sie ausschliesslich für «wesentliche öffentliche Zwecke» verwendet werden. Ein vager Begriff, der aber vermutlich die etablierten Museen, Orchester usw. bevorzugen würde, die ohnedies den Löwenanteil der öffentlichen Mittel erhalten. Dagegen empfiehlt er Streichung oder zumindest Einschränkung der Unterstützung von Amateuraktivitäten und die stärkere finanzielle Beteiligung der Einzelstaaten und Gemeinden. Wieweit der Ökonom die avantgardistischen Experimente in Musik, bildenden und darstellenden Künsten von den «Amateuren» absetzt, wird nicht deutlich. Schwache Talente und Organisationen soll man da ruhig nach einer ausreichenden Probezeit fallenlassen. Aber in einem fiskalen Klima, das zwar in Steuervergünstigungen an die Businesswelt grosszügig ist, aber der Kultur gegenüber geizt, könnte der Netzer-Bericht sich gerade auf die unkonventionellen Gruppen und Künstler verheerend auswirken.

Neue Initiativen

Glücklicherweise sind die Künste ein Gebiet, das von der Bürokratie noch nicht völlig beherrscht ist und auf dem energische, einfallsreiche, unorthodoxe Leute immer wieder neue Möglichkeiten entdecken, erfinden und durchsetzen. Ich erwähnte bereits Joseph Papps Verwandlung eines alten Verwaltungsgebäudes in ein Nest von Kleintheatern. Dann organisierte vor ein paar Jahren Doris Freedman mit ihrem *City-Walls*-Projekt die Bemalung kahler Häusermauern durch moderne abstrakte Künstler und brachte damit ein farbiges Element ins Stadtbild von Manhattan. Die Verwandlung leerstehender Lagerräume in Studio-Apartments für bildende Künstler, Tänzer, Musiker schuf in *SoHo* ein heute führendes neues Kunstzentrum der Avantgarde. Es hat inzwischen kommerzielle Galerien, Boutiques, exotische Restaurants und ein lebhaftes *Far-out*-Kulturleben angezogen und ist zum

Das Bedürfnis nach erschwinglichem *alternate space*, nach anderen Räumen, für Studios, Ausstellungen und Multi-media-Projekte wurde vor sechs Jahren von Alanna Heiss, einer jungen Kultur-enthusiastin aus dem Mittelwesten, erkannt, und zu seiner Befriedigung wurde das Nötige veranlasst. Unter den Auspizien von New Yorks *Municipal Art Association* gründete sie ein *Institute for Art & Urban Resources*. Unter diesem hochtrabenden Schild trieb sie in leerstehenden, der Stadt gehörigen Gebäuden zumindest vorübergehend Räume für Studios und Ausstellungen auf. Vor zwei Jahren gelang es ihr dann, gegen eine nominelle Miete auf zwanzig Jahre von der Stadt ein beinahe hundert Jahre altes, seit langem unbenütztes riesiges Schulgebäude in Queens (Public School P. S. 1) zu mieten. Mit Hilfe eines Bankdarlehens von 150 000 Dollar und eines rasch organisierten Teams war das völlig verwahrloste Gebäude in kurzer Zeit so weit, dass die ersten Künstler frühere Klassenzimmer als Studios benützen konnten. Im Parterre wurde eine Flucht von acht weissgetünchten Ausstellungsräumen eingerichtet, die Aula im dritten Stock in einen Raum für dramatische und sonstige Vorstellungen verwandelt. Man steigt hinauf durch ein in Goldbronze getünchtes Treppenhaus – ein leuchtender Gegensatz zur russgeschwärzten Backsteinaussenwand.

Neben den auf ein Jahr für eine Monatsmiete von 50 Dollar erhältlichen individuellen Ateliers bietet P. S. 1 (die Initialen stehen nun für «*Project Studios*») auch kurzfristig Räume, in denen Spezialprojekte aller Art geplant, ausgearbeitet und vorgestellt werden können. Bei diesen kennt die Phantasie keine Grenzen: die kultische Beobachtung der Bahn der Sonnenstrahlen am Frühlingsäquinoktium; die Neuverwendung der sich abschälenden alten Tünche in Collagen; die Projektion von Dias, welche den Zustand der Innenräume zum Zeitpunkt der Uebernahme des Gebäudes wiedergeben, auf dieselben Wände von heute, um «die dreifache Aktion von Zeit, physischer Veränderung und kultureller Verwendung zu demonstrieren». Schliesslich steht das Auditorium mit Nebenräumen darstellenden Gruppen aller Art jeweils auf einen Monat zur Vorbereitung und öffentlichen Vorstellung ihrer Programme zur Verfügung. In dieser kurzen Zeit können natürlich nur skizzenhafte Darbietungen entste-

Anzeige



26. Mai bis 4. Juni

LEMANEX 78

Nationale
Briefmarkenausstellung

Lausanne, Palais de Beaulieu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

By MURRAY WEISS

The Project Studios One Center, housed in old PS 1 in Long Island City, opened last year and was received with open arms.

And why not. The Institute for Art and Urban Resources transformed the deteriorating—although beautifully constructed—mammoth 100-year-old schoolhouse into a viable work center for artists at an initial cost of just \$150,000.

At that time, expectations were that the center would create an attractive



Karen Shaw: "This is the best thing that has happened to me."

atmosphere which would draw the arts to Long Island City, as well as stimulate business in the area. More importantly, artists could lease space at a low rent to work, create and exhibit their pieces.

With few exceptions, most of these optimistic predictions became reality during the past year.

According to Gary Rohr, the building director, the center is nearly rented to capacity with 50 artists presently working there, one-third of them from Queens. Rents for a classroom of about 800 square feet go for about \$50 per month, he said.

There are no shortages of prospective occupants for the building with its newly painted walls and repaired classrooms and wooden floors, Rohr said.

"This is the best thing that has happened to me," said Karen Shaw, an artist who used the center as a haven from her home in Baldwin.

Brings Children

"I have room and the right atmosphere to work in and I can bring my children, too," added Mrs. Shaw, who writes poems based on a system which translates numbers that appear in news stories or pictures to words.

Jacqueline Freedman is another artist renting space at the center at 46-01 21st St. She said that the atmosphere and texture of the building has changed her work rather dramatically.

"The more I work here, the more the texture of the building affects my work," said Mrs. Freedman, who now paints geometrically designed abstracts. "My work used to be more control-

led and pure before I leased space—something that I never really had before," she continued. "Working among other artists also has a positive and creative effect."

However, Rohr says there are few problems at the center and money may be the most important.

The State Council on the Arts as well as a number of philanthropic foundations have dramatically cut back in funds. "This seems to be going on all over and on all levels," Rohr said, adding that it costs at least \$50,000 a year to operate the center and money may be the most important.

In addition, Rohr contends that patrons of the arts have failed to realize that Long Island City can be a viable art community. He said that there are a number of subway stops near the center and that the patrons must overcome this psychological hangup.

There also are too many artists who rent space but do not utilize it enough, he said. "For many, it is just security knowing they have a place to go when they want to."

Lastly, Rohr said that the directors of the center are oriented heavily towards the business aspect of art and that the artists should have more of a say in the direction of Studio One.

As an example, Rohr said that he is repairing the building and raising

was spending far too much time with city officials this past week preparing Studio One for an inaugural day reception for Mayor-elect Koch. The celebration is scheduled for New Year's Day at 1:30 p.m. in the center's beautiful and spacious art galleries.

Despite the problems with continual-

funds for its operation, Rohr said that the center is progressing nicely and should survive.

"When we leased the building from the city, we knew that there was a risk," Rohr said. "Although there is still a chance of failure, most of those risks are gone."

1 TO

QUEENS-LONG ISLAND

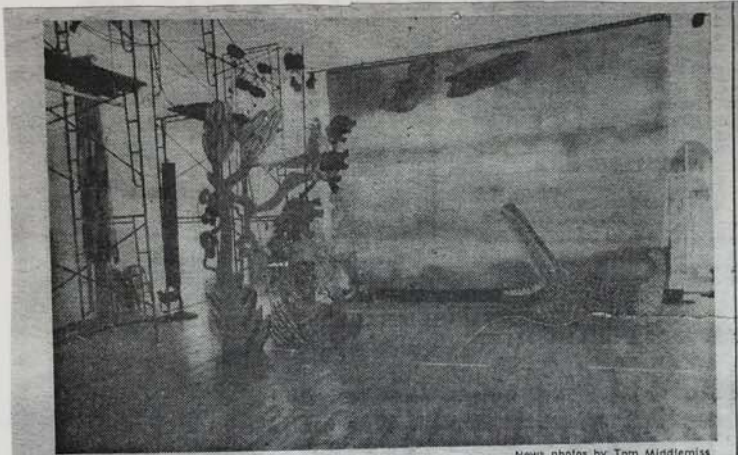
DAILY NEWS

Old School Used as Art Center Draws Business

DAILY NEWS, SUNDAY, JANUARY 1, 1978

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48



News photos by Tom Middtemiss
Set for play "Red Robins" in Project Studios One Center.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

99
O
U
E
R



la banque provinciale du canada the provincial bank of canada

No. U.S. 645082 CP $\frac{1-2}{210}$

SIÈGE SOCIAL · HEAD OFFICE

O N A R T

THE SOHO WEEKLY NEWS

JUNE 3-JUNE 9, 1976

I very rarely pre-plug art shows. Things that sound good on paper do not necessarily turn out that way in reality. But I'll break my rule of thumb this week.

I've been out to Long Island City these past few days helping Ira Joel Haber install his piece, so I've seen first hand the energy that has gone into the P.S. 1 project. It is going to be an amazing exhibition and already people are saying that it will rival all the European shows and art fairs this early summer.

Those who brought us the Clocktower already have an excellent track-record. The Institute for Art and Urban Resources is a valuable resource. Alanna Heiss, the executive director, and Linda Blumberg, program director, have been working in secret for two years for their latest coup.

P.S. 1 was an abandoned school in Long Island City. It looks, as an artist remarked, like Hawthorne's House of Seven Gables, only bigger. It is only six minutes from Times Square, but don't visit yet, for two shifts of workmen are putting it back in shape and thirty or more artists are installing their art. It is an industrial area and it must be the diner capital of the world. So far I've tried out the Mid-Way Diner and the Blue Sky Diner, and as a backdrop, at the end of every street is a blow-up view of Manhattan skyscrapers.

P.S. 1 will eventually be converted into 30 or more inexpensive studios. In the meantime, the exhibition of installations by 30 or

more artists will open June 10. Here is a list of some I've actually seen there choosing spaces or have heard will be included: Dennis Oppenheim, Nam June Paik, Vito Acconci, Marjorie Strider, George Segal, Ira Joel Haber, Michelle Stuart, Mary Miss, Joseph Kosuth, etc., etc.

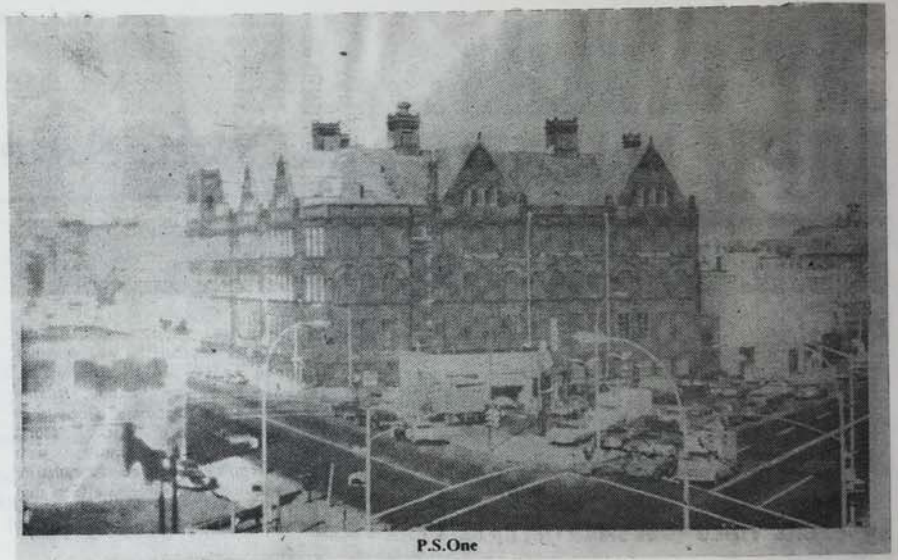
It is a beautiful building in a wonderful state of decay, soon to be held in check and soon to be an important art center.

Opening night, June 9, is a "prom." But it is also a benefit. Patrons can get away with two tickets for \$200, and there are \$50 tickets, too. Artists need only contribute \$5. Transportation from Manhattan will be provided and prom dress and corsages are suggested.

Your contribution entitles you to vote for one of the following couples as "King and Queen" of the Prom: Jane Kaplowitz and Robert Rosenblum; Shigeko Kubota and Nam June Paik; Remi and Thomas Messer; Betty Parsons and Jock Truman; or Dorothy and Herbert Vogel. My money is on the Vogels. For info call 233-1096.

Yes. This is a bit of fluff, but it is for a good cause. It is going to be The Event. Persons and persons unknown are already arranging to fly back from their European vacations. Those who don't will be sorry.

P.S. 1 is a serious project. The exhibition will be confusing but glorious. And I have a feeling I will have much, much more to say. ●



P.S. One

JOHN PERREAULT

THOMAS R. ADAIR
GAIL V. ADAIR
1301 DEVERS ROAD, APT. 7 PH. 285-1863
RICHMOND, VIRGINIA 23226

1057

RECEIVED 28 77 68-141 2M
510

PAY TO THE ORDER OF INSTITUTE FOR ART & URBAN STUDIES 6.75

SIX 75 DOLLARS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

27.I.78
"ROOMS" Deposits

99 la banque provinciale du canada the provincial bank of canada

No. U.S. 645082 CP 1-2
2/10

SIÈGE SOCIAL - HEAD OFFICE
MONTREAL, QUE., CANADA

NOM DE L'ÉMETTEUR - NAME OF REMITTER: Marc Béland

PAYEZ À L'ORDRE DE / PAY TO THE ORDER OF: THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

LA SOMME DE / THE SUM OF: \$ 7.00

DATE: 11-1-78

LA BANQUE PROVINCIALE DU CANADA - THE PROVINCIAL BANK OF CANADA

PAS PLUS DE DEUX CENT CINQUANTE NOT EXCEEDING TWO HUNDRED AND FIFTY

A - TO: **THE CHASE MANHATTAN BANK**
NATIONAL ASSOCIATION
ONE CHASE MANHATTAN PLAZA
NEW YORK, N.Y., 10015

Jean Machabée
VICE PRÉSIDENT ET DIRECTEUR GÉNÉRAL
VICE-PRESIDENT AND GENERAL MANAGER

CC 4248 CP REV. 74

⑈00645082⑈ ⑆0210⑈0002⑆ 001⑈1⑈152618⑈

CLARENCE WHITE CONTEMPORARY ART 204

415 W. ALDINE AVE.
CHICAGO, ILL. 60657

PAY TO THE ORDER OF: Institute for Art & Urban Resources, Inc.

Six and 75/100 1/2 19 78 2-28
710 \$ 6.75

HARRIS BANK Harris Trust and Savings Bank
Chicago, Illinois

CLARENCE WHITE CONTEMPORARY ART

Clarence White

⑈000204⑈ ⑆0710⑈0028⑆ 447⑈300⑈5⑈

KATHRYN MARKEL FINE ARTS, INC. 1000

50 WEST 57TH STREET
NEW YORK, N. Y. 10019

PAY TO THE ORDER OF: Institute for Art & Urban Resources

Six and 75/100 1-8 19 78 1-30/210 \$ 6.75

FOR: 1 catalog, PS1 ROOMS

MANUFACTURERS HANOVER TRUST COMPANY
741 Fifth Avenue, New York, N.Y. 10022

Kathryn Markel

⑆0210⑈0030⑆0026 0⑈73603⑈

THOMAS R. ADAIR
GAIL V. ADAIR 1057

1301 DEVERS ROAD, APT. 7 PH. 285-1863
RICHMOND, VIRGINIA 23226

PAY TO THE ORDER OF: INSTITUTE FOR ART & URBAN STUDIES

Six and 75/100 RECEIVED 28 19 78 68-141 2M
510 \$ 6.75

Thomas R. Adair

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

27. I. A. 48
 ROOMS
 Deposits

1-1 1978 489
52-58
112

PAY TO THE ORDER OF Institute for Art & Urban Resources 6075
Six + 15/100 DOLLARS

WILLIAM COYNE

DAMARISCOTTA BANK & TRUST COMPANY
 DAMARISCOTTA, IOWA 52001

MEMO ROOMS PS 1 Wm Coyne

⑆0112⑆0058⑆073⑆1733 6⑆

American Trust and Savings Bank
 TOWN CLOCK PLAZA
 DUBUQUE, IOWA 52001

6 4279

DATE 12-30 1977 45-52
739

PAY TO THE ORDER OF P.S. 1

PERSONAL MONEY ORDER
 (NOT VALID OVER \$1000.00)

A.T. & S.B. 600's 75
 SIGNATURE OF REMITTER [Signature]
 ADDRESS 140 James Blvd.
 CITY AND STATE Dubuque Iowa 52001

⑆0739⑆0052⑆90 996 3⑆

UNITED STATES OF AMERICA POSTAL MONEY ORDER

22347693584 780105 312041 **6*75

DO NOT STAMP, WRITE OR MARK ABOVE THIS LINE

PAY TO INSTITUTE FOR ART & URBAN RESOURCES, INC.

PURCHASED BY [Signature]

FOR CASH VALUE ONLY PS 1

⑆0000⑆0020⑆ 22347693584⑆

BARRY I. GOLDBERG
 JOANNE GOLDBERG
 7001 OLD YORK RD.
 PHILADELPHIA, PA. 19126

163

1-4-1978 3-5
310

PAY TO THE ORDER OF The INSTITUTE FOR ART and Urban Resources 6075
Six and 75/100 DOLLARS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

27 I. 78
 'ROOMS"
 Deposits

STEVE HASLEY 117
 BOX 197, R. D. 1
 VOLANT, PA 16156

Jan 3 1978 60-344 433

PAY TO THE ORDER OF *The Institute for Art + Urban Resources, Inc.* \$ 6⁷⁵
Six and 75/100 DOLLARS

NORTHWEST PENNSYLVANIA BANK & TRUST CO.
 GROVE CITY, PENNSYLVANIA 16127

FOR *Catalog PS #1*

⑆0433⑆⑆0344⑆ 18⑆0886⑆⑆6⑆

Steve Hasley

ELIZABETH BRYHER SCHAFFNER 328
 217 E. 27TH ST.
 NEW YORK, N.Y. 10016

Jan. 10th 1978 1-30 210

PAY TO THE ORDER OF *The Institute for Art and Urban Resources, Inc.* \$ 6.75
Six dollars and seventy-five cents DOLLARS

MANUFACTURERS HANOVER TRUST COMPANY
 510 THIRD AVENUE, NEW YORK, N. Y. 10016

MEMO: *Elizabeth Bryher Schaffner*

⑆0210⑆⑆0030⑆0131 2⑆58183⑆ 0328

STEVEN A. ALBERT 240
 40 HORATIO ST. NEW YORK, N. Y. 10014

1/3 1977 1-30/210

PAY TO THE ORDER OF *The Institute for Art and Urban Resources, Inc.* \$ 6.75
Six and 75/100 DOLLARS

MANUFACTURERS HANOVER TRUST COMPANY
 79 Eighth Avenue, New York, N. Y. 10014

FOR *Steven A. Albert*

⑆0210⑆⑆0030⑆0057 1⑆25656⑆ 0240

HENRY S. HACKER 2212
 124 WEST 80TH STREET
 NEW YORK, N.Y. 10024

December 30, 1977 1-108/210

PAY TO THE ORDER OF *Institute for Art and Urban Resources Inc* \$ 6.75
six & 75/100 DOLLARS

THIRD AVENUE OFFICE MARINE MIDLAND BANK
 NEW YORK, NEW YORK 10022

MEMO: *Henry S. Hacker*

⑆0210⑆⑆0108⑆ 018713980⑆ 2212

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

746-2544

UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY LIBRARY
UNIVERSITY PARK
LOS ANGELES, CALIFORNIA 90007

15 March 1978

Institute for Art and
Urban Resources Inc.
108 Leonard Street
New York, New York 10013

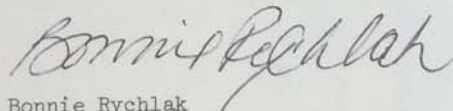
Dear Sir or Madam:

The University of Southern California Art Library would like to purchase a copy of ROOMS; P.S. No.1, 1976. Because of our purchasing procedures, it would be much more expedient if you could forward an invoice with the publication. You may send the invoice and catalogue to:

Attention: Al Clark, Art Librarian
Art and Architecture Library
University of Southern California
Los Angeles, California 90007

If there is some problem with this arrangement or if you no longer have this publication available, please contact me as soon as possible. Thank you for your assistance and we look forward to receiving this catalogue from you.

Sincerely,



Bonnie Rychlak
Catalogue Selector
Art Library

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bit
Vo

YALE UNIVERSITY TREASURER'S OFFICE NEW HAVEN, CONNECTICUT						
INVOICE NUMBER	P.O. NUMBER	REQ. OR REL. NO.	INVOICE DATE	GROSS AMOUNT	DISCOUNT AMOUNT	NET AMOUNT
		INST AR	01/06/78	7.00		7.00
216000957		02/01/78	TOTAL REMITTANCE FOR ALL INVOICES LISTED →			*****7.00
CHECK NUMBER	CHECK DATE	THE ACCOMPANYING CHECK IS A FULL SETTLEMENT OF THE ACCOUNT AS STATED HEREON. NO RECEIPT IS REQUIRED.				TOTAL NET AMOUNT

Bel
ad

MONEY ORDER

DO NOT STAMP, WRITE OR MARK ABOVE THIS LINE

PAY TO: *RESTITUTION ASSISTANCE RESOURCES INC*

460 RIFLE ST, 1124

PURCHASED BY: *YALE UNIVERSITY*

FOR: *RESTITUTION ASSISTANCE*

DOLLARS AND CENTS NOT VALID IF OVER *0 0 0*

DOLLARS

USA

⑆0000⑆0020⑆ 22956711820⑆

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bitte verwenden Sie obigen Check zum Ausgleich von / Veuillez utiliser le chèque ci-dessus pour le règlement de
Vogliate utilizzare l'assegno qui sopra a saldo di / Please use the above cheque in settlement of:

WRIGHT STATE UNIVERSITY DAYTON, OHIO				
DATE	REFERENCE NO.	VOUCHER NO.	AMOUNT	DESCRIPTION
01-25-78	T13655		6.75	INST ART & URBAN RESOURC
TOTAL REMITTED →			6.75	

STATEMENT OF REMITTANCE

Beleg für
adresse

DETACH BEFORE DEPOSITING

No. 231460



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bitte verwenden Sie obigen Check zum Ausgleich von / Veuillez utiliser le chèque ci-dessus pour le règlement de
Vogliate utilizzare l'assegno qui sopra a saldo di / Please use the above cheque in settlement of:

Hochachtungsvoll / Vos dévoués / Distinti saluti / Yours faithfully

Beleg für den Empfänger des Checks / Fiche pour le destinataire du chèque / Cedola per il destinatario dell'assegno / Advice for the addressee of the cheque.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

PEOPLES FEDERAL SAVINGS MONEY ORDER

20 740

29 E. FRONT ST.
MONROE, MICHIGAN



AND LOAN ASSOCIATION
OF MONROE, MICHIGAN

013351

PAY TO THE
ORDER OF

SEP 29 77
The Institute for Arts & Urban Resources Inc.

[Signature]
REMITTER
1104 Brooks St. Ann Arbor
Address Mich 48103

PEOPLES FEDERAL FEDERAL HOME LOAN BANK OF INDIANAPOLIS

[Signature]
AUTHORIZED SIGNATURE

⑈0133515⑈ ⑆0740⑈0101⑆

7149⑈0720⑈

UNITED STATES OF AMERICA POSTAL MONEY ORDER

22958711820 771229 303241 **4*75

DO NOT STAMP, WRITE OR MARK ABOVE THIS LINE

PAY TO: *INSTITUTE FOR ARTS & URBAN RESOURCES INC*

PURCHASED BY: *[Signature]*

FOR: *[Signature]*

DOLLARS AND CENTS
NOT VALID IF OVER
0 0 0
DOLLARS

USA

⑆0000⑈0020⑆ 22958711820⑈

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

UCSB ART MUSEUM

SANTA BARBARA, CALIFORNIA 93106
(805) 961-2951

Ms. Alana Heiss
Director
Institute for Art and Urban Resources
108 Leonard Street
New York, NY 10013


Dear Ms. Heiss:

May we have a copy of the catalogue, Rooms P.S.1 for our museum?

If you would like any of our contemporary catalogues in exchange, we should be happy to set up such an arrangement with you.

Many thanks for your cooperation.

Sincerely,


Phyllis Plous
Curator of Exhibitions

3 March 1978

PP:dj

sent 3/23/78

*sent
compliments
of director*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48



651 STEAMBOAT ROAD, GREENWICH, CONN. 06830
(203) 869-4400 C 041

January 9, 1978

Mr. Steven Reichard
The Institute for Art and Urban Resources, Inc.
108 Leonard Street
New York, New York 10013

RE: Rooms

Dear Steve:

Following is the final accounting for the catalogue which was published in conjunction with the Institute's exhibition, Rooms.

Copies of all bills are attached as well as copies of all the correspondence which accompanied them, either from my office or Bernie Schleiffer's.

I. Cost Summary

<u>Vendor</u>	<u>Description</u>	<u>Amount</u>
1. B. Schleiffer Co. 4 Feb. '77	layout sheets photostats 1/3 of mechanical and production fee	\$ 83.00 216.90 <u>500.00</u>
	TOTAL	\$799.90
2. B. Schleiffer Co. 4 April '77	photostats 1/3 of mechanical and production fee	\$102.55 <u>500.00</u> TOTAL \$602.55
3. B. Schleiffer Co. 7 June '77	plane fare to Halliday plant	\$140.00
4. David Seham 18 April '77	type for title page	\$ 35.00
5. David Seham 28 March '77	type for captions	\$ 75.00
6. David Seham 11 April '77	type for floor plans	\$ 85.00
7. Beekman Paper 7 April '77	paper	\$2,241.75

continued...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Mr. Steven Reichard

-2-

January 9, 1978

<u>Vendor</u>	<u>Description</u>	<u>Amount</u>
8. Adroit Graphic 12 April '77	Composition	\$1,342.00
9. B. Schleiffer Co. 15 July '77	1/3 & final payment of mechanical & production fee	\$ 500.00
10. Algen Press Corp. 27 May '77	Prep Film and plates	\$1,213.61
11. Intercity Transporta- tion 5 August '77	Freight	\$ 247.86
12. Adroit Graphic 9 May '77	Alterations	\$ 36.00
13. Beekman Paper 27 May '77	Paper	\$1,201.39
14. Halliday Lithographic	printing	\$3,309.00
15. Halliday Lithographic	binding	\$1,286.29

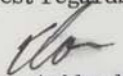
All the above bills have been paid with the exception of bills #9 above (Bernard Schleiffer Co. dated 15 July '77) for \$500.00, and possibly #11 for freight (Intercity Freight dated 27 May '77) for \$247.86 (the latter should be double checked).

I would appreciate it if the Institute would pay Mr. Schleiffer's final bill as he did a fine job of assisting in this project. I realize the project went over budget by approximately \$3,000.00, however, this was a decision we made together in order to guarantee the quality desired by the Institute.

I'm waving my consultation fee in view of the high expense incurred, and also because I wish you and the Institute well in all your endeavors.

I look forward to hearing from you soon.

Best regards,


Don Ackland

DA/ps
Enclosures

cc: Mr. Gerald Ordover

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

Bernard Schleifer Company 

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

To be paid

ok ROA
28 July 77

15 July 1977

Institute for Art and
Urban Resources, Inc.
108 Leonard Street
New York, New York 10013

For services rendered

balance of mechanical and production fee
for:

ROOMS P.S. 1

\$500.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company

25 WEST 39th STREET NEW YORK 10018 (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

**INTERCITY
TRANSPORTATION CO.**
600 TURNPIKE STREET
SOUTH EASTON, MASS. 02375

TELEPHONE
(617) 238-4346

STATEMENT NO.

STATEMENT DATE
8/05/77

*Paid
Double check.*

BERNARD SCHLEIFER CO
25 W 39TH ST
NY NY 10018

*DOA
8-15-77*

DATE	PRO NO.	CHARGES	TOTAL	REMARKS
7/28/77	099747	247.86		
			247.86	
<p><i>Don: This is freight bill for shipment of ROOMS P.S.1 from Halliday to Institute of Art + Urban Resources</i></p> <p><i>Remi</i></p>				

*check
check*

00.90

BY REGULATION OF THE INTERSTATE COMMERCE COMMISSION
THIS BILL MUST BE PAID IN 7 DAYS.
PLEASE RETURN ONE COPY WITH REMITTANCE
PLEASE RETURN ONE COPY WITH REMITTANCE

Cons	INS	Shipp	HAL	Trans	No. off	12B	JRT7	60	61
------	-----	-------	-----	-------	---------	-----	------	----	----

Sent to: Don Ackland, Acanthus Press, 95 Madison Avenue, New York for approval.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company

25 WEST 39th STREET NEW YORK 10018 (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

**INTERCITY
TRANSPORTATION CO.**
600 TURNPIKE STREET
SOUTH EASTON, MASS. 02375

TELEPHONE
(617) 238-4346

STATEMENT NO.

STATEMENT DATE
8/05/77

BERNARD SCHLEIFER CO
25 W 39TH ST
NY NY 10018

DATE	PRO NO.	CHARGES	TOTAL	REMARKS
7/28/77	099747	247.86	247.86	

tacked
tacked

799.90

BY REGULATION OF THE INTERSTATE COMMERCE COMMISSION
THIS BILL MUST BE PAID IN 7 DAYS.
PLEASE RETURN ONE COPY WITH REMITTANCE

Sent to: Don Ackland, Acanthus Press, 95 Madison Avenue, New York
for approval.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company

25 WEST 39th STREET • NEW YORK 10018 • (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

DUPLICATE INVOICE

4 February 1977

ORIGINAL INVOICE

99747

Intercity

Transportation Company
600 Turnpike Street • P.O. Box 305 • South Easton, Mass. 02375

In Mass. Call
1-800-242-2860

In R. I. Call
1-800-225-2810

Maspeth, N.Y.
58-75 Maurice Ave.
Davenport 6-0225

Consignee		Date	
INSTITUTE FOR ART & URBAN RESOURCES THE CLOCK TOWER 108 LEONARD ST 13TH FLR NY NY		7 28 77 JD	
Shipper	Number	P.U. Driver	Del. Driver
HALLIDAY LITHO CORP PLYMPTON MASS	B 40369	R METCALF	
Transfer From	Transfer To	Conn. Line	Division
			Intercity
No. of Pieces and Description	Weight	Rate	Freight Charges
128 CTNS PAPERBACK BOOKS	6016	277	166.64
			81.22 INS DEL
			247.86 PPD
FRT PPD BERNARD SCHLEIFER CO 25 WEST 39TH ST NY NY 10018 J#77-4969 ROOMS P.S.1			
IMPORTANT - GIVE SPECIAL ATTENTION			
Home	Received in good condition		By
600 Turnpike St. - South Easton, Mass. 02375 - P.O. Box 305			
Office 617-238-4346			

Sent to: Don Ackland, Acanthus Press, 95 Madison Avenue, New York
for approval.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company

25 WEST 39th STREET • NEW YORK 10018 • (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

DUPLICATE INVOICE

4 February 1977

The Institute for Art and
Urban Resources, Inc.
100 Leonard Street
New York, New York 10013

For cash advanced and services

Catalog for: ROOMS--P.S. 1

Layout sheets for mechanicals
(Lynn Art Offset Corp.--invoice attached) \$ 83.00 (attached)

Photostats for mechanicals
(Murray Hill Photo-rints--invoices att'd) 216.90 (attached)

1/3 of mechanical and production fee (1,500)
upon acceptance of project 500.00

\$799.90

Sent to: Don Ackland, Acanthus Press, 95 Madison Avenue, New York
for approval.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Lynn Art Offset Corporation

Telephone: 675-7065



147 West 15th Street New York N Y 10011

To Bernard Schleifer Co.

25 West 39th Street
New York, N.Y. 10018

Terms: Net

Date: January 14, 1977

Your Order No:

Our Order No: 77101

Invoice No: 30268

150 layout sheets for "ROOMS"

\$ 83.00

Paid February 4, 1977

SALES TAX	AMOUNT
	33.00
	55.80
	88.20
	2.80
TOTAL	210.60

TOPPRINTS, Inc.
New York, N. Y. 10018
Blowups
0528

New York, for approval.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

FIRM *Bernard Schapiro*

DATE *Jan 12, 1977*

CLIENT *Rooms*

DIVISION *P.S. I*

JOB NO.

NO. OF ORIGINALS 125

NEGATIVES	POSITIVES	MATTE	GLOSSY	PMA
	✓	✓		

PAID February 11, 1977

TOTAL NUMBER OF PRINTS

INSTRUCTIONS

WI 7-4175

MH 0528

MURRAY HILL PHOTOPRINTS, Inc.

32 West 39th Street New York, N. Y. 10018

Photostats Acetates Blowups

SIZE	MATTE	GLOSSY	OTHER	AMOUNT
8½x11	15-11			33.80
8½x11				
11x14				
11x14	1-1			2.80
14x18				
14x18	10-13			85.80
18x24	11-17			88.20
18x24				

1/205 matte reach to size marked on tags

please gang for min. economy

PHOTOSTAT ORDER BY *alice*

INVOICE

SALES TAX	
TOTAL	210.60

oh

schapiro

5-18-77

Sent to: Don Ackland, Acanthus Press, 95 Madison Avenue, New York, for approval.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

FIRM: *Bernard Schleich*

DATE: *Jan 12, 1977*

CLIENT: *Room*

DIVISION: *PS.1*

JOB NO.

NO. OF ORIGINALS → 2

NEGATIVES	POSITIVES	MATTE	GLOSSY	PMC
	✓			

WI 7-4175

MH 0529

MURRAY HILL PHOTOPRINTS, Inc.
 32 West 39th Street New York, N. Y. 10018
 Photostats Acetates Blowups

SIZE	MATTE	GLOSSY	OTHER	AMOUNT
8½x11			2 D/S	50
8½x11				
11x14				
11x14				
14x18				
14x18				
18x24				
18x24				

TOTAL NUMBER OF PRINTS →

INSTRUCTIONS

1 direct pos of each onto sizes marked

PHOTOSTAT ORDER BY: *Allen*

INVOICE

SALES TAX

TOTAL 50

*oh
 roseblond
 5-18-77*

Sent to: Don Ackland, Acanthus Press, 95 Madison Avenue, New York, for approval.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

FIRM *Bureau Scheriff*

DATE *Jan 31*

CLIENT *Loans*

DIVISION *PS I*

JOB NO.

NO. OF ORIGINALS → 1

NEGATIVES	POSITIVES	MATTE	GLOSSY	PMC
	✓	✓		

TOTAL NUMBER OF PRINTS →

WI 7-4175

MH 0539

MURRAY HILL PHOTOPRINTS, Inc.

32 West 39th Street New York, N. Y. 10018

Photostats Acetates Blowups

SIZE	MATTE	GLOSSY	OTHER	AMOUNT
8½x11	1			1.30
8½x11				
11x14				
11x14				
14x18				
14x18				
18x24				
18x24				

INSTRUCTIONS

one step matte same size

PHOTOSTAT ORDER BY *alv*

SALES TAX

TOTAL \$ 1.30

INVOICE

*oh
ackland
5-18-77*

Sent to: Don Ackland, Acanthus Press, 95 Madison Avenue, New York, for approval.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

4 April 1977

The Institute for Art and
Urban Resources Inc.
108 Leonard Street
New York, New York 10013

For cash advanced and services

Catalog for: ROOMS--ES. 1

Photostats for mechanicals and floor plans \$102.55 (see attached)
(Murray Hill Photoprints--invoices att'd)

1/3 of mechanical and production fee (1,500)
with placement of printing 500.00

\$602.55

oh
schleifer
5-18-77

Sent to: Don Ackland, Acanthus Press, 95 Madison Avenue,
New York, for approval.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

FIRM *Bernard Sekeloff Co. 135*

WI 7-4175



0550

DATE *Feb 7, 1977*

MURRAY HILL PHOTOPRINTS, Inc.

32 West 39th Street New York, N. Y. 10018

CLIENT *Room*

Photostats Acetates Blowups

DIVISION *PS I*

JOB NO. *Text*

NO. OF ORIGINALS → 37

NEGATIVES	POSITIVES	MATTE	GLOSSY	PMC
	✓	✓		

SIZE	MATTE	GLOSSY	OTHER	AMOUNT
8½x11	27-3			39.00
8½x11				
11x14	2-1			4.50
11x14				
14x18	11			28.60
14x18				
18x24	2			6.15
18x24				

TOTAL NUMBER OF PRINTS →

INSTRUCTIONS

*1/20 matte & each to size marked in top
please pay for max. economy*

PHOTOSTAT ORDER BY *A. L. L.*

INVOICE

SALES TAX	
TOTAL	78.55

*oh RR Ackland Co
6-9-77*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

FIRM ~~Walter Dyer~~ *Bernard Kohleif*

DATE *Feb. 3, 77*

CLIENT *Rooms*

DIVISION *P.S. I*

JOB NO. *Text*

NO. OF ORIGINALS

NEGATIVES	POSITIVES	MATTE	GLOSSY	PMC
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		

TOTAL NUMBER OF PRINTS

INSTRUCTIONS

1 one-step matte same size

PHOTOSTAT ORDER BY *A. B. e*

WI 7-4175

MH 0547

MURRAY HILL PHOTOPRINTS, Inc.

32 West 39th Street New York, N. Y. 10018

Photostats Acetates Blowups

SIZE	MATTE	GLOSSY	OTHER	AMOUNT
8½x11	<i>1</i>			<i>1.30</i>
8½x11				
11x14				
11x14				
14x18				
14x18				
18x24				
18x24				

SALES TAX

TOTAL *1.30*

INVOICE

oh dd Ackland

6-9-77

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

FIRM *Bureau of Public Affairs Room 1350*

DATE *Feb 9, 1977*

CLIENT *Room 1350 - PS1*

DIVISION *Public Affairs*

JOB NO. *1617*

NO. OF ORIGINALS → 2

NEGATIVES	POSITIVES	MATTE	GLOSSY	PMC
	✓	✓		

TOTAL NUMBER OF PRINTS →

INSTRUCTIONS

100 matte of each size

PHOTOSTAT ORDER BY *Office*

WI 7-4175



6930

MURRAY HILL PHOTOPRINTS, Inc.

32 West 39th Street

New York, N. Y. 10018

Photostats

Acetates

Blowups

SIZE	MATTE	GLOSSY	OTHER	AMOUNT
8 1/2 x 11	200			5.20
8 1/2 x 11				
11 x 14				
11 x 14				
14 x 18				
14 x 18				
18 x 24				
18 x 24				

INVOICE

SALES TAX

TOTAL

5.20

oh dd Achland (over sum)
6-9-77

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

20th 1310

FIRM SCHLEIFER

WI 7-4175 **MH** 5286

DATE 30 MARCH 1977

CLIENT ROOMS P.S. 1

DIVISION FLOOR PLANS

JOB NO.

NO. OF ORIGINALS → 4

NEGATIVES	POSITIVES	MATTE	GLOSSY	PMC

TOTAL NUMBER OF PRINTS →

INSTRUCTIONS
1 pos. glossy same size

PHOTOSTAT ORDER BY MS

32 West 39th Street New York, N. Y. 10018
Photostats Acetates Blowups

SIZE	MATTE	GLOSSY	OTHER	AMOUNT
8½x11		4		14.00
8½x11				
11x14				
11x14				
14x18				
14x18				
18x24				
18x24				

SALES TAX TOTAL 14.00

INVOICE

oh dd Achland (over sum)
6-9-77

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

FIRM: *Benjamin Schwab*

DATE: *June 20 1977*

CLIENT: *Benjamin Schwab*

DIVISION: *PS1*

JOB NO.:

NO. OF ORIGINALS: *1*

NEGATIVES	POSITIVES	MATTE	GLOSSY	PMC

TOTAL NUMBER OF PRINTS:

INSTRUCTIONS: *1 direct positive of the Holiday print*

PHOTOSTAT ORDER BY: *one SHARP*

WI 7-4175

MH 5288

MURRAY HILL PHOTOPRINTS, Inc.

32 West 39th Street New York, N. Y. 10018

Photostats Acetates Blowups

SIZE	MATTE	GLOSSY	OTHER	AMOUNT
8½x11				
8½x11				
11x14			<i>107</i>	<i>3 50</i>
11x14				
14x18				
14x18				
18x24				
18x24				

SALES TAX

TOTAL: *3 60*

INVOICE

oh sd Achland over seen

6-9-77

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company 

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

7 June 1977

The Institute for Art
and Urban Resources, Inc.
108 Leonard Street
New York, New York 10013

Rooms

For cash advanced

by B. Schleifer

Plane fare to and from the Halliday plant
to check first form on press of ROOMS P.S. 1
for myself and Eugenia Diserio on May 24, 1977
(tickets attached)

\$140.00

oh ~~DD~~ Achland (over Steve Lechardt).
6-9-77.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

7 June 1977

The Institute for Art
and Urban Resources, Inc.
108 Leonard Street
New York, New York 10013

Rooms

For cash advanced

by B. Schleifer

Plane fare to and from the Halliday plant
to check first form on press of ROOMS P.S. 1
for myself and Eugenia Diserio on May 24, 1977
(tickets attached)

\$140.00

ok ~~DD~~ Achson (over Steve Kochardt)
6-9-77

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

DS David E. Seham Inc.
Typographers

2549

SOLD TO

The Institute for Art
&
Urban Resources, Inc

DATE
4/18/77
CUSTOMER'S ORDER

TERM
2 0/10
net 30 days

JOB NUMBER
2217

Page 1

ISSUED BY **EASTERN** AIRLINES

PASSENGER TICKET
CUSTOMER'S RECEIPT

IF EXTENDED PAYMENT DESIRED,
CIRCLE NO. OF MONTHS

DATE OF ISSUE **24 MAY 78** 3 6 9 12

**EASTERN AIRLINES
IN FLIGHT SERVICE**

THIS TICKET IS DEEMED ISSUED AT
PLACE OF ORIGIN OF CARRIAGE ON
DATE INDICATED.

SOLD SUBJECT TO TARIFF REGULATIONS

PAYMENT ACKNOWLEDGED BY
ABOVE IN-FLIGHT VALIDATION

FORM OF CREDIT (if other than cash/check)

940 102 631 6

BERNARD SCHLEIFER CO 74
BERNARD SCHLEIFER
CA 11 75 10 77

NOT GOOD FOR PASSAGE		
GOOD IN EITHER DIRECTION BETWEEN	VIA	ADULT <input type="checkbox"/>
NEW YORK AND BOSTON	EASTERN	CHILD <input type="checkbox"/>
	AIR-SHUTTLE	MIL. RESVD. <input type="checkbox"/>
		OTHER <input type="checkbox"/>
		*Includes 8% U.S. Transportation Tax

TOTAL **35.00**

007 4153711232 6

PRINTED IN U.S.A. BY RAO MCRAALLY

DUPLICATE

okay
Bernard
Schleifer

Oh Patchland.
5-1877

INVOICE

Fourteen Charles Street, Metuchen, New Jersey 08840

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

DS David E. Seham Inc.
Typographers

2549

SOLD TO

The Institute for Art
&
Urban Resources, Inc

DATE
4/18/77

CUSTOMER'S ORDER

TERMS
2 0/10
net 30 days

JOB NUMBER
2417

Page 1
9-74

ISSUED BY **EASTERN** AIRLINES

PASSENGER TICKET
CUSTOMER'S RECEIPT

IF EXTENDED PAYMENT DESIRED,
CIRCLE NO. OF MONTHS
3 6 9 12

DATE OF ISSUE 24 MAY 78 24 MAY 78

THIS TICKET IS DEEMED ISSUED AT PLACE OF ORIGIN OF CARRIAGE ON DATE INDICATED.

**EASTERN AIRLINES
IN FLIGHT SERVICE**

NOT GOOD FOR PASSAGE

GOOD IN EITHER DIRECTION BETWEEN NEW YORK AND BOSTON	VIA EASTERN AIR-SHUTTLE	ADULT <input type="checkbox"/>
		CHILD <input type="checkbox"/>
		MIL. RESVD. <input type="checkbox"/>
		OTHER <input type="checkbox"/>

*Includes 8% U.S. Transportation Tax

SOLD SUBJECT TO TARIFF REGULATIONS

FORM OF CREDIT (if other than cash/check)

940 102 631 6

BERNARD SCHLEIFER CO 74
BERNARD SCHLEIFER
CA 11 75 10 77

35.00 35.00

007 4153711230 4

DUPLICATE

okay
Bernard
Schleifer

oh patchland
5-1877

INVOICE

Fourteen Charles Street, Metuchen, New Jersey 08840

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

DS David E. Seham Inc.
Typographers

2549

SOLD TO

The Institute for Art
&
Urban Resources, Inc

DATE CUSTOMER'S ORDER	4/18/77
TERMS net 30 days	2/10/10
JOB NUMBER	2617

ISSUED BY EASTERN AIR LINES		PASSENGER TICKET CUSTOMER'S RECEIPT		THIS TICKET IS DEEMED ISSUED AT PLACE OF ORIGIN OF CARRIAGE ON DATE INDICATED.	
DATE OF ISSUE		IF EXTENDED PAYMENT DESIRED, CIRCLE NO. OF MONTHS		EASTERN AIRLINES IN FLIGHT SERVICES	
24 MAY 77		3 6 9 12			
NOT GOOD FOR PASSAGE			SOLD SUBJECT TO TARIFF REGULATIONS		
GOOD IN EITHER DIRECTION BETWEEN	VIA	ADULT	<input type="checkbox"/>		
NEW YORK AND BOSTON	EASTERN AIR-SHUTTLE	CHILD	<input type="checkbox"/>		
		MIL. RESVD.	<input type="checkbox"/>		
		OTHER	<input type="checkbox"/>		
TOTAL \$			FORM OF CREDIT (if other than cash/check)		
35.00			3822 260975 0001		
			BERNARD SCHLEIFER		
			007 4153844617 6 □ 77 DC US1 05/77 05/78		

DUPLICATE

okay
Bernard
Schleifer

oh patchland
5-1877

INVOICE

Fourteen Charles Street, Metuchen, New Jersey 08840

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

DS David E. Seham Inc.
Typographers

2549

SOLD TO

The Institute for Art
&
Urban Resources, Inc

DATE	4/18/77
CUSTOMER'S ORDER	
TERMS	2/10/10
net 30 days	
JOB NUMBER	2617

Page 1	ISSUED BY EASTERN AIR LINES	PASSENGER TICKET CUSTOMER'S RECEIPT	THIS TICKET IS DEEMED ISSUED AT PLACE OF ORIGIN OF CARRIAGE ON DATE INDICATED.
	DATE OF ISSUE 24 MAY 77	IF EXTENDED PAYMENT DESIRED, CIRCLE NO. OF MONTHS 3 6 9 12	EASTERN AIRLINES IN FLIGHT SERVICES
NOT GOOD FOR PASSAGE	GOOD IN EITHER DIRECTION BETWEEN	VIA EASTERN AIR-SHUTTLE	ADULT <input type="checkbox"/>
	NEW YORK AND BOSTON		CHILD <input type="checkbox"/>
			MIL. RESVD. <input type="checkbox"/>
			OTHER <input type="checkbox"/>
	TOTAL 35.00		*Includes 8% U.S. Transportation Tax and \$.34 Security Charge
		007 4153844616 5	3822 260975 0001
			BERNARD SCHLEIFER
			77 DC US1 05/77 05/78

Duplicate

okay
Bernard
Schleifer

Oh Patchland.
\$-1877

INVOICE

Fourteen Charles Street, Metuchen, New Jersey 08840

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

DS David E. Seham Inc.
Typographers

2549

SOLD TO

The Institute for Art
&
Urban Resources, Inc

Attn: B. Schleifer

DATE CUSTOMER'S ORDER	4/18/77
TERMS net 30 days	2/10 10
JOB NUMBER	2617

Type for	35 00
Part-title page	
title of title page	
and credits	

DUPLICATION

okay
Bernard
Schleifer

oh Patchland.

5-1877

INVOICE

Fourteen Charles Street, Metuchen, New Jersey 08840

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

2491

SOLD TO

The Institute for Art and Urban Resources

Attn: Bernie Schleifer

3/28/77

CUSTOMER

TERMS

NET 30 DAYS

NO. INvoICED

2589

type - CAPTIONS FOR "ROOMS P.S.1"

DUPLICATION

okoy
Bernie
Schleifer

INVOICE

Fourteen Charles Street, Metuchen, New Jersey 08840

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



BEEKMAN
PAPER COMPANY INC.

137 VARICK STREET • NEW YORK, N.Y. 10013 • PHONE-212-741-7100

DUPLICATE INVOICE

FOR
ACCOUNT
OF

BERNARD SCHLEIFER ASSOC
25 WEST 39TH ST.
N.Y.C.

SHIP TO HALLIDAY LITHO
WEST HANOVER, MASS.

DATE	CUSTOMER'S ORDER NUMBER	OUR ORDER NO	TERMS
APR 7 77		992 PP 10	CASH DISCOUNT ALLOWED ON OR BEFORE THE % TENTH OF THE MONTH FOLLOWING PURCHASE

QUANTITY	DESCRIPTION	PER	PRICE	POUNDS PER M	WEIGHT	AMOUNT
17000	SHTS 43X41 SUC-80 WHITE LITHOPECT SURGE SCHLEIFER-ROOMS P.S.I.	C	44.40	297	5049.0	2,241.75

12/21/77
51

CASH DISCOUNT AMOUNT, IF TAKEN

➔ +4.34

TOTAL: 2241.75

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ADROIT GRAPHIC COMPOSITION INC.

537 Greenwich Street • New York, N. Y. 10013 • (212) 243-1929/1930

SOLD TO Institute for Art and Urban Resources
c/o Bernard Schleifer

Invoice No. 1307

Date 4/12/77

Del. No. —

Terms: net

YOUR ORDER NO.

OUR ORDER NO. A45

ROOMS--P.S. 1

composition, ~~XXXXXX~~ space out and galley
repro, incl. samples, extra proofs, copy
sent in at various times
1st galley aa's
2nd galley aa's
3rd galley aa's

1009 00
117 00
36 00
180 00

1342 00

*okay
PS*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

TEL. INDEPENDENCE 3-4605

Algen Press Corp.

No. 88366

18-06 130th STREET, COLLEGE POINT 11356, N. Y.

May 27, 1977

SOLD TO

Institute Art and Urban Resources, Inc. 116322
108 Leonard Street
New York, New York 10013

Your Purchase Order No.

Our Job No. 85762

Terms: Net

Rooms

ORIGINAL INVOICE

5500

PBC Rooms P.S. 1" (Institute of Art and Urban Resources) 4 col Proces
Prep Film CK including 1 set 4 col seps from your
35 mm Transp
Pjoduction Plates

727.85	✓
400.00	✓
60.00	✓
1187.85	
25.76	✓
1213.61	✓

Prepaid Intercity

*ok OO Schland
6-9-77*

PLYMPTON, MASS.

*okay
Bernard
Schleif*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ADROIT GRAPHIC COMPOSITION INC.

537 Greenwich Street • New York, N. Y. 10013 • (212) 243-1929/1930

SOLD
TO

Institute for Art & Urban Resources
c/o Bernard Schleifer

Invoice No. 001332

Date 5/9/77

Del. No.

Terms: net

YOUR ORDER NO.

OUR ORDER NO. B54

AA's after repro and original billing
for ROOMS, P.S. 1

composition, space out and repro

36 00

*ok B.S. Schleifer
6-9-77*

*okay
Bernard
Schleifer*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ORIGINAL INVOICE



BEKMAN
PAPER COMPANY INC.

137 VARICK STREET • NEW YORK, N.Y. 10013 • PHONE-212-741-7100

FOR
ACCOUNT
OF

BERNARD SCHLEIFER ASSOC
25 WEST 39TH ST.
N.Y.C.

FOR
INSTITUTE FOR ART AND URBAN
RESOURCES

SHIP
TO

HALLIDAY LITHO
WEST HANOVER, MASS

MAY 27 77	CUSTOMER'S ORDER NUMBER	OUR ORDER	1670	PP	3D	TERMS	2 CASH DISCOUNT ALLOWED ON OR BEFORE THE % TENTH OF THE MONTH FOLLOWING PURCHASE
-----------	-------------------------	-----------	------	----	----	-------	---

QUANTITY	DESCRIPTION	PER	PRICE	POUNDS PER M	WEIGHT	AMOUNT
8500	SHTS 43X41 80 WHITE LITHOFACT SUEDE "SCHLEIFER-ROOMS P.S.I."	C	47.75	296	2516.0	1,201.39

*ok. Schleifer
6-9-77*

*show
M*

1,201.39
TOTAL: 1,201.39

24.03

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

21 November 1977

Office of Steve Reichard
Attention: Susan
The Institute for Art and Urban Resources, Inc.
108 Leonard Street
New York, New York 10013

Dear Susan:

Please pay the balance of \$309.00 as per attached invoice #64224, and \$1286.29 as per attached invoice #65289.

Both these Halliday invoices need to be paid immediately.

Thank you,

Donald D. Ackland

Donald D. Ackland

DDA/mer
Signed in his absence
Attachments

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



Halliday Lithograph
An American Lithographic Company

Church Street, West Mansfield, Massachusetts 02139
Telephone (617) 826-8385

Please Remit To:
Halliday Lithograph Corporation
P.O. Box 10031
Church Street Station
New York, New York 10249

TERMS: NET 30 DAYS
ITEMS PAID AFTER THE SECOND MONTH FOLLOWING
PURCHASE ARE SUBJECT TO A SERVICE CHARGE OF
1% PER MONTH, 18% PER ANNUM.

CUSTOMER NO. 2975

TO • Bernard Schleifer Company
25 West 39th St.
New York, New York 10018

INVOICE DATE 7/30/77 d1

INVOICE NO. 65289

ATTN: Bernard Schleifer

OUR JOB NUMBER 77-4969

YOUR ORDER NO.

VIA

P

		AMOUNT
AUTHOR AND TITLE	ROOMS P.S. 1	
NUMBER OF COPIES		
PAPER MAKE	BLUES-LOOSE COMPLETE	
SIZE		
SHEETS USED		
PAPER MAKE	CORRECTIONS	
SIZE	PLATES	
SHEETS USED	PRESS	
SHIPPING WEIGHT	SLIT ON PRESS	
FORMS	SUB TOTAL PRINTING	
PAGES		
	PERFECT/SEWN PAPERBACK 4729 COPIES @ .278	1314.66
	CASE BIND _____ COPIES @ _____	
	FREIGHT	
	Credit pallets @ .006	- 28.37
	SUBTOTAL BINDING	1286.29
	<i>Handwritten initials</i>	
	TOTAL AMOUNT DUE	1286.29 ✓

F.O.B. Shipping Point

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



Halliday Lithograph
An Amstar National Company

Circuit Street, West Haven, Massachusetts 02329
Telephone (617) 826-2385

Please Remit To:
Halliday Lithograph Corporation
P.O. Box 10031
Church Street Station
New York, New York 10249

TERMS: NET 30 DAYS
ITEMS PAID AFTER THE SECOND MONTH FOLLOWING PURCHASE ARE SUBJECT TO A SERVICE CHARGE OF 1% PER MONTH, 18% PER ANNUM.

CUSTOMER NO. 2975

TO • c/o Institute of Art & Urban Resources, Inc.
Bernard Schleifer Company
25 West 39th St.
New York, New York 10018

INVOICE DATE 6/30/77 d1

INVOICE NO. 64224

OUR JOB NUMBER 77-4969

ATTN: Bernard Schleifer

YOUR ORDER NO.

VIA Jenkins & Simmons N

		AMOUNT
AUTHOR AND TITLE	ROOMS P.S.I. INSTITUTE OF ART AND URBAN RESOURCES	
NUMBER OF COPIES	5000	
PAPER MAKE	296M 80# Lithofect suede lot# 11873A	
SIZE	41 x 43	
SHEETS USED	9000	
PAPER MAKE	296M 80# Mid Tec lithofect suede lot# MC1054	
SIZE	41 x 43	
SHEETS USED	25,500	
SHIPPING WEIGHT		
FORMS		
PAGES	136	
	PERFECT/SEWN PAPERBACK _____ COPIES @	
	CASE BIND _____ COPIES @	
	FREIGHT	
	received on account	- 3000.00 ✓
	SUB TOTAL PRINTING	3309.00 ✓
	SUBTOTAL BINDING	
	TOTAL AMOUNT DUE	309.90 ✓

*Okay
Bernard Schleifer*

F.O.B. Shipping Point

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

233-1096

May 24, 1977

Ms. Lynn Cassaniti
The Institute for Art and Urban
Resources, Inc.
108 Leonard Street
New York, New York 10013

Dear Ms. Cassaniti:

Mr. Ackland is presently on the West Coast and before he left he asked me to send you the following invoices for payment:

Bernard Schleifer Company	April 4, 1977	\$ 602.55 ✓
David E. Seham Inc.	March 28, 1977	75.00 ✓
" "	April 11, 1977	85.00 ✓
" "	April 18, 1977	35.00 ✓
Beekman Paper Company	April 7, 1977	2,241.75 ✓
Adroit Graphic Comp.	April 12, 1977	1,342.00 ✓

In addition, Mr. Schleifer advises that a check is needed payable to Halliday Lithograph in the amount of \$3,000 representing an advance payment with balance payable upon delivery of books.

Thank you for giving this your prompt attention and if there are any questions, please call me.

Sincerely,

Eileen Dlutman
Assistant to Don Ackland

enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

THE INDEPENDENCE 34605

SHLD TO

June 10, 1977

Institute Art and Urban Resources
108 Leonard Street
New York, New York 10013

Algen Press Corp.
18-06 130th STREET, COLLEGE POINT 11356, N. Y.

5500

100-9-6-100

Ms. Lynn Cassaniti
The Institute for Art and Urban
Resources, Inc.
108 Leonard Street
New York, New York 10013

Dear Ms. Cassaniti:

Enclosed herewith are the following invoices which have been approved for payment:

- *Algen Press Corp. \$1,213.61 ✓
- Beekman Paper Company 1,201.39 ✓
- Adroit Graphic Composition 36.00 ✓
- Bernard Schleifer Company 140.00 ✓

Three more bills will be coming through and they will complete the project.

Sincerely,

Eileen Dlutman
Assistant to Don Ackland

enclosures

727.85 ✓
400.00 ✓
60.00 ✓
1187.85 ✓
25.76 ✓
1213.61 ✓

Handwritten notes and signatures

ORIGINAL INVOICE

Terms: Net

Job No.

85762

Purchase Order No.

May 27, 1977

No. 28308

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ADROIT GRAPHIC COMPOSITION INC.

TEL. INDEPENDENCE 3-4605

Algen Press Corp.

No. 88366

18-06 130th STREET, COLLEGE POINT 11356, N. Y.

May 27, 1977

SOLD TO

Institute Art and Urban Resources, Inc. 116322
108 Leonard Street
New York, New York 10013

Rooms

Your Purchase Order No.

Our Job No. 85762

ORIGINAL INVOICE

Terms: Net

5500	PBC Rooms P.S. 1" (Institute of Art and Urban Resources) 4 col Proces	727.85 ✓
	Prep Film CK including 1 set 4 col seps from your	400.00 ✓
	35 mm Transp	60.00 ✓
	Pjoduction Plates	1187.85
	Prepaid Intercity	25.76 ✓
		1213.61 ✓

*oh doo schland
6-9-77*

PLYMPTON, MASS.

*okay
Bennet
Receipt*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ADROIT GRAPHIC COMPOSITION INC.

ORIGINAL INVOICE



BEEKMAN

PAPER COMPANY INC.

137 VARICK STREET • NEW YORK, N.Y. 10013 • PHONE-212-741-7100

BERNARD SCHLEIFER ASSOC
25 WEST 39TH ST.
N.Y.C.

FOR
ACCOUNT
OF

FOR
INSTITUTE FOR ART AND URBAN
RESOURCES

HALLIDAY LITHO
WEST HANOVER, MASS

SHIP
TO

MAY 27 77	CUSTOMER'S ORDER NUMBER	OUR ORDER # 1870	PP	3D	TERMS 2	CASH DISCOUNT ALLOWED ON OR BEFORE THE % TENTH OF THE MONTH FOLLOWING PURCHASE
-----------	-------------------------	------------------	----	----	---------	---

QUANTITY	DESCRIPTION	PER	PRICE	POUNDS PER M	WEIGHT	AMOUNT
8500	SHTS 43X41 80 WHITE LITHOFECT SUEDE "SCHLEIFER-ROOMS P.S.I."	C	47.75	296	2516.0	1,201.39
						1,201.39

ok Schland
6-9-77

show
121

TOTAL: 1,201.39

CASH DISCOUNT AMOUNT, IF TAKEN →

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ADROIT GRAPHIC COMPOSITION INC.

537 Greenwich Street • New York, N. Y. 10013 • (212) 243-1929/1930

SOLD
TO

Institute for Art & Urban Resources
c/o Bernard Schleifer

Invoice No. 001332

Date 5/9/77

Del. No.

Terms: net

YOUR ORDER NO.

OUR ORDER NO. B54

AA's after repro and original billing
for ROOMS, P.S. 1

composition, space out and repro

36 00

*ok B.S. Schleifer
6-9-77*

*okay
Bernard
Schleifer*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

7 June 1977

The Institute for Art
and Urban Resources, Inc.
108 Leonard Street
New York, New York 10013

Rooms

For cash advanced

by B. Schleifer

Plane fare to and from the Halliday plant
to check first form on press of ROOMS P.S. 1
for myself and Eugenia Diserio on May 24, 1977
(tickets attached)

\$140.00

ok ~~DD~~ Achland (over Steve Richards)
6-9-77

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

*two mso
final printer \$1500
prod fee → 507.50
fin. 0.3*

*included
in estimate*

June 1977

to: Don Ackland, Acanthus Press

re: ROOMS D.S. L (Institute for Art and Urban Resources, Inc)

*Send to Institute:
Lynn*

Dear Don:

Enclosed herewith please find the following:

1. Cover printing bill from Algen Press.
2. Additional paper bill from Beekman Paper Company
3. Additional composition bill from Adroit for the last minute changes made by the Institute.
4. Final revised estimate.

Please make sure to pass the first three items for immediate payment.

As you can see from the figures we are over the revised budget of 12,000. This was caused in part by the AA's for typesetting.

In your absense I sent some additional bills for payment and copies of bills which apparently were missing.

*(see letter of May 24)
1006 673*

I have still to receive and check for Halliday Lithograph for \$3000.00 which represents 2/3 (approx.) of cost of plates, printing and binding. We were supposed to pay them 1/3 with order; 1/3 when ready for printing; balance upon bound books. Fortunately I was able to get them to proceed with the job, but they could hold up at any time causing us considerable embarrassment should we want finished books. Please see what you can do.

Also enclosed is a bill for the plane tickets for Eugenie Diserio and myself to go to the Halliday Plant to watch the first form go on press. Steve approved the expense in advance and I'm attaching copies of the tickets.

Overall it looks as if the book is going to look great, despite the problems and delays.

Should you have any questions, please call.

Best,

Bernard Schleifer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ernard Schleifer Company 

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

23 May 1977

to: Eileen, A&W Publishers Inc. (for Don Ackland)

re: The Institute for Art and Urban Resources

Dear Eileen:

This is to recap our conversation of earlier:

1. I need a check for Halliday Lithograph (made out to them) in the amount of \$3000.00. This should be done immediately since we were supposed to have some monies to them in March and April.
2. A check to Beekman Paper Company in the amount of \$2,241.75. See enclosed copy of the duplicate invoice I kept in my files. This is now overdue.
3. You found the invoice for David Seham for 35.00--however there should be 2 more. I've also enclosed copies for payment.
4. Herewith comp. bill for Adroit Graphics. This should also be paid: \$1342.00.
5. You have my invoice for \$602.55 (which includes additional stat bills which I paid to Murray Hill Photoprints)

Still to come is the bill from Algan Press for printing the covers--sample attached for your files.

As I mentioned on the phone, I'm surprised that Halliday has gone this far on the project without money. However...

Any questions, please call.

Thanks,

Bernie

Bernard Schleifer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ernard Schleifer Company 

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

23 May 1977

to: Eileen, A&W Publishers Inc. (for Don Ackland)

re: The Institute for Art and Urban Resources

Dear Eileen:

This is to recap our conversation of earlier:

1. I need a check for Halliday Lithograph (made out to them) in the amount of \$3000.00. This should be done immediately since we were supposed to have some monies to them in March and April.
2. A check to Beekman Paper Company in the amount of \$2,241.75. See enclosed copy of the duplicate invoice I kept in my files. This is now overdue.
3. You found the invoice for David Seham for 35.00--however there should be 2 more. I've also enclosed copies for payment.
4. Herewith comp. bill for Adroit Graphics. This should also be paid: \$1342.00.
5. You have my invoice for \$602.55 (which includes additional stat bills which I paid to Murray Hill Photoprints)

Still to come is the bill from Algan Press for printing the covers--sample attached for your files.

As I mentioned on the phone, I'm surprised that Halliday has gone this far on the project without money. However...

Any questions, please call.

Thanks,

Bernie

Bernard Schleifer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

Fuller
Call Bernie + ask
22 March 1977

to: Don Ackland

re: ROOMS P.S. 1 (The Institute of Art and Urban Resources, Inc.)

Dear Don:

Herewith revised estimate for the above title. I think that everyone will be pleased with it--as you can see, we are back down below 10,000. However, if corrections to galleys are heavy and freight costs high we could go over again--but, not more than 500.00.

Please note the following:

1. I will need a check to Halliday Lithograph in my hand not later than March 29 for \$1500.00. They have started work on the halftones. We will need another check for \$1500.00 around April 15. And the balance to be paid when books are delivered.
2. I will need a check to Beekman Paper Company, Inc. not later than April 7. We are buying the cover and text stock from them. I will forward the invoices when we receive them. Paper is being shipped week of March 29.
3. Composition and jacket bills to be paid when rendered. Jackets are being printed by Algen Press, and composition is being done by Adroit Graphics Composition Inc. and David E. Seham Associates.
4. I will need another check payable to me for \$578.55 by April 7. This is 78.55 for additional stats (copy attached) and the second third for my services; balance of \$500.00 when books have been delivered.

Currently I am trying to get at least 100 copies ready by the end of April for a new show at P.S. 1. It looks like the balance of books will be ready about May 13.

I think the changes in format and the full color cover will indeed make this a good looking catalog.

Best,

Bernie
Bernard Schleifer

if all these points okay
If not advise Institute to pay + I'll authorize.
BSA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

*Call for
bills 21-1158
Monday*

4 August 1977

March 9, 1977

Ms. Lynn Cassaniti
The Institute for Art and Urban Resources, Inc.
108 Leonard Street
New York, New York 10013

Dear Ms. Cassaniti:

As I am out of town this week, I have asked my assistant to forward the enclosed invoice, in the amount of \$799.90, which covers the designer's work so far on the ROOMS catalogue.

Would you please have this invoice paid immediately? The designer has already advanced this sum out of his own pocket and he should be reimbursed quickly.

If you, or anyone else at the Institute, should have any questions about this matter, I will be back in town Monday, March 14.

Sincerely,

Donald D. Ackland

DDA/hd

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

Bernard Schliefer Company

25 WEST 39TH STREET NEW YORK 10018 - (212) 321-1158

Call her @ 221-1158 Monday

4 August 1977

To: Don Ackland, Acropolis Press

re: ROOMS P.S. 1

March 9, 1977

Dear Don:

Herewith the last bill for the above title: \$1286.25 from Halliday Lithograph for binding. The following is a rundown of all bills received:

Mr. Bernard Schliefer	Jan - 3/20/77	\$250.00	\$75.00
Bernard Schliefer Associates	11/77	\$250.00	25.00
25 West 39th Street	4/18/77	\$200.00	35.00
New York, New York 10016	4/12/77	\$100.00	192.00
	5/3/77	\$100.00	35.00

Dear Bernie: Paper Company - 4/7/77 Re: ROOMS catalogue

Please give me an updated budget for this project.

Your new estimate should include all costs, including your design and production, as I understand everything so far is in accordance with the recent meeting we had with Alanna Heiss and members of her staff. It should also include the invoice totalling \$799.90, which I have just okayed for payment. I have forwarded this invoice to the institute and have requested immediate payment.

I didn't include my bill for \$100.00 re:traveling on for money left out for plane fare to Eugene and myself.

Best wishes,

The items with asterisks are unpaid bills (with 5.00% in prepayment on the invoice DDA/hd).

Donald D. Ackland

There should be only one other bill coming and that's for freight from West Hanover, Mass. to New York for the delivery of the books.

I think that's all the bills from up and for the above.

Best,

Bernard Schliefer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Bernard Schleifer Company 

25 WEST 39th STREET · NEW YORK 10018 · (212) 221-1158

BOOK DESIGN
BOOK PRODUCTION

4 August 1977

to: Don Ackland, Acanthus Press

re: ROOMS P.S. 1

Dear Don:

Herewith the last bill for the above title: \$1286.29 from Halliday Lithograph for binding. The following is a rundown of all bills received:

Composition:	David E. Seham - 3/28/77 #2524	\$75.00
	4/11/77 #2565	85.00
	4/18/77 #2617	35.00
Adroit Graphic -	4/12/77 #1307	1342.00
	5/9/77 #1332	36.00
Paper: Beekman Paper Company -	4/7/77 #992	2241.75
	5/27/77 #1670	1201.39
Covers: Algen Press Corporation	5/27/77 #88366	1213.61
Printing: Halliday Lithograph -	5/30/77 #64224	3309.00*
	7/30/77 #65289	1286.29*
Mech. & Production - Schleifer	2/4/77	799.90
including stats	4/4/77	602.55
	7/15/77	500.00*
		<u>12727.48</u>

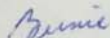
I didn't include my bill for \$140.00 reimbursing me for money laid out for plane fare to Eugenie and myself.

The items with asterisks are unpaid bills (with 3,000.00 paid against the invoice for 3309.00).

There should be only one other bill coming and that's for freight from West Hanover, Mass. to New York for the delivery of the books.

I think that's all the bills from my end for the above.

Best,



Bernard Schleifer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

to: Don Ackland REVISED ESTIMATE Date: 22 March 1977
 Don Ackland ESTIMATE: ~~Cloth~~/Paper Quantity: Cloth - Paper - 5,000

to: Don Ackland REVISED ESTIMATE Date: May, 1977
 ESTIMATE: ~~Cloth~~/Paper Quantity: Cloth - Paper - 5,000
 Bind: F&G'S -
 Book Club:

FORMAT: square No. of pages: 138 Trim size: 10" x 10 1/2"

Author & Title: ROOMS P.S. 1

<u>Item</u>	<u>Paper</u>	<u>Cloth</u>	<u>F&G's</u>	<u>Reprint</u>
Comp. & repros	1573.00*/			
Text Plates	1841.00			
Blueprints	374.95*			
Offset Fee				
Book Design	120.00			
Mechanicals	680.00			
Jacket/Cover des.				
Jacket/Cover plates	460.00*			
Dies & Misc.				
Color inserts				
	<u>5048.95</u>			

includes \$504.00 of corrections after type was set

Manufacturing

Paper 80lb, Lithofect Suede	3443.14*
Printing	1046.00
Binding	1390.00
Jackets/Covers Prg	753.61*
Color inserts	
	<u>6632.75</u>
plant	5048.95
Prod fee	700.00
	<u>12381.70</u>

Comments: *these are actual figures from bills received.

The reason above figures are higher than original estimate are:

1. Larger trim size
2. No. of pages changed from 128
3. 4-color process cover
4. Corrections to typesetting, and additional copy not in original estimate.

Special Instructions:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

to: _____ n Ackland REVISED ESTIMATE Date: 22 March 1977

Don Ackland: ~~Cloth~~/Paper Quantity: Cloth - Paper - 5,000
Bind: F&G'S -
Book Club:

FORMAT: square No. of pages: 138 Trim size: 10" x 10 1/2"

Author & Title: ROOMS P.S. 1 149 halftones

<u>Plant</u>	<u>Paper</u>	<u>Cloth</u>	<u>F&G's</u>	<u>Reprint</u>
Comp. & repros	800.00*			
Text Plates	1777.00			
Blueprints & stats	343.00			
Offset Fee				
Book Design	120.00			
Mechanicals	680.00			
Jacket/Cover des.	**			
Jacket/Cover plates 4-color pro.	460.00		(prep., separation, colorkey & plates)	
Dies & Misc.				
Color inserts				
	<u>4180.00</u>			

Manufacturing

	<u>5,000</u>	
Paper 80lb, Lithofect suede	2200.00	(you will have approx. 600.00 worth of paper left over after printing job)
Printing	722.00	(perfect bound)
Binding	1390.00	(antique finish--no lamination)
Jackets/Covers Prg	787.00	
Color inserts		
mfg	<u>5099.00</u>	
plant	4180.00	
Prod. fee	<u>700.00</u>	
	<u>9979.00</u>	

Comments:

Special Instructions:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

to: Don Ackland

Date: 1 October 1976

ESTIMATE: ~~Cloth~~/Paper Quantity: Cloth - Paper - 5M, 7M, &
Bind: F&G'S - 10M
Book Club:

FORMAT: large No. of pages: 128 Trim size: 7 1/2" x 10 1/2"

Author & Title: ROOMS--P.S. 1 - Institute for Art & Urban Resources, Inc.

Plant	Paper	Cloth	F&G's	Reprint
Comp. & repros	800.00*			
Text Plates	1688.00	(175 HALFTONES)		
Blueprints	109.00			
Offset Fee				
Book Design	400.00			
Mechanicals	400.00			
Jacket/Cover des.				
Jacket/Cover plates	125.00			
Dies & Misc.				
Color inserts				
	<u>3522.00</u>			

Manufacturing	5,000	7,000	10,000
Paper 80lb, Suede Coated	2062.00	2852.00	3975.00
Printing	535.00	705.00	903.00
Binding	1200.00	1638.00	2290.00
Jackets/Covers Prg	552.00	711.00	953.00
Color inserts			
	<u>4349.00</u>	<u>5906.00</u>	<u>8121.00</u>
Plant	3522.00	3522.00	3522.00
Prod. fee	<u>700.00</u>	<u>700.00</u>	<u>700.00</u>
	<u>8571.00</u>	<u>10128.00</u>	<u>12343.00</u>
Cost per copy:	1.714	1.447	1.234

Comments: *approximate cost--to be verified when we have complete ms.

The above prices should hold through January 1977--and might go through February.

I think I can better the binding price on 5,000 copies. Above prices are based on printing and binding at Halliday Litho; covers by Lynn Art Offset Company.

Special Instructions:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

INSTITUTE FOR ART & URBAN RESOURCES Pg
 DON ACKLAND - "ROOMS - P.S. 1"

DATE	Rec'd	AMT	DISBRSD	AMT	BAL.
					10,000.00
6/27/77			Halliday Lithograph Adv. dump pmt ch # 320	3000.00	7,000.00
6/27			Bernard Schleifer Co ^{CL#} 315 Photostats 102.55 1/3 mechanical production fee 500.00 Plans faces to & from Halliday 110.00	742.55	6,257.45
6/27/77			David E. Scham Inc. ch # 316 } captions 75.00 } type for fl. plans 25.00 } type for letter pg 35.00	195.00	6,062.45
6/27/77			Beekman Paper Co Inc. ch # 317 sheets of litho effect suede	3443.14	2,619.31
6/27/77			Adroit Graphic Composition ch # 318 2 Invoices	1378.00	1,241.31
6/27/77			Algen Press Corp	1213.61	27.70

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

INSTITUTE FOR ART & URBAN RESOURCES
WITH VIDEO PROJECT "COLLECTORS OF THE 70'S"

REC'D
CK# 1978 (8/25) \$9,500.00

DISBURSED

-	11/29/76	ck# 216	DAVID ROSS	750.00
-	12/17/76	ck# 219	to A. Mann	250.00
	"	" 220	Technosphere Corp.	34.50
	"	" 221	Paula	200. -
	"	" 222	Hildegard Quare	100. -
	"	" 223	"	100. -
	"	" 225	Matt Quinlan	100. -
		" 227	Peter Kirby	100. -
		" 228	David Rees	123. -
		" 229	Peggy Gale	200. -
		" 230	"	100. -
-	12/20/76	231	Paula Davis	250. -
			total drawn to date	2307.50

over

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

REC'D

-Continued-

DISBURSED

12/20/76 ck# 232 A. Mann \$ 250.00
 TOTAL CKS DRAWN * 2557.50
 TO DATE

1/6/77 ck# 239 David Ross 437. -
 ck# 240 Peter Kirshy 550. -

1/6/77 Transferred from
 go Escrow Savings
 acct

8,750.00

1/6/77 Current bal. ~~\$5205.50~~
 \$5955.50

1/10/77 ck# 245 The Office Group ^{Shad Rapick} 350.00
 1/18/77 ck# 251 Paul Shummel 150. -
 2/7/77 ck# 256 Norie Sato ^{Seattle Wash.} 175. -
 " ck# 257 Daniel Ross - Virginia ^{Wright tape} 100. -
 " ck# 258 Video Systems, Inc. 350. -

3/11/77 ck #261 - NORIE SATO scatter - 49.52
 Current bal. 4,730.98

~~4/21/77 ck# 272 Hermine Freed 350.00 U010~~
 4/13/77 ck #273 - Peter Kirshy 115.00
 4/24/77 ck #275 Hermine Freed 621.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

2 Institute For Art & Urban Resources w/ Video Project
 "Collectors of the 70's"

Rec'd

DISBURSED

5/2/77	ck #278	James Harithos	200.00
	*279	Peter Kirby	150.00
	*280	Requy Gale	105.17
	* #281	Matthew Guinlan	130.00
	*282	Evan Sebon	60.00
5/6/77	* issued stop pmt & reissued ck #289 to Denise Kunkel		
5/24/77	ck #292	Denise Kunkel	23.00
	293	D. Ross for Orbit Cyprus	130.00
	294	Hildegard Duane	1100.00
	295	Peter Kirby	500.00
	296	Cindy Neal	125.00
	297	Peter Kirby	79.00
5/28/77	#321	David Ross for Orbit Cyprus	30.-
	322	Hoffman Electronic Corp.	206.97

"Collectors of the 70's"

○ Rec'd

DATE	ck#	DISBURSED	AMT	BAL
6/28/77	323	David Ross	500.00	655.84
7/27/77	329	A-Video Electronics Co.	334.00	321.84

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

- ① Suic. Annenberg
- ②

- 1) Annual Report
- 2) Assignment of Committees
 - Management

Artist's Fund

Corporate

Foundation

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

632

STATEMENT

No. 50910

CHECK IS IN FULL PAYMENT OF THE FOLLOWING ITEMS
PLEASE RETURN WITHOUT ALTERATIONS

INVOICE AMT.	DEDUCTIONS	BALANCE
		6.75

DATE 3.14.78

The Vancouver Art Gallery
1145 West Georgia Street
Vancouver BC V6E 3H2

Please detach and return upper portion with your remittance. \$ 6.75

THIS CHECK

DOLLARS

Young

370

May 10 1978 1-7053/2260

\$ 6.00

Dollars

W. Anderson

370

665

May 3 1978 90-1606
1222

Resources 6.00

DOLLARS

W. Anderson

Institute for Art
and Urban Resources, Inc.
c/o The Clocktower
13th floor
108 Leonard Street
New York, N. Y. 10013

108 LEONARD STREET, NEW YORK, N.Y. 10013

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48

632

LOS ANGELES COUNTY MUSEUM OF ART
MEMBERS FUND

DETACH AND RETAIN THIS STATEMENT
THE ATTACHED CHECK IS IN PAYMENT OF ITEMS DESCRIBED BELOW
IF NOT CORRECT PLEASE NOTIFY US PROMPTLY. NO RECEIPT DESIRED

PERIOD ENDING	EARNINGS			DEDUCTIONS				NET PAY
	REGULAR	OVERTIME	OTHER COMP.	FED. INC. TAX	F. I. C. A.	ST. INC. TAX	S. D. I.	
2-2-78								6.75

DATE	DESCRIPTION	AMOUNT	DISCOUNT OR DEDUCTIONS	NET AMOUNT
2-2-78	For: ROOMS P.S.1			6.75

ORDER | EMORY UNIV., ATLANTA, GEORGIA 30322

TOTAL AMOUNT
THIS CHECK

\$6.75

DOLLARS

100-1606-1222-1222

Institute for Art
and Urban Resources, Inc.
c/o The Clocktower
13th floor
108 Leonard Street
New York, N. Y. 10013

Young

370

May 10 1978 1-7053/2260

res \$ 6.00

Dollars

W. Anderson

370

665

May 3 1978 90-1606
1222

Resources 6.00

DOLLARS

W. Anderson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

LIL
DU

43, n
7500

REPORT FORM - NOT AN ORDER

VENDOR	FUND	ORDER NUMBER	PRICE
00251	31	ROOMPS0A 78075-404	\$6.75

ROOMS P-S-I; AN EXHIBITION CATALOGUE.
LONG ISLAND, NY THE INSTITUTE FOR ART &
URBAN RESOURCES, INC.

CHECK ATTACHED

RETURN WITH INVOICE OR ITEM TO: **BOOK ORDER DEPARTMENT**
ROBERT W. WOODRUFF LIBRARY
EMORY UNIV., ATLANTA, GEORGIA 30322

IF UNABLE TO SUPPLY, NOTE REASON AND RETURN AS REPORT

M. M. M.

632

04/25/78

ON OR DATE NUMBER	AMOUNT
	\$6.75
TOTAL AMOUNT THIS CHECK	\$6.75

DOLLARS

100-100000-01, W. B. L. HUNTER, NY

Institute for Art
and Urban Resources, Inc.
c/o The Clocktower
13th floor
108 Leonard Street
New York, N. Y. 10013

Young

370

May 10 1978 1-7053/2260

\$ 6.00

Dollars

W. Anderson

370

665

May 3 1978 90-1606
1222

Reserves 6.00

DOLLARS

W. Anderson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

LILI
DU

ROBERT W. WOODRUFF LIBRARY ORDER

VENDOR	FUND	ORDER NUMBER	PRICE
00251	31	ROOMPSOA 78075-404	\$6.75

43, rue
75003

ROOMS P.S.I.; AN EXHIBITION CATALOGUE.
LONG ISLAND, NY THE INSTITUTE FOR ART &
URBAN RESOURCES, INC.

CHECK ATTACHED

ORDER:

SHIP AND SEND
2 INVOICES TO:
INSTRUCTIONS ON REVERSE
ARE A PART OF THIS ORDER

BOOK ORDER DEPARTMENT
ROBERT W. WOODRUFF LIBRARY
EMORY UNIV., ATLANTA, GEORGIA 30322

M. M. M.

632

04/25/78

ON OR CE NUMBER	AMOUNT
	\$6.75
TOTAL AMOUNT THIS CHECK	\$6.75

DOLLARS

Young

370

May 10 1978 1-7053/2260

\$ 6.00

Dollars

W. Anderson

370

665

May 3 1978 90-1606
1222

Resources 6.00

DOLLARS

W. Anderson

108 LEONARD STREET

Institute for Art
and Urban Resources, Inc.
c/o The Clocktower
13th floor
108 Leonard Street
New York, N. Y. 10013

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

LILIANE & MICHEL
DURAND-DESSERT

43, rue de Montmorency
75003 Paris. 277 63 60

Paris 19. 4. 78

ORDER:

10 catalogues PS 1 (discount 40%)

Thank you -

M. Durand-Dessert

632

04/25/78

ON OR OFFICE NUMBER	AMOUNT
	\$6.75
TOTAL AMOUNT THIS CHECK	\$6.75

DOLLARS

Young

370

May 10 1978 1-7053/2260

\$ 6.00

Dollars

W. Anderson

370

665

May 3 1978 90-1606
1222

Resources 6.00

DOLLARS

W. Anderson

1987 0000293 01 L. W. M. L. MUSEUM, NY

Institute for Art
and Urban Resources, Inc.
c/o The Clocktower
13th floor
108 Leonard Street
New York, N. Y. 10013

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

CHECK NO. 729964		MASSACHUSETTS INSTITUTE OF TECHNOLOGY			04/25/78
TAXABLE INCOME PAYMENTS ONLY		PURCHASE ORDER NO.	INVOICE DATE	EXPLANATION OR VENDOR INVOICE NUMBER	AMOUNT
1099 CODE	SOCIAL SECURITY NO.				
		R69079	03/14/78	031478	\$6.75
TOTAL AMOUNT THIS CHECK					\$6.75

THIS CHECK PAYS ACCOUNT AS PER STATEMENT ABOVE • PLEASE DETACH BEFORE DEPOSITING

TOTAL AMOUNT THIS CHECK \$6.75

100 PHOTO COPY BY W. H. MILLER, ST.

2

Institute for Art
and Urban Resources, Inc.
c/o The Clocktower
13th floor
108 Leonard Street
New York, N. Y. 10013

Urban Resources 6.75

DOLLARS

Young

370

May 10 1978 1-7053/2260

6.00

Dollars

W. Anderson

370

665

May 3 1978 90-1606
1222

Resources 6.00

DOLLARS

Anderson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Non-Profit Org.
U. S. POSTAGE
PAID
NEW YORK, N. Y.
Permit No. 8585

Institute for Art
and Urban Resources, Inc.
c/o The Clocktower
13th floor
108 Leonard Street
New York, N. Y. 10013

632
May 6 1978 16-66
1220
\$6.00
50
100 DOLLARS
at Parker

2640
May 1 1978 6-4
410
Urban Resources \$6.10
DOLLARS
Young

370
May 10 1978 1-7053/2260
\$6.00
Dollars
W. Anderson
0370

665
May 3 1978 90-1606
1222
Urban Resources \$6.00
DOLLARS
W. Anderson

in the rooms 1st floor new wing: GILLETTE RYMAN DE MARIA YASUDA BENSON KIRILI MIRALDA STONE BISHOP BLADEN HURSON BADER CLARK. in the rooms 2nd floor new wing: GROSVENOR SANDBACK SARET OPPENHEIM LEW TANGER GOLDBERG HARRIS KUEHN DOWNSBROUGH NAUMAN. in the rooms 3rd floor new wing: HAFIF GORCHOV OHLSON MISS KUBOTA BOOTHE EINS DAVIS SONNEMAN. in the attic new wing: SERRA. in the corridors new wing: ANTONAKOS POZZI ARTSCHWAGER BALDESSARI. in the rooms 1st floor old wing: HIGHSTEIN WEIL RIFKA MOCK. in the rooms 2nd floor old wing: IRELAND FROESE KOSUTH. in the rooms 3rd floor old wing: TIVEY GIROUARD WHEELER. in the attic old wing: SMYTH PINDELL COLETTE in the corridors old wing: MATTA-CLARK BEIRNE NONAS RABINOWITCH STUART KIRSCHENBAUM FISHER NORVEAL. in the storage rooms: MILLER HABER BARK HENRY. in the closets: GIANAKOS BURTON. in the bathroom: HERSHMAN. in the boiler room: ACCONCI. in the coalbin: TUTTLE. in the maintenance room: PAIK. in the auditorium: BUREN SHEA BARTLETT. on the roof: SIMONDS MYERS. on the building: WEINER. in the school yard: STRIDER ANDRE. in the pool: NEUHAUS.



ROOMS P. 51 Tuesday-Saturday 1-6. 21st St. Road, Long Island City, Queens. Subway Flushing Line at Times Square or Grand Central to Hunters Point. Call Manhattan 2-68-68.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

*Deposits
5/11/78*

632

SARAH PARKER
14501 MULHOLLAND DR.
PH. 653-0040
LOS ANGELES, CALIF 90024

PAY TO THE ORDER OF Clocktower *May 6 1978* $\frac{16-66}{1220}$ \$6.00
Six $\frac{00}{100}$ DOLLARS

BANK OF AMERICA
WESTERN - SANTA MONICA BOULEVARD BRANCH
100 NORTH WESTERN AVENUE
HOLLYWOOD, CALIF. 90028

Memo: Sarah Parker

⑆ 1 220 0066 1632 03255 03304 ⑆

2640

R. L. YOUNG
28399 SOUTH WOODLAND
PEPPER PIKE, OHIO 44124

PAY TO THE ORDER OF Institute for Art & Urban Resources *May 1 1978* $\frac{6-4}{410}$ \$6.75
Six $\frac{75}{100}$ DOLLARS

Beachwood Office
Central Bank
Central National Bank of Cleveland
Beachwood, Ohio 44122

Memo: R. Young

⑆ 1 04 10 0004 0572 015763 2640 ⑆

370

91-05-0691-5
MIMI W. ANDERSON
Mimi Weistrol

Pay to the order of Institute of Art & Urban Resources *May 10 1978* $\frac{1-7053}{2260}$ \$6.00
Six dollars and 00/100 Dollars

The Greater
NEW YORK SAVINGS BANK
410 Madison Avenue, New York, N.Y. 10017

Memo: catalogue Mimi W. Anderson

⑆ 2260 7053 853 05069 17 0370 ⑆

665

MARILYN ANDERSON
3381 BLAIR DRIVE 876-9629
LOS ANGELES, CALIF. 90068

PAY TO THE ORDER OF Institute for Art & Urban Resources *May 3 1978* $\frac{90-1606}{1222}$ \$6.00
Six dollars + 00/100 DOLLARS

HEAD OFFICE
CITY NATIONAL BANK
400 NO. ROXBURY DRIVE
BEVERLY HILLS, CALIFORNIA 90210

Memo: Marilyn Anderson

⑆ 1 222 1606 0665 00 1 40 1684 ⑆

DATE: DAY 27 MONTH 04 YEAR 78

AMOUNT: \$20.25

GALLERY SHOP
Art Gallery of Ontario
U.S. DOLLAR ACCOUNT No. 990

Anne Hurley
AUTHORIZED SIGNATURE

Mulgeon
AUTHORIZED SIGNATURE

THE INSTITUTE FOR ART AND URBAN RESOURCES INC.
P.O.S. 1
46-01 21ST STREET
LONG ISLAND CITY
NEW YORK, 11101

⑆ 1 3 28 2 004 ⑆

100 KING ST. W. AT HURON ST.
TORONTO, ONTARIO M5T 1G8
ART GALLERY OF ONTARIO

\$20 and 25/100

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

November 5, 1977

MEMO TO: Steve Reichard

FROM: Eugenie Diserio

RE: Catalogue Distribution and Sales during period extending from Sept. 11 - Oct. 30, 1977.

4 cartons of "ROOMS" catalogues were brought to P.S. 1 for the opening of the season on Sept. 11. Each carton contains 38 books, equaling a total of 152 accountable items.

102 copies of "ROOMS" were sold from the supply at P.S. 1 as follows:

9/11/77 - (10 Downtown Opening), 16 books = \$96.00 (amount went to C.T.)

9/13/77 - Whitney Museum Bookstore (Doris Palca), 5 books at 40% dis. invoice accompanied order for \$18.00.

9/29/77 - Walker Art Center Bookstore (Kathy Mack), 25 books at 40% dis. invoice accompanied order for \$90.00.

10/9/77 - (Works of the 70's and GROUND opening at P.S. 1) 18 books, amount of \$108.00. (amount went to C.T.)

10/21/77 - VITRINE, Paris, (ordered by Loise Lawler), 25 books with 40% discount, invoice for \$90.00 w/order. (It has not yet been mailed because of a parcel post strike.)

The total books sold/ordered here = 89. I don't know which invoices have been paid yet.

Another 13 books were sold on days at P.S.

The total # of "ROOMS" sold = 102 books.

Approximately 50 books were given away to artists, critics, etc. over the past season, by myself and the executive staff.

In addition to the above, there were 6 books sold at Tom Rose's opening, (\$36.00).

60 books distributed through Jaap Rietman, at 40% dis. Checks were given to C.T. Total should be \$260.00. (Latest order of 25 books, last week.)

The approximate number of Nonas CATALOGS sold is 8 = \$20.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

JAAP RIETMAN INC.
167 SPRING STREET
NEW YORK, NEW YORK 10012

DATE	INVOICE	AMOUNT

1-12
210

3562

PAY ninety and no/centz DOLLARS

DATE	TO THE ORDER OF	GROSS AMOUNT		DISCOUNT	CHECK AMOUNT
		OTHER	ACCTS PAYABLE		
7/18/78	Print out Urban Resumes		90	-	90-

ADDRESS

CHEMICAL BANK
525 BROADWAY, NEW YORK, N.Y. 10012

Joan Goldrey

⑆0210⑆0012⑆ ⑈086⑈017128⑈

MONEY RECEIPT	<u>JULY 18 1978</u>
	Received from <u>JAAP RIETMAN</u>
	<u>Dollars</u>
	<u>25 ROOMS CATALOGUES</u> <u>\$ 90</u> <u>Season Newsletter</u>

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

LOS ANGELES DOWNTOWN
REGIONAL HEAD OFFICE
UNION BANK
LOS ANGELES, CA 90014

LOS ANGELES COUNTY MUSEUM OF ART-MEMBERS FUND
5905 WILSHIRE BOULEVARD
LOS ANGELES, CA 90036
937-4250

No 36926

March 29, 19 78 16-77
1220

PAY ---Six and 75/100---

DOLLARS \$ 6.75

TO
THE
ORDER
OF

The Institute For Art and Urban Resources Inc.
P.S. 1
46-01 21st Street
Long Island City, N. Y. 11101

LOS ANGELES COUNTY MUSEUM OF ART-MEMBERS FUND
REVOLVING FUND

CANADIAN POSTAL MONEY ORDER MANDAT DE POSTE CANADIEN

PAY TO / PAYEZ A THE INSTITUTE FOR ART AND
URBAN RESOURCES, INC
LONG ISLAND CITY, N.Y.

CHECK INSTRUCTIONS
ON REVERSE
BEFORE CASHING
LISEZ LES INSTRUCTIONS
AU VERSO
AVANT D'ENCAISSER.

Serial No. Day Month Year Office No. Fee Code Currency Amount
2955850506 030378 516996 1 us\$ 6.75

Nº d'ordre Jour Mois Année Nº du bureau Code de droit Monnaie Montant
SENDER / ENVOYEUR G. HERBERT
ADDRESS / ADRESSE 11-195 WENTWORTH WINNIPEG, MAN.

000000 127

PAY TO THE ORDER OF The Institute for Art and Urban Resources Co 9100

SIX and 75/100 DOLLARS

CITIBANK
Citibank, N.A.
72 Fifth Ave. #13th St.
New York, N.Y.
10011

Jules Sylvester

FOR PSone Rooms catalogue
024 599721891 0287

VOID AFTER 90 DAYS
ACCOUNTS PAYABLE ACC
INSTITUTE FOR ART & URBAN RESOURCES INC
P S 1 46-01 21ST
L I CITY N Y 11101

PAY EXACTLY *****6DOLLARS AND 75CENTS
DATE 04 | 25 | 78

729964 110 5-20

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
CAMBRIDGE, MASSACHUSETTS

THE NATIONAL SHAWMUT BANK OF BOSTON
BOSTON, MASS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 48

Bank of Montreal
 Georgia & Thurlow
 1105 West Georgia Street
 Vancouver, B.C. V6E 3G6

Cheque No. **311**

Date **March 30, 1978**

Pay to the order of Inst. for Art & Urban Resources U.S. \$ **6.75**

The sum of \$ 6 and 75 cts /100 United States Dollars

VANCOUVER ART GALLERY

United States Dollar Account.

Paul Sutin

PATTY GLIKBARG
 841-9877
 2223 DERBY ST.
 BERKELEY, CA 94705

306

March 19 78 11:35
 1210

PAY TO THE ORDER OF Institute for Art & Urban Resources
Six Dollars and 75/100

BANK OF AMERICA
 TELEGRAPH AT RUSSELL BRANCH
 2890 TELEGRAPH AVENUE
 BERKELEY, CALIF. 94702

MEMO PS1 catalogue Patty Glikbarg

⑆ 1 2 1 0 ⑆ 0 0 3 5 ⑆ 3 0 6 ⑆ 0 5 5 3 2 ⑆ 0 2 7 3 9 ⑆

FIRST NATIONAL BANK OF OREGON
 LLOYD CENTER BRANCH
 PORTLAND, OREGON 97212

1110

MARCH 13 19 78 24-12/1230

Pay to the order of INSTITUTE FOR ART & URBAN RESOURCES INC. \$ **6.75**

SIX AND 75/100 Dollars

PAUL SUTINEN
 819 N.W. 23RD, NO. 21 282-5230
 PORTLAND, OR 97210

Paul Sutin

"Rooms P.S. 1"
 ⑆ 1 2 3 0 ⑆ 0 0 1 2 ⑆ 1 2 2 ⑆ 0 9 4 9 5 ⑆ 1 5 ⑆ 1 1 0

**ANN B. WILLIAMS
 J. PETER WILLIAMS**
 33 PENNSYLVANIA AVENUE
 FLEMINGTON, N.J. 08822

934

March 19 78 55-350
 212

PAY TO THE ORDER OF The Institute for Art & Urban Resources
Thirteen and 50/100

FLEMINGTON NATIONAL BANK AND TRUST COMPANY
 FLEMINGTON, NEW JERSEY

MEMO Ann B. Williams

⑆ 1 0 2 1 2 ⑆ 0 3 5 0 ⑆ 6 6 6 9 7 ⑆ 1 ⑆

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Dear Steve,

November 16, 1977

Here is an account of the money collected from the Marilyn Morganstern tour/lecture groups:

The total amount collected by me was: \$420.00.

There were 8 days of tours. Approximately 280 women altogether contributing \$1.50 @. (I don't know exact figures, there were a lot of rainy days which cut down the number of women attending each tour)

I accumulated 34 1/2 hours excluding my regular Institute time, (th. fri. 1-6 p.m.).

I paid myself \$138.00 (\$4.00 per hour)

Enclosed is a check for \$210.00.

Also, you should have by now received a check for \$47.50 from Marilyn, (which she had forgotten to give me.)

That makes the total for the Institute: \$257.00

A remaining amount of \$24.50 is accountable for:

cups for D.Finke's opening, mailing for Linda (letters and proposals), and a few other petty errands which had to be done under a lack of petty cash at P.S. 1.

I hope all this meets with your approval....

Sincerely,

Eugenie
Eugenie

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Special Projects :

1. Charles Simmons

~~Gordon Matta~~

3. Suzy Harris

4. Tina Giraud

5. ~~M~~Marsha Hafif

6. Lawrence Weiner

7. Peter ~~B~~ownsborough

8. Nancy Holt

9. Antonakos

10. Micheal Heizer

11. Anton Miralda

12. Michael McClard

13. On Kawara

14. Patsy Norvell



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

15. Alain Kirili

16. Marjorie Strider

17. Jane Kaufman

18. Paul Waldman

19. Elke Soloman - "masks"

20. Mel Bochner

Parking Lot

21. Robert Grosvenor

--

22. Jene Highsteen

23. Peter Gourfain

24. Bill Bollinger

Rooms

25. Fred Sandback

26. Doug Davis

27. George Segal

28. Mary Miss

2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

29. Doug Sanderson

29. Bill Jenson

31. Dennis Oppenheim

32. Claes Oldenburg

33. Walter De Maria

34. Dan Flavin

35. Richard Serra

36. George Trakl

37. Carl Andre

38. Bruce Nauman

39. Michael Asher

40. Doug Wheeler

41. James Bishop

42. Robert Morris

43. Joseph Kosuth



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

44. Dan Graham
45. Richard Tuttle
46. Jim Roche
47. Bob Yesuda
48. Richard Nonas
49. Dorteia Rockburne
50. Patrick Ireland
51. Lyn Hershman
52. Lucio Pozzi
53. Jed Bark
54. Alan Saret
55. Richard Artswager
56. Gary Kuen
57. Alan Shields
58. Brice Marden



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

- 59. Robert Ryman
- 60. Robert Mangold
- 61. Cy Twombly
- 62. Steve Antonakos
- 63. Frank Gilette
- 64. Brenda Miller
- 65. Larry Rivers
- 66. Ree Morton
- 67. Joel Fisher
- 68. Italo Scanga
- 69. A. Rabinowitch
699
- 70. Jeffery Lew
- 71. Ned Smyth
- 72. Saul Ostrow
- 73. Michael Hurson



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

74. Bol LeWitt
75. Nam June Paik
76. Ralph Humphrey
77. Denise Green
78. Steve Giannakos
79. Tony Smith
80. Ernst Bankert
81. Castro-cid
82. Howardina Pindell
83. Bob Benson
84. Sue Weil
85. Michael Goldberg
86. Suzanna Tangier
87. Pat Steir
88. Doug Ohlson



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

89. Les Levine

90. Parkie Shear

91. Jackie Winsor

92. Michael Singer

93. Sylvia Stone

94. Chris Wilmarth

95. Ronald Bladen

96. Scott Burton

97. Peter Von Ripper

98. John Chamberlain

99. Sugerman

100/ Swain

101. Alex Katz

102. James Rosenquist



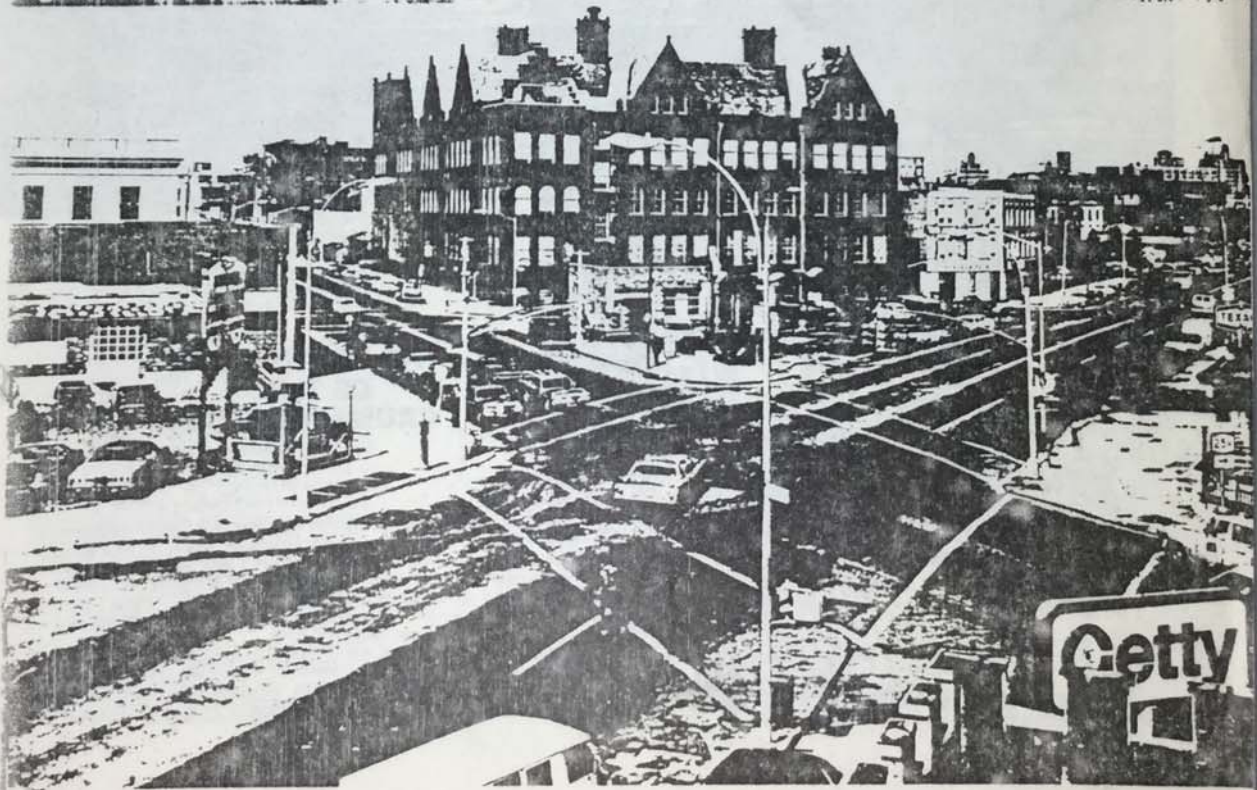
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

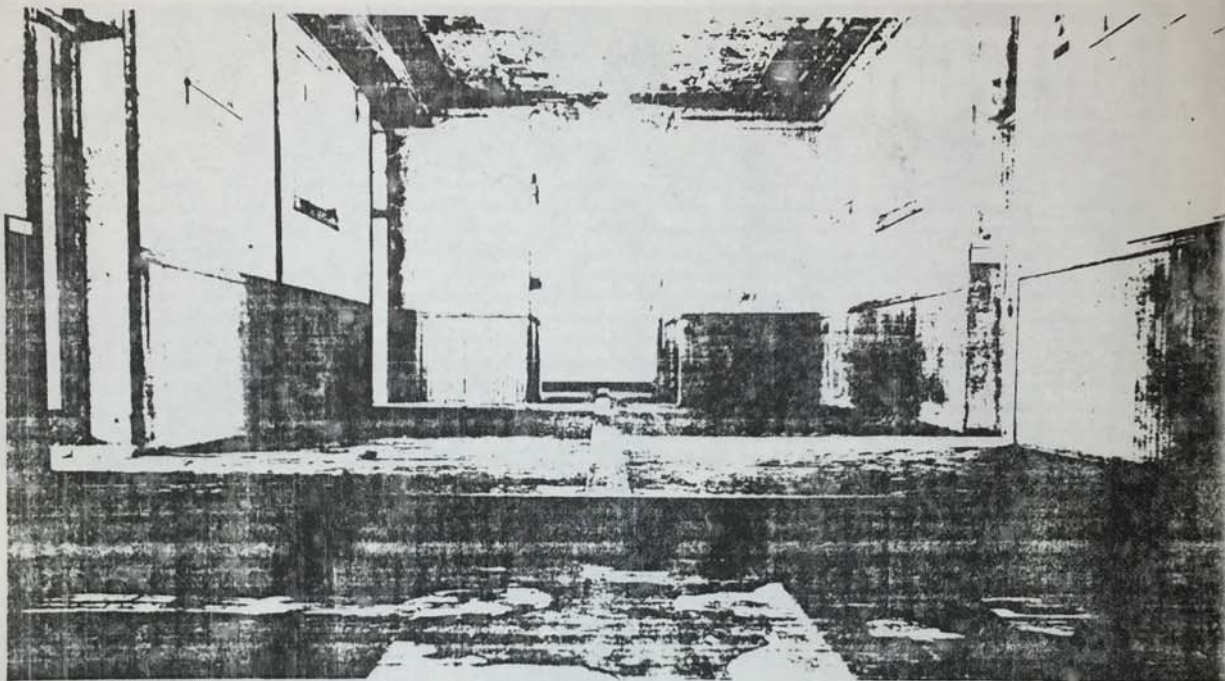
ARTFORUM

OCTOBER, 1978 \$3.00

in the rooms 1st floor new wing: GILLETTE RYMAN DE MARIA YASUDA BENSON KIRILI MIRALDA
STONE BISHOP BLADEN BADER CLARK. in the rooms 2nd floor new wing: GROSVENOR SANDBACK
SARET OPPENHEIM LEW TANGER GOLDBERG HARRIS KUEHN DOWNSBROUGH. in the rooms 3rd floor
new wing: HAFIE CORCHOV OHLSON MISS KUBOTA BOOTHE EINS DAVIS SONNEMAN. in the attic
new wing: SERRA NEUHAUS. in the corridors new wing: ANTONAKOS POZZI ARTSCHWAGER
BALDESSARE. in the rooms 1st floor old wing: HIGHSTEIN WEIL RIFKA MOCK. in the rooms
2nd floor old wing: IRELAND FROESE KOSUTH. in the rooms 3rd floor old wing: TIVEY GIROUARD
WHEELER. in the attic old wing: SMYTH PINDELL COLETTE. in the corridors old wing:
MATTIA-CLARK BEIRSE NOMAS RABINOWITCH STUART KIRSCHENBAUM FISHER NORVELE. in the storage
rooms: MILLER HABER BARK HENRY. in the closets: GIANAKOS BURTON. in the bathroom:
HERSHMAN. in the boiler rooms: ACCONCI JENSEN. in the coalbin: TUTTLE. in the maintenance
room: FAIK. in the auditorium: BUREK SHEA BARTLETT. on the roof: SIMONDS MYERS NAUMAN.
on the building: WEINSTEIN in the schoolyard: BREIDEN ANDRE.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



Richard Thomas, Allgator, steel beams

Charles Simonds, Dwelling, clay bricks



THE APOTHEOSIS OF THE CRUMMY SPACE

NANCY FOOTE

Just across the 59th Street Bridge from Manhattan, in a rundown neighborhood now given over mostly to factories and warehouses, stands an 1890s red brick building known as Public School 1. Abandoned since 1963 and far down the list of preservationists' worries, P.S. 1 was slated to go the way of so many of its Victorian architectural contemporaries. But the Institute for Art and Urban Resources, whose weighty title masks a very uninstitutional function, got wind of its impending demise and swung into action.

The institute, branchchild of Alanna Heiss, cuts through municipal red tape to cadge unused city buildings for exhibition, studio and performance space. The operation was inspired by an artists' workspace project at St. Katharine's Dock in London, which Ms. Heiss had a hand in; it began in 1970 as an ai-

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA PS1	I. A. 48

ternative to slick, clean (expensive) space for artists, and has spawned some bizarre but very successful exhibition places—the Clocktower, the Idea Warehouse and the Sculpture Factory among them. But P.S. 1 is its most ambitious catch so far.

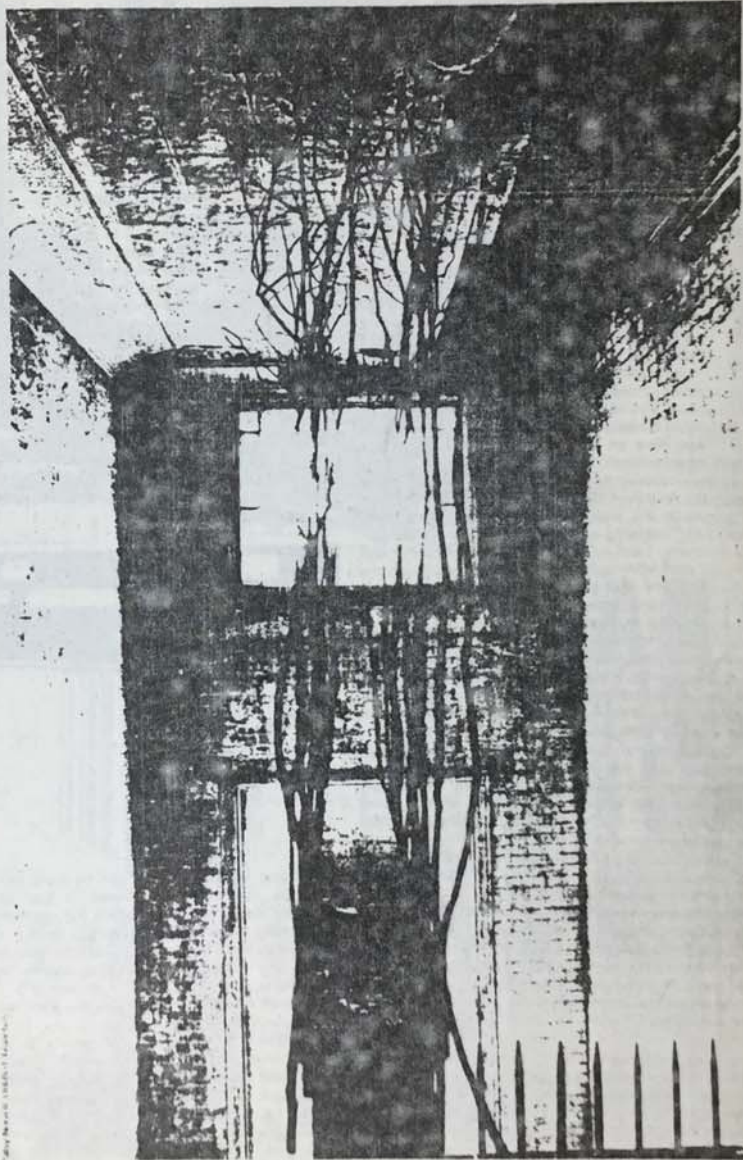
The school's imposing Romanesque exterior belies a bygone middle-class respectability that in no way hints at a disastrous conditions inside: buckling floorboards, fallen plaster and layer upon peeling layer of hideous pink, green and turquoise paint are held together, it seems, only by a pervasive, musty smell. The place is, to put it bluntly, a wreck. The city has leased the building to the institute for 20 years—at an annual rent of \$1,000.

This fall, under the only slightly renovated name of Project Studios One, the school opened again, housing some 35 low-rent working studios for artists, as well as space for exhibitions, seminars, performances and poetry readings. The institute's refurbishing efforts, paid for with funds from the National Endowment for the Arts and the New York State Council on the Arts, plus a Chemical Bank loan, cost a measly \$150,000 (instead of the city's \$1.5-million renovation estimate). The repairs have been far more minimal than any of the art-in-residence, since they were confined to basic safety requirements plus a little heat, wiring and plumbing. They are virtually invisible, and in no way cosmetize the building's decrepitude.

One can hardly imagine surroundings more potentially hostile to art, but as the Clocktower and 112 Greene Street (which, by comparison, look like MOMA and the Louvre) have proven time and again, this need not be the case. P.S. 1 can already claim a major success. In June it celebrated its transformation into an "art" school with a remarkable spur-of-the-moment exhibition—Rooms. Some 75 artists staked claim to various parts of the P.S. for on-site works and other installations. Here there was no "best" space: closets, bathrooms, windows, corridors, even the roof, schoolyard and basement were as desirable as the classrooms.

Though a few artists showed previously completed work, most did projects which took their cues from the nature of the place. This in itself is nothing new, what made this particular occasion unusual was the scale on which it occurred and the sheer quantity of terrific art produced—all in one spot and on a maximum of six weeks' notice. The best artists around—from the West Coast and Europe as well as New York—willingly placed themselves in a very high risk position, working quickly, in unfamiliar territory, and in close quarters with strange bedfellows. (Artists are, not by nature, a clannish lot.) The scenario generated powerful energies, which '70s art, up to now, has not been given much credit for having. In this respect, P.S. 1 can be seen as an act of renewal, a reaffirmation that the art scene is thriving after all, though not in the traditional '60s contexts still haunted by disillusioned critics.

P.S. 1's success can be traced to the burgeoning interest in project installation art and the rising status of the crummy space. The "alternative space" idea arose in the late '60s as artists became increasingly



THEY BECAME THE BEST (ARTISTS)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

disenchanted with the commercial gallery scene. The gallery's artifying aura—glistening white walls and track lighting—had made itself indispensable to the modernist esthetic, but because of the star status (and prices) it conferred on artists of the '60s, it began to fall into disfavor. For one thing, it wouldn't tolerate the kind of art that many artists wanted to make. Such art messed up the gallery, it wasn't slick, above all, it wasn't saleable.

So post-Minimal art began to seek out the alternative space, which, as it turned out, offered considerable challenge. It made much slick art look terrible. The artists were forced to produce work that could survive its surroundings, rather than relying on them to "authenticate" it. One solution: co-opt the crumminess, draw upon it, work it into the art. Never mind if the result is a two-week gesture instead of a beautiful object. Unpurchasability signified the new purity; the nonart context became its testing ground.

As the success of such ventures became more apparent, it began to occur to people that maybe art could survive outside a gallery. More and more artists surreptitiously explored the theory, and more and more art began to find itself entering bad neighborhoods. Museums made a couple of tentative forays—Anti-Illusion, Procedures/Materials at the Whitney in 1969, "Spaces" at MOMA in 1970—but by and large, they have sidestepped the problem, relegating such art to small out-of-the-way galleries, carefully screening the exhibitors, and clearly labeling the shows/projects, as though this somehow distinguishes them from "art" and thus avoids any potential embarrassment. It's a risky business for museums to get into, since there's no telling what the artists might do. If it freaks out the trustees, everyone's in trouble. (Imagine, just for fun, Gordon Matta-Clark sawing the Whitney in half, or Alan Saret knocking a hole through the wall at MOMA. Daniel Buren did get loose at MOMA with some stripes, to be sure, but they were harmless.)

Obviously, no one is asking the museums to preside over their own physical destruction. Nevertheless, their scant attention to '70s art has certainly contributed to the blandness of their recent bills of fare. P.S. 1, by contrast, was uniquely suited to take the '70s in stride. In the "Rooms" show, at least 50 of the 80 artists hacked, gouged, stripped, dug, poured and picked away at its rotting bulk—to their art's content. The building became a catalogue of current art ideas, a directory of prevailing modes, and perhaps most important of all, a litany of the multifarious ways of cueing one's art to the situation at hand while maintaining stylistic individuality and reinforcing a personal esthetic. It was as comprehensive a view of mid-'70s art as we've had, or are likely to get.

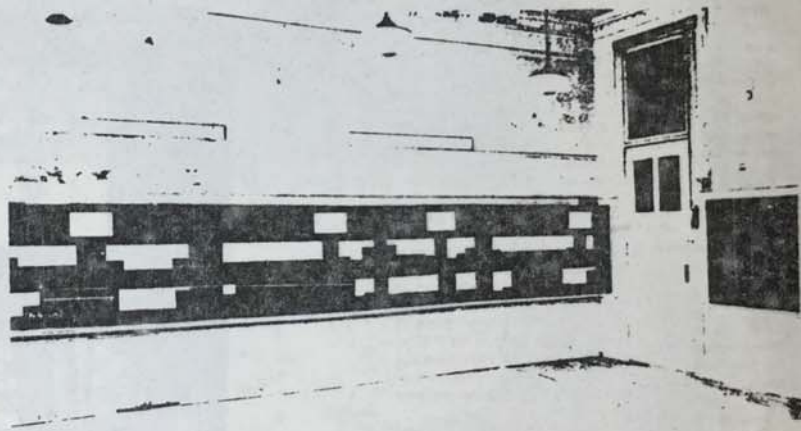
An installation piece has a split personality. It derives its form from a specific site, so it cannot be moved, in its original form, at least to any other place. If produced, as the P.S. 1 pieces were, for a specific exhibition, it will have a very limited life span. The successful installation, however, manages to generate a kind of afterlife even during its

brief duration. For in its enabling rationale, the way it interacts with its surroundings, there lurk the germs of future works. The artist's approach to the installation problem, as well as the work's visible form, becomes a major esthetic issue. This shift in emphasis from finished product to the interaction between the object and its conceptual basis is what is most interesting about installations. Cueing the work to the space makes the two inseparable. And a space like P.S. 1, ravaged by time and use, offers a far richer lode from which to mine ideas than any clean, well-lighted place.

It's impossible to write about 75 different works; the listing task will have to be left to the forthcoming catalogue. Since projects comprised the bulk of the show, I'll approach the job by considering the various ways in which the artists used

unintelligible (in a cursory reading) as those confronted in a physics class, or perhaps a complex sentence diagrammed to expose its grammatical underpinnings.

Richard Artschwager's row of red EXIT bulbs, which lined the ceiling of one corridor, parodied that institutional *sine qua non* and reminded me of the crime it used to be in school to use the wrong door. Bill Beirne's audio piece playing in another corridor evoked memories of talking in the hall—it was a tape of the sounds of a hoard of children being let out of class. Jeff Lew, who has occupied himself for the past several years constructing a collection of metal books, made the connection between art and site simply by depositing a shelf of them in the room marked "Library." Marcia Hafif, in typical school penmanship, chalked



Joseph Kosuth, Ideology and Art, 1972, P.S. 1, MOMA

the building itself. The space can be brutalized, destroyed, completely restructured; it can be "lamed" subtly by small additions that comment on its nature and adapt their posture to its own; it can serve as medium, directly or indirectly, also as subject. And it can be simply a setting, but one on which the work draws directly for its form. P.S. 1 also offered numerous possibilities that stemmed from its pedagogical origins.

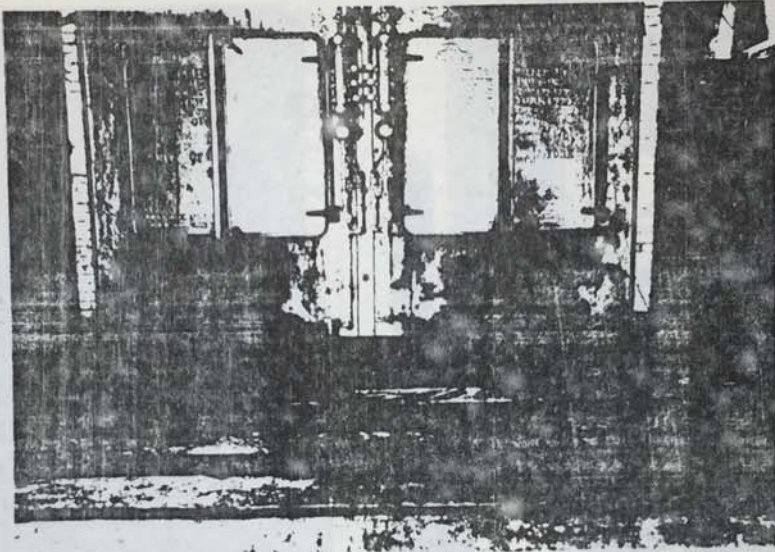
A number of artists commented directly on its original function as a school. Joseph Kosuth appropriated Room 206, which traditionally housed the brightest children, and worked out an elaborate information system based on the commendation cards actually presented to previous students. These were affixed to the blackboards and accompanied by chalk notations as formidable and

a pornographic "after school" composition on the blackboard of her classroom, and Vito Acconci set up rows of black desks and benches in the charred boiler room, which he accompanied with a tape that parodied reciting in class: "Say it we are suck ers. Again we are suck ers."

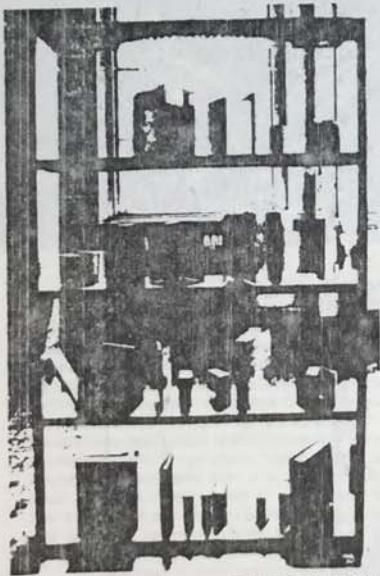
Another possibility was to use the building itself—and by extension, its dilapidated state—as the subject of the work. Three of the most successful examples of this were Michelle Stuart's Frank Gillette's and Lucio Pozzi's pieces. Stuart took enormous rubbings of two facing walls of a corridor, picking up cracks, peels, wainscoting and an old bulletin board. These she transposed, hanging each on the opposite wall from which it was made, thus reversing their locations, but maintaining their

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48



Vito Accorci, *Under History Lessons*, wooden slats and benches and a table

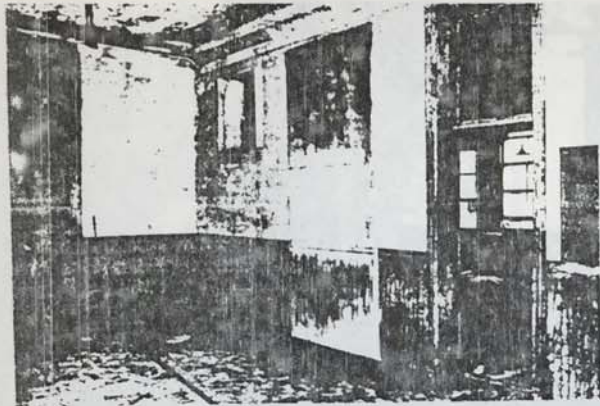


Jaffrey Lee, *Library*, 1968, books

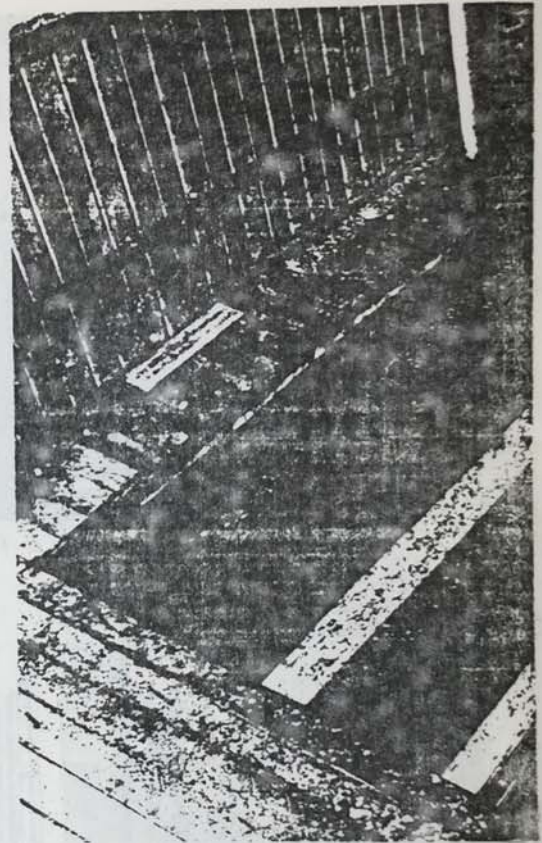
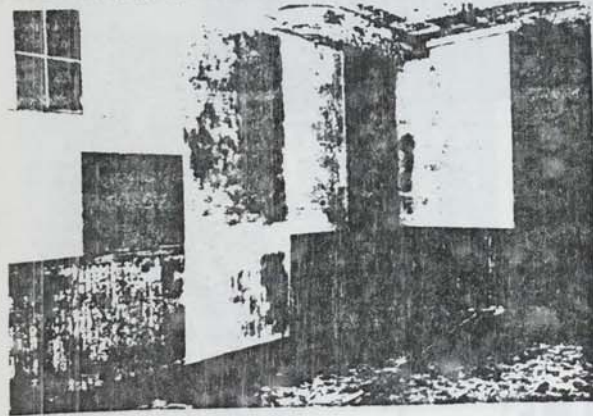


Richard Atschwager, *Exit—Don't Fight City Hall*, exit light illumination

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



PHOTOGRAPH BY JANE HIGHSTEIN. ABOVE: THE ROOMS OF THE BUILDING AS THEY WERE FOUND. BELOW: THE ROOMS AS THEY WERE REPAIRED.



relative positions. Like fossils, they recorded the archeology of their past.

Gillette, in addition to a video installation whose cameras focussed on various architectural details (which I was told about, but didn't see, since the equipment was stolen before I got there) took a series of color snapshots of corners, which he arranged in a grid. The detailed nature of the photos emphasized particularly the succeeding colors of paint, which was, perhaps, the building's most salient feature. Lucio Pozzi also worked with the paint, picking places where intentional color changes met in straight lines (as opposed to the irregular peeling spots) and carefully matching the colors on small rectangular panels which he positioned across the dividing points on the wall. In all three of these pieces one senses the passage of time, the ways in which the building had been amending itself

layer after layer, before anyone thought to make it art.

Another photographic project which made the building its subject indirectly was that of Eve Sonneman, who documented the workmen executing the repair work.

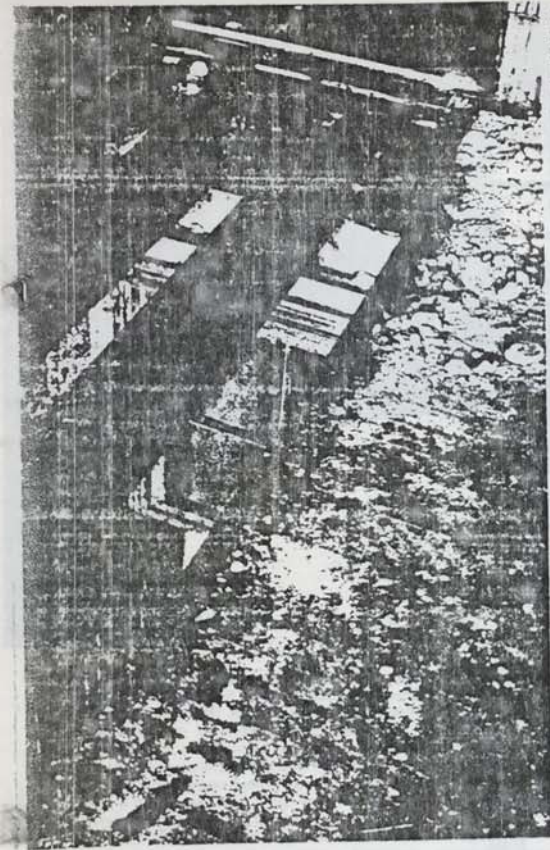
In addition to those who made P.S. 1's structure their subject, there were those who exploited its crumbling frame directly—as their medium. David Rabinowitch laboriously removed large areas of the gaudy paint and incised a series of six enigmatic small circles in the bare plaster underneath. Dale Henry chiseled away the plaster on three walls of a storage closet, leaving a small rectangle intact on each wall. These, one of which was covered with plastic, were intended to represent drawing, painting and sculpture. They also resembled the fragments of murals or mosaics that cling to the walls

of Roman ruins.

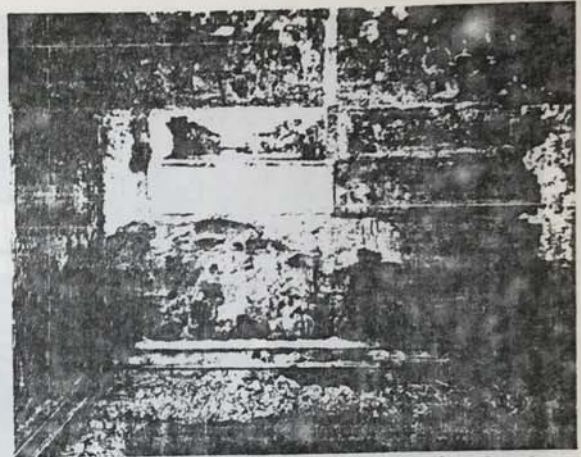
The old building also provided material for on-site construction and destruction. Jane Highstein tore up the buckling floorboards of his classroom and used them to form the armature for an enormous black hump which emphasized the tensions between object and space much as certain of Ellsworth Kelly's paintings heighten the tension between shape and edge. Gordon Matta-Clark, post-Minimal art's most ardent proponent of the architectural cross-section, cut a hole which extended through all three floors of the building. And Alan Saret chopped an almond-shaped hole through the wall to the outdoors which channelled a ray of sunlight around the room as the day progressed, bearing unmistakable mystical overtones.

The largest group of artists, however, packed their aesthetic ideas in their school bags and trundled

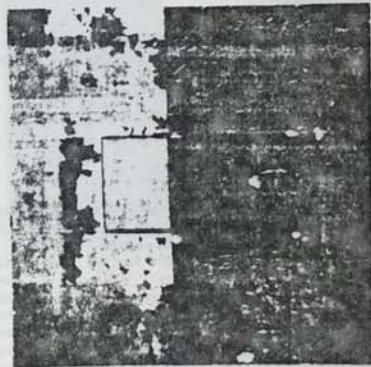
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



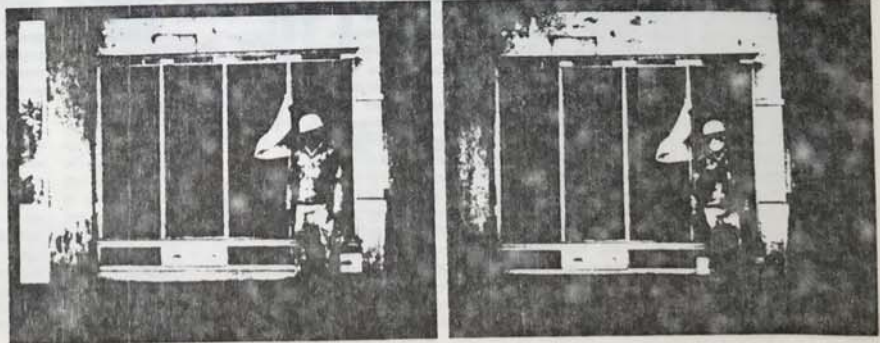
London: Mass-Cover, London: L. A. 48 (through the 2nd and 3rd floors)



Die Henry, Shaving Lines of Drawing, Painting, Sculpture

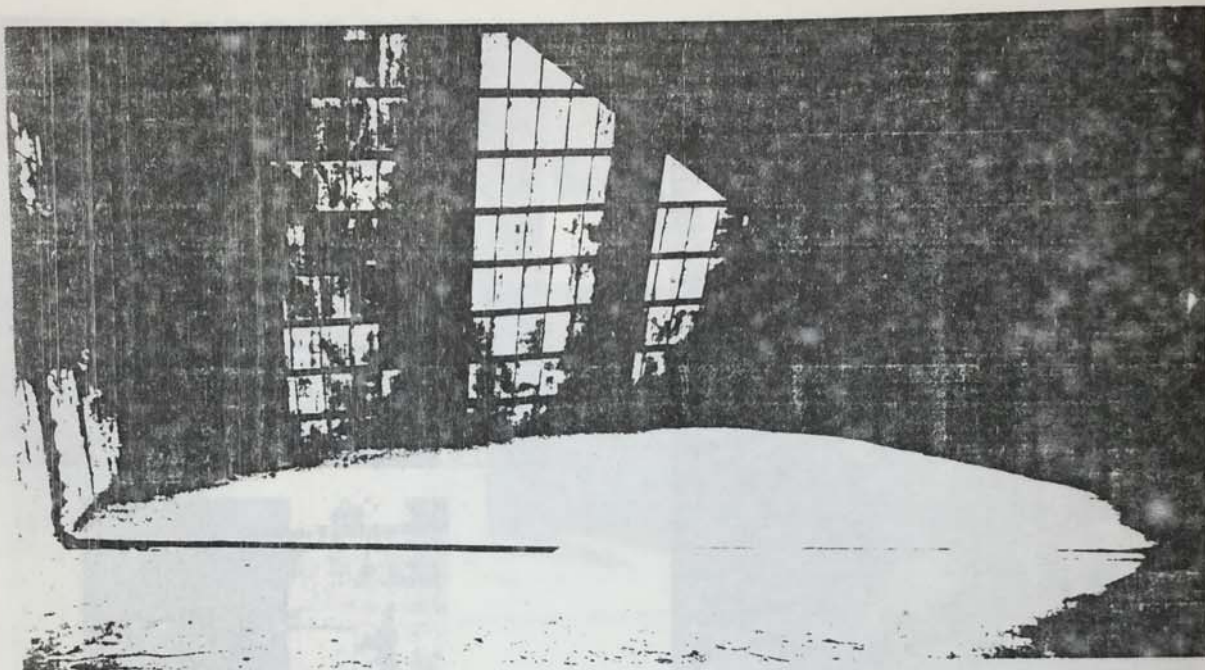


Lucio Pozz: Untitled, painted panel



Five Soneman: Workers at P.S. 1, color photographs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48



Richard Serra. Untitled. About 1960. Black and white photo.

off to PS 1 to use it as a setting for works that drew upon its structure, recognized its shortcomings, complemented its idiosyncrasies—took it as it came and made the most of it. And this “most,” more often than not, was superb.

Doug Wheeler and Daniel Buren went for the windows. Wheeler, from the light-drenched atmosphere of California, glazed over the windows of his corner room, each one with a layer thicker than the last, so looking out of them you had the sense of progressing from daylight through dusk into night. Buren covered the windows of the auditorium (the only room that the institute has fully restored) with his ubiquitous stripes, which, though predictable, always seem somehow to work. Their continuing viability depends solely on their contextual freshness.

Up under the eaves, in a towering cathedral-like space for which P.S. 1 itself could take artistic kudos, Richard Serra sank two sections of a long steel beam discreetly into the concrete floor. They could almost have been part of the building, but the beauty of them was that they weren't. I'm told that Max Neuhaus had a sound piece somewhere in the attic, but by the time I got there pigeons had nested in the wiring, thus effectively ending the work. Charles Simonds took to the roof and built one of his miniature ancient cities of clay bricks on a ledge overlooking the New York skyline. The distance between the two cities equalized their

scale, a spatial juxtaposition which also managed to join them temporally.

Patrick Ireland constructed a five-by-five “magic square” of three-, four-, five-, six-, and seven-foot lengths of clothesline, painted pale yellow, which stood up from the floor with the help of barely visible nylon attachments to the ceiling. The rows of ropes aligned visually from some angles, and dissolved into random-seeming scatterings from others. The sum of each row's varying lengths added up to 25, resulting in a dialogue between visual and mathematical precision. The formal and conceptual elegance of the piece, combined with its rather mysterious and intriguing appearance, was heightened by its bizarre surroundings. Carl Andre's piece also took the form of a square; he appropriated a section of the schoolyard that was paved in concrete squares, and placed upright concrete posts in a 10-by-10 grid established by the sections of pavement. The result could best be described as a sort of post-Minimal graveyard. The weeds and grass growing up in the cracks added the anti-formal element which has appeared in earlier work as stain and tarnish (in the metal plates) and splinters (in the cedar beam constructions).

Suzanne Harris altered the entire space of her room with a tunnellike corrugated cardboard construction that resembled an old-fashioned box camera. It funneled the viewer into the space for a

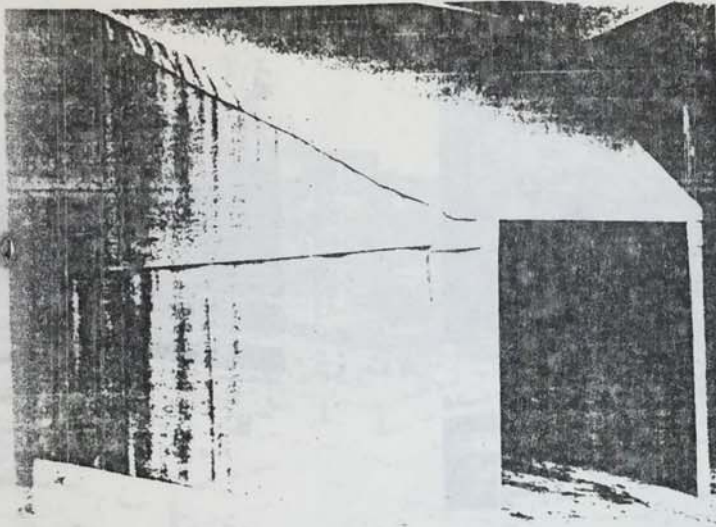
backward view of the structure as a projecting object, thus confounding the distinction between inside and outside. Robert Ryman cleared away just enough peeling paint to stick two white squares of paper to the wall; the contrast somehow made his work's conscientious purity seem more credible than in more neutral surroundings.

Richard Nonas' rusted steel beam with a cross-piece at each end stretched down a long corridor, referring to the angles of floor and wall and to the building's underlying structure of beams. Peter Downsbrough's unpainted dowels came down from the ceiling and up from the floor, punctuating the space of a corridor by intruding upon it ever so slightly. Patsy Norvell's bunches of twigs stretched skyward up through a stairwell, their natural crudeness acting as a foil to the building's time-inflicted roughness. The list could go on.

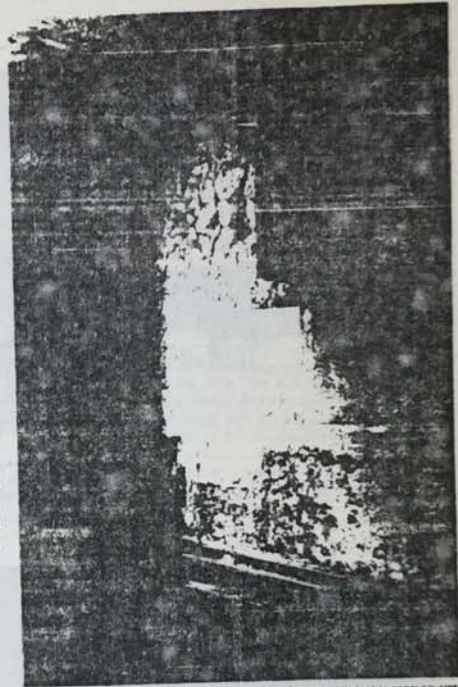
Paradoxically, P.S. 1's disaster-area ambience made a lot of difficult art more accessible. Work which has a tendency to seem precious or academic in a gallery here took on a different aspect. When its generating impulse became visible, it lost some of its aloofness. By aligning itself to circumstances outside a “pure” art context, it managed, in many cases, to be a lot more interesting. There was a perceptible sense of community problem-solving; no single piece functioned in a vacuum. Though individual spaces within the building differed, of course, all the art had to perform

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

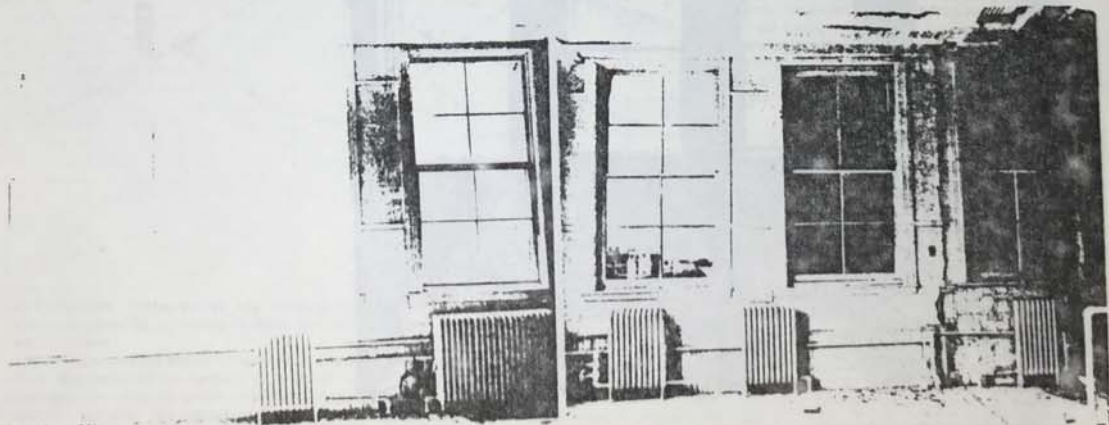
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48



Quinn-Harris, Inc. (former Temporal Highway) - corrugated cardboard - installation



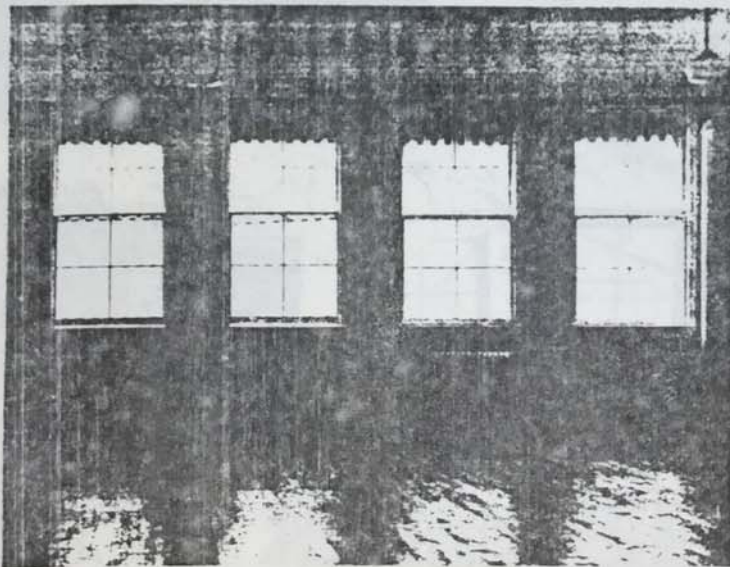
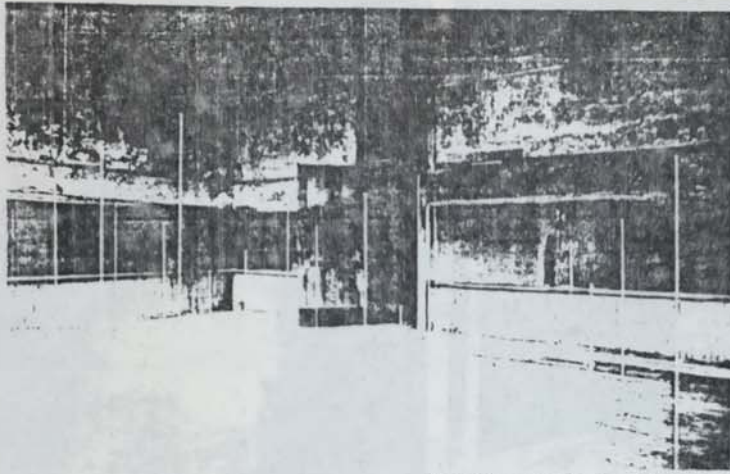
Robert Ryman. Untitled, white paper squares



Doug Wheeler. Untitled, windows with successive levels of glazing

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.48



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.4B



Carl Andre, Lament for the Children, concrete blocks

The show concentrated energies which, ironically, the alternative space has been largely responsible for diffusing. Seventies art has shown a tendency to scatter itself—one must look for it not only in the crummy spaces, but also outdoors where low-key, second-generation earthworkers, eschewing the monumentality of their predecessors, have quietly been working away in forests, fields and swamps. There have been occasional group efforts—Merrivold West in New Jersey, Artpark outside of Buffalo, for instance—but these too, characteristically, have been off the beaten track. All this adds up to 70s art being hard to see and easy to miss.

Art is shunning the audiences that so glamorized it in the 60s. The big fortunes have been made, so to speak, and the current scene reflects a disillusionment with such stardom that is often misinterpreted as a disillusionment with art. P.S. 1 helped set the record straight. The conservatism that pervades 70s life in general is reflected not in the art itself, which is as radical as ever, but in its new, more diffident posture. The art community is looking inward; its audience is redefining itself.

It is perhaps typical of this retrenchment that "Rooms" should have happened at an off-season time, in an out-of-the-way place, where relatively few people saw it, and it will be interesting to see what else emerges as the artists' ansconce themselves in the studios there and begin work. Certainly we can expect more to come from P.S. 1, though it's hard to predict what form it will take. "Rooms" was a phenomenon that is unlikely to repeat itself.

But SoHo, with its chic loft-dwellers, boutiques, trendy restaurants and suburban bus tours, is no longer a place to hide. And if the environs of P.S. 1 take its place, current art's low profile may well discourage camp followers. I have a feeling it will be a long time before the ladies from Great Neck make it to Long Island City. ■

the same basic contextual task. And, individual installations benefited by having to keep company with the others.

Any museum curator knows the potential of a sensitive and well-planned hanging of a group of paintings—the insights which provocative juxtapositions can offer. But installations and projects are rarely called upon to socialize, since they

usually have the place to themselves. At P.S. 1 there was no curatorial control over what went next to what, since the work did not exist when the spaces were allotted. But as one picked one's way through the rubble from piece to piece, something of the same phenomenon began to occur. Installation itself, not individual projects, became the esthetic issue.

The "Rooms" exhibition was held at P.S. 1, 21-01 Hill Road, Long Island City, Queens, from June 10 to June 26, 1976. A few of the projects remain. The following is a complete list of the artists in the show, with the locations of their works in the rooms: 1st floor new wing: Frank Glaser, Robert Rauschenberg, Walter de Maria, Bill Yasko, Bob Benson, Alan Kohn, Amyth Maxwell, Sylvia Stone, James Benyon, Ronald Steben, Evelyn Bauer, Michael Clark; in the rooms 2nd floor new wing: Robert Grosvenor, Fred Sandback, Alan Saret, Dennis Oppenheim, Jeffrey Lew, Suzanne Langer, Michael Goldberg, Suzanne Harris, Gary Kuehn, Peter Downsborough; in the rooms 3rd floor new wing: Marco Vardi, Ron Gorchov, Doug Olson, Mary Miss, Shigeo Kubota, Power Booth, Gertzel Ent, Douglas Davis; Eve Sonneman; in the attic new wing: Richard Serra, Max Neuhaus; in the corridors new wing: Stephen Amisano, Luca Pizzi, Richard Anschütz, John Rappasani; in the rooms 1st floor old wing: Jane Holzer, Sue Weis, Judy Rika, Richard Mock; in the rooms 2nd floor old wing: Patrice Ransand, Deane Frost, Joseph Kosuth; in the rooms 3rd floor old wing: Max Turner, Tony Gerardo, Doug Wheeler; in the attic old wing: Ned Smith, Hildegarde Prater, Queeny; in the corridors old wing: Gordon Matta-Clark, Bill Beane, Richard Jonas, David Rabinowitz, Michelle Sauter, Bernie Kopschbaum, Jack Fisher, Patsy Newton; in the storage room: Brenda Miller, Val Joe Heller, David Blass, Clara Henry; in the closets: Steve Giacakis, Scott Burton; in the maintenance room: Nam June Paik; in the auditorium: Daniel Buren, Judith Shea, Jennifer Bartlett; in the bathroom: Lynn Hershman; in the boiler room: Vito Acconci, Bill Jensen; in the office: Richard Tuttle; on the roof: Charles Seife, Francis Weiss, Bruce Nauman; on the building: Lawrence Weiner; in the school yard: Marjorie Strider, Carl Andre.

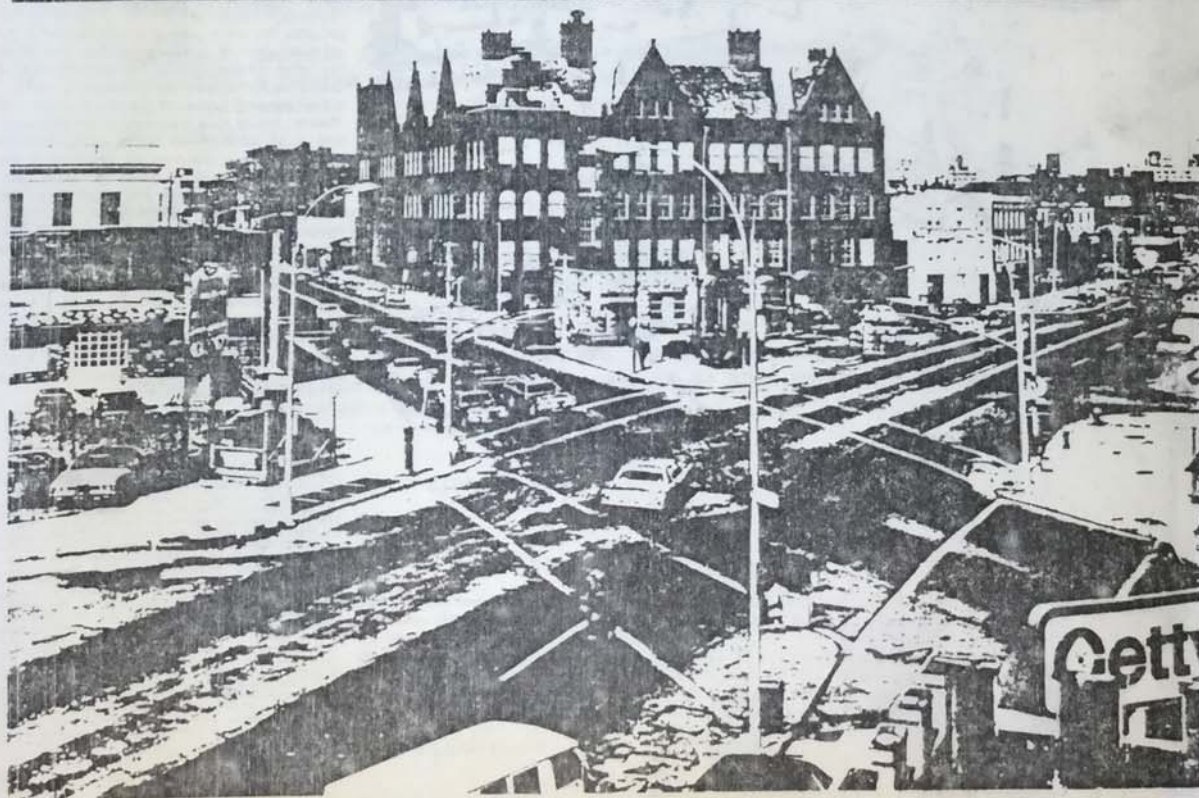
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

ARTFORUM

OCTOBER, 1978 \$3.00

in the rooms 1st floor new wing: GILLETTE RYMAN DE MARIA YASUDA BENSON KIRILL MIRALDA
STONE BISHOP BLADEN BADER CLARK. in the rooms 2nd floor new wing: GROSVENOR SANDBACK
SARET OPPENHEIM LEW TANGER GOLDBERG HARRIS KUEHN DOWNSBROUGH. in the rooms 3rd floor
new wing: HAFIF GORCHOV OHLSON MISS KUBOTA BOOTHE EINS DAVIS SONNEMAN. in the attic
new wing: SERRA NEUHAUS. in the corridors new wing: ANTONAKOS POZZI ARTSCHWAGER
BALDESSARI. in the rooms 1st floor old wing: HIGHSTEIN WEIL RIEKA MOCK. in the rooms
2nd floor old wing: IRELAND FROESE KOSUTH. in the rooms 3rd floor old wing: TIVEY GIROUARD
WHEELER. in the attic old wing: SMYTH PINDELL COLETTE. in the corridors old wing:
MATTI-CLARK BEIRNE MONAS RABINOWITCH STUART KIRSCHENBAUM FISHER NORVELL. in the storage
rooms: MILLER HABER BARK HENRY. in the closets: GIANAKOS BURTON. in the bathroom:
HERSHMAN. in the boiler rooms: ACCONCI JENSEN. in the coalbin: TUTTLE. in the maintenance
rooms: PAIK. in the auditorium: BUREN SHEA BARTLETT. on the roof: SIMMONS MYERS NAUMAN.
on the building: WEINER. in the schoolyard: STRAUSS ANDRE.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

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

Dear

We are very pleased you are participating in the opening exhibition at Project Studio One (P.S.I.), 21-01 46th Road, Long Island City.

The exhibition will open June 9th with a benefit to raise funds for program expenses. A benefit invitation has already been sent out which you may have received. Each participating artist will receive two complimentary tickets. For any further questions regarding the benefit please contact Steve Reichard at 233-1096.

The P.S.I. benefit is separate from the exhibition itself. For the exhibition a poster announcement will be sent to our regular mailing list. All artists participating in the show will receive an honorarium of \$100.00.

The exhibition will open to the public June 10 through June 26th, Tuesday - Saturday, 1-6 PM. During this time, all work will be photographed by our photographer John Dent for inclusion in a catalogue which will be prepared during July and August. Please notify us if you prefer to provide your photograph for the catalogue at your expense.

The building is open Monday through Friday 8:00 AM to 5:00 PM and Saturday and Sunday 8:00 AM to 4:30 PM. We are now ready to begin installation of the show. Please contact us so that we can make specific arrangements for your installation.

Sincerely,

Alanna Heiss
Executive Director

Linda Blumberg
Program Director

We have made arrangements to extend the evening hours until 10 PM, Saturday and Sunday inclusive.

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

Projects: Workspace, Clocktower, Idea Warehouse, Conus, Island Factor,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 48

Art at Work

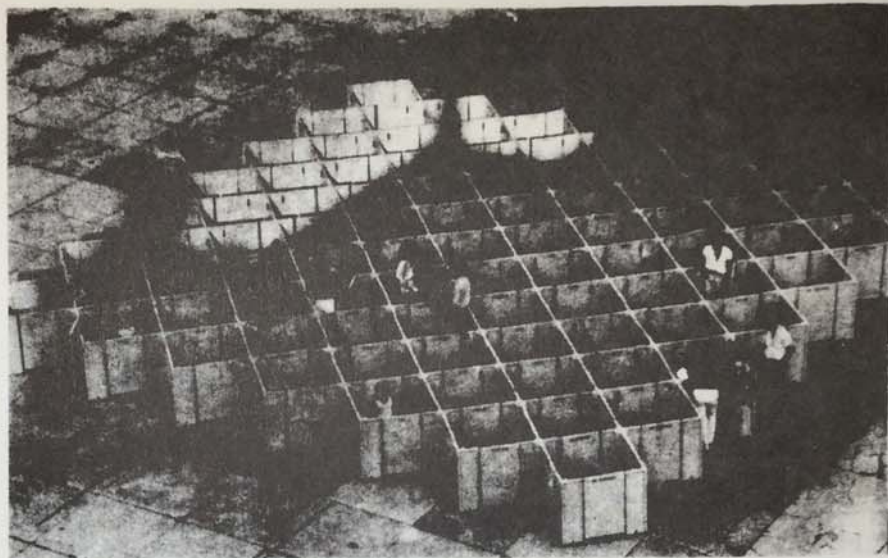
Stephanie Woodard

In Bali the buildings are made of a porous stone which disintegrates within a few decades under the fierce tropical sun and rains. The many temples which dot the landscape are constantly melting into the soil and being replaced. The ease with which even the most important constructions of the Balinese past are allowed to vanish gives the artists of the present the extraordinary freedom of an ancient tradition of starting every project from square one.

Queens Public School One was acquired in May by the Institute for Art and Urban Resources, a private foundation, for permanent artists' work space and exhibitions like the current "A Month of Sundays." P.S. 1 was in terrible condition, but it was not dissolving quietly and imperceptibly. It was violently battered, torn, and vandalized. The Institute's architect, Shael Shapiro has had to overcome the incredibly unyielding weight of traditional western architecture in renovating the building. He has removed mountains of debris, replaced or removed whole walls, redone ripped-up floors.

At the moment, some parts of P.S. 1 are still in very bad condition. In walking through them I could feel that literal and philosophical rigidity of western architecture. In the renovated sections, the success of the work is a very real triumph over this problem.

The *piece de resistance*, from my point of view, is the breathtaking third-floor Auditorium, which Linda Blumberg, Institute Program Director, says she first saw "with snow coming in the ceiling." The Auditorium is now a huge, high-ceilinged, white room with massive columns on either side of symmetrically opposed doors, and a beautifully smooth wood floor. The light from its two long walls of windows is delicately modified by vertical translucent strips, a piece by Daniel Buren.



Choices. Prototype wood decision-making maze by Phil Simkin

Many of the other artists who work in, and whose work is shown in P.S. 1 have taken up modification of the building as an issue. David Rabinowitch has incised circles in the plaster walls of the corridors. Alan Saret has made *The Hole at P.S. 1* and traced the path of the sun shining through it. Louis Stein has placed a pale blue fluorescent light in a small white storage closet in such a way that, looking through the windowed door, the dimensions and the shape of the room are ambiguous.

The building is now a magnificent playground, a "granny's attic" for grown-up children. Every turn reveals yet another distinctive room, yet another whimsical environment full of possibilities. From the chapel-like structure on the roof to the coal-bin in the cellar, it seems to offer wonderful opportunities for either showing off works of art or becoming them.

The "Month of Sundays" audience can see art at work. You can watch artists in the process of making or performing, and can also see art affecting the environment in which it was conceived. This feedback between art and environment is of central importance to the Institute for Art and Urban Resources.

According to Ms. Blumberg, "The main thrust of the Institute is in providing production facilities." In the case of performance art, they want to give the artists time and space to compose a work and then the opportunity to perform it in the space in which it was created. In the case of visual art, this means

studio space and a building that can be changed as the artist needs.

The location of this production facility is out of Manhattan because the Institute felt "It was time to move out of the crowded, often over-commercial atmosphere of Soho. A breath of fresh air, a healthy environment close to Manhattan was needed," Ms. Blumberg stated.

The Institute did worry about attracting an audience out to Long Island City. The trip is less than half an hour from mid-town via the IND to Ely Avenue-23rd St. or the Flushing Line to Hunter's Point. On the first Sunday of the Month of Sundays about 200 Manhattanites overcame their reluctance to quit their native island to attend. Rain on the second Sunday, September 26, cut down attendance somewhat. Next Sunday, October 10, from 1 p.m.-6 p.m., is your last chance. When you arrive, you can pick up a helpful map of P.S. 1 and a key to the location of the various artworks at the main door on 21st St.

The map is a great idea because you can explore on your own with it. You can have the thrill of discovering Brenda Miller's alphabet matrices on the wall of a storage closet, or Carol Parker's white plaster crawling figures (made for a performance piece by Charlemagne Palestine) stored in a classroom behind the auditorium. You can climb a ladder to find Bruce Naumann's piece on the roof or make "sentences" as you wander through the word-labelled cubicles of

Philip Simkin's maze in the playground. You can decide for yourself that a certain window or cabinet is a work of art, or realize that a sign you had thought was just a sign is art, too.

Performances on October 10 include Newton and Helen Harrison from California, who will set up an installation of maps and charts and give a lecture at 2:00 p.m. At 3:00 p.m. Diego Cortez, Robin Winters, and Michael McClard will give a combined performance. Future events at P.S. 1 include a performance by Simone Forti, on October 29-31.



SOHO NEWS
WEEKLY

October 7, 1976