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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Keith Sommer Pick-ups

① Leo Castelli Gallery - Thursday
420 W B'way

② Ara Arslinain - Thursday
421 W B'way
"Star Lament"
5 1/2 x 5 1/2 - Drawing

③ Randi + Andrew Pulvermacher
94-19 66th Ave
Forest Hills
897-2006

"Nandi"
20 x 28 x 10 1/2
Bamboo

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NEW YORK UNIVERSITY

A private university in the public service

Grey Art Gallery and Study Center
NYU Art Collection

33 WASHINGTON PLACE AT WASHINGTON SQUARE EAST
NEW YORK, N.Y. 10003
TELEPHONE: (212) 598-7603

March 22, 1983

Keith Sonnier
145 Chambers Street
New York, New York 10007

Dear Keith:

We seem to be involved in a situation that I certainly regret - being, as you know, both a staunch supporter of your work and I hope, an acquaintance if not a friend. From the very first exhibition I ever organized, you have been very supportive and generous of my endeavors and I certainly want to be of yours. Therefore, I would like to clarify the events surrounding the loan of your work for the P.S. 1 retrospective.

When your work was donated to the Gallery by Mr. and Mrs. Steve Chambers, it arrived crated and within the next four weeks (as our staff is small and it was donated at the end of the year, a time of many gifts) was inspected and catalogued. When the crate was opened, the neon element was found to be broken. Unfortunately, the donor was not then notified and that seems to be where this problem is first compounded.

The University provides the Gallery with a minimum allocation for restoration and the work was placed on our list but as it was not going to be immediately in an exhibition or on view, it remained in its crate until such time as we could allocate funds for restoration. In the meantime, the P.S. 1 exhibition has been organized and the loan requested. It had been our experience as a borrowing and lending institution that when loans are requested and they are not in condition for exhibition, funds are provided for that purpose by the borrowing institution. I do not know how many museum's collections we have enhanced through restoration of work not currently on view that we wanted to borrow for exhibition purposes.

Although \$200 is not an extraordinary amount, we simply did not have it available when it was necessary nor did P.S. 1 allocate funds in their budget for restoration. I called Leo Castelli to see if I could raise funds through that source and I also endeavored to switch other monies in our budget to cover repair (but by this time I was hearing of your agitation and you were aware of our frustration).

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I believe now funds have been provided through P.S. 1 for restoration at a lower figure than originally quoted, and should there be some difficulty in providing these funds, I personally would be happy to contribute.

I wanted an opportunity to explain what was going on at this end and I am sorry I could not connect with you via telephone as I was working on a book and trying to get away to Mexico City. The book remains a problem and I have cancelled my Mexican sojourn and would like to help in any way possible. If you like, let me know.

Sincerely,

Robert R. Littman
Director

Handwritten notes:
⑤ Mark Lancaster
Executive for Contemporary Performance Arts
225 S. Houston
228 7546
55 1/2 x 33 1/2 drawing
④ Charles Gopher
427 7th St
New York City
I, II, III, IV, V

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④ Museum of Modern Art
11 West 53rd St
attn: Cora Rosevear
708 - 9648

"Untitled"
Sculpture - 10 feet long

⑤ Mark Lancaster
Foundation for Contemporary Performer Arts
225 E. Houston
228 - 8846

"Low"
55 1/2 x 33 1/2" drawing.

⑥ Castelli Graphics / Sat ?
4 E 77th St
attn: Bob Mock / 43 W. 61st
288 - 3202

Video Still Screen # I, II, III, IV, V
~~Control Scene~~
Tommy Orbit
Signal

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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⑦ Clarissa Dalrymple
28 Howard St
71 Gujarat #5"
36x28" Drawing

⑧ Anne Levet
- (Keith)

⑨ Sonnier's Studio
145 Chambers
732-1481

Blat?
Sunday
after
3:00

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669 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069
213 652-9172

ROSAMUND FEISEN GALLERY

March 11, 1983

Ron Lynch
P.S. 1
46-01 21st St.
Long Island City, NY 11101

Dear Ron:

Keith called me to ask me to include a fourth piece along with the shipment of his work to you, which I have done.

Please send an additional loan form for the following work:

KEITH SONNIER
Rangoli Mauo 5. 1980-81
Extruded aluminum and paper pulp,
and powdered pigment
29 5/8 x 31 x 1 3/8"
Value: \$ 4,000.

Thanks,


Rosamund Feisen

enclosures: 3 loan forms

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

March 16, 1983

Randi and Andrew Pulvermacher
94-19 66th Avenue
Forest Hills, New York 11375

Dear Randi and Andrew Pulvermacher:

As I mentioned in our phone conversation, The Institute for Art and Urban Resources is planning a major exhibition of the work of Keith Sonnier in the main exhibition center at P.S. 1 (Project Studios One). The show, organized by Alanna Heiss with the artist, will include work spanning Sonnier's diverse career. It opens April 10 and runs through June 5, 1983.

We would like to borrow NANDI from you for this exhibition. I have enclosed loan forms for the work.

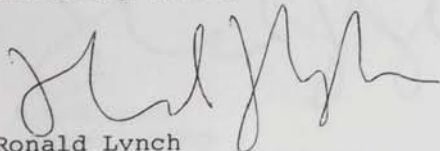
The Institute will be responsible for all the transportation costs and will fully insure the work from nail to nail by Huntington Block.

Our truckers will be contacting you soon regarding the pick up of the work.

Please feel free to contact me at P.S. 1 at (212) 784-2084 if you need any further information or would like to discuss the loan.

Thank you.

Sincerely yours,



Ronald Lynch
Program Director

RL:rs
enc.

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February 18, 1983

Mr. Patterson Sims
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Patterson Sims:

The Institute for Art and Urban Resources is planning a major retrospective of the work of Keith Sonnier in the Main Exhibition Center at P.S. 1. The show, organized by Alanna Heiss with the artist, will include work spanning Sonnier's career. It opens April 10 and runs through June 5, 1983.

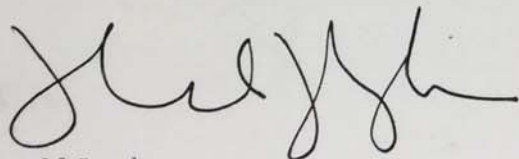
I am writing to inquire whether it would be possible to borrow Sonnier's Ba-O-ba #3 (neon and glass, 1969, 10 x 9') from your permanent collection.

The Institute will be responsible for all transportation costs and will fully insure the work from nail to nail by Huntington Block.

Please feel free to contact me at P.S. 1 at 784 - 2084 if you need any further information or would like to discuss the loan.

Thank you.

Sincerely yours,



Ronald Lynch
Program Director
The Institute for Art and Urban Resources, Inc.

RL:rs

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March 25, 1983

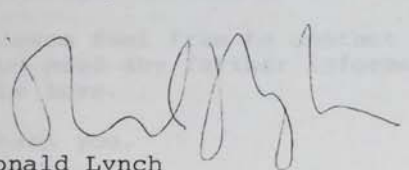
Greg Sherman
American Video Studios, Inc.
717 Lexington Avenue
New York, N.Y. 10022

Dear Greg:

Enclosed is a check for \$1,750. to serve as a deposit on the rental of video equipment from April 6 to June 6, 1983.

Keith Sonnier and I look forward to working with you on the reconstruction of "Channel Mix." I've enclosed some information about the piece.

Talk to you soon.


Ronald Lynch
Program Director

RL:rs

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March 24, 1983

Gary Reynolds
Grey Art Gallery
33 Washington Place
New York, NY 10003

Dear Gary,

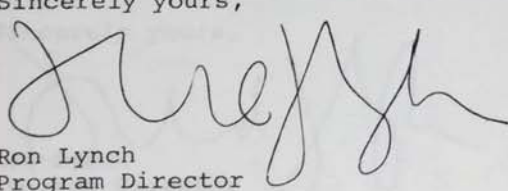
Enclosed is the loan form the Sonnier piece we are borrowing for our exhibition in the Main Exhibition Center at P.S. 1. The show opens Sunday, April 10 and runs through June 5, 1983.

The Institute will be responsible for all the transportation costs and will fully insure the work from nail to nail by Huntington Block.

Please feel free to contact me at P.S. 1 at 212-784-2084 if you need any further information or would like to discuss the loan.

Thank you.

Sincerely yours,


Ron Lynch
Program Director

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March 24, 1983

Robert Monk
Castelli Graphics
4 East 77th Street
New York, NY 10021

Dear Bob,

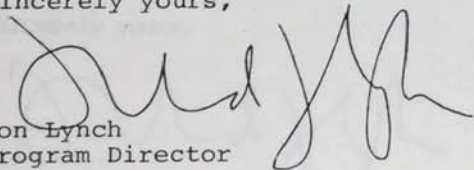
Enclosed are the loan forms for the five video stills and the three prints we are borrowing for our exhibition in the Main Exhibition Center at P.S. 1. The show opens Sunday, April 10 and runs through June 5, 1983.

The Institute will be responsible for all the transportation costs and will fully insure the work from nail to nail by Huntington Block.

Please feel free to contact me at P.S. 1 at 212-784-2084 if you need any further information or would like to discuss the loan.

Thank you.

Sincerely yours,


Ron Lynch
Program Director

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March 8, 1983

Rosamund Felson Gallery
669 La Cienega Boulevard
Los Angeles, California 90069

Dear Rosamund Felson:

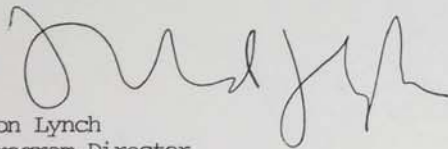
As I mentioned in our phone conversation, The Institute for Art and Urban Resources is planning a major exhibition of the work of Keith Sonnier in the main exhibition center at P.S. 1 (Project Studios One). The show will include work spanning Sonnier's diverse career. It opens April 10 and runs through June 5, 1983.

According to your original agreement with Keith, you will pay for the return shipment of his three pieces: Ragoli I, Ragoli IV and the neon piece that was shown in Portland.

In order that all our records remain straight, could you please complete the enclosed loan forms and send the copies to me?

Thank you for all your help. Please feel free to contact me at P.S. 1 at (212) 784-2084 if you need any further information.

Sincerely yours,



Ron Lynch
Program Director

RL:rs
enc.

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February 24, 1983

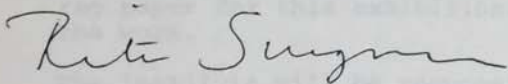
Mr. Greg Sherman
American Video
717 Lexington Avenue
New York, N.Y. 10022

Dear Mr. Sherman:

As per your telephone conversation with Bob Harris, a curator at The Institute for Art and Urban Resources, Inc., I am enclosing a purchase order with a listing of some of the equipment Bob discussed with you.

If there are any questions, please call The Institute at 784 - 2084.

Sincerely yours,



Rita Sirignano
Assistant to the President

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March 16, 1983

Ms. Clarisa Dalrymple
28 Howard Street
New York, N.Y. 10013

Dear Clarisa Dalrymple:

As I mentioned in our phone conversation, The Institute for Art and Urban Resources is planning a major exhibition of the work of Keith Sonnier in the main exhibition center at P.S. 1 (Project Studios One). The show, organized by Alanna Heiss with the artist, will include work spanning Sonnier's diverse career. It opens April 10 and runs through June 5, 1983.

We would like to borrow your framed Indian drawing on handmade rag paper for this exhibition. I have enclosed loan forms for the work.

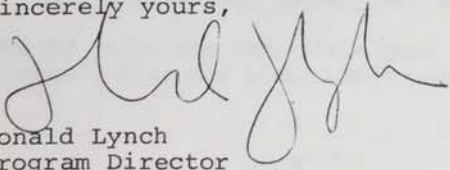
The Institute will be responsible for all the transportation costs and will fully insure the work from nail to nail by Huntington Block.

Our truckers will be contacting you soon regarding the pick up of the work.

Please feel free to contact me at P.S. 1 at (212) 784-2084 if you need any further information or would like to discuss the loan.

Thank you.

Sincerely yours,


Ronald Lynch
Program Director

RL:rs

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Dear Keith,

Items marked with an encircled Gemini Insignia are the ones our curators say are here. The ones with KS to the left are your property.

Please let us know which ones are to go to PS I and we'll get them onto the truck within a few days (or to arrive when Ron Lynch wants them). As per our previous conversations, Gemini will pay shipping (both ways) and crating.

Love,

Richard

- | | | | |
|-------------|-------------------------------|--------|------------------------------|
| Ⓜ CI | red, black rectangles | Ⓜ CVI | black, yellow rectangles |
| CII | red, white rectangles | CVII | blue, black rectangles |
| CIII | green, white rectangles | CVIII | black, blue rectangles |
| CIV | white, green rectangles | CIX | white, black rectangles |
| KS Ⓜ CV | yellow, black rectangles | CX | black, white rectangles |
| KS Ⓜ CIAP | silver, red & blue rectangles | GIII Ⓜ | blue, black rectangles |
| Ⓜ CI(proof) | white, red rectangles | GIV Ⓜ | black, blue & red rectangles |

- | | | | |
|-------|---------------------------|-------------|----------------------------|
| SI | white, black geom. shapes | SVI | black, white geom. shapes |
| SII | black, white geom. shapes | SVII | white, black geom. shapes |
| SIII | white, black geom. shapes | SVIII | black, white geom. shapes |
| Ⓜ SIV | black, white geom. shapes | SIX | white, black geom. shapes |
| SV | white, black geom. shapes | KS Ⓜ SX | black, white geom. shapes* |
| SIXC | white, black geom. shapes | Ⓜ SX(proof) | white, black geom. shapes |
| Ⓜ SXC | black, white geom. shapes | | |

- | | | | |
|----------------|-------------------------------------|---------|-------------------------------------|
| Ⓜ *RI | red and yellow, black geom. shapes | *RVI | blue and yellow, black geom. shapes |
| Ⓜ *RII | red and green, black geom. shapes | Ⓜ *RVII | green and orange, black geom. shape |
| *RIII | blue and red, black geom. shapes | **RVIII | green and purple, black geom. shape |
| **RIV | blue and yellow, black geom. shapes | **RIX | red and blue, black geom. shapes |
| **RV | blue and yellow, black geom. shapes | Ⓜ **RX | red and purple, black geom. shapes |
| Ⓜ *RX(proof) | blue and red, black geom. shapes | | |
| Ⓜ *RIII(proof) | blue and pink, black geom. shapes | | |

T

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March 9, 1983

Sidney Felson
Gemini
8365 Melrose Avenue
Los Angeles, CA 90069

Dear Sidney:

I met with Keith yesterday and we selected the pieces we would like to borrow for the show. They are: CV yellow, black rectangle; CVI black, yellow rectangle; CIAP silver, red and blue rectangle; SIV black white, geon shapes; SXC black, white geon shapes; RI red and yellow, black geon shapes; RII red and green, black geon shapes.

As you agreed, Gemini will pay for shipping (both ways) and crating. The Institute will fully insure the work from nail to nail by Huntington Block Insurance.

Please complete the enclosed loan forms and send us back a copy.

The show opens April 10 and runs through June 5, 1983. We would like the work to be delivered to P.S. 1 by the first week of April.

Please feel free to call me at P.S. 1 at 212 - 784 - 2084 if you need any further information or would like to discuss any details of the loan.

Regards,

Ronald Lynch
Program Director
The Institute for Art and Urban Resources, Inc.

RL:rs
enc.

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March 9, 1983

Cora Rosevear
Assistant Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Cora Rosevear:

The Institute for Art and Urban Resources is planning a major exhibition of the work of Keith Sonnier in the Main Exhibition Center at P.S. 1 (Project Studios One) in Long Island City, New York. The show will include works spanning the artist's diverse career. It opens April 10 and runs through June 5, 1983.

We would like to borrow a Sonnier sculpture, Untitled, 1967, from your permanent collection for this exhibition.

Of course The Institute will be responsible for the transportation costs and will fully insure the work from nail to nail by Huntington Block.

I will be contacting you soon to discuss the availability of the work. I have also enclosed loan forms.

Thank you.

Sincerely yours,

Ronald Lynch
Program Director
The Institute for Art and Urban Resources, Inc.

RL:rs
enc.

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March 9, 1983

Susan Brundage
Leo Castelli Gallery
420 West Broadway
New York, N.Y. 10012

Dear Susan:

Enclosed are loan forms for Keith's work that we would like to borrow for the show in the Main Exhibition Center at P.S. 1, opening April 10 and running through June 5, 1983. In my talks with Tim and Marie, everything seems to be available.

Of course, The Institute will be responsible for transportation costs and will fully insure the work from nail to nail by Huntington Block Insurance.

I want to thank you and everyone at the gallery for your help and patience. Just think how much storage space this will leave you!

Please call me at P.S. 1 at 784 - 2084 if you need any further information. I will be contacting the gallery soon regarding trucking arrangements.

Thanks again.

Regards,

Ron Lynch
Program Director

RL:rs

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LAYTON AND SHERMAN

50 ROCKEFELLER PLAZA

NEW YORK, N.Y. 10020

March 21, 1983

(212) 586-4300

CABLE ADDRESS "LATOSAN" NEW YORK
TELEX NO. 429023 LAS UI

BY HAND

Mr. Keith Sonnier
145 Chambers Street
New York, NY 10007

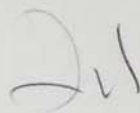
Dear Keith:

Enclosed is a copy of the retyped text. You can either make corrections by hand and give your marked-up copy to one of the P.S. I operatives, or you can call me with the corrections and I will have them incorporated in a completely clean final and delivered to P.S. I.

Either way, I would appreciate it if you would let me know what you are doing.

