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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.7



The 98 Greene St
Loft was conceived
as a place where
artists from all the
arts could show their
work. While a
painting & photography
show ^{was} ~~were~~ displayed
on the walls - movies,
video-tapes, plays,
poetry readings, dance,

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art happenings programs
could take place. This
would not only make the
space available to
more ^{artists} people it would
bring many types of
audiences together. Also
it might create ~~an~~ new
energy for all the artists.

This practice has
become significant

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for many galleries
in New York now.

The place was
founded by Hally
Solomon who had
a background in theatre
as an actress and
in art as a collector.

She or Mrs. Solomon ~~was~~
~~directed~~ conceived,
directed, and produced

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two plays which ~~was~~
presented a new
relationship between the
audience and the material.
She also produced a
movie "98.5" which
called "98.5" which
presented the work of
five ^{american} artists. ~~Let~~
Green Mr. Salomon
continues to write. which

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"98.5" won a prize at Edinburgh
and was shown at

Documenta 5 and at the
Whitney ^{Museum},
Ted Greenwald,

who is a prominent young
American New York poet, is
in charge of the steadily
growing poetry
readings.

Most of the
material presented at

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the loft is scheduled
by Holly, Ted, and
other artists who have
~~taken part in the~~
introduce unknown people
~~at the loft~~ into the
The major objective
to

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Exhibition:

Exhibition:

Empty

"ROOMS" ; ~~"The Reality of Real Estate" ; "Where is the "i" in Reality?"~~

The individual New Yorker's concept of space in crowded Manhattan is a fairly restricted one, dependent completely upon his immediate concerns. Certainly as far as the "art" community goes, the conception of space is fairly removed from that of the construction company's or developer's reality. Hans Haake's unfortunate piece in last year's [critical need for greater understanding of the problems of urban land values and land management.

Artists' International Shows a

The Idea

We propose to do an exhibition, involving 20 contemporary artists, both sculptors and painters. This exhibition would take place in untenanted office space, large and small. These spaces will be donated rent-free simultaneously for a period of six weeks all over Manhattan by the owners or management. We would, in turn, invite individual artists to work with that space. Two weeks will be allowed for any necessary preparation, with the exhibition open to the public for 4 weeks. - see (A)

The Artist

The artists participating are clearly giving a considerable amount of time, energy and in many cases materials' money for this non-commercial enterprise. Their return is:

- a) the opportunity to scale, view and construct work in an environment foreign to that of a museum, gallery or loft.
- b) the opportunity to scale, view and construct work in an environment "clean of any particular 'art esthetic'".
- c) inclusion in a well-documented, well-publicized show (see attached budget)

Among the better known artists with whom I have discussed this idea, and who are enthusiastic about it are Richard Serra, Sol Lewitt, Nancy Graves and Keith Sonnier.

Artists, curators, critics, and gallery dealers seem to agree that this exhibition would provide a much needed group show encompassing all of New York City, and work both known and unknown.

The Real Estate Dealer

His return is entirely dependent upon his "civic concern". To some, it represents a contribution to art; to some, a way of renting office space; to some, a free show; and to some, a way of getting me off their back. We, of course, hope that one subtle effect of this show would be to encourage the integration of current artwork into office and industrial space.

(B)

The Documentation

The catalogue would be, firstly, a directory of the artists' names, the

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address and the room or floor number. An enlarged catalogue would include documentation on each office and that individual office. I would like to include data furnished by the real estate office on their enterprise, description of the space as they list it, and price per square foot.

Skim →

Notes

Peter Moore, the photographer, and I have been discussing this project and he feels it offers excellent documentary possibilities.

It seems evident from the interest shown by Dr. Hans Becker, Director of the Kunsthalle, Aachen, and member of the German Arts Council, and Peter Cary, Director of the Camden Art Institute, London, that the concept of this show would be of great interest to other large cities with similar space problems.

Consequently, I am encouraged that comprehensive documentation should be done in the form of 1/2-inch video and color slides.

↖
with a good catalogue, representative photographs, color slides etc.

~~a well documented & adequate catalogue with as many color photographs as possible~~

Bill Hodges

831-4619

or 427-7767 - Peter Squire

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A.

During these four weeks, the offices will be open from 9-5; 00 o'clock. Arrangements vary, according to the building, but in every case, it will be necessary to provide some form of security for each office. We plan to offer ~~###~~ money budgeted for "security" first to the individual artists so that they have the opportunity ~~to use the money~~ provide their own security, and ~~to use~~ use the money for materials and expenses incurred in the exhibition.

B. The Public

This show would naturally attract first of all, the "art audience". We would hope that this audience in particular would be encouraged to expand their conception of "where art belongs". Confining art to a previously designated "art space" is producing serious problems for both the contemporary artist, and his potential viewers. Of equal importance is the attraction of people to the exhibit unlikely to attend museums and galleries. This category includes not only office workers in the , but ~~writers~~, lawyers, real estate brokers, and other professional persons whose lives in Manhattan *revolve around activities which normally take place in buildings of this nature*

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(C)
The documentation

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→ , and Peter Cary, director of the Camden Art Instituee, London,

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~~In ~~the~~ ~~past~~~~ Particular attention has been paid
to the ~~recognition~~ recognition of
art as a ~~factor~~ ~~the~~ most valuable ~~quality~~ ~~to~~ ~~the~~
+ artist
urban environment

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Budget cont.

Office space valued at @ \$10.00 Squ. ft. \$25,000.00
200,000 square ft.
(100,000 is already committed)

Total Budget :

Exhibition expenses:	\$19,648.00
Exhibition space ex. (donated)	\$25,000.00

	\$44,648,.00

The Municipal Art Society requests \$19,648 .00 for this exhibition.

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would attract people ~~unlikely~~ to unlikely to attend museums and galleries, ~~and that~~

Summary

As a prototype, this exhibition could:
 ① be useful for other cities interested in holding exhibitions, but having no facility in which to do so. ~~As a~~
~~prototype, this exhibition could~~ ② serve as a basis for a city-to-city "exchange" of artists & work

~~As a prototype, this exhibition could~~
 ③ ~~serve~~ be developed into an ~~annual~~ cooperative venture between real estate owners and artists.

~~serve as a ~~tool~~ as an instrument~~

could:

- 1.
- 2.
- 3.

7327832

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The Artist

The artists participating are ^{clearly} ~~already~~ giving a considerable amount of time energy and in many cases materials money for this non-commercial enterprise. Their return is

- A) the opportunity to scale, view and construct work in an environment foreign to that of a museum, gallery or loft.
- B) the opportunity of scale, view and construct work in an environment "clean of any particular 'art esthetic'".
- C) inclusion in a well documented, well publized show (see attached budget

Among the better-known
Artists with whom I have discussed this idea, and who are enthusiastic about it are Richard Serra, Sol Lewitt, Nancy Graves, and Keith Sonnier .

Artists, curators, critics , and gallery dealers seem to agree that this exhibition would provide a much needed group show encompassing all of NEW York City, and work both known and unknown.

The Real Estate Dealer

His return is entirely dependent upon his "civic Concern" to some, it represents a contribution to art, to some a way of renting office space, to some a free show, and to some a way of getting me off their back. We, of course, hope that one subtle effect of this show would be to encourage the integration of current artwork into office and industrial space

② ← "The Documentation"

Budget

The major burden of this exhibition rests on the co-ordination of it, and this budget reflects this factor.

The ability to use this unique space,

Expenses computed on a 4 month Schedule

Full time co-ordinator @ \$14,700.00 a year	\$	4,880
Full time assistent @ 6,720.00 a year	\$	2,240.00
2 time secretary @ 6,000.00 a year	\$	1000 .00
Share of telephone, office expense @ \$132.00 mo.	\$	528.00
		<hr/>
	\$	8,648.00
Security arrangements, technical assistance insurance, (estimate)	\$	6,000.00
Documentation: Publication of catalogue, vide@ and color slide presentation	\$	4,000.
Publicity(mailing, printed announcements, opening reception costs	\$	1,000.00

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(A) ...particular attention has been paid to the recognition + inclusion of contemporary art and contemporary artists as a most valuable + essential factor in our urban environment.
(continue to (B))

Dear Brian o"Doughtery

A conversation with Roy Moyer during December has encouraged me to follow up initial inquiries which I made last year regarding possible Endowment support of our program .

The Society has been heavily involved for the past several years in generating support for projects and people involved in what the board regard as objectives essential to urban life. Our work ~~with~~ on the legalization of loft living space, our experimental sculpture exhibition, on the piers, our recently formed Public Art Council with Doris Freedman as chairmen, has undertaken what promises to be a major step forward in the intergration of art into the urban community. For me to begin to list in this letter the previous successes (or failures) is pretty silly.; should you meet with Kent Barwick, our executive director, he could describe ~~###~~ the nature of the Society's commitment from a more informed perspective.

so My personal interpretation of this organizations value and effectiveness is that its board and members are comprised of a unique cross section of professionals who can be called upon, and indeed are generally eager to do so to contrigate their particular expertise to an ongoing project. As many of these people occupy positions of considerable importance within their individual spheres of influence, it certainly makes easier what would be extraordinarily difficult , and makes possible in some cases what would be impossible.

In view of these factors, I ask you to consider two specific projects both of which deal with unused space in this city .

Exhibition:

"ROOMS" ; ~~or~~ The Reality of Real Estate *~ where is the " " in reality*

The individuals New Yorker's concept of space in crowded Manhattan is a fairly restricted one, dependent completely upon his immediate concerns. Certainly as far as the "art" community goes, the concetion of space is fairly removed from that of the construction company's or developer's ~~company~~ reality. Hans Haake's unfortunate ~~experience~~ *his problem of* pieced ~~in~~ last years Guggenheim International should have, if nothing else, indicated a critical need for greater understanding of urban land values and land management.

The Idea

We propose to do an exhibition, involving ~~10-15~~ ²⁰ contemporary artists, both sculptors and painters. This exhibition would take place in untenanted office space, large and small . These spaces will be donated rent-free simultaneously for a period of six weeks all over Manhattan by the owners or management. We would, in turn, invite individual artists to work with that space. Two weeks will be allowed for any necessary preparation, with the exhibition open to the public for 4 weeks.

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SAMPLE B

The Holzer Realty Company owns three 6 story buildings on Warren Street. They plan to build on this property in two years time. considerably higher than for occupied
~~As only~~ The area is one which is open for change and development, and as present leases expire, industrial ~~and~~ businesses are moving out. In this situation, Holzer Realty find it ~~and~~ ~~it~~ uneconomical & indeed unfeasible to attract new business to these buildings for short ~~term~~ term rentals. The same factors make it impossible for an ~~an~~ artist to use ~~his~~ these premises for living/working space.

Individual artist ~~use~~ use for either living or working as this would involve maintenance of buildings, and inconvenience of many tenants at the level of two years. Present fire insurance for unoccupied ^{buildings} buildings.

The solution for Holzer Realty is as follows to lease the land for 2 years to a Parking Lot Company. The financial figures are as follows.

Costs

Square foot ² land area:	7,200 sq. ft.
profit from parking lot.	\$ 2.50 sq. ft.
Taxes to be paid at	\$10,800.00
insurance	paid by parking lot
<u>maintenance</u>	paid by parking lot
<hr/>	
TOTAL profit -	\$18,000. ⁰⁰
taxes -	10,800
<u>net profit</u>	7,200

over

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If the buildings were kept intact, ^{the} ~~of~~ usable square footage would be increased 6 times to 42,000 square feet. Taxes remaining the same, ~~the~~ ^{cost of ten} but insurance is lowered in an occupied building. If the Holzer Realty Company were reimbursed at their ^{same} net profit, profit, and insurance and maintenance were carried by the user, the figures would look like this

Costs to user

net profit to Holzer -	\$ 7,500.00
Taxes on property -	10,800.00
insurance	6,000.00
\$	<u>\$ 24,300</u>

The basic cost thus represents approximately \$.60 a square foot to the user, a figure approximately half ^{or a third} of what might be attained (with some difficulty) on the ^{current} market. This figure excludes maintenance and gas + electric, which are also generally excluded on the current market.

usable
~~usable~~

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June 7, 1973

Percy Sutton
Office of the Borough President of Manhattan
Municipal Building, Room 2052
New York, NY

ATTENTION: Bill Tatum

Dear Sir:

This letter expresses the Institute's interest in financially supporting Project UPHILL in its present form. The Institute has agreed to finance our half of the cost of the project up to three thousand dollars, these monies to be matched by other sources including the N. Y. State Council for the Arts, and the National Endowment for the Arts.

Should additional monies be needed, we feel most optimistic that considering the importance of this project, the Institute will be able to draw on the resources of several private foundations which have aided Institute projects in the past.

Yours truly,

Alanna Heiss

AH/lrc

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May 31, 1973

Lower East Side Coalition for Housing
153 Delancey Street
New York, New York 10003

Attention: Charles Simonds and Victor Font
Regarding: Project Uphill

We are pleased to learn of recent developments in the plans for the community park project located between Houston and Second Streets, Avenues B and C. The Board of Directors of the Institute for Art and Urban Resources has endorsed this project from the very beginning, since it so clearly represents the possibility of a productive relationship between the artist and the community, and thus brings into focus many of the issues and ideas upon which the Institute is founded.

Having developed several projects revolving around the artist and the urban environment, (the five WORKSPACE projects, The CLOCKTOWER, the open exhibition under the Brooklyn Bridge, etc.), we are experienced in recognizing what we believe to be critical projects in this area. We feel this to be such a project.

As the park becomes a reality, we will do all in our power to aid and to broaden the awareness within the city environment of what this project means.

Alanna Heiss
Executive Director
Institute for Art and Urban Resources

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CORRECT
SIMONDS wherever
it occurs

FROM: Alanna

NOTE: Mail to:

Charles Simmonds
138 Prince St.
New York 10003

ADDRESS TO: Charles Simmonds and Victor Font
Lower East Side Coalition for Human Housing
153 Delancey Street
New York, New York, 10003

A LETTER OF SUPPORT FOR THE PROPOSAL TO TURN ² LOTS INTO A PARK

Location of lots: between Houston and E. 2nd St., and between
Avenues B and C.

Plan of Development: Undulating, smooth, rounded hills rising to
form a kind of natural amphitheater place where
people can sit. These hills will almost mask
the low-lying building on the west side of the
proposed site. On the tall wall which is the
east boundary of the site will be a painted
movie screen. Vines on the west wall planted by
community, screen painted by the community, the
development of any playground equipment, etc. will
materialize in the course of working with community
people.

Video Participation: Survival Arts Media will make a documentary history
of the artist and the community and the development
of the site. They will video the actual building,
bulldozing, planting of the park; this video will
be shown on the opening day celebration. They will
continue to follow, through video, the community's
reaction to the park after completion. They will
edit a video tape to be shown to other interested
community groups and on closed-circuit T.V. through
WNYS. The in-process videoing of the park as it
becomes a reality will be shown on the wall screen
so that the community is always kept in touch and
so that passersby can see what is going on and where
it is leading.

Some Backgrounds of Some Participants: The Lower East Side Coalition for Human
Housing is an umbrella organization for
several other organizations such as Mobili-
zation for Youth, etc. that was established
in 1968. Its purpose is to revitalize and
develop the Lower East Side. Its belief
that greater community participation leads
leads to a better way of life has prompted
its wholehearted involvement in the project.
It will be the visible administrative force,
organizing the structure and receiving the
funding for the ~~organization~~ project.

Charles Simmons has, for three years, been making
small clay sculptures and paintings in the area
bounded on north and south by 14th St. and Houston
bounded on east and west by Avenues A and D. His
work has had the ephemeral and changing quality

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Page 2. LETTER IN SUPPORT OF THE PROPOSAL TO TURN TWO LOTS INTO A PARK
BY Charles Simmons and the Lower East Side Coalition for Human Housing.

of the lives of the "little people" of Manhattan's Lower East Side. Sometimes works are wedged just under a window sill, along a curb or stretched across a building. They are subject to the inconsistencies (contingencies) of weather, loss and vandalism. During his work with the "little people" he has developed a kind of folk-artist reputation among them. His continuing interest in and interaction with the community he has sought to make his art available to has led to the proposed park program. He will still continue to make his drawings and small clay pieces, but would now like to expand the scale and permanence of this work to include an environment placing a natural landscape in contrast to a city ~~landscape~~, to offer a stopping place, a respite from the cityscape for the people living on the Lower East Side.

ALANNA NOTE:

The Institute is listed as a sponsor and this should be a letter of endorsement of the project, the coalition, Charles Simmons and whoever else is involved (like the Second Street Association *the Parks Dept, the Fire Station located on 2nd St. across from proposed park*).

The L.E.S. Coalition for Human Housing and Charles Simmons are trying to have the ^{sale of the} second lot, privately owned and on April 10th sold, rescinded and turned over to them as public real estate (They have already been promised the first lot at \$1 a year from the city). Their meeting with Bill Tatum of the Burrough President's Office is on June 10th, so we have to hurry with our letter of support so they can go with all the ammunition they can muster. If you'll draft something, I'll type it first thing Thursday noon so Charles can have it in time to include in his prospectus.

XX /Ruth

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April 11, 1973

Brian O'Doherty
National Endowment for the Arts
Washington, DC 20506

Dear Brian O'Doherty:

I write in reference to an application by Charles Simonds to the National Endowment for a special Project grant.

Simonds is an artist whose work has been consistently interesting to me during the past two years that I have been aware of it. A bit of a maverick, he works parallel to, but outside of the so called New York art world, although he occasionally exhibits.

For the past year, he has been developing a special project involving the alteration of a vacant lot. I, and several others connected with the Institution, have assisted when possible with the endless negotiations required when one attempts to deal with city owned property.

More impressive, however, is the effort Simonds has made to work in the neighborhood surrounding the "chosen lot." I credit his genuine interest in quality of life in the area, (as opposed to the many silly community art projects which proliferate in the lower east side) to the amazing support with which the community has met his idea.

Although I encouraged Simonds to apply for a grant several months ago under your new special projects categories for individual artists, he was reluctant to do so as he felt there were still several practical problems yet to be resolved.

We now know the project to be, not only possible, but less expensive than originally thought!

I hope that there is some flexibility in the individual project grants, so that Simonds' application may be considered.

Warm regards,

Alanna Heiss

P.S.

We are on the 12th of May - hope we may speak before then.

AH:lrc

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Al:lrc

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May 31, 1973

Dear Bert Supree:

I hope very much that you can include Jim's show in your listings next week. The information which should be placed under MUSEUMS, not galleries, is as follows:

James Bishop
Paintings
CLOCKTOWER
108 Leonard Street
May 31 - June 23rd
Thursday 1 - 8 P.M.
Fri., Sat., Sun. 1 - 6 P.M.

organized by the

Institute for Art and Urban Resources

office: 11 John Street, NYC 10038
293-1096

The CLOCKTOWER is our new "exhibition" space.

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May 22, 1973

MEMO

TO: Carmine
FROM: Alanna
RE: Security Personnel

The CLOCKTOWER is open

Thursday, 1 - 6 P.M.
Friday, 1 - 6 P.M.
Saturday, 1 - 6 P.M.
Sunday, 1 - 6 P.M.

This schedule is for

Thursday - May 24
Friday - May 25
Saturday - May 26
Sunday - May 27

1. We have a staff member of the Institute in the CLOCKTOWER during the above times.
2. When a person visits the CLOCKTOWER, they sign in.
3. At closing time, our staff person checks to see that no visitors remain on the 13th floor, and when she leaves, checks our sign in sheet against your sign in sheet.

PLEASE NOTE: We say "By invitation only" on the public notices in the building to avoid crowds of people who are in the building for other reasons from coming up. However, we want it to be possible for individuals coming to the building specifically to see the exhibitions to be admitted. If people arrive between the hours of 1 P.M. and 6 P.M. on Saturday and Sunday, we are particularly anxious that they not be refused admittance.

We will inform your office of the times and dates of the next exhibition.

Yours truly,

ALANNA HEISS, Director

cc: Charles Foti, Director, Operating Services, Municipal Services Administration
cc: Jane Kosloff, Mayor's Liason for Cultural Affairs, City Hall

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 22, 1973

MEMO

TO: Carmine
FROM: Alanna
RE: Security Personnel

The CLOCKTOWER is open

Thursday, 1 - 9 P.M.
Friday, 1 - 6 P.M.
Saturday, 1 - 6 P.M.
Sunday, 1 - 6 P.M.

This schedule is for

Thursday - May 24
Friday - May 25
Saturday - May 26
Sunday - May 27

1. We have a staff member of the Institute in the CLOCKTOWER during the above times.
2. When a person visits the CLOCKTOWER, they sign in.
3. At closing time, our staff person checks to see that no visitors remain on the 13th floor, and when she leaves, checks our sign in sheet against your sign in sheet.

PLEASE NOTE: We say "By invitation only" on the public notices in the building to avoid crowds of people who are in the building for other reasons from coming up. However, we want it to be possible for individuals coming to the building specifically to see the exhibitions to be admitted. If people arrive between the hours of 1 P.M. and 6 P.M. on Saturday and Sunday, we are particularly anxious that they not be refused admittance.

We will inform your office of the times and dates of the next exhibition.

Yours truly,

ALANNA HEISS, Director

cc: Charles Foti, Director, Operating Services, Municipal Services Admin-
cc: Jane Kosloff, Mayor's Liason for Cultural Affairs, City Hall

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May 31, 1973

MEMO

TO: Carmine
FROM: Alanna
RE: Security Personnel

The CLOCKTOWER is open

Thursday, 1 - 8 P.M.
Friday, 1 - 6 P.M.
Saturday, 1 - 6 P.M.
Sunday, 1 - 6 P.M.

This Schedule is for

Thursday May 31 through
Sunday June 24

1. We have a staff member of the Institute in the CLOCKTOWER during the above times.
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INSTITUTE FOR ART & URBAN RESOURCES, INC.

ALANNA HEISS, Executive Director

PENTHOUSE, 11 JOHN STREET

NEW YORK CITY, N. Y. 10038

Area Code (212) 233-1096

Dr. George Sadek
Dean, School of Art and Architecture
Cooper Union
Cooper Square, NYC 10003

Dear Dr. Sadek:

We are writing you at the suggestion of Ms. Dore Ashton, with whom we have discussed a proposal to utilize the 72nd floor of the Chrysler Building as a place for temporary art exhibitions and offices.

We understand that Cooper Union has an interest in the Chrysler Building, but we are not familiar with exact details. We hope you will be kind enough to help us, first by supplying more information and secondly by bringing this letter to the attention of your Board of Trustees. We ultimately hope to interest you in collaborating with us on this project.

The Institute for Art and Urban Resources has had experience in making use of various urban spaces. One of the fundamental purposes of our program is to seek out and then imaginatively and productively utilize available resources for the arts. The Institute is a non-profit, private organization funded primarily by the National Endowment for the Arts and the N.Y. State Council on the Arts.

In the past, our efforts have met with great success. We have had three shows at our Clocktower location, atop a municipal court building, which were very well received. (See enclosed clippings.)

According to our understanding, the 72nd floor of the Chrysler Building was originally used by a radio station, and there appears to be one upper room on the 73rd floor still used for that purpose. But the 72nd floor itself is vacant and in a state of considerable disrepair. There is direct elevator access to this floor

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which eliminates any disturbance to other tenants. We don't think it's necessary to further detail the attractiveness of having exhibition space in the world-famous Chrysler Building.

If you are unacquainted with the space in question, and would care to meet with one of the members of our staff or the President of our Board of Directors, Brendan Gill, we would be more than happy to see you. We look forward to hearing from you so that we can discuss this project in more detail.

Sincerely,

Alanna Heiss

Frank Kolbert