Fredrick E. Sherman

Enclosure



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PHOTOS

1. Sa (Ba-O-Ba Series). 1974
Neon
75x71x13½"
Collection of the artist
Photo: Grant Taylor Photography

2. Lac Prison. 1980
Glass and neon
7½x7½'
Courtesy Galerie France Morin, Montreal, Canada
Photo: Pierre Boogaerts

3. Abaca Code RVIII. 1975
Hand cast paper, hand stamped
6x8'
Collection New Orleans Museum of Art
Photo: Ellen Hinderer
© Gemini G.E.L.
(Not included in exhibition)

4. Abaca Code CVII. 1975
Hand cast paper, hand stamped
6½' diameter
Courtesy Gemini G.E.L.
Photo: Ellen Hinderer
© Gemini G.E.L.
(Not included in exhibition)

5. Kali. 1981
Bamboo and enamel paint
38x19½x22"
Collection of the artist
Photo: eeva-inkeri

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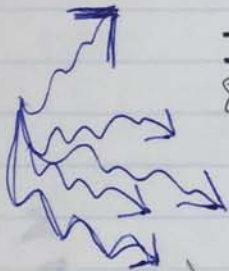
PHOTOS 2

6. Column II. 1981
Corrugated aluminum and neon
5'9"x2'9"x5"
Courtesy Michelle Lachowsky and Leo Castelli Gallery
7. Hod Vowel. 1982
Dry pigment, charcoal and aluminum spray paint
81x50"
Courtesy Leo Castelli Gallery
Photo: Glenn Steigelman Inc.
(Not included in exhibition)
8. Phone I. 1982
Dry pigment, metallic copper paint and charcoal
89½x59 ¾"
Courtesy Leo Castelli Gallery
Photo: Glenn Steigelman Inc.
9. Channel Mix. 1972 (Reconstructed 1983)
Video and audio installation
Photo: Richard Landry
10. Light Bulb and Fire. 1970
Black and white ½" videotape with sound
20 minutes
Courtesy Leo Castelli Gallery
Photo: Richard Landry

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CHANNEL MIX

GREG SHERMAN
AMERICAN VIDEO STUDIO
717 LEXINGTON AT 58 ST.
3 RD FLOOR
888-0340



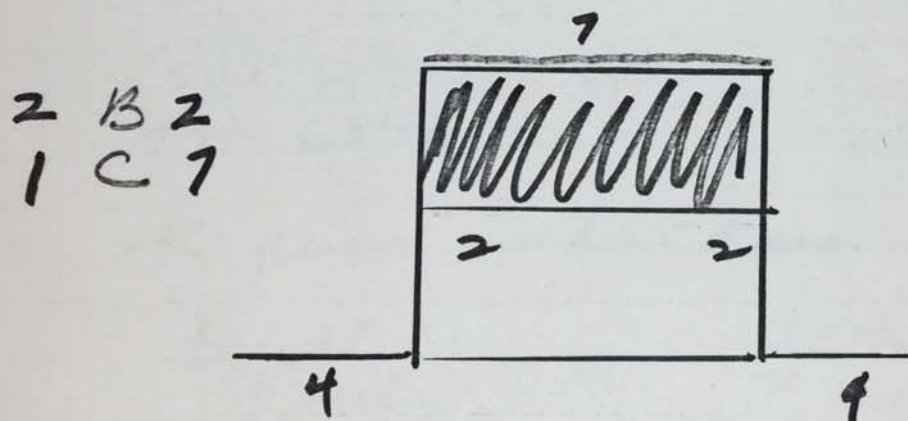
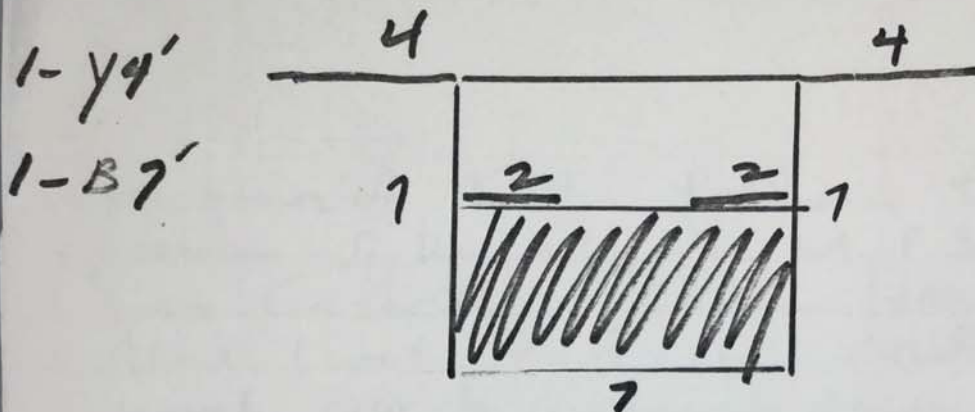
15,000

(A) Monitor/Receiver 1,000 ea
Switcher 1,000 ea x 2
Sync Generator - 2,000
(2) B+W Projectors 10,000

(1) 4ft - Yellow Gold
7ft - Clay Blue

(2) 2ft - Clay Blue
2ft - Clay Blue
7ft - Clay Blue

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① 4ft - Yellow Gold
7ft - Clear Blue

② 2ft - Clear Blue
2ft - Clear Blue
7ft - fl. Green

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In honor of K.S. following the
 preview of his exhibit at P.S.1
 Leo Castelli + Alan Heini
 Anne Livot + S.R. cordilly
 would you to a dinner party
 8 PM Sunday, April 10, 1983
 at 87 Franklin St, NY, NY

RSVP by Thursday April 7
 431-6850

40 person sit down dinner

B. Gell + 1	AH + F.S.
Flaxlin + 1	R Lynch
Castelli	S. Sharatt
Bellamy	

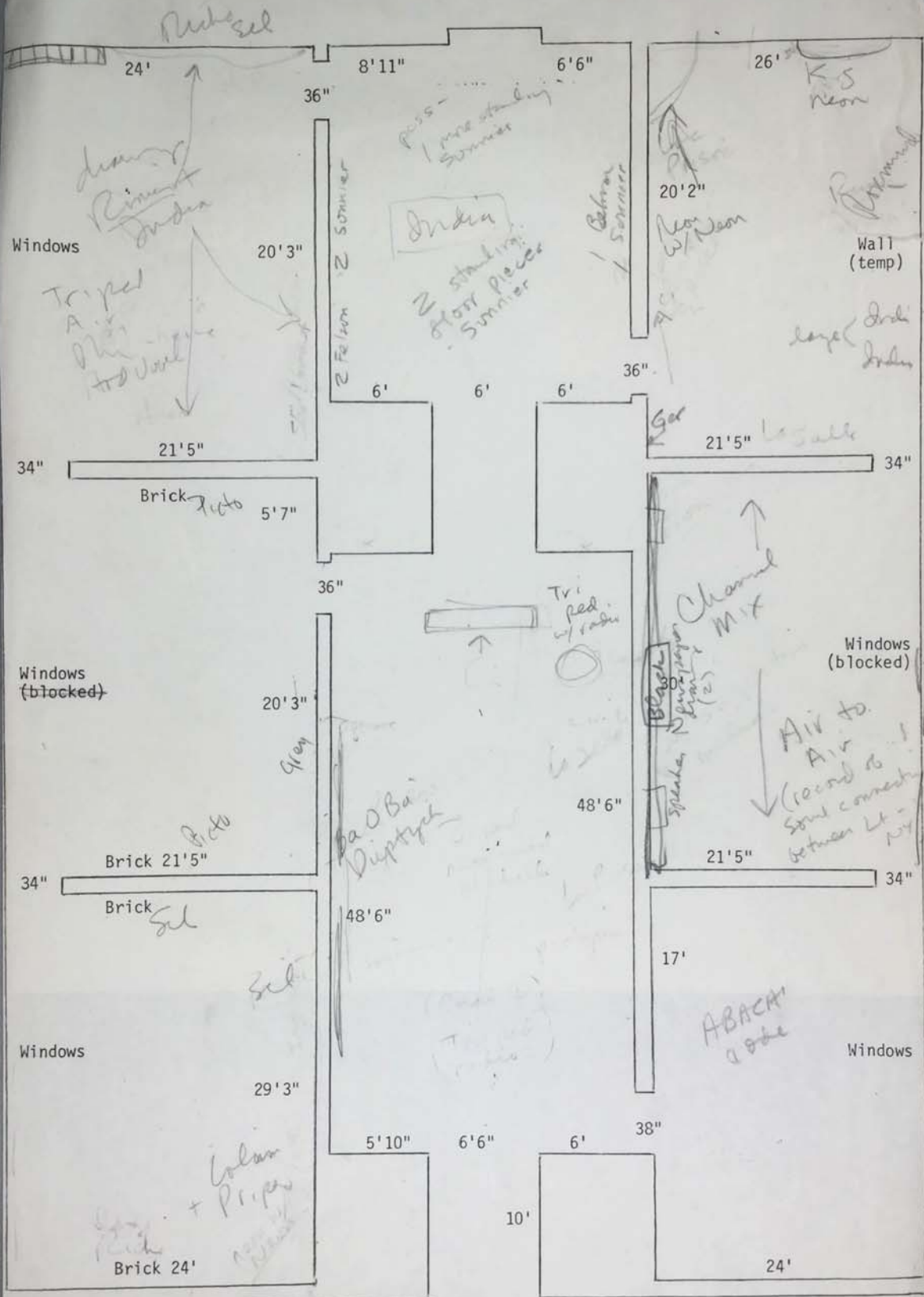
1/4 - 1 ABR
 1/4 - Critics
 1/4 - Colleagues
 1/4 - friends



Names in plenary
 of organization + others

- would like 3 ABACA Code

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Ceiling height: 12'6"

Handwritten note: *Hall - Subtitle*

All walls are sheetrock unless otherwise noted

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Vidoetapes by Keith Sonnier

"Light Bulb and Fire"	1970	B/W	20 Min	Sound
"1-200"	1972	B/W	30 Min	Sound
"Black Light, White Light"	1972	Color	60 Min	Sound
"Mat Key and Radio Track"	1972	Color	10 Min	Sound
"TV In and TV Out"	1972	Color	10 Min	Sound
"Color Wipe"	1973	Color	30 Min	Sound
"Animation 1"	1973	Color	14 Min	Sound
"Animation 2"	1974	Color	25 Min	Sound
"Satellite Phase 1"				
"Satellite Phase 2"				

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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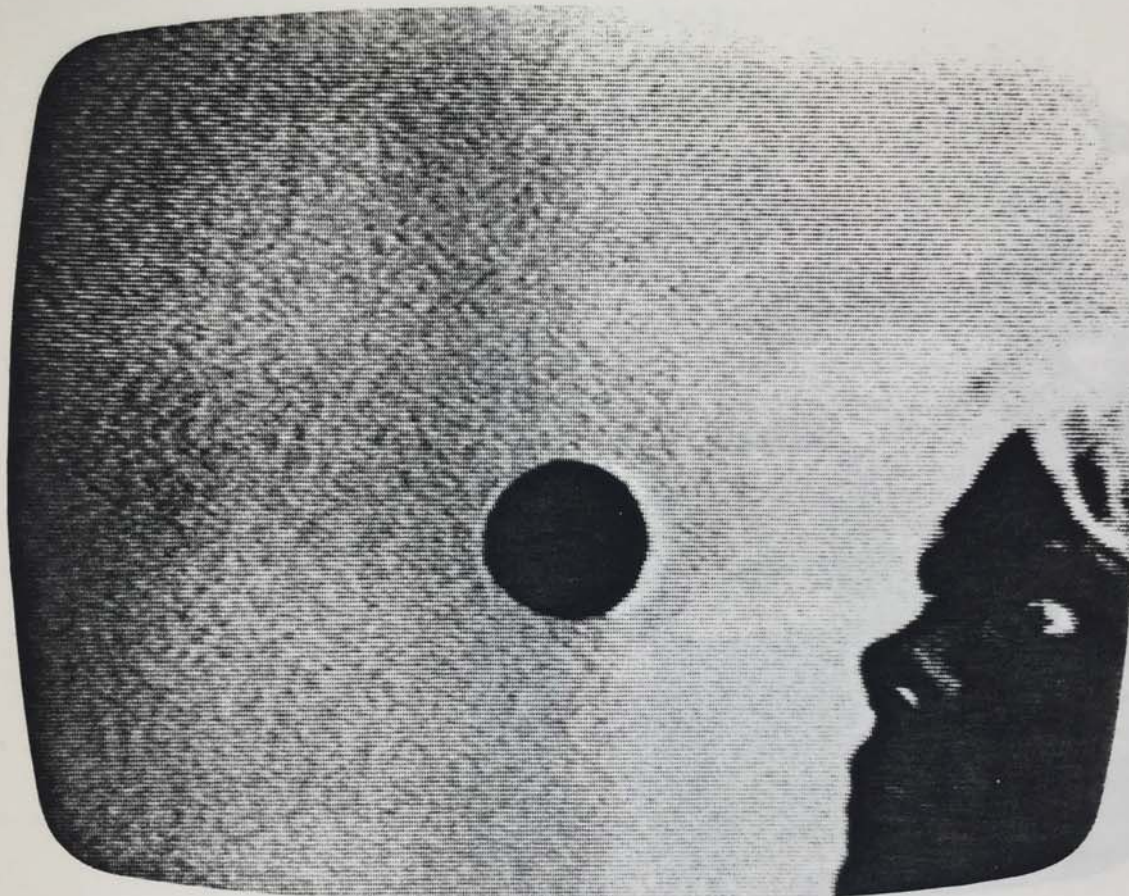
Films by Keith Sonnier

"Dis-Play"	1969	B/W	11 Min	Sound
"Painted Foot: Black Light"	1970	B/W	16 Min	Sound
"Rubdown"	1970	B/W	11 Min	Sound
"Positive, Negative"	1970	B/W	12 Min	Sound
"Negative"	1971	B/W	11 Min	Sound
"Lightbulb and Fire"	1971	B/W	21 Min	Sound
"Foot and Strobelight"	1970	B/W	8 Min	Sound
T-Hybrid-V-1	1971	Color/B&W	13 Min	Sound
T-Hybrid-V-2	1971	Color	11 Min	Sound
T-Hybrid-V-3	1971	Color	11 Min	Sound
T-Hybrid-v-4	1971	Color	12 Min	Sound
Channel	1973	Color/B&W	21 Min	Sound

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Keith Sonnier

Video



Keith Sonnier, *1-200*, 1972, b&w, 30 min., sound.

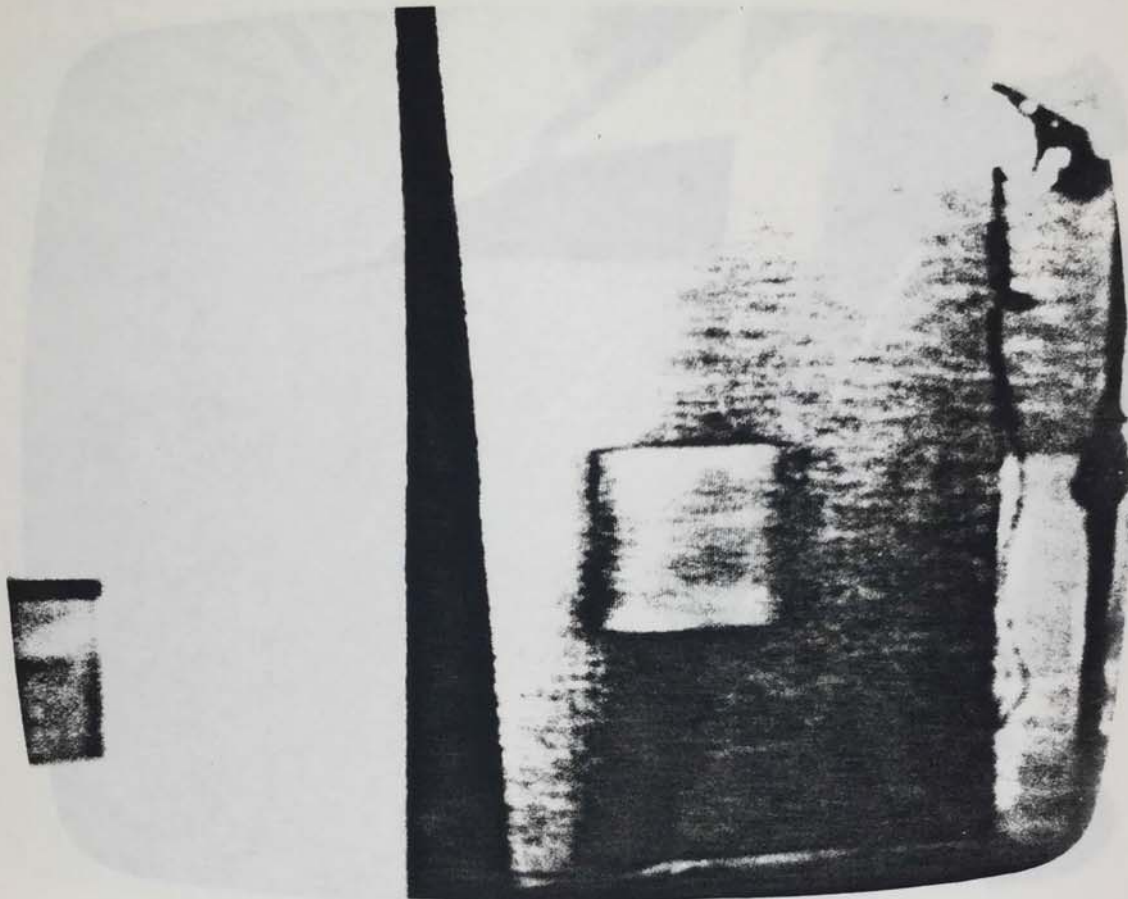
1-200 was taped with two cameras with alternating visual scopes. Each has a different focal point (one a circle and the other a cross), and the counting of numbers alternates arbitrarily between the camera operators. (One person can pick up where the other left off counting). The events in the tape, activities that are played or performed, involve positive-negative reversals done both literally and electronically by turning lights on and off and by means of the special effects generator. The difference in these

modes of lighting can be recognized by the range of the light source. Literal lighting has a precise position within the video space while the electronic lighting conveys no such differentiation. Panels with rectangular holes through which images can be seen (body parts such as a finger or a navel) parallel the electronic creation of rectangles or quadrants through special effects. Sometimes these effects are layered over each other, the literal rectangle within the electronically generated rectangle. These devices show Sonnier's interest in framing—the close focus of the camera within the flat rectangles of literal and electronic frames.

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Video

Keith Sonnier



Keith Sonnier, *Black Light, White Light*, 1972, color, 60 min., sound.

Black Light, White Light is an extension of Sonnier's interest in the execution of activities in uninterrupted video time. He and two performers, Tina Girouard and Suzanne Harris, play with fluorescent paint and a bowl of water, painting themselves or each other so that they glow when the black light is turned on. For example, Harris paints Sonnier's face pink and paints a line drawing on her own face that is revealed when the lighting changes. The switching from white to black light is a variation of the

on-off, negative-positive binary systems of Sonnier's other tapes. In this one also, he continues certain thematic activities—the making of handprints with paint and the use of the light bulb as a moving object even when it doesn't light up. Eventually almost everything gets covered with fluorescent paint in the spirit of playing a joke—the bulb, the tip of the microphone, arms, hands, a cigarette. As in other tapes, there is punning on the levels of reality within the video space. A pair of pants is hung up, for instance, to stand for a body. Panels are used with rectangular holes through which objects are seen to mimic the electronic creation of such images.

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Video

Keith Sonnier



Keith Sonnier, *Light Bulb and Fire*, 1970, b&w, 20 min., sound.

Light Bulb and Fire is a directly shot situational videotape, static except for camera-range activity and close-ups. Various activities are performed within a restricted area involving props such as a trick light bulb (a way of "lighting" without an electrical source or cord), spray paint, powder for igniting a fire, and sheets of paper. While the thematic continuity of light by means of bulb and fire is maintained throughout the tape, the activities are improvised. Hands and feet manipulate the objects—the viewer cannot see more than these limbs, which operate as tools for the movement of the props. The activities are

improvised rather than choreographed, even though some have been derived from movements made in the execution of Sonnier's static work. The activities convey a sense of performance that is task and object-oriented. The situation in which these occur is that of video space and time—an unedited block of time that Sonnier has maintained as a unit. He emphasizes the ambiguity of images in video as opposed to real life. For example, a black "hole" or shot appears on the screen from time to time. Only later does the viewer see that this is caused by the trick light bulb going on and off. The ambiguity of information viewed on the monitor is reinforced by his use of wipes and reversals of image from positive to negative, by means of a special effects generator.

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Keith Sonnier

ZIPORA RAFAELOV

1954 born in Ber-Sheva, Israel
1976-1980 study in the Art School, Bat-Jam, Israel
1980-1983 study in the Kunstakademie Düsseldorf West Germany

LIUBA SHTEIN

1955 born in Vilnius, Lithuania, Soviet Union
1968-1972 evening Art School
1973-1975 working in advertisement as Artist-Decorator
1975 emigrated to Israel
1975-1980 Art Department of the Art and Design Academy 'Bezaki', Jerusalem (BFA degree)
1980-1983 Kunstakademie Düsseldorf
1981 receive 'Meisterschüler' name
1977-1983 taking part in exhibition in Israel and West Germany

PAUL GÖBEL

1958 born in Sönnern, West Germany
1977-1981 studies in Biology, West Germany
Since 1980 Kunstakademie Düsseldorf, W. Germany

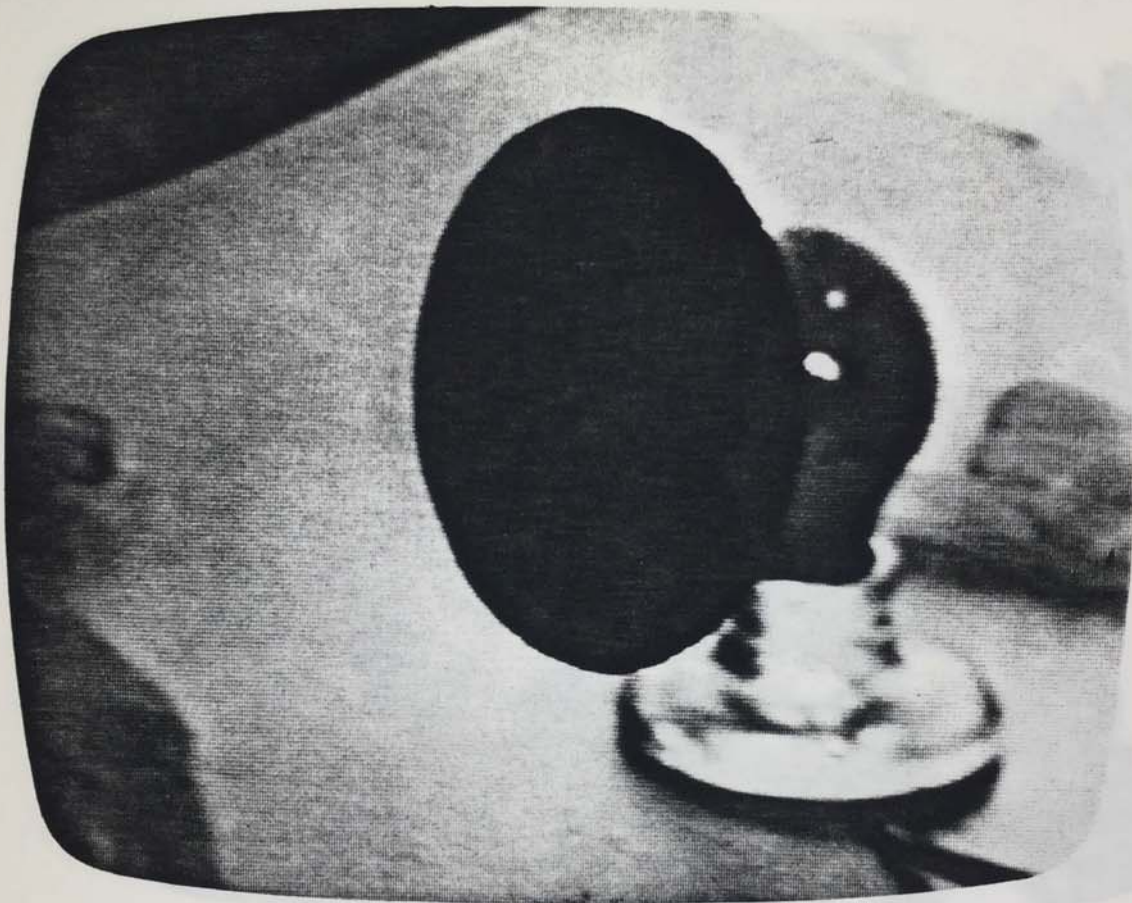
KAI-JONE LAW

1953 born in Hong Kong
1977 graduate from department of Fine Arts the Chinese University of Hong Kong
1977-1981 work as Technician in the department of Fine Arts, C.U.H.K.
1981- receive German Academic Exchange Service scholarship and study in the Kunstakademie Düsseldorf, W. Germany
1973-1983 group exhibition in Hong Kong and West Germany

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Keith Sonnier

Video



Keith Sonnier, *Mat Key and Radio Track*, 1972, color, 10 min., sound.

Mat Key and Radio Track, filmed with two cameras and using a special effects generator, extends Sonnier's involvement with a direct and immediate video situation. People perform extemporaneously with a range of objects such as light bulbs, gloves, paint, and cloth. The independent play of color through color keying allows technological as well as physical activity. This tape also uses binary systems such as positive-negative images and on-off, (the metaphor of the light bulb), both through

special effects and literal action.

The soundtrack includes the constantly switching channels of a radio as well as the dialogue between the performers, often unrelated to the observable events. The interactions between the two performers (Tina Girouard and Suzanne Harris) has a certain psychological edge. Its context remains unknown but functions along with the arbitrary humor of the radio track to reinforce the actions of the tape in unedited video time. The sense of a specific amount of time is clear from comments made during the tape, such as "... get the green light bulb ... you only have a minute to get it together", which has the ring of an AM sportscaster.

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Video

Keith Sonnier



Keith Sonnier, *TV In and TV Out*, 1972, color, 10 min., sound.

TV In and TV Out is a situational videotape shot with two cameras and taped in front of a monitor. One performer (Suzanne Harris) couldn't see her own image, while the second performer (Tina Girouard) was in the control room with Sonnier, although these positions change during the tape. The performer who is isolated from her own image and from the TV set is dependent upon the other, who has microphone contact with both the control room and the isolated performer, for information. The necessity for communication is intensified by the frequent switching of television stations, when one performer can respond to only audible cues. The soundtrack includes the dialogue between the performers and Sonnier as they discuss

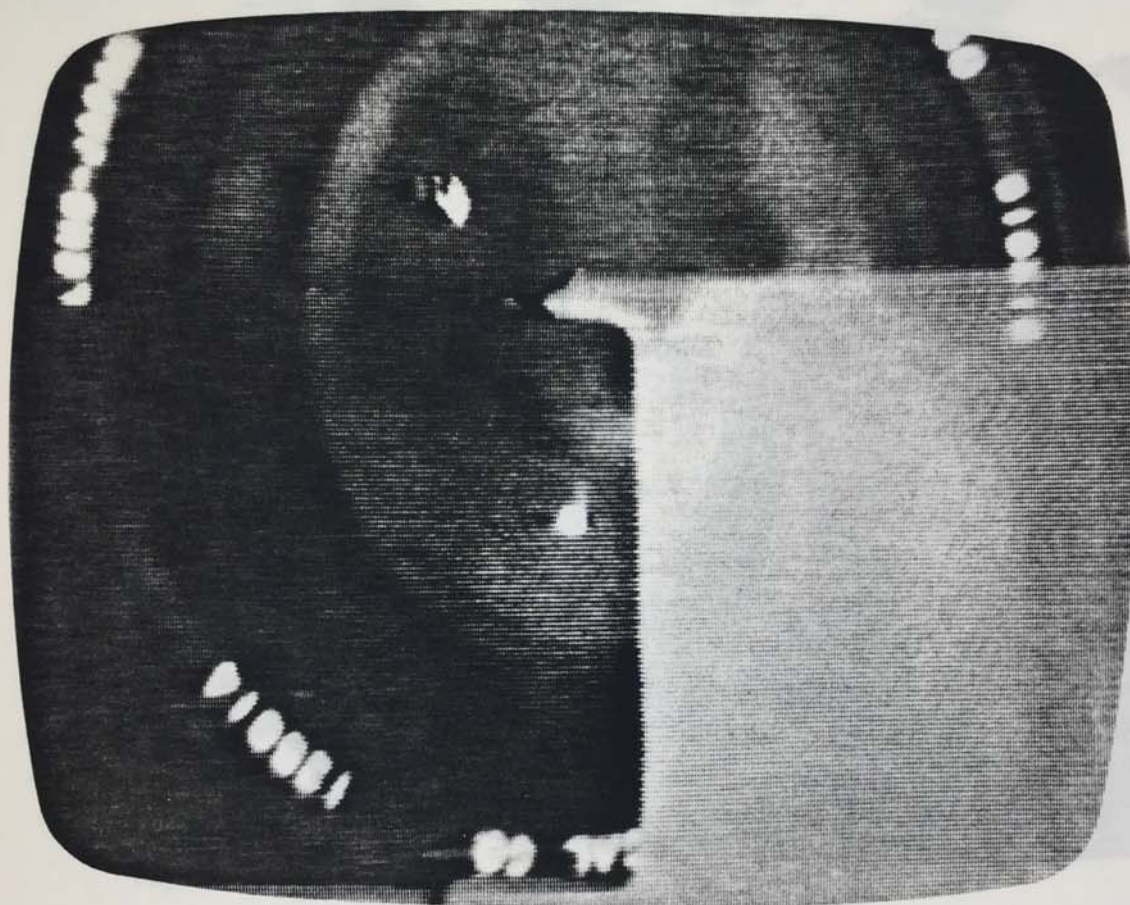
the situation and respond to what they can see or hear of the TV programs. As in Sonnier's other tapes, props such as light bulbs and a record disc are used. The objects within the video space are often manipulated as puns on the special effects generator. For example, a bulb is displayed through a piece of cardboard with a rectangular hole, mimicking the quadrants possible through special effects. The camera's focus on the TV screen and then on a performer within a quadrant parallels the commercials heard on the soundtrack.

As in many of Sonnier's other tapes, *TV In and TV Out* is unedited. However, there is much off-screen information that extends, by implication, the video space into the control room. Consequently, the tape is about modes of signalling and transmitting information, sometimes involving a psychological interchange between the performers as they continuously switch roles.

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Keith Sonnier

Video



Keith Sonnier, *Color Wipe*, 1973, color, 30 min., sound.

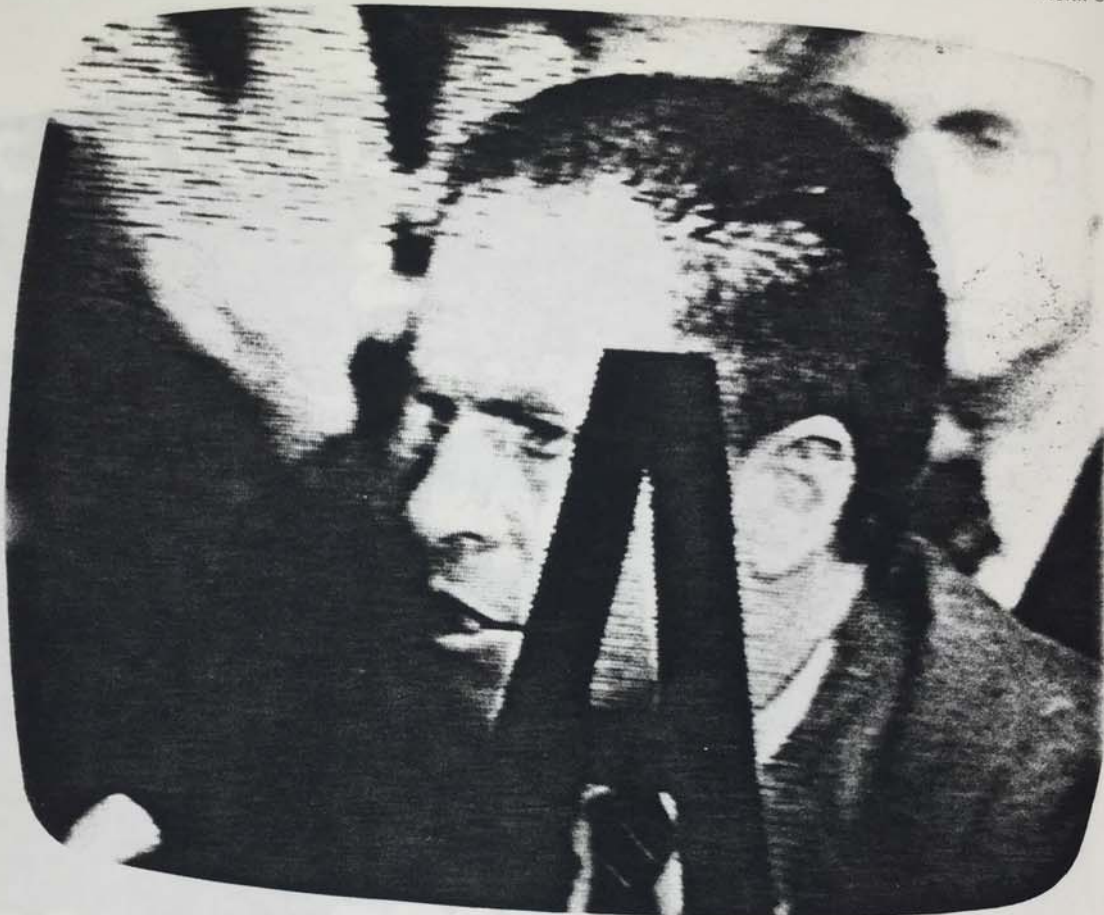
In *Color Wipe*, two pivoting studio cameras, handled almost like machine guns, are rotated by Tina Girouard and Suzanne Harris. Sonnier is in the control room giving directions, able to see what both cameras are picking up, and punching in between the two images. Harris and Girouard, on the other hand, can see only what their own camera is getting and not the mix of the two. The studio set-up involves literal color blocks—a whole wall covered with color, organized in relation to the color switches in the control room, the result being almost the reverse of what is

on the wall. Sonnier plays with both literal and electronic switches and wipes—sometimes a literal panel switches over the technological color switch. The panels are also used to create literal wipes while the special effects generator permits vertical and horizontal wipes electronically. There is a strong sense of being within a studio situation. For example, Harris says, "I crossed my own wires". Sonnier gives the instruction, "In your next round, try to take in the monitor and the camera". One shot is of the cameras focused directly into one another, lens into lens, as Harris and Girouard find and are picked up in each other's position.

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Video

Keith S



Keith Sonnier, *Animation I*, 1973, color, 14 min., sound.

Animation I is made with a computer, "Scanimate", that is able to control the scan lines of a television and to cue information into certain lines. The computer is programmed for three independent visual transformations or channels, similar to audio "tracks". One program of the tape is off-air, using television images, predominantly the questioning of Haldeman by Sam Dash, with the accompanying soundtrack. A second track is done with Kodaliths, like film negatives. These were placed in front of a lit screen and shot with film that could shoot negative type. The third track involves numbers and letters—1, 2, 3, 4, and A. B. C. D—which cue in information for the entire tape. Thus, showing these as images is like revealing the

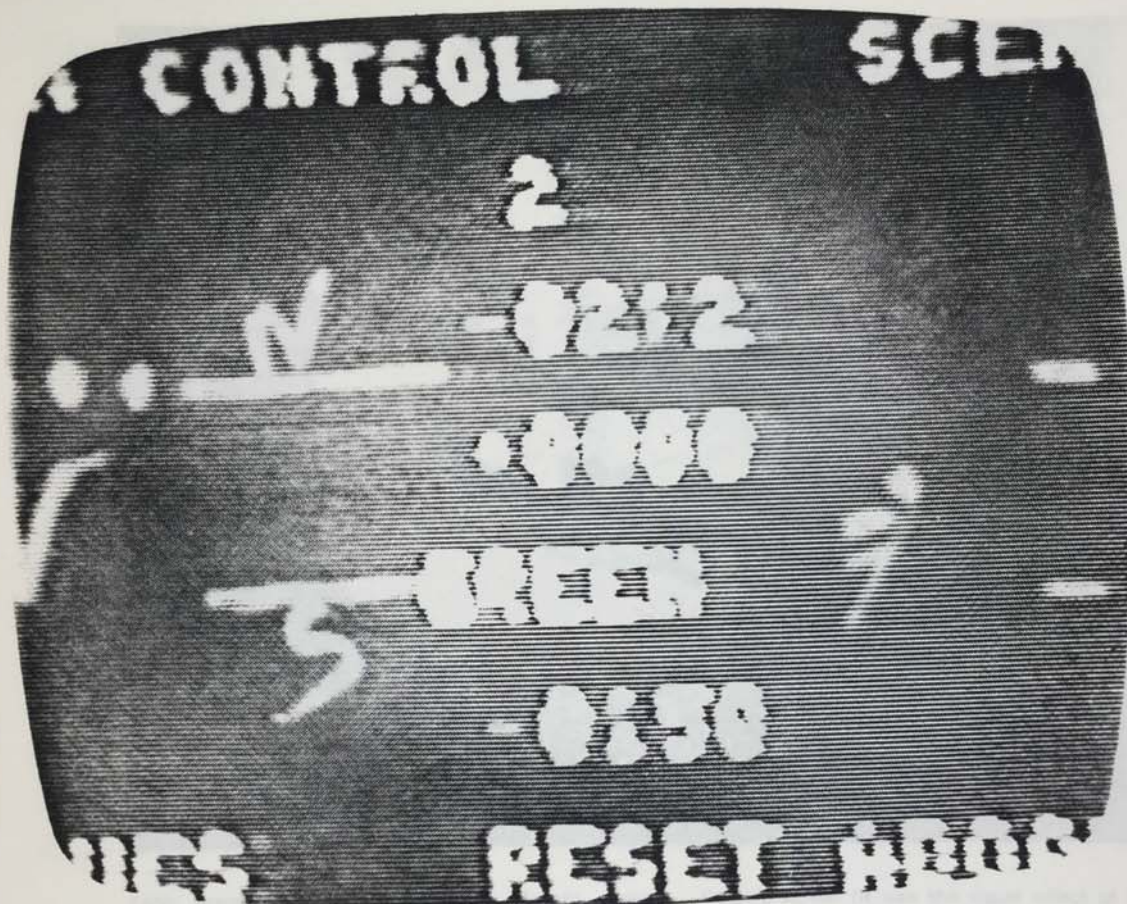
outline for a script, each figure representing a section of it. The playback of the machine is based on moves divided into four parts, each of which can be animated in a different way. Because "Scanimate" cannot store information or play more than one part simultaneously, it had to be run through three separate steps in making the tape, unlike *Animation II*.

The soundtrack is composed of texts from newspapers and magazines of July, 1973, including the story of Robert Smithson's death in a plane crash in Amarillo, Texas, and small "human interest" items. These are intercut with commercials and electronic interference. The overall feeling of the tape is political because of this content and because it uses organs of mass media, newspapers and television.

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Keith Sonnier

Video



Keith Sonnier, *Animation II*, 1974, color, 25 min. sound.

Animation II, taped at Computer Image in Denver, Colorado, was made electronically on a computer named "Caesar" that animates predominantly cartoons and type. Sonnier's tape explores the possibilities of the computer set-up: the computer frame is divided into seven parts with an input for each one, each with an axis that can be rotated, and each having an independent track. Any number of these sections can be eliminated, and they can all be sectioned, superimposed, or twisted topologically. Sonnier has used all seven tracks in his animation, the limits of the information determining the parameters of what is referred to as the "art work" by the computer technicians. The sections of this configuration are listed

and keyed in by number. Separate images include textures, colored bars, grids, and the radar-like face of the computer. The soundtrack is the dialogue between Sonnier and the technicians; he directs them in the manipulation of elements, sometimes requesting "stop and playback" or a view of the total "artwork". There are no pre-determined sequences for this animation—moves are chosen extemporaneously.

While the narration occurs in ordinary video time, the use of the computer involves a different kind of time. Instead of continuum time, it is possible for the computer to animate and store information which can be recalled and placed where desired, as if this data existed on loops. This is unlike ordinary tape editing, for it implies longer stretches of time than one experiences in watching the actual tape.

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Film

Keith Sonnier



Keith Sonnier, *Dis-Play*, 1969, b&w, 11 min., sound. Camera: Richard Landry. Performers: Tina Girouard, Michael Kern. Kinescope.

Dis-Play was originally shot as a half-inch videotape in the artist's studio and a kinescope later made from parts of it; the tape included several elements elaborated in later videotapes.

The set consisted of two six-foot square mirrors propped against opposite walls so that the performers could relate directly to what they were doing in real time. A slide projector focused onto the wall next to one of the mirrors projected white light at half-second intervals; occasionally, slides were inserted of activities from previous taping sessions. A large stretched theatrical scrim hung from the ceiling between projection wall and projector, creating a

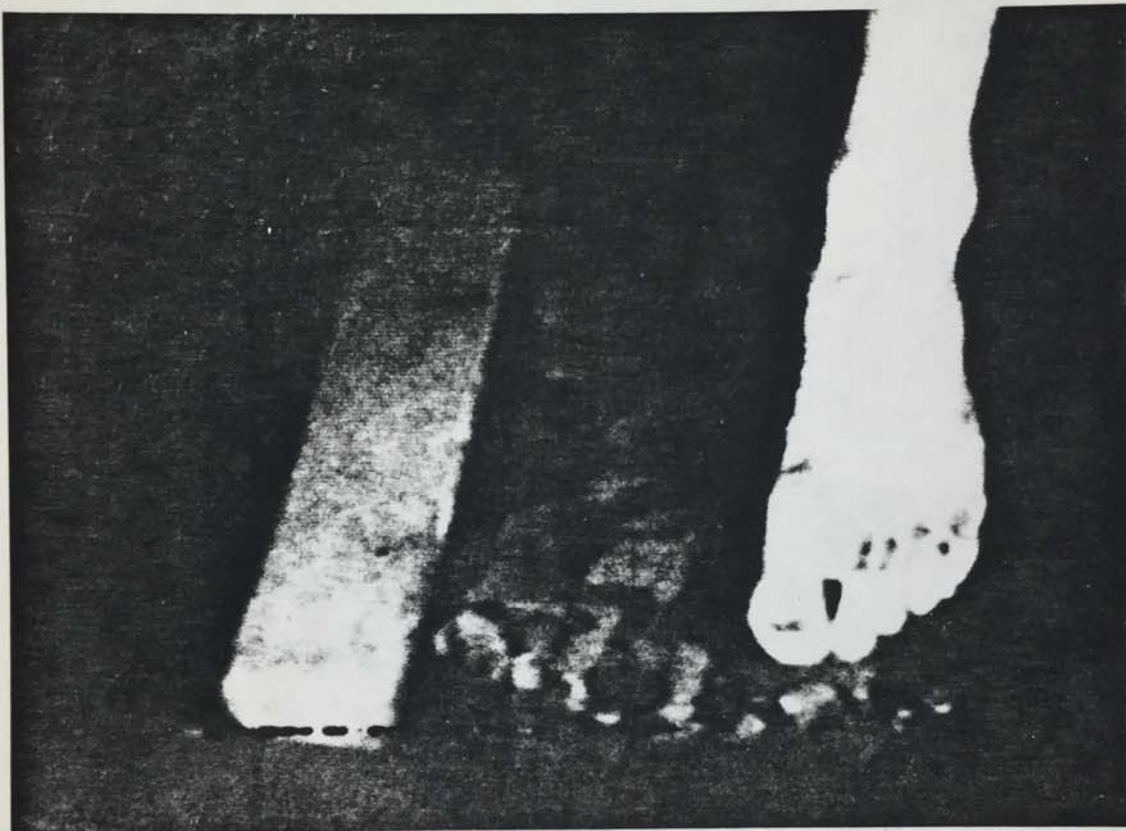
floating screen (It was the visual effect of this element which suggested to Sonnier the use of large-scale video projections.)

In the kinescope, the scrim works as a light shutter which opens and closes as performers move it up and down. The performers cue their activity to their reflections in the mirrors or their enlarged shadows on the scrim. The combination of scrim and projected white light suggests other spatial dimensions, and the kinescope, which combines different time-sequences from the videotape, plays on the visual and audio ambiguity created by the levels of reflection and projection. An alternation of moods is set up: in some sequences the images are light and diffused; in the darker spans there are close-ups on more focused movements. The soundtrack (usually music or talk above the sound of the equipment) follows the mood of the activity.

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Keith Sonnier

Film



Keith Sonnier, *Painted Foot: Black Light*, 1970, b&w, 16 min., sound. Kinescope.

Painted Foot: Black Light was shot as a half-inch black and white videotape and shown in large projection using an Amphicon projector, one of the first uses made of this projection device by an artist. Sonnier later made a kinescope from the tape because he wanted to preserve the scale of the video projection.

The videotape was shot with a stationary camera, the performance area heavily lit and demarcated with black light together with sequenced strobe lighting. The performer enters the activated space and arranges the

props—a jar of luminous paint and a two-foot length of wood—in full camera view. The activity suggests a ritualistic manipulation of elements—he slowly applies the pigment to his foot, working his way up to the knee, the strobe light setting up a rhythmical cadence. He moves his foot repeatedly from the paint-splattered floor area to the wooden prop in a slowed-down stamping rhythm, flexing his ankle, holding his foot in different positions, and shifts the prop around with it. The activity ends with the head of the performer placed against the length of wood, now covered with imprints of his foot.

The kinescope made from the original taping reinforces black and white contrast and the use of black light suggests a negative infra-red image. KS/LB.

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Keith Sonnier



Keith Sonnier, *Rubdown*, 1970, b&w, 11 min., sound.
Performer: Michael Kern. Kinescope.

Rubdown, like *Positive-Negative*, was also made in a television studio at the University of California at San Diego, used in performance as a large projection, and originated on one inch tape, using two cameras. The kinescope makes more use of dissolves and wipes rather than a vertical split screen as in *Negative*.

Filling one half of the frame is the torso of a male lying

on his back. In the other half one hand rubs a foam rubber mat. Off-camera microphones are used to amplify the movement of the hand on the foam. Other props are wooden blocks, which are arranged around and on top of the performer. The torso remains motionless throughout the film. The two cameras probe different aspects of the obviously sensual activity. These shifts of point of view alter the viewer's focus on the activity so that the change in scene through dissolve and wipe, and negative and positive keying serve to rarefy and redefine the erotic connotations of the activity more abstractly.

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Keith Sonnier

Film



Keith Sonnier, *Positive-Negative*, 1970, b&w, 12 min., silent. Performer: Tina Girouard. Kinescope.

Positive-Negative was made in the video studio of the Medical School at the University of California, San Diego, and projected during a live performance in the Art Department there. It was the first tape Sonnier shot in a television studio with the help of technicians and elaborate mixing equipment. Two large studio cameras and one-inch tape were used, and the lighting and technical facilities available mitigated the need for objects which in the earlier situational tapes had functioned as light modifiers or

performance props. Rather than the camera being stationary and the activity dependent on one camera view, the set now remains stationary and the dual cameras, properly mixed, alter scenes instantaneously. In *Positive-Negative*, the two cameras frame the performer's head rotating full circle so that complementary views of it are seen simultaneously, on each half of the split screen, one in positive and the other in negative. As the performer turns, the cameras independently pick up her face and the back of her head, or her left right profiles, so that a constant binary relationship is maintained. Camera so arization (causing image disintegration), wipes, dissolves and, at the end of the kinescope, superimpositions, alter figure-ground relations.

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Film

Keith Sonnier



Keith Sonnier, *Negative*, 1971, b&w, 11 min., sound. Camera: Richard Landry. Performer: Tina Girouard. Kinescope.

Negative is a kinescope made from a half-inch videotape shot entirely in negative. A stationary camera focuses on Girouard's leg from the knee down, center frame; she moves her foot heel-toe heel-toe to the beat of a metronome. The zoom lens of the camera is opened and closed to the same beat.

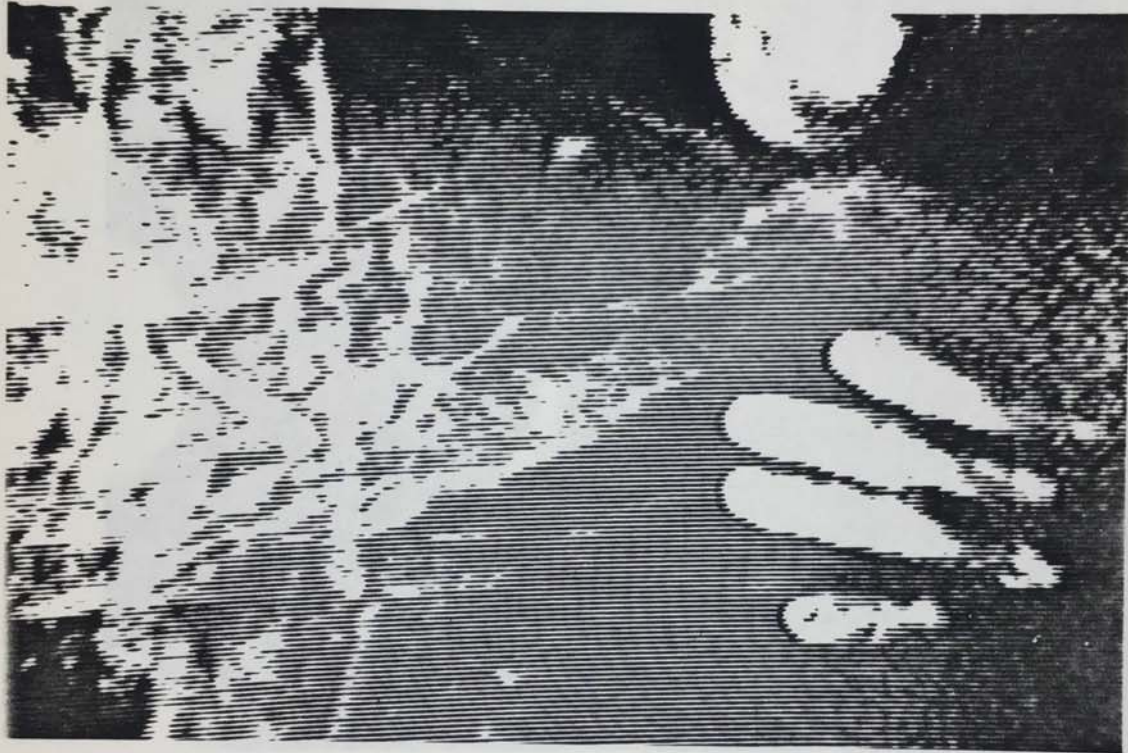
At first all that is seen is a repetitive sequence of activity in the foreground in high contrast. The synchronized movements of the zoom lens have a voyeuristic touch, as

though the camera were peering through a keyhole. In the original taping, the performer cued her movements in response to the image feedback of the video monitor, and one senses a narcissistic enjoyment of her moving heel and toe, flexing her ankle or arching her foot. Towards the end of the film, the sound sequence changes (the metronome is speeded up) and the frontality of the image opens up by revealing two additional frontal planes which expand the depth of field. The performer is in fact seated on a clear plexiglass cube through which her leg has been filmed. The cube is identified when another performer's hand (the artist's) enters the frame and smears paint on two of its sides. He then applies the paint to Girouard's foot and leg, which continues to move in time to the metronome.

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Keith Sonnier

Film



Keith Sonnier, *Lightbulb and Fire*, 1971, b&w, 21 min., sound. Kinescope.

As in *Painted Foot: Black Light*, *Lightbulb and Fire* was made from a half-inch videotape in which Sonnier himself performed. The elements in this kinescope are a trick lightbulb, which is turned on and off by hand or foot, and silver paint which is applied to hand and foot, so that mprints are left within camera view in accordance with their movements. A flammable powder is sprinkled on the floor, encircling the activity, and then ignited as the lightbulb is removed.

In this form of situational shooting, used in many of Sonnier's early videotapes, there is a constant close-up on an activity which is not so much task-oriented as it is a way of sustaining the performer's interest throughout a span of

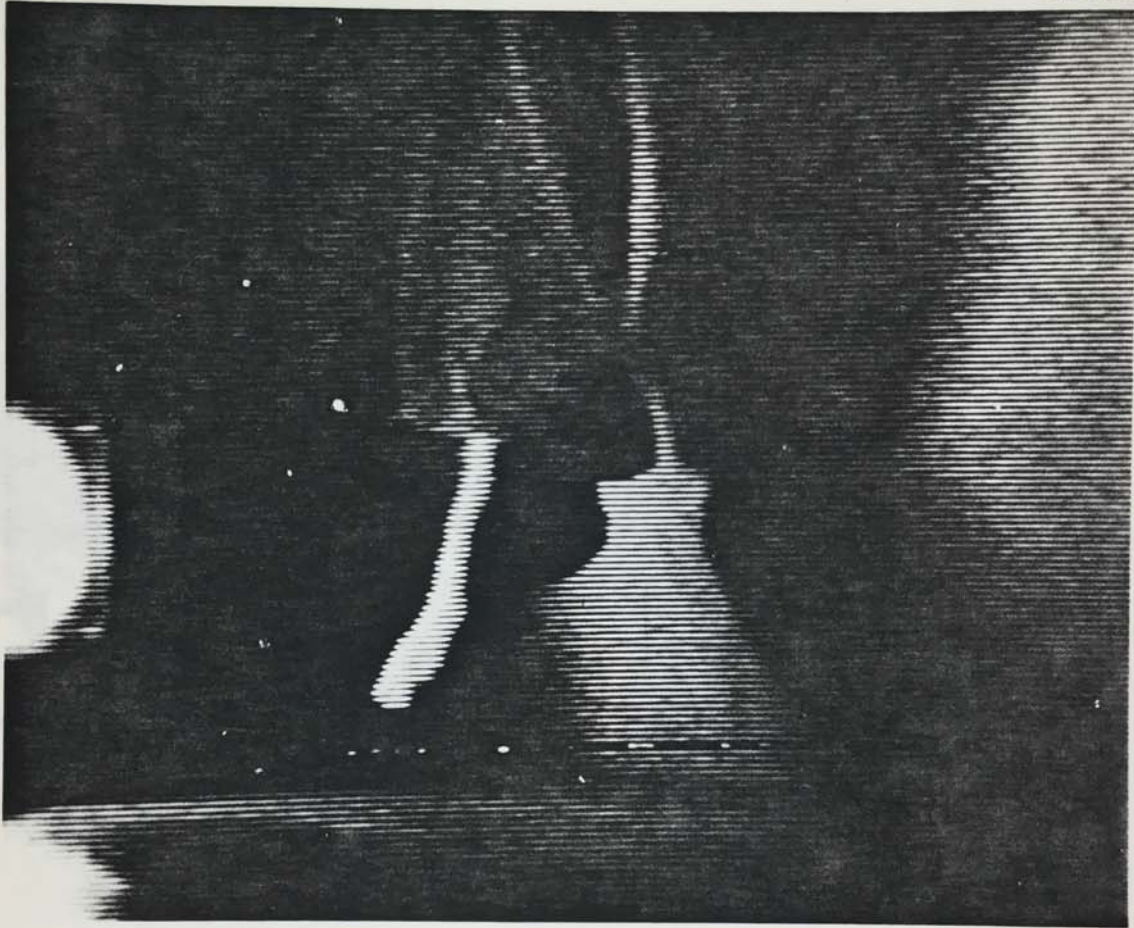
recorded time i.e. the length of the tape. Some of its visual aspects derive from the framing of TV commercials—many of the tapes involve a focus on the simple movement of a part of the body repeated over and over. However the movement never becomes mechanical or rote-like because video monitor feedback in the original taping gives the performer an instant awareness of what he looks like on camera, and he can adjust the detail of his activity in response to what he sees.

The use of silver or luminous paint, of black light, and positive-negative reversals was intended to heighten contrast and to amplify visual effects which would normally require elaborate studio facilities. They also had another function, that of emphasizing the object-like quality of a part of the body, which, by being singled out through framing, had already been objectified.

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Film

Keith Sonnier



Keith Sonnier, *Foot and Strobelight*, 1970, b&w, 8 min., sound. Camera: Richard Landry. Performer: Tina Girouard. Kinescope.

Foot and Strobelight is a kinescope made from selected parts of a 60-minute half-inch black and white videotape. The lighting is the same as for *Painted Foot: Black Light* (performance area lit by black light and sequenced strobe) but the elements include a foam rubber block which supports two stockinged feet kicking against it. The strobelight hits the foam directly creating an after-image,

and making the feet look as though they're moving twice as fast as they actually are.

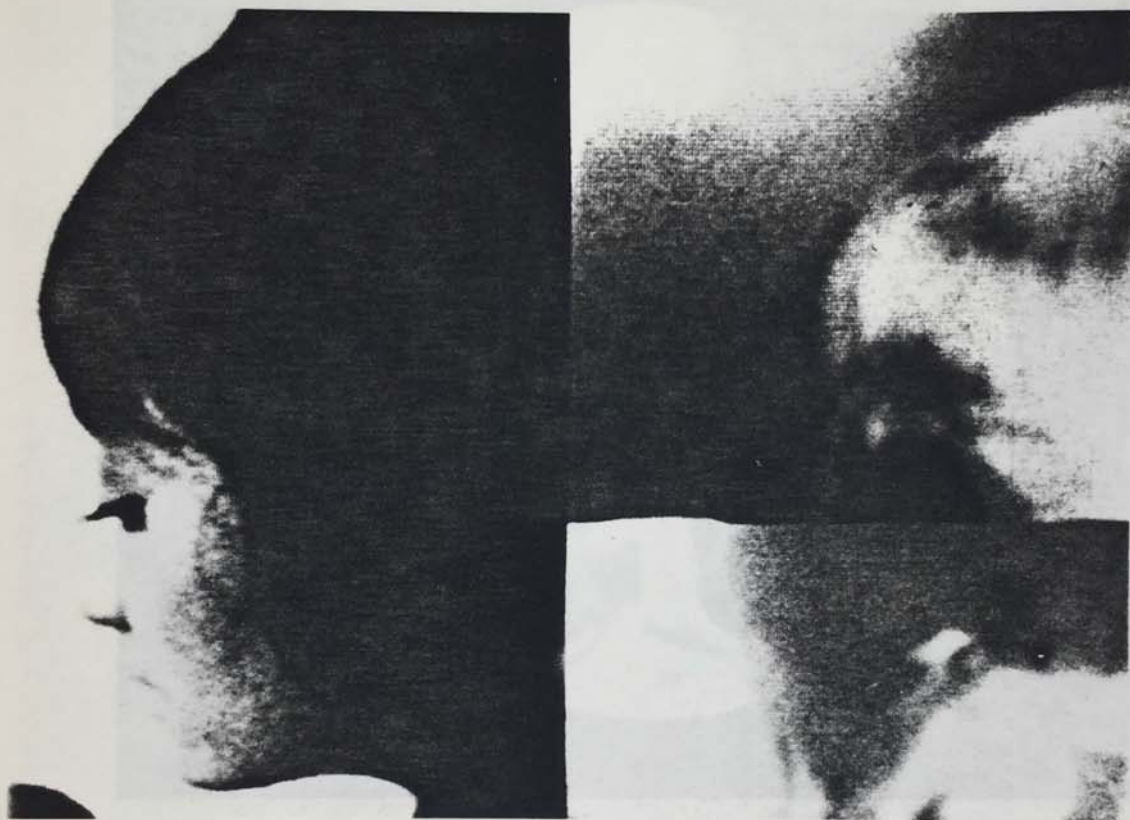
The microphone picks up the sound of the pacing strobe, the sound of the kicking feet muffled by the foam, and the performer's moans as she grows more and more exhausted. The camera is moved from its upright stationary position and turned sideways several times during the activity, thus confusing the spatial orientation.

The effect of the strobe light on the foam produces a very grey film image, followed by after-images of higher contrast.

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Keith Sonnier

Film



Keith Sonnier, *T-Hybrid-V-I*, 1971, color/b&w, 13 min., sound. Kinescope.

The *Hybrid* series of kinescopes derive their title from the juxtaposition of commercial television content with situational narrative taped material.

T-Hybrid-V-I is a split-screen kinescope in which the input from six or seven different, black and white, studio-shot tapes is intercut with three-minute sections from daytime television programming. These were shot from one half of a TV monitor while the other was masked, and original situational footage was edited in to the blank action of the film. The film was then rolled back and the

procedure repeated with the other half of the monitor.

Numerical counting sets up the narrative structure of the situational taping: first by a man in Spanish, then a woman in Chinese, then a man in English. While the counting takes place on one half of the screen, fragments of daytime TV movies are seen on the opposite side, setting up a dramatic tension between the two visual inputs. This tension is accentuated by the soundtrack which switches back and forth from one half of the screen to the other, thus deflecting the viewer's attention from side to side.

The black and white sections of original tape were occasionally tinted by placing corrective color lenses over the kinescope camera so that off-air reception color is combined with flat monochromatic tints.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Film

Keith Sonnier



Keith Sonnier, *T-Hybrid-V-II*, 1971, color, 11 min., sound.
Performers: Tina Girouard, Suzanne Harris. Kinescope.

This kinescope was made from excerpts from a one-hour black and white videotape of situational activity shot in the artist's studio. A distinctive feature of this *Hybrid* is its framing: a circular mask replaces the rectilinear frame of the monitor for kinescoping. The color, an intense red-violet, is generated directly through the monitor by intensifying the appropriate color guns and by artificially tinting the black and white videotape.

In the original studio taping, two cameras and a special effects generator were used. The performers sit on a piece of foam rubber out of which a hole has been cut; corresponding circular image is set up on the wall behind

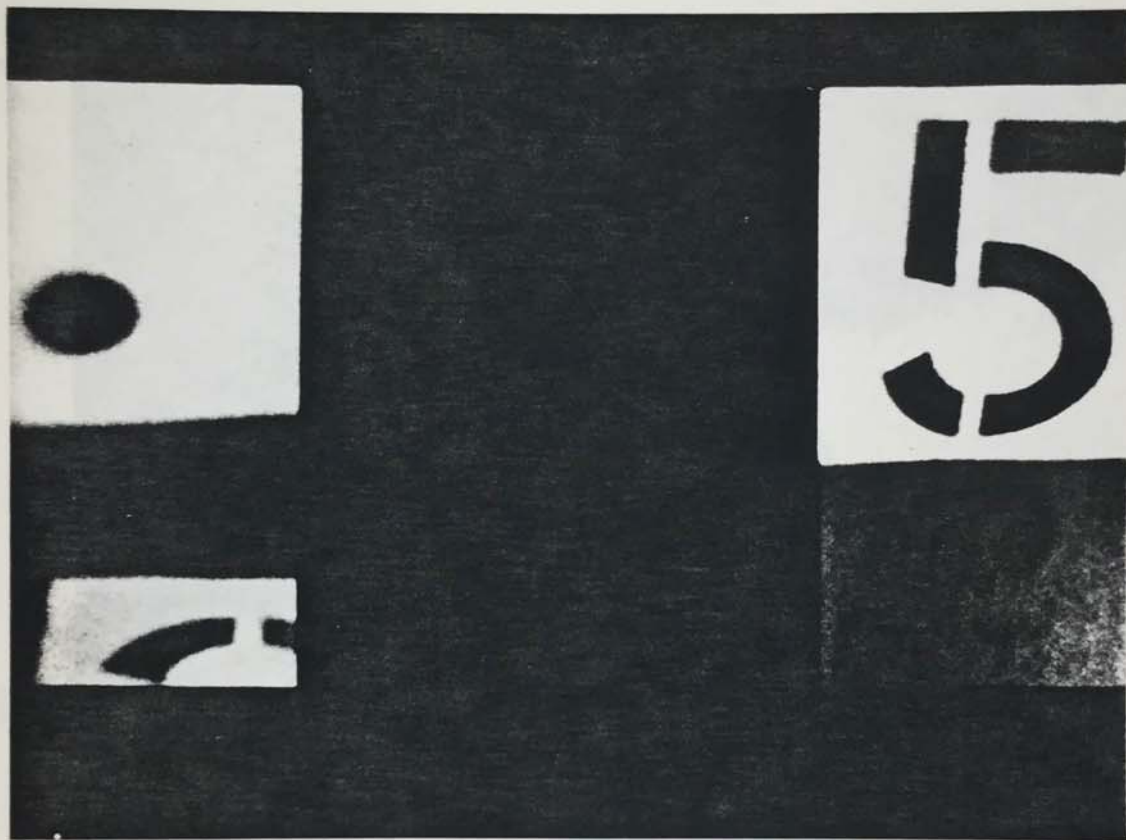
them by a sheet of paper with a hole cut out of the center. Each performer holds a microphone into which she speaks and which she also manipulates as a prop. The soundtrack combines the voices of Girouard and Harris counting and talking, Sonnier's muffled directions in the background, and the sound of the microphones rubbing against the foam.

The performers are almost always seen in close-up, with the circle occasionally being split horizontally or vertically. There are frequent wipes and horizontal roll bars, and at times the image is abstracted into line patterns: an effect produced during the making of the kinescope by fast-forwarding the tape. Because of this, the pacing of *T-Hybrid-V-II* moves from static dialogue to accelerated activity, suggesting animated time-shifts.

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Keith Sonnier

Film



Keith Sonnier, *T-Hybrid-V-III*, 1971, color, 11 min., sound. Kinescope.

As in *T-Hybrid-V-II*, a mask was placed over the video monitor during the making of the kinescope, this time so as to create two equal vertical parallel rectangles on a black background. The rectangles show sections from a one-hour black and white videotape which is artificially colored blue

and green from the monitor, rather than by tinting the lens of the kinescoping camera.

The activity is minimal; large paper cut-out numerical digits in one section of the screen, and parts of the body in the other, dictate the composition of the imagery. During the shooting of the kinescope, the tape was speeded forward to other sequences where horizontal roll bars and illustrated numbers suggest computerized images, which are vocally reinforced in the soundtrack.

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Film

Keith Sonnier



Keith Sonnier, *T-Hybrid-V-IV*, 1971, color, 12 min., sound. Performers: Tina Girouard, Barry Sonnier. Kinescope.

As for the other *Hybrids*, the kinescope was shot directly from a masked television monitor. The screen is divided into two horizontally parallel rectangles over a black ground. Inputs from two video cameras are combined and modified, often keyed to negative by use of the special effects generator. The dominant color of the image in the first and last sections of the kinescope is a deep

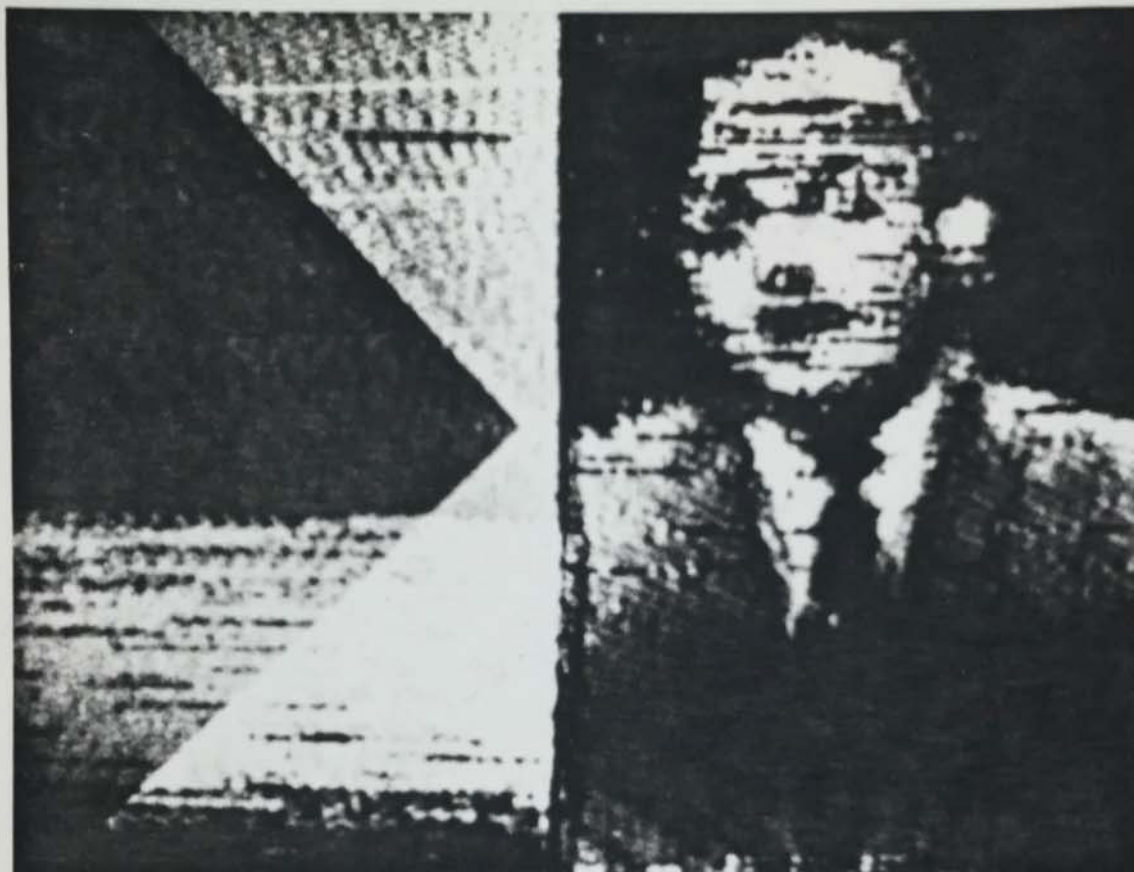
artificially-generated green; the center section is scarlet and shot full screen with no masking of the video monitor and frequent shifting from positive to negative, producing variations in intensity depending on the contrast levels. The performers count out commands and numbers in relation to the positive-negative shifts. Value-changes are achieved through the use of dissolves and wipes and frequent superimpositions of images.

Both *Hybrids III and IV* were used in large projection during a live performance on a proscenium stage at Document V, Kassel, Germany, in 1972.

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Keith Sonnier

Film



Keith Sonnier, *Channel Mix*, 1973, color/b&w, 21 min., sound. Technical assistance: Richard Landry, Kurt Munkasci.

The kinescope of *Channel Mix* was made from a taped section of Sonnier's video installation at the Leo Castelli Gallery in 1972, during which live programming from four different commercial television channels was shown in two wall-size split-screen projections. In the raw tape, made from the installation, two special effects generators were used to alter the juxtaposition of channel inputs and to change the pacing of the imagery. This is the first kinescope of Sonnier's in which there is no pre-recorded

narrative situational footage and only off-air TV signals are used.

The color in the kinescope was produced by placing theatrical gels directly over the monitor face; the gels were cut and arranged in different ways to section off parts of the image, suggesting elaborate computerized mixing. The composite flow of direct channel information is interrupted by rapid alterations in speed, giving the appearance of a much greater and more diverse level of input.

The kinescope sets up a complex reality from the sometimes conflicting information from four different channels simultaneously, so that there is no longer a single linear reading of a televised event, and the viewing of the film becomes analogous to a quadrophonic visual experience.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	MoMA PS1	I . A . 768

GEMINI G.E.L. PRINT DOCUMENTATION

Print No. KS75-5129

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513

II

Artist Keith Sonnier
Title Control Scene

Period of collaboration October 1974 to April 1975
Right to Print date March 24, 1975
Cancellation date April 2, 1975
Date signed April 4, 1975
Medium 2 color screen print/vat-dyed/wax-coated
Size: H 35" w 47 1/4" Edge: hand-torn
Signature location on image, lower right
Processing and proofing Robert Knisel and Jeff Wasserman



Edition printing Robert Knisel and Jeff Wasserman assisted by Anthony Zepeda

Collaboration and supervision Jeff Wasserman

*Green Scene: Gemini II, Gemini III, 1/25, 2/25, 3/25, 4/25, 5/25, 10/25, 14/25, 18/25, 22/25, AP I, AP II, AP VII, AP IX, AP X, AP XI, AP XII, AP XIII, RTP

Printing Sequence	Process or Printing Element	Additional Information
1	black	polyester screen (photo stencil)
2	green	dipped into mixture of powdered pigment, gum arabic and water
3	wax	heat transferred from wax-coated paper
4		
5		
6		
7		
8		
9		
10		
11		
12		

*NOTE: Within each scene there are 5 images derived from separate stills selected by the artist from his video tape, Animation II. The tape is a computerized animation; each plate represents imagery changes which occur during animation.

	No.	Paper
Edition	25	Okawara Japanese rice paper
Artist's Proofs	13	" " " "
Trial Proofs		
Color Trial Proofs	4	" " " "
Right to Print Proof	1	" " " "
Printer's Proof II	1	" " " "
Gemini Impressions	3	" " " "
Cancellation Proof	1	" " " "
Other Proofs S.P.	1	" " " "

We declare the above information is correct:

Artist Keith Sonnier

Date Aug 14, 75

Gemini G.E.L. R. B. Telsen

Date August 8, 1975

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*Orange Scene: 16/25, 17/25, 19/25, 20/25, AP III, Cancellation Proof

Printing Sequence	Process or Printing Element	Additional Information
1 black	polyester screen (photo stencil)	
2 orange	immersed in mixture of powdered pigment, gum arabic and water	
3 wax	heat transferred from wax-coated paper	
4		
5		
6		
7		
8		
9		
10		
11		
12		

*Red Scene: Gemini I, 6/25, 7/25, 8/25, 9/25, AP IV, AP VIII, SP I

Printing Sequence	Process or Printing Element	Additional Information
1 black	polyester screen (photo stencil)	
2 red	immersed in mixture of powdered pigment, gum arabic and water	
3 wax	heat transferred from wax-coated paper	
4		
5		
6		
7		
8		
9		
10		
11		
12		

*See front page

*Yellow Scene: 2

Printing Sequence

1 black
2 yellow
3 wax
4
5
6
7
8
9
10
11
12

*Blue Scene:

Printing Sequence

1 black
2 blue
3 wax
4
5
6
7
8
9
10
11
12

Green Vari
White/Blue
*See front page

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Yellow Scene: 21/25, 23/25, 24/25, 25/25, AP VI, CTP II

Printing Sequence	Process or Printing Element	Additional Information
1 black	polyester screen (photo stencil)	
2 yellow	immersed in mixture of powdered pigment, gum arabic and water	
3 wax	heat transferred from wax-coated paper	
4		
5		
6		
7		
8		
9		
10		
11		
12		

*Blue Scene: 11/25, 12/25, 13/25, 15/25, AP V, CTP I, PP II

Printing Sequence	Process or Printing Element	Additional Information
1 black	polyester screen (photo stencil)	
2 blue	immersed in mixture of powdered pigment, gum arabic and water	
3 wax	heat transferred from wax-coated paper	
4		
5		
6		
7		
8		
9		
10		
11		
12		

Green Variation: CTP IV

White/Blue: CTP III

*See front Page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GEMINI PRINT TERMINOLOGY

Right to Print

The first impression achieved in the proofing period which meets the esthetic and technical approval of the artist and Gemini. Each print of the *Edition* must be identical to this standard.

Edition

The body of prints identical to the *Right to Print* proof. Two numbers are used in the signing procedure: the upper one is numbered consecutively beginning with 1 and indicates the number of that print within the *Edition*; the lower number indicates the total number of prints in the *Edition*.

Printer's Proof II

A proof pulled for the printer of the *Edition*.

Artist's Proof

A proof of good quality which closely matches or equals the standards of the *Edition* prints.

Trial Proof

Generally, a proof which varies from the *Edition* in imagery, printing sequence, has added or deleted elements, or in some way the printing has differed from the *Edition*.

Color Trial Proof

Generally, these proofs have the same printing elements as those in the *Edition*, but there may be a sequence which differs, or has been added or deleted as in the *Trial Proof*, or there may simply be a color variance. Both a *Trial Proof* and *Color Trial Proof* may have been pulled at any time during the proofing period or while the *Edition* is being printed. They are signed if the artist feels they have a desirable quality of uniqueness which gives them special merit. Occasionally, there is an overlap in intent between the *Trial Proof* and the *Color Trial Proof*.

Working Proof

A print which has at least one printing element and upon which the artist has added work by hand.

Progressive Proof

A series of proofs primarily intended to illustrate the development of the image of the finished print. One set of *Progressives* shows each color or element singly. The

other set shows the actual development of the completed print as each color or element is added, one by one.

State

The result of an artist developing a variance in a previously resolved print resulting in a complete *Edition* with accompanying proofs. The variance may involve a change in color, elements or printing sequence.

Gemini Impressions

Prints identical to the *Edition* pulled for exhibition purposes.

Cancellation Proof

To assure that no further proofs can be pulled from the printing element after the *Edition* has been printed, the printing element is cancelled by either the artist or printer. In the case of the lithograph, the printed image is fully inked and then defaced by the use of a sharp instrument or a stone hone. In the case of the screen print, a chemical substance is added to the stencil to effect the *Cancellation* mark, thereby preventing future use of that image. In both cases, one impression is pulled of the defaced element to document the act. This impression is signed and dated by the artist. When a print has more than one color, the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in an additional *State*, the *Cancellation Proof* would be pulled after all *States* have been printed.

Signing Procedure

At the completion of the printing of the *Edition* and its proofs, the approved prints are then signed and numbered by the artist. In some cases, the artist may also inscribe the title and the date.

Chop

Each signed print bears an embossed, dry stamped or printed form of the Gemini *Chop*. It is generally placed adjacent to the artist's signature and is accompanied by a copyright mark. Each *Edition* and its accompanying proofs has its own identifying number which is inscribed in pencil on the reverse side of the print adjacent to the *Chop*.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	MoMA PS1	I . A . 768

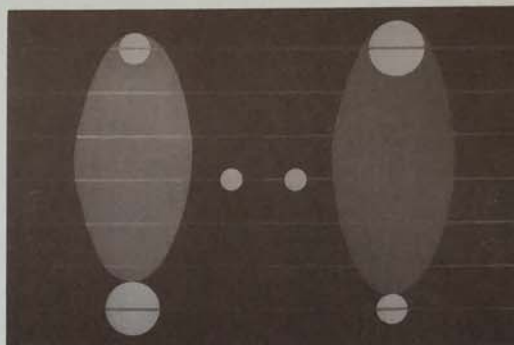
GEMINI G.E.L. PRINT DOCUMENTATION

No. KS77-851

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513



Artist Keith Sonnier
 Title Toiny Orbit
 (diptych)
 Period of collaboration December 1977 to July 1978
 Standard date December 14, 1977
 Cancellation date July 7, 1978
 Date signed July 5, 1978
 Medium 8 color lithograph
 * Size: H 40" w 60" Edge: cut
 Signature location lower right of the right panel
 Processing and proofing Serge Lozingot, Mark Stock and Edward Henderson
 Edition printing Edward Henderson assisted by Serge Lozingot
 Collaboration and supervision Serge Lozingot and Anthony Zepeda
 * size of each panel: 40" x 30"



Printing Sequence	Process or Printing Element	Additional Information
1 red	aluminum plate	magic marker
2 green	" "	" "
3 transparent grey	" "	photo plate
4 transparent grey	" "	" "
5 dark grey	" "	tusche
6 red	" "	magic marker
7 green	" "	" "
8 dark grey	" "	tusche
9		
10		
11		
12		

	No.	Paper
Edition	25	Arches Cover, Black
Artist's Proofs	10	" " "

Color Trial Proofs

Standard	No.	Paper
Right to Print Proof	1	" " "
Printer's Proof II	1	" " "
Gemini Impressions	3	" " "
Cancellation Proof	1	Arches 88
Other Proofs		

We declare the above information is correct:

Artist Keith Sonnier Date 4.27.79
 Gemini G.E.L. Ed Henderson Date 4.23.79

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

GEMINI PRINT TERMINOLOGY

STANDARD

The first impression achieved in the proofing period which meets the aesthetic and technical approval of the artist and Gemini. The *Standard* is used as a guide for the production of the *Edition*. Sometimes the artist affects last minute changes during the final proofing stage, causing the *Standard* to differ slightly from the *Edition*. In this case, if this proof is no longer considered desirable by the artist, it is destroyed.

EDITION

The body of prints completed by using the *Standard* as guide. Two numbers are used in the signing procedure: the upper one is numbered consecutively beginning with 1 and indicates the number of that print within the *Edition*; the lower number indicates the total number of prints in the *Edition*.

ARTIST'S PROOF

A proof of good quality which closely matches or equals the standards of the *Edition* prints.

TRIAL PROOF

Generally, a proof which varies from the *Edition* in imagery, printing sequence, has added or deleted elements, or in some way the printing has differed from the *Edition*.

COLOR TRIAL PROOF

Generally, these proofs have the same printing elements as those in the *Edition*, but there may be a sequence which differs, or has been added or deleted as in the *Trial Proof*, or there may simply be a color variance. Both a *Trial Proof* and *Color Trial Proof* may have been pulled at any time during the proofing period or while the *Edition* is being printed. They are signed if the artist feels they have a desirable quality of uniqueness which gives them special merit. Occasionally, there is an overlap in intent between the *Trial Proof* and the *Color Trial Proof*.

WORKING PROOF

A print which has at least one printing element and upon which the artist has added work by hand.

PROGRESSIVE PROOF

A series of proofs primarily intended to illustrate the development of the image of the finished print. One set of *Progressives* shows each color or element singly. The other set shows the actual development of the completed print as each color or element is added, one by one.

STATE

The result of an artist developing a variance in a previously resolved print resulting in a complete *Edition* with accompanying proofs. The variance may involve a change in color, elements or printing sequence.

GEMINI IMPRESSIONS

Prints identical to the *Edition* pulled for exhibition purposes.

RIGHT TO PRINT

The presentation proof received by the printer with whom the artist collaborated on the project.

PRINTER'S PROOF II

The presentation proof received by the printer who completed the *Edition*.

CANCELLATION PROOF

To assure that no further proofs can be pulled from the printing element after the *Edition* has been printed, the printing element is cancelled by either the artist or printer. In the case of the lithograph, the printed image is fully inked and then defaced by the use of a sharp instrument or a stone hone. In the case of the screen print, a chemical substance is added to the stencil to effect the *Cancellation* mark, thereby preventing future use of that image. In both cases, one impression is pulled of the defaced element to document the act. This impression is signed and dated by the artist. When a print has more than one color, the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in an additional *State*, the *Cancellation Proof* would be pulled after all *States* have been printed.

SIGNING PROCEDURE

At the completion of the printing of the *Edition* and its proofs, the approved prints are then signed and numbered by the artist. In some cases, the artist may also inscribe the title and the date.

CHOP

Each signed print bears an embossed, dry stamped or printed form of the Gemini *Chop*. It is generally placed adjacent to the artist's signature and is accompanied by a copyright mark. Each *Edition* and its accompanying proofs has its own identifying number which is inscribed in pencil on the reverse side of the print adjacent to the *Chop*.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

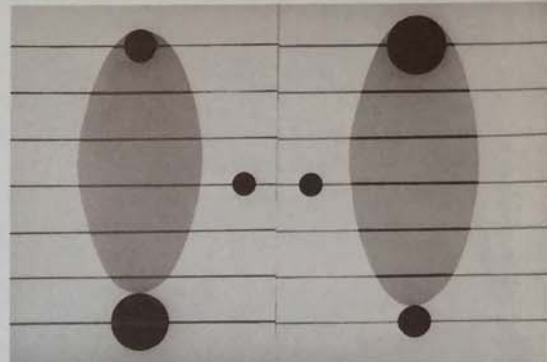
GEMINI G.E.L. PRINT DOCUMENTATION

No. KS77-851A

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513



Artist Keith Sonnier
 Title Toiny Orbit-State
 (diptych)
 Period of collaboration December 1977 to July 1978
 Standard date December 14, 1977
 Cancellation date July 7, 1978
 Date signed July 5, 1978
 Medium 8 color lithograph
 * Size: H 40" W 60" Edge: cut
 Signature location lower right of right panel
 Processing and proofing Serge Lozingot, Mark Stock and Edward Henderson
 Edition printing Edward Henderson assisted by Serge Lozingot
 Collaboration and supervision Serge Lozingot and Anthony Zepeda



* size of each panel: 40" x 30"

Printing Sequence	Process or Printing Element	Additional Information
1 red	aluminum plate	magic marker
2 green	" "	" "
3 transparent grey	" "	photo plate
4 transparent grey	" "	" "
5 black	" "	tusche
6 green	" "	magic marker
7 red	" "	" "
8 black	" "	tusche
9		
10		
11		
12		

	No.	Paper
Edition	12	Rives, Newsprint Colored
Artist's Proofs		
Trial Proofs		
Color Trial Proofs		
Standard		
Right to Print Proof	1	" " "
Printer's Proof II	1	" " "
Gemini Impressions		
Cancellation Proof		cancelled with KS77-851
Other Proofs		

We declare the above information is correct:

Artist Keith Sonnier
Edward Henderson
 Gemini G.E.L.

Date 4.27.79

Date 4.23.79

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

GEMINI PRINT TERMINOLOGY

STANDARD

The first impression achieved in the proofing period which meets the aesthetic and technical approval of the artist and Gemini. The *Standard* is used as a guide for the production of the *Edition*. Sometimes the artist affects last minute changes during the final proofing stage, causing the *Standard* to differ slightly from the *Edition*. In this case, if this proof is no longer considered desirable by the artist, it is destroyed.

EDITION

The body of prints completed by using the *Standard* as guide. Two numbers are used in the signing procedure: the upper one is numbered consecutively beginning with 1 and indicates the number of that print within the *Edition*; the lower number indicates the total number of prints in the *Edition*.

ARTIST'S PROOF

A proof of good quality which closely matches or equals the standards of the *Edition* prints.

TRIAL PROOF

Generally, a proof which varies from the *Edition* in imagery, printing sequence, has added or deleted elements, or in some way the printing has differed from the *Edition*.

COLOR TRIAL PROOF

Generally, these proofs have the same printing elements as those in the *Edition*, but there may be a sequence which differs, or has been added or deleted as in the *Trial Proof*, or there may simply be a color variance. Both a *Trial Proof* and *Color Trial Proof* may have been pulled at any time during the proofing period or while the *Edition* is being printed. They are signed if the artist feels they have a desirable quality of uniqueness which gives them special merit. Occasionally, there is an overlap in intent between the *Trial Proof* and the *Color Trial Proof*.

WORKING PROOF

A print which has at least one printing element and upon which the artist has added work by hand.

PROGRESSIVE PROOF

A series of proofs primarily intended to illustrate the development of the image of the finished print. One set of *Progressives* shows each color or element singly. The other set shows the actual development of the completed print as each color or element is added, one by one.

STATE

The result of an artist developing a variance in a previously resolved print resulting in a complete *Edition* with accompanying proofs. The variance may involve a change in color, elements or printing sequence.

GEMINI IMPRESSIONS

Prints identical to the *Edition* pulled for exhibition purposes.

RIGHT TO PRINT

The presentation proof received by the printer with whom the artist collaborated on the project.

PRINTER'S PROOF II

The presentation proof received by the printer who completed the *Edition*.

CANCELLATION PROOF

To assure that no further proofs can be pulled from the printing element after the *Edition* has been printed, the printing element is cancelled by either the artist or printer. In the case of the lithograph, the printed image is fully inked and then defaced by the use of a sharp instrument or a stone hone. In the case of the screen print, a chemical substance is added to the stencil to effect the *Cancellation* mark, thereby preventing future use of that image. In both cases, one impression is pulled of the defaced element to document the act. This impression is signed and dated by the artist. When a print has more than one color, the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in an additional *State*, the *Cancellation Proof* would be pulled after all *States* have been printed.

SIGNING PROCEDURE

At the completion of the printing of the *Edition* and its proofs, the approved prints are then signed and numbered by the artist. In some cases, the artist may also inscribe the title and the date.

CHOP

Each signed print bears an embossed, dry stamped or printed form of the Gemini *Chop*. It is generally placed adjacent to the artist's signature and is accompanied by a copyright mark. Each *Edition* and its accompanying proofs has its own identifying number which is inscribed in pencil on the reverse side of the print adjacent to the *Chop*.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	MoMA PS1	I . A . 768

GEMINI G.E.L. PRINT DOCUMENTATION

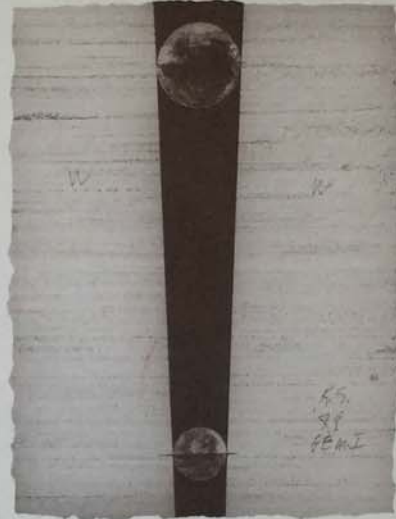
No. KS77-850

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513



Artist Keith Sonnier
Title Wax-Wan

Period of collaboration December 1977 to July 1978
Standard date December 9, 1977
Cancellation date July 7, 1978
Date signed July 5, 1978
Medium 8 color lithograph
Size: H 40" W 30" Edge: deckled
Signature location lower right
Processing and proofing Serge Lozingot, Mark Stock and Edward Henderson
Edition printing Anthony Zepeda assisted by Mark Stock
Collaboration and supervision Serge Lozingot and Anthony Zepeda



Printing Sequence	Process or Printing Element	Additional Information
1 white	aluminum plate	photo flat
2 transparent black	" "	tusche
3 black	" "	crayon
4 black	" "	tusche
5 black	" "	crayon
6 black	" "	"
7 red	" "	"
8 black	" "	photo flat
9		
10		
11		
12		

	No.	Paper
Edition	26	John Koller Grey, Handmade
Artist's Proofs	7	" " " "
Color Trial Proofs	2	Rives, Newsprint Colored
Standard		
Right to Print Proof	1	" " " "
Printer's Proof II	1	" " " "
Gemini Impressions	3	" " " "
Cancellation Proof	1	Arches 88
Other Proofs		

We declare the above information is correct:

Artist *Keith Sonnier* Date 4.27.79
Gemini G.E.L. *Anthony Zepeda* Date 4.23.79

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

GEMINI PRINT TERMINOLOGY

STANDARD

The first impression achieved in the proofing period which meets the aesthetic and technical approval of the artist and Gemini. The *Standard* is used as a guide for the production of the *Edition*. Sometimes the artist affects last minute changes during the final proofing stage, causing the *Standard* to differ slightly from the *Edition*. In this case, if this proof is no longer considered desirable by the artist, it is destroyed.

EDITION

The body of prints completed by using the *Standard* as guide. Two numbers are used in the signing procedure: the upper one is numbered consecutively beginning with 1 and indicates the number of that print within the *Edition*; the lower number indicates the total number of prints in the *Edition*.

ARTIST'S PROOF

A proof of good quality which closely matches or equals the standards of the *Edition* prints.

TRIAL PROOF

Generally, a proof which varies from the *Edition* in imagery, printing sequence, has added or deleted elements, or in some way the printing has differed from the *Edition*.

COLOR TRIAL PROOF

Generally, these proofs have the same printing elements as those in the *Edition*, but there may be a sequence which differs, or has been added or deleted as in the *Trial Proof*, or there may simply be a color variance. Both a *Trial Proof* and *Color Trial Proof* may have been pulled at any time during the proofing period or while the *Edition* is being printed. They are signed if the artist feels they have a desirable quality of uniqueness which gives them special merit. Occasionally, there is an overlap in intent between the *Trial Proof* and the *Color Trial Proof*.

WORKING PROOF

A print which has at least one printing element and upon which the artist has added work by hand.

PROGRESSIVE PROOF

A series of proofs primarily intended to illustrate the development of the image of the finished print. One set of *Progressives* shows each color or element singly. The other set shows the actual development of the completed print as each color or element is added, one by one.

STATE

The result of an artist developing a variance in a previously resolved print resulting in a complete *Edition* with accompanying proofs. The variance may involve a change in color, elements or printing sequence.

GEMINI IMPRESSIONS

Prints identical to the *Edition* pulled for exhibition purposes.

RIGHT TO PRINT

The presentation proof received by the printer with whom the artist collaborated on the project.

PRINTER'S PROOF II

The presentation proof received by the printer who completed the *Edition*.

CANCELLATION PROOF

To assure that no further proofs can be pulled from the printing element after the *Edition* has been printed, the printing element is cancelled by either the artist or printer. In the case of the lithograph, the printed image is fully inked and then defaced by the use of a sharp instrument or a stone hone. In the case of the screen print, a chemical substance is added to the stencil to effect the *Cancellation* mark, thereby preventing future use of that image. In both cases, one impression is pulled of the defaced element to document the act. This impression is signed and dated by the artist. When a print has more than one color, the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in an additional *State*, the *Cancellation Proof* would be pulled after all *States* have been printed.

SIGNING PROCEDURE

At the completion of the printing of the *Edition* and its proofs, the approved prints are then signed and numbered by the artist. In some cases, the artist may also inscribe the title and the date.

CHOP

Each signed print bears an embossed, dry stamped or printed form of the Gemini *Chop*. It is generally placed adjacent to the artist's signature and is accompanied by a copyright mark. Each *Edition* and its accompanying proofs has its own identifying number which is inscribed in pencil on the reverse side of the print adjacent to the *Chop*.

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GEMINI G.E.L. PRINT DOCUMENTATION

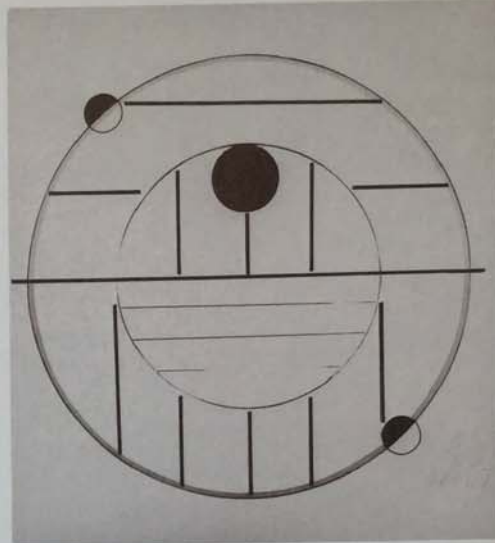
No. KS77-852

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513



Artist Keith Sonnier
Title Orbit I

Period of collaboration December 1977 to July 1978
Standard date December 15, 1977
Cancellation date July 7, 1978
Date signed July 5, 1978
Medium 4 color lithograph
Size: H 42" W 38" Edge: deckled
Signature location bottom right
Processing and proofing Serge Lozingot, Edward Henderson and Mark Stock
Edition printing Serge Lozingot assisted by Edward Henderson and Anthony Zepeda
Collaboration and supervision Serge Lozingot and Anthony Zepeda



Printing Sequence	Process or Printing Element	Additional Information
1 yellow	aluminum plate	magic marker
2 red	" "	" "
3 blue	" "	" "
4 Black	" "	" "
5		
6		
7		
8		
9		
10		
11		
12		

	No.	Paper
Edition	25	Okawara
Artist's Proofs	10	"

Color Trial Proofs

Standard	No.	Paper
Right to Print Proof	1	"
Printer's Proof II	1	"
Gemini Impressions	3	"
Cancellation Proof	1	Arches 88
Other Proofs		

We declare the above information is correct:

Artist Keith Sonnier Date 4.27.79
Gemini G.E.L. R. B. Felsen Date 4.23.79

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GEMINI PRINT TERMINOLOGY

STANDARD

The first impression achieved in the proofing period which meets the aesthetic and technical approval of the artist and Gemini. The *Standard* is used as a guide for the production of the *Edition*. Sometimes the artist affects last minute changes during the final proofing stage, causing the *Standard* to differ slightly from the *Edition*. In this case, if this proof is no longer considered desirable by the artist, it is destroyed.

EDITION

The body of prints completed by using the *Standard* as guide. Two numbers are used in the signing procedure: the upper one is numbered consecutively beginning with 1 and indicates the number of that print within the *Edition*; the lower number indicates the total number of prints in the *Edition*.

ARTIST'S PROOF

A proof of good quality which closely matches or equals the standards of the *Edition* prints.

TRIAL PROOF

Generally, a proof which varies from the *Edition* in imagery, printing sequence, has added or deleted elements, or in some way the printing has differed from the *Edition*.

COLOR TRIAL PROOF

Generally, these proofs have the same printing elements as those in the *Edition*, but there may be a sequence which differs, or has been added or deleted as in the *Trial Proof*, or there may simply be a color variance. Both a *Trial Proof* and *Color Trial Proof* may have been pulled at any time during the proofing period or while the *Edition* is being printed. They are signed if the artist feels they have a desirable quality of uniqueness which gives them special merit. Occasionally, there is an overlap in intent between the *Trial Proof* and the *Color Trial Proof*.

WORKING PROOF

A print which has at least one printing element and upon which the artist has added work by hand.

PROGRESSIVE PROOF

A series of proofs primarily intended to illustrate the development of the image of the finished print. One set of *Progressives* shows each color or element singly. The other set shows the actual development of the completed print as each color or element is added, one by one.

STATE

The result of an artist developing a variance in a previously resolved print resulting in a complete *Edition* with accompanying proofs. The variance may involve a change in color, elements or printing sequence.

GEMINI IMPRESSIONS

Prints identical to the *Edition* pulled for exhibition purposes.

RIGHT TO PRINT

The presentation proof received by the printer with whom the artist collaborated on the project.

PRINTER'S PROOF II

The presentation proof received by the printer who completed the *Edition*.

CANCELLATION PROOF

To assure that no further proofs can be pulled from the printing element after the *Edition* has been printed, the printing element is cancelled by either the artist or printer. In the case of the lithograph, the printed image is fully inked and then defaced by the use of a sharp instrument or a stone hone. In the case of the screen print, a chemical substance is added to the stencil to effect the *Cancellation* mark, thereby preventing future use of that image. In both cases, one impression is pulled of the defaced element to document the act. This impression is signed and dated by the artist. When a print has more than one color, the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in an additional *State*, the *Cancellation Proof* would be pulled after all *States* have been printed.

SIGNING PROCEDURE

At the completion of the printing of the *Edition* and its proofs, the approved prints are then signed and numbered by the artist. In some cases, the artist may also inscribe the title and the date.

CHOP

Each signed print bears an embossed, dry stamped or printed form of the Gemini *Chop*. It is generally placed adjacent to the artist's signature and is accompanied by a copyright mark. Each *Edition* and its accompanying proofs has its own identifying number which is inscribed in pencil on the reverse side of the print adjacent to the *Chop*.

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GEMINI G.E.L. PRINT DOCUMENTATION

No. KS77-852A

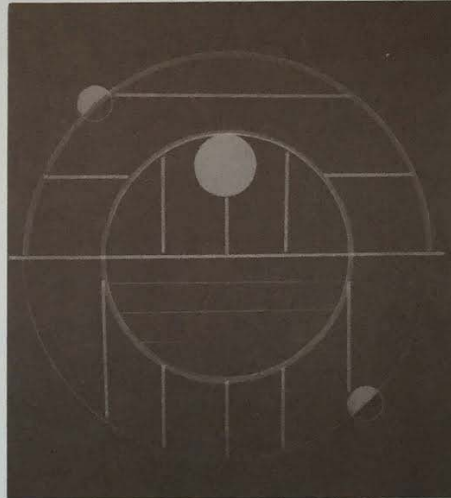
8365 Melrose Avenue
Los Angeles California 90069
213 651-0513



Artist Keith Sonnier
Title Orbit II

Period of collaboration December 1977 to July 1978
Standard date December 16, 1977
Cancellation date July 7, 1978
Date signed July 5, 1978
Medium 4 color lithograph
Size: H 42" w 38" Edge: cut
Signature location bottom right
Processing and proofing Serge Lozingot and Mark Stock

Edition printing Edward Henderson assisted by Serge Lozingot and Anthony Zepeda
Collaboration and supervision Serge Lozingot and Anthony Zepeda



Printing Sequence	Process or Printing Element	Additional Information
1 yellow	aluminum plate	magic marker
2 red	" "	" "
3 blue	" "	" "
4 light grey	" "	" "
5		
6		
7		
8		
9		
10		
11		
12		

	No.	Paper
Edition	15	Arches Cover, Black
Artist's Proofs	6	" " "
Trial Proofs		
Color Trial Proofs		
Standard		
Right to Print Proof	1	" " "
Printer's Proof II	1	" " "
Gemini Impressions	3	" " "
Cancellation Proof	cancelled with KS77-852	
Other Proofs		

We declare the above information is correct:

Artist Keith Sonnier

Date 4.27.79

Gemini G.E.L. R. B. Telsen

Date 4.23.79

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GEMINI PRINT TERMINOLOGY

STANDARD

The first impression achieved in the proofing period which meets the aesthetic and technical approval of the artist and Gemini. The *Standard* is used as a guide for the production of the *Edition*. Sometimes the artist affects last minute changes during the final proofing stage, causing the *Standard* to differ slightly from the *Edition*. In this case, if this proof is no longer considered desirable by the artist, it is destroyed.

EDITION

The body of prints completed by using the *Standard* as guide. Two numbers are used in the signing procedure: the upper one is numbered consecutively beginning with 1 and indicates the number of that print within the *Edition*; the lower number indicates the total number of prints in the *Edition*.

ARTIST'S PROOF

A proof of good quality which closely matches or equals the standards of the *Edition* prints.

TRIAL PROOF

Generally, a proof which varies from the *Edition* in imagery, printing sequence, has added or deleted elements, or in some way the printing has differed from the *Edition*.

COLOR TRIAL PROOF

Generally, these proofs have the same printing elements as those in the *Edition*, but there may be a sequence which differs, or has been added or deleted as in the *Trial Proof*, or there may simply be a color variance. Both a *Trial Proof* and *Color Trial Proof* may have been pulled at any time during the proofing period or while the *Edition* is being printed. They are signed if the artist feels they have a desirable quality of uniqueness which gives them special merit. Occasionally, there is an overlap in intent between the *Trial Proof* and the *Color Trial Proof*.

WORKING PROOF

A print which has at least one printing element and upon which the artist has added work by hand.

PROGRESSIVE PROOF

A series of proofs primarily intended to illustrate the development of the image of the finished print. One set of *Progressives* shows each color or element singly. The other set shows the actual development of the completed print as each color or element is added, one by one.

STATE

The result of an artist developing a variance in a previously resolved print resulting in a complete *Edition* with accompanying proofs. The variance may involve a change in color, elements or printing sequence.

GEMINI IMPRESSIONS

Prints identical to the *Edition* pulled for exhibition purposes.

RIGHT TO PRINT

The presentation proof received by the printer with whom the artist collaborated on the project.

PRINTER'S PROOF II

The presentation proof received by the printer who completed the *Edition*.

CANCELLATION PROOF

To assure that no further proofs can be pulled from the printing element after the *Edition* has been printed, the printing element is cancelled by either the artist or printer. In the case of the lithograph, the printed image is fully inked and then defaced by the use of a sharp instrument or a stone hone. In the case of the screen print, a chemical substance is added to the stencil to effect the *Cancellation* mark, thereby preventing future use of that image. In both cases, one impression is pulled of the defaced element to document the act. This impression is signed and dated by the artist. When a print has more than one color, the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in an additional *State*, the *Cancellation Proof* would be pulled after all *States* have been printed.

SIGNING PROCEDURE

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CHOP

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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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GEMINI G.E.L. PRINT DOCUMENTATION

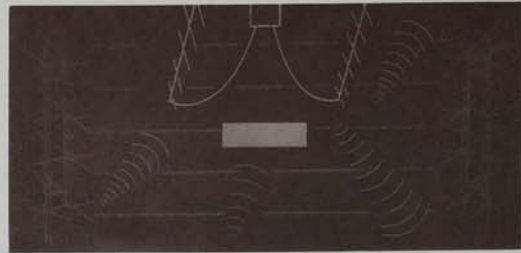
No. KS77-853

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513



Artist Keith Sonnier
Title Signal

Period of collaboration December 1977 to July 1978
Standard date December 20, 1977
Cancellation date July 7, 1978
Date signed July 5, 1978
Medium 4 color lithograph
Size: H 36" W 74" Edge: cut
Signature location bottom center
Processing and proofing Anthony Zepeda, Mark Stock,
Edward Henderson and Serge Lozinaot
Edition printing Anthony Zepeda and Mark Stock



Collaboration and supervision Serge Lozinaot and Anthony Zepeda

Printing Sequence	Process or Printing Element	Additional Information
1 grey	aluminum plate	photo plate
2 blue/yellow	" "	photo plate
3 transparent red	" "	photo plate
4		
5		
6		
7		
8		
9		
10		
11		
12		

	No.	Paper
Edition	25	Arches Cover, Black
Artist's Proofs	10	" " "

Color Trial Proofs

	No.	Paper
Standard		" " "
Right to Print Proof	1	" " "
Printer's Proof II	1	" " "
Gemini Impressions	3	" " "
Cancellation Proof	1	Arches 88
Other Proofs		

We declare the above information is correct:

Artist Keith Sonnier Date 4.27.79
Gemini G.E.L. R.B. Felsen Date 4.23.79

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GEMINI PRINT TERMINOLOGY

STANDARD

The first impression achieved in the proofing period which meets the aesthetic and technical approval of the artist and Gemini. The *Standard* is used as a guide for the production of the *Edition*. Sometimes the artist affects last minute changes during the final proofing stage, causing the *Standard* to differ slightly from the *Edition*. In this case, if this proof is no longer considered desirable by the artist, it is destroyed.

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GEMINI IMPRESSIONS

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RIGHT TO PRINT

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PRINTER'S PROOF II

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CANCELLATION PROOF

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CHANNEL MIX

Greg Sherman - 888-0340

4 TV'S - 4 different channels
or 2 to same channel

- \$3,500 - 4 hrs/@ \$65.
+ 250 set-up
\$3,750
+ 875 1/2 downpayment

Colony
Colonial } glass in Queens

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PHOTOS

1. Sa (Ba-O-Ba Series). 1974

Neon

75x71x13½"

Collection of the artist

Photo: Grant Taylor Photography

2. Lac Prison. 1980

Glass and neon

7½x7½'

Courtesy Galerie France Morin, Montreal, Canada

Photo: Pierre Boogaerts

3. Abaca Code RVIII. 1975

Hand cast paper, hand stamped
6x8'

Collection New Orleans Museum of Art

Photo: Ellen Hinderer

© Gemini G.E.L.

(Not included in exhibition)

4. Abaca Code CVII. 1975

Hand cast paper, hand stamped
6½' diameter

Courtesy Gemini G.E.L.

Photo: Ellen Hinderer

© Gemini G.E.L.

(Not included in exhibition)

5. Kali. 1981

Bamboo and enamel paint

38x19½x22"

Collection of the artist

Photo: eeva-inkeri

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PHOTOS 2

6. Column II. 1981
Corrugated aluminum and neon
5'9"x2'9"x5"
Courtesy Michelle Lachowsky and Leo Castelli Gallery
7. Hod Vowel. 1982
Dry pigment, charcoal and aluminum spray paint
81x50"
Courtesy Leo Castelli Gallery
Photo: Glenn Steigelman Inc.
~~(Not included in exhibition)~~
8. Phone I. 1982
Dry pigment, metallic copper paint and charcoal
89½x59 ¾"
Courtesy Leo Castelli Gallery
Photo: Glenn Steigelman Inc.
9. Channel Mix. 1972 (Reconstructed 1983)
Video and audio installation
Photo: Richard Landry
10. Light Bulb and Fire. 1970
Black and white ½" videotape with sound
20 minutes
Courtesy Leo Castelli Gallery
Photo: Richard Landry

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perhaps the most famous other than England.

KS: Yes, and the town is small and someone can sort of be anonymous and go about one's day.

AH: Have you ever thought about going back?

KS: Yes, I've been thinking about going back, which is quite interesting because I think I want a structure outdoors. I have a small farm that was left to myself and my brothers that my grand^{mother}~~father~~ homesteaded

and I would like to build something, I've met a local engineer there who has built oil derricks in Vietnam and India and who has now taken over this business which is a construction business, and we're going to collaborate on making a structure , ^{I'm going} ~~having~~ to dig a well and I hope run it ~~by~~ by solar power.

AH: You say a structure, is this a piece of sculpture or a place you can actually live in?

KS: I'm going to live and work in ^{it.} I have to be in New York, but I like being around nature more and more, and I don't want to take these big trips like I've been taking before, like I don't want to go to India, say, for several months, I'd rather go to someplace in America where I could work for several months.

AH: Don't you find that in terms of your colleagues, that your ties to a small location in the South make you a bit unique?

KS: A, I somehow never have thought about it, let's see...

AH: I mean the United States is a known place for "leave home and don't come back..."

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③

KS: You mean like the gypsies?

AH: Well just travel, moveⁱⁿ in Europe, people don't move.

KS: Yes, you're right, only in Europe is where artists, say, have ~~they~~ retained connections to a community or city. It's interesting, when we were first in New York, there were so few people who were really New Yorker^s, we could count them.

AH: I can't think of one but possibly Joel Shpairo.

AH: Could you describe for me the texture of life in the art community in New York when you first arrived here?

KS: I came to the east, I had gone to France and worked and studied for a year, and had traveled in Europe, I think I was twenty-one. I spoke the language, but it was eighteenth century French, no bourgeois^e refinements, but I got the hang of it pretty quick. It was pleasant, to travel and also when I worked in Germany a lot later, after I had been to N.Y., at least I had another language so it was great. I got interested in ~~the~~ Italian and German.

It's funny, one of the
AH: Someone mentioned to me in Europe that the only^{fluently?} group of famous sixties artists who could speak fluidly with European artists was you. And you're a small town, Louisiana hick.

KS: I think others too, Joseph (Kosuth) could, quite good, and Lawrence (Weiner) too. It's important actually, to be able to have some kind of dialog^{ue} because alot of the work, the direction, was so similar.
~~change~~

AH: To get back to your arrival on the east coast...

KS: I went to Rutgers, I had a teaching fellowship there and was spending alot of time in New York and I made a series of work there that Bellamy (Richard) saw and was in group shows

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(A)

when he had Noel-Guducksy (sp.) It was a wonderful mix of people, Serra was showing there, Bruce Nauman, and Jo Baer, and Neil Jenney, John Duff, Lee Lozano, it was an interesting group of people and Dick was wonderful to work with.

AH: You join the group of people that the famous Bellamy was to have spied out..

KS: That's right, we did ~~55555~~ ^{check sp.} shows, he was instrumental in really getting me to show with Rolf (Ricke) in Germany and started really working in Europe, because my first trip to Europe I wasn't really making much work, I was painting a bit but I had never seen much contemporary American art until I came to the east.

AH: After you were an acknowledged member of this "gang" I'll call it, for lack of anything else ...

KS: That's a good name for it, especially at that time ...

AH: ~~Were~~ ^{Robert} you actually very friendly with the "gang" (KS: it sounds like "the group"). By the gang I mean, to the public, the gang was ^{Robert} Serra, ^{Andre} Andre, ~~Sol~~ ^{Sol} Lewitt, ^{Morris} Morris, were you really a participant in their activities, were you talking to them at the time, sharing...

KS: It seemed to be easier ^{than} ~~to~~ that in Europe, or when one was travelling abroad somewhere, like I sent time with Andre in India before I really got to know him, and I spent more time with Bob (morris) in the west than I did in N.Y., It was pretty much half and half. ^{Smithson} Serra, we saw each other pretty much at that time, although I didn't really go out that much didn't go to the bars...and then I was starting to work alot in Television then, which was better to work in at night.

AH: Who were your close friends?

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KS: Well I was very close to Jackie Winsor, who I was married to and lived with for a long time, we were good friends, as well. And Richard (Serra) and I were good friends, and Smithson, Gordon Matta, I could go on. But Jackie was a working artist and friend and we were married. We always had separate places pretty much to work with minimal living situations, but we were living together for about twelve years. We sort of formulated our careers together, we became professionals. Took a lot of important trips, which was great, spent time in South America and the west.

AH? I was an outsider, an observer, to me it always looked like your work and Jackie's work was so entirely dissimilar, I'm sure that's not true...

KS: Well in a way it really is, since our attitudes and life style are so different. We're both from small rural areas. Those aspects were very similar but in terms of source material for work and even approaches for work, I'm so much more lazier when it comes to manipulating and altering materials

AH: What was the name the curators were giving the movement? Process?

KS: Well there were so many of them because they were all sort of together at one time. It's hard, let's see there was minimalism, process art, conceptual art, then they were doing all these land art things then the media work. A lot of things, there were so many stylistic identifications, they all sort of just combined together which I think was really the artists' intentions there was no sort of emphasis on school, I think, and it's real intent, I hope not at least.

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AH: Your approach was certainly eclectic.

KS: I'd rather be turned on by the work than its identification having its breast or wing padded by some stylistic plumage.

AH: I always felt you were the least minimal of the group, that your concerns were much more about materials and process and new technology. What does style mean to you in terms of 1983. Is style a bad name for you?

KS: No not at all, I have a very interesting quote about style. This is from a book I've been working on, the title of the book is "Act and Habit" and it's a statement from Ortega. In reference to style this is quite funny.

QUOTE...

KS: That's a great last line.

AH: It's funny, you and I have discussed that quotation and several things jumped out at me...one of the reasons I've always been interested in your work and continued to go to any show you do with a feeling of expectation and almost nervousness, is that I've always felt you were capable of caprice.

KS: Well one has to, one has to know that it's there. Because its very curious, the role of the artist, one learns how to qualify play rather than have play qualify you as in your work. So theres a capricious element involved in that attitude.

AH: Usually a negative word, of critics that you and I have talked to is elegant. That your work is too elegant for your own good. This

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has been a criticism of your work for years... To some extent, this can be explained that you have an air about you, coming from this south, and ~~KSx~~ being very good looking kind of independent, attitude towards dress and activity that doesn't go along with the gang. You always refused to wear overalls when that was chic.

KS: You've noticed alot of things, Alanna.

AH:: I can remember when you would put a scarf around your neck

KS: I was freezing here for the first five years, I rarely went out in the winter.

AH: To us, this looked very French and European and did not distinguish the American sculptor. You were elegant, capricious, not as theoretical, didactic, as studied. I always suspected that in fact you were, and all those things, and certainly the work you've done involving technology require severe attention to detail, which I think you'd like to hide.

KS: It's good to have the opposite, too because it gets you out of that attitude towards reading and then you can read on other kinds of levels. As an artist you can't just absorb information in one way, and that is some of the difficulty I've had with critical takes on my work, because more aspects I want to come into the work rather than say one linear aspect. I want it to be layered almost like the way I layered information with the media work, which I think art has to it has to on a lot of different levels. And I think alot of the sense responses that seem to be excluded in alot of static visual arts are the things that I am interested in. A motivated source in, to think of a new work, construct a new work.

AH: From the point of view of understanding the body of your work,

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this has brought obvious difficulties because you no sooner became involved with the kind of sculpture we liked and understood and then you'd be doing something else. It's also clear that the neon pieces were very popular and much loved and very important not only to museums and collectors but to other artists, your colleagues loved them... then you insisted on leaving the neon work and spent up to a yr. at a time involved with technology and television
KS: There was that attitude so much then that if you were doing something you were in fact classed or styled within your metier,,, and don't leave it. One of the things about being an artist here is that so much would open up to one's experiences . Since I was involved, since I watched television constantly, I wanted to ~~see~~ find ways to use it. It just became like any other sort of material. It opened up a whole new attitude about working.

AH: What does science mean to you?

At this point it has so much more power than art does in a way because especially when one thinks of say "science" which is so limiting to think of it as armament. Here I was interested in the satellite so much, ^{now} _{my} interest in satellite communication is in fact communication, its not satellite as armament. Which is how its ^{ic} scientific development is being funding really, as a weapon.

AH: Didn't you go down to the early moon shots?

KS: Not the moon shots, that was a little bit before I started the legwork, the research for the satellite project, but I did see the CTX go up, which is a joint Canadian-American satellite used for communication, for television and telephone . At Cape Canavral (sp). To see something go up and then use it was amazing.

AH: Do you ever read science fiction?

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KS: Not so much, I'd rather read a poem than science fiction.

AH: The Romantic. Do you consider yourself political at all, and in what way?

KS: ~~XXX~~ Aside from being a Southern Democrat? I would like for what I do to have some sort of moralistic responsibility. I want my work to affect and change culture as well as acculturate. At first I think I just wanted it to be absorbed, and I think now, approaching the book and building the structure, they are not attitudes about amassing possessions, they're more concerns about how one can approach living especially in this American culture. I like being here, I like being those are where American, and ~~XXXXXXXXXX~~ the political intentions come in, I want this country to work.

AH: Sound is important in many of your pieces, at least in several of the pieces at P.S. 1. Could you tell me a little bit about what music is important to you, or do you separate sound and music?

KS: yes, I separate them, but some sounds can become music and some music can become sound. That sounds like a Cage phrase, might be even. I like, my investigations in sound, I only thought ~~XXXXXXXX~~ connected to image, when I first started doing the tapes. And then I became much more interested in the fact that it translated, it had dimension, it had volume, it moved out into space. That's when I began to really sort of think of it beyond say it's musical placement, or its irritating placement, its affront, its signalling to you. Its signally became important because I began to sort of at least conceive of how that signal actually broadened or worked or went from one place to another and that led to the telephone work, the connections between N.Y. and L.A. by watts line. Those kinds of approached ~~with~~ ^{to} the sound. ~~Lets~~ ^{Using} the radio as sound, ~~because~~ ^{because} in the AM/FM radio pieces, they were

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about having two sort of sound waves functioning in the space,
although it was just two AM radios and two FM radios, but it was
how this sound sort of moved through and divided the space.

show together
AH: The Clocktower that you and I did in 1975 (?) when was it?

KS: 75 or 76 maybe 77, it might have been later. By then I had
done the CB pieces and the quad scan and this was actually...

that piece involved bugging

AH: I of course remember that piece because I lived with it for
about a month and I was the person bugged

KS: Right

AH: I did get used to it, my phone was connected so that my conversations
were amplified at random with another phone in another part of the large
building, the phone that's closest to one of the traffic courts so that
there were fairly frantic phone calls going out over that one. That
was a interesting show for us.

KS: It worked wonderfully in the space. It used the building and also
showed how the Clocktower was working.

AH: Tell me about some of the work in this show.

KS: Well a lot of the works that we're going to show are works that really
existed for a while and haven't been seen, they've been in storage for
a long time, and then we're going to reconstruct Channel Mix which is an
early media piece that hasn't been seen since 1972.

AH: The reason, apart from the fact that I love your work, that I wanted
to do this one-person exhibition at P.S. 1 in the Main Gallery was because
I wanted to see a lot of the work under the same roof, over a period of
ten years you and I have been trying to find some of the older pieces and

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reconstruct them.

KS: What's interesting is that in a curious way the work on the book has helped because now I have a much , I;m interested in combining different kinds of work which I've never seen together. Not say, in a total chronological arrangement, like putting say a light work in combination, different sereis in combination with other series of work to see how they will read, because it happens so much in the book, putting one image of a totally different concern with something else, and I've never done that yet.

AH: Am I right in thinking that Channel Mix is your favorite work in the show?

S: Channel Mix was one of the most important pieces to me because it not only opened a really strong interest in what was going on in this immediate, connected world that we live in, but also there were alot of psychological implications in channel mix too, which are more say cerebral in a way, and it sort of reinforced an attitude I had, say a "sense structuring" towards work, ^{it was} like total technology in a way. Somehow from this it was like going into a time warp, I read alot of other ways that I might have been able to approach how I work, which I think an artist always does, or I hope one does, reassesses how one organizes information in time and space. You always do the same thing, you just redefine it.

AH: Normally, I'm not much interested in when a work was done, because if its any good, its just as interesting later as it is at the time. In this piece, though, I think it's important, when it was done. It was 1971?

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KS: I think it was either 72 or 73. Its about ten years.

AH: The reason I think it is so important ^(when it was done) is that Channel Mix, and a certain number of other pieces that you've done are a bit like experiments like researchers do. And when we think about important advances in research its usually coupled with the date, and the reason is the supposition continue on, using the results from this experiment, and the experiment is not a bad experiment simply because
KS: It's copyrighted !

AH: So I;m hoping that many artists continue in the next year continue to work with components that were in Channel Mix. So perhaps when very young artists come to see the show they won't think it was the greatest piece they ever saw since there are similar things that have been done since then but I think of it as a research project and it should be dated.

AH: What piece or body of work ^{not necessarily in the show} ~~XXXXXXXXXX~~ are you least satisfied with?

KS: I;m not ~~satisfied~~ unsatisfied with anything I've done.

AH: Alright, I'll change the question

KS: Sometimes I like things more than other things but I destroy a piece if I don't want them around.

AH: Having the opportunity to assemble these works here from the last ten years what pieces do you really like the most?

KS: At this point I'm really thinking, which are the pieces that are going to give me the most trouble! Rather than which are the pieces I like. In a curious way I've never been totally attached to a work, I think of it as a composite of say, just like a flow of images, and even say channel mix is very important but its ^{with} say in the flow of all of this work. So I rarely have an iconographic attachment to a specific object or situation.

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That 's what was interesting about going back to the book, I realized I just didn't want to make these things iconographic, photographic representations of work, I wanted the book to become a work. And I think I've always approached working in that way.

AH: Do you think this attitude has affected (re:"objects of art")potential collectors in the sense that they also don't have a possessive attitude towards a single object?

KS: This is where the difference comes in, really. If someone is going to live with a work of art, you have a responsibility to it in a way, you have to know how it works, you have to maintain it, just like you sweep your stoop, that's how you have to deal with it.

AH: Who are your collectors? Do you have any? You're a famous artist but I dont know of a single collector....

KS: I need more!! I know very few people who live with my work. My work is in collections, lots of times its in storage.

AH: Maybe people don't want to sweep their stoops, huh?

KS: That's a possibility. Strong possibility. But I meant it, sweeping the stoop. The works, especially say the neon works, if the work is translated to another place, I want it to be reinstalled, so that whoever has it knows something about it, there's certain things that have to be learned about, its not like just hanging something on the wall, it needs a different way of living with it. And that's difficult.

AH: Its fairly hard to find your work displayed in museums for say students or collectors who want to see your work, they all have your pieces, your work is all represented in books on American art, but actually to go and see pieces is quite difficult. Do you consider this as your fault or their fault? *Is that your responsibility?*

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KS: I have a responsibility to make, and for myself, to survive and live from my work, which I can, its an amazing feat, its difficult to do.
~~bux~~I'm interested in what I'm going to make next, and I want my work to assist financially, if not, I'll get the money some other way. But I do want,... lets say I;m worried about the next project more than I'm worried about that.

AH: What do you want to make next, Keith?

KS: Well, I think that I do want to, since I ve never worked outdoors, ~~xxx~~ Alot of the early planning on the house and studio project is going to give me alot of ideas about working outdoors now. For one thing, I think that I would enjoy it, and that's always a big prerequisite. I have to find an area where one would like to spend ~~axax~~^{some} of time and involvement in. That's where the largesse might come in, In the end its alot of work, too.

AH" What about public art?

KS: It will be a way ^{for me to} readdress public art, which I never liked,the thought of say, building a structure in a city, architecture as an affront I've never liked much. Or as armament.

AH: It seems to me that you've always ducked public art commissions.

KS: Theres been a few and there were a few projects that have come up but there has never been enough money to do what I wanted to do. And not that it was costing a huge amount but there were things that had to be worked out. I remember there was a project, they were restoring the Brooklyn Bridge and they wanted to do a sculpture there. Well I wanted to ... they had these beautiful circular~~sculptures~~ structures that at one time were open, and I wanted to reopen one of these, so that there would be this beautiful shaft of light that would come done through the space but that's not really how the restoration work was going.

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AH: Most of them are small, light, and extraordinarily beautiful. They aren't difficult to install, or keep up

KS: They do tend to crack, like a violin.

AH: Do you think that your experiments, that your building a house in an unfrequented part of the world, not exactly a crossroads of the nature, although I'm sure its Athens of the south, do you think you might continue to make "objects d'art"?

KS: I don't want to be restricted to make anything I want to make. There are none of these stylistic codes I have about what I can and can't. I might even grow some bamboo. I saw a beautiful bamboo grove that I'd love to plant. So when one has an attachment to a material, one readdresses it into one's life in a lot of different ways, and that's an approach I've had and its been very helpful, I think one does that with everything, I think that's how one really learns. So as far as what you said about making objects again, I'll do what comes next and I don't really know. I never even thought that I was making objects when I made the bamboo things, it was much more about how something could stand up, either on two feet, or three feet, or four feet. And before I knew it I was making these standing images which the India workers names, they were in fact constructing them from my plans. They knew how to handle the material and I didn't. It was a real learning experience. I knew how to do some of the work but it was exciting how we could both work together. I love collaboration, its a wonderful way to work, especially with art~~ss~~ its a sane way of working.

AH: Well one of the surprises for me in working on this show with you is that after knowing you for over fifteen years, I never dreamt how

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highly organized you were, I never ~~seems~~ really understood what a hard worker you were.

KS: UH HUH You though it was all caprice?

AH: I thought it was all caprice.

KS: Great, this is great.

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March 18, 1983

Pan,

I am Luck with
the exhibition!

My husband and
I look forward
to meeting you.

Love,

Paul J. Ruben

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[Faint, mostly illegible text and bleed-through from the reverse side of the page. Some words like "EXHIBITION" and "MUSEUM" are visible.]

[Handwritten signatures and notes at the bottom of the page.]

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GEMINI G.E.L. (II)

DOCUMENTATION

No. KS75-2

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513

Artist Keith Sonnier
Title Abaca Code-Squares

Period of collaboration September 1975 to February 1976
Standard date not applicable
Cancellation date not applicable
Date signed February 1976
Medium hand cast paper, hand stamped
Size: H 6 1/2' w 6 1/2' D
Signature location hand stamped, lower right
Experimentation and development Ron McPherson,
Robert Knisel, Peter Carlson, and Anthony Zepeda
Edition production Ron McPherson, Robert Knisel,
Anthony Zepeda, and Victor Schiro
Collaboration and supervision Ron McPherson

Description of Fabrication

A square mold (deckle bar) was set up with smaller geometrical molds positioned inside it. Paper pulp, either black or white depending upon which piece in the series was being made, was beaten with water, poured into the mold, and partially drained. Paper pulp of the opposite color from the first pour was beaten with water and poured into the smaller geometrical molds which were then removed. Composition includes cotton rags, sisal and hemp. Draining was continued until the paper was dry enough to remove the mold. The mold was removed and the piece was clamped between felts and metal screens and allowed to dry. Metal stamps were tooled to the artist's specifications. The pieces were hand stamped by inking the metal stamps and pounding them with a sledge hammer.

The Square Series consists of 10 coded variations SI-SX and 3 proofs.

- | | | | |
|------|---------------------------|-----------|----------------------------|
| SI | white, black geom. shapes | SVI | black, white geom. shapes |
| SII | black, white geom. shapes | SVII | white, black geom. shapes |
| SIII | white, black geom. shapes | SVIII | black, white geom. shapes |
| SIV | black, white geom. shapes | SIX | white, black geom. shapes |
| SV | white, black geom. shapes | SX | black, white geom. shapes* |
| SIXC | white, black geom. shapes | SX(proof) | white, black geom. shapes |
| SXC | black, white geom. shapes | | |

Distribution

SI-SX	SI-SIX:Gemini G.E.L./SX:Artist
SIXC	Anthony Zepeda
SXC	Gemini G.E.L.
SX(proof)	Gemini G.E.L.

* gold pigment in the black
1/4 ounce of real gold in one white rectangle

We declare the above information is correct:

Artist Keith Sonnier

Date Feb 22, 78

Gemini G.E.L. Anthony Zepeda

Date Feb. 19, 1978

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

GEMINI G.E.L. (II)

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513

DOCUMENTATION

No. KS75-3

Artist Keith Sonnier
Title Abaca Code-Rectangles
Period of collaboration September 1975 to February 1976
Standard date not applicable
Cancellation date not applicable
Date signed February 1976
Medium hand cast paper, hand stamped
Size: H 6' W 8' D _____
Signature location hand stamped, lower left
Experimentation and development Ron McPherson,
Robert Knisel, Peter Carlson, and Anthony Zepeda
Edition production Ron McPherson, Robert Knisel
Anthony Zepeda, and Victor Schiro
Collaboration and supervision Ron McPherson

Description of Fabrication

A rectangular mold (deckle bar) was set up and subdivided either vertically or horizontally, depending on which individual piece in this series was being made, into 2 equal parts. Small geometrical molds were placed in proper position inside the larger rectangular mold. 2 paper pulps of different colors were individually beaten with water and then simultaneously poured into and partially drained from the 2 equal parts of the large mold. Black paper pulp was beaten with water and poured into the smaller geometrical forms which were then removed. Composition includes cotton rags, sisal, and hemp. Draining was continued until the paper was dry enough to remove the mold. The mold was removed and the piece was clamped between felts and metal screens and allowed to dry. Metal stamps were tooled to the artist's specifications. The pieces were hand stamped by inking the metal stamps and pounding them with a sledge hammer.

The Rectangle Series consists of 10 coded variations RI-RX and 2 proofs.

*RI	red and yellow, black geom. shapes	*RVI	blue and yellow, black geom. shapes
**RII	red and green, black geom. shapes	*RVII	green and orange, black geom. shapes
*RIII	blue and red, black geom. shapes	**RVIII	green and purple, black geom. shapes
**RIV	blue and yellow, black geom. shapes	**RIX	red and blue, black geom. shapes
**RV	blue and yellow, black geom. shapes	**RX	red and purple, black geom. shapes
*RX(proof)	blue and red, black geom. shapes		
*RIII(proof)	blue and pink, black geom. shapes		

Distribution

RI-RX	RI-RVII, RIX-RX:Gemini G.E.L./RVIII:Artist
RX(proof)	Gemini G.E.L.
RIII(proof)	Gemini G.E.L.

*subdivided vertically
**subdivided horizontally

We declare the above information is correct:

Artist Keith Sonnier

Date Feb 22, 78

Gemini G.E.L. Robert Knisel

Date Feb. 19, 1978

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GEMINI PRINT TERMINOLOGY

Each print created in the Workshop bears either an embossed, dry stamped or printed form of the *Chop* mark of Gemini. All prints have a print number which is located adjacent to the *Chop* mark on the back side of the print. The artist signs and numbers every print and may include a date and title.

At Gemini the following print terminology is used:

Right to Print

The first impression obtained during proofing that meets both the aesthetic and technical standards of the artist and printer. This approved print becomes the edition standard. This proof is the property of the Master Printer.

Edition

The number of prints identical in appearance to the *Right to Print Proof* numbered from 1 to whatever the edition size is. Example — an edition of 50 contains 50 identical prints numbered 1/50, 2/50, 3/50, etc.

Printers Proof II

A proof pulled for the printer who collaborated with the artist and the Master Printer in the creation and printing of the edition.

Artists Proofs I, II, III, etc.

Proofs of good quality that closely match or equal the standards of the edition prints. These proofs are for the artist's and publisher's collection.

Trial Proof I, II, III, etc.

Black proofs pulled prior to the *Right to Print* proof. These proofs do not usually resemble the edition prints and are selected because of their unique quality.

Color Trial Proofs I, II, III, etc.

First color proofs where sequence of color printing or colors are not completely resolved by the artist and printers and is different from the printed edition. These proofs are rare and exist only on complex color prints.

Progressive Proofs IA, 2B, 3C, etc.

Prints which have more than two printings frequently are color proofed to show the breakdown of color separations.

State Prints (signed State I 1/10, 2/10, etc. — State II 1/20, 2/20, etc.)

When an artist decides to further work with the imagery of a printed edition or approved edition to be printed and has all the *States* printed as separate editions. Generally the first drawn image is printed and then corrections to the image are made and another edition is printed. Each *State Edition* would have its own proofs and print number assigned to it. Print documentation would explain in detail the history of the *States*.

Gemini Impressions I, II, III

Three impressions from each edition that are used solely for exhibition purposes. These prints are not for sale.

Cancellation Proof

To assure that no further proofs can be pulled from the printing element after the edition has been printed, the printing element is cancelled by either the artist or the printer. The printing image is fully inked and then defaced by the use of a sharp instrument or a stone hone. One impression is pulled of this defaced printing element to document the act. This impression is signed and dated by the artist. When a print has more than one color the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in two or more *States* then there would be no *Cancellation Proof* pulled until all *States* have been completely printed. In this case, as with all editions printed, the Print Documentation would clearly describe the print history.

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PRINT DOCUMENTATION



GEMINI G.E.L.
8365 Melrose Ave.
Los Angeles, California 90069
213 - 651-0513

ARTIST Keith Sonnier
TITLE Video Still Screen V
PRINT CLASSIFICATION 3 color screen

RIGHT TO PRINT PROOF DATE 2-12-73
CANCELLATION PROOF DATE 2-24-73
LOCATION OF CHOP and © Copyright lower right corner

LOCATION OF PRINT No. verso chop mark
Collaboration between Artist and Staff of Gemini
from January to March 1973

Processing, proofing, printing under supervision of Master Printer
Kenneth Tyler. Hand printing of Edition by Printer(s)
Robert Knisel assisted by Gary Reams



PRINT NO. KS73-5064 Paper Edges cut Size: H 36" x 27 3/4" W

	Color Printing Order	Printing Elements	Remarks
1	silver black	photo screen	
2	red	photo screen	
3	green	photo screen	
4			
5			
6			
7			
8			
9			
10			
11			
12			

Proofs	No.	Mold-made <input checked="" type="checkbox"/> Handmade <input type="checkbox"/> Paper
Edition Size	50	polyester film & Arjomari
Artists Proofs	9	polyester film & Arjomari
Trial Proofs		
Right to Print Proof	1	polyester film & Arjomari
Printers Proof II	1	polyester film & Arjomari
Gemini Impressions I, II, III	3	polyester film & Arjomari
Cancellation Proof	1	polyester film & Arjomari
Other Proofs	CTP 1	polyester film & Arjomari
	W.P. 1	polyester film & Arjomari

We declare that the above information is correct:

ARTIST Keith Sonnier DATE 3-14-73
MASTER PRINTER Kenneth Tyler DATE 3-14-73

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VIDEO STILL SCREEN V

Each print in this edition is a composite of three separately screened video images, each of which is printed on a sheet of clear polyester film, with a signature sheet of Arjomari paper.

Using the Gemini I impression as the original position (pictured), there are 64 variations in placement. The following chart is a key to the proper positioning of each print. Variable symbols:

- I Vertical line denotes original position of Gemini I
- Horizontal line denotes sheet turned left to right from original position, as a book page is turned
- / Diagonal line denotes sheet flipped top to bottom from original position, as a tablet is flipped
- X X denotes sheet turned left to right and flipped top to bottom from original position

Impression Number	RED Positive	BLACK Positive	GREEN Negative
Gemini I	I	I	I
AP IV	-	I	I
AP VII	/	I	I
2/50	X	I	I
PP II	I	I	-
9/50	I	I	/
13/50	I	I	X
17/50	-	I	-
21/50	-	I	/
25/50	-	I	X
29/50	/	I	-
33/50	/	I	/
38/50	/	I	X
40/50	X	I	-
43/50	X	I	/
48/50	X	I	X
	GREEN Positive	BLACK Positive	RED Negative
Gemini III	I	I	I
AP I	-	I	I
AP V	/	I	I
1/50	X	I	I
4/50	I	I	-
7/50	I	I	/
11/50	I	I	X
15/50	-	I	-
19/50	-	I	/
23/50	-	I	X
28/50	/	I	-
32/50	/	I	/
36/50	/	I	X
42/50	X	I	-
45/50	X	I	/
50/50	X	I	X

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Impression Number	RED	BLACK	GREEN
	Positive	Negative	Negative
Gemini II	I	I	I
AP III	-	I	I
AP VIII	/	I	I
3/50	X	I	I
6/50	I	I	-
10/50	I	I	/
14/50	I	I	X
18/50	-	I	-
22/50	-	I	/
26/50	-	I	X
30/50	/	I	-
34/50	/	I	/
35/50	/	I	X
39/50	X	I	-
46/50	X	I	/
47/50	X	I	X
	GREEN	BLACK	RED
	Positive	Negative	Negative
RTP	I	I	I
AP II	-	I	I
AP VI	/	I	I
AP IX	X	I	I
5/50	I	I	-
8/50	I	I	/
12/50	I	I	X
16/50	-	I	-
20/50	-	I	/
24/50	-	I	X
28/50	/	I	-
31/50	/	I	/
37/50	/	I	X
41/50	X	I	-
44/50	X	I	/
49/50	X	I	X

NOTE: There is a small perforation in the lower right corner of each sheet. When these perforations are matched on all three sheets the print is in its correct position for framing.

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GEMINI PRINT TERMINOLOGY

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Printers Proof II

A proof pulled for the printer who collaborated with the artist and the Master Printer in the creation and printing of the edition.

Artists Proofs I, II, III, etc.

Proofs of good quality that closely match or equal the standards of the edition prints. These proofs are for the artist's and publisher's collection.

Trial Proof I, II, III, etc.

Black proofs pulled prior to the *Right to Print* proof. These proofs do not usually resemble the edition prints and are selected because of their unique quality.

Color Trial Proofs I, II, III, etc.

First color proofs where sequence of color printing or colors are not completely resolved by the artist and printers and is different from the printed edition. These proofs are rare and exist only on complex color prints.

Progressive Proofs IA, 2B, 3C, etc.

Prints which have more than two printings frequently are color proofed to show the breakdown of color separations.

State Prints (signed State I 1/10, 2/10, etc. — State II 1/20, 2/20, etc.)

When an artist decides to further work with the imagery of a printed edition or approved edition to be printed and has all the *States* printed as separate editions. Generally the first drawn image is printed and then corrections to the image are made and another edition is printed. Each *State Edition* would have its own proofs and print number assigned to it. Print documentation would explain in detail the history of the *States*.

Gemini Impressions I, II, III

Three impressions from each edition that are used solely for exhibition purposes. These prints are not for sale.

Cancellation Proof

To assure that no further proofs can be pulled from the printing element after the edition has been printed, the printing element is cancelled by either the artist or the printer. The printing image is fully inked and then defaced by the use of a sharp instrument or a stone hone. One impression is pulled of this defaced printing element to document the act. This impression is signed and dated by the artist. When a print has more than one color the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in two or more *States* then there would be no *Cancellation Proof* pulled until all *States* have been completely printed. In this case, as with all editions printed, the Print Documentation would clearly describe the print history.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

PRINT DOCUMENTATION



GEMINI G.E.L.
8365 Melrose Ave.
Los Angeles, California 90069
213 - 651-0513

ARTIST Keith Sonnier

TITLE Video Still Screen IV

PRINT CLASSIFICATION 4 color screen

RIGHT TO PRINT PROOF DATE 2-26-73

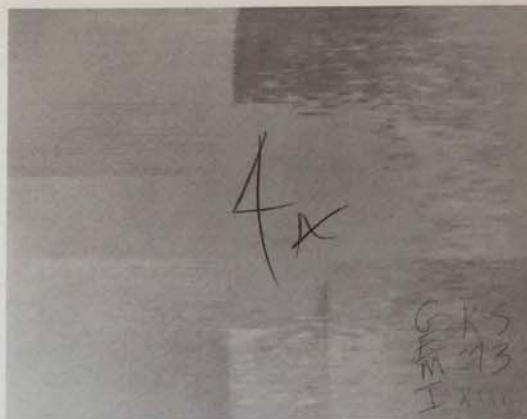
CANCELLATION PROOF DATE 3-8-73

LOCATION OF CHOP and © Copyright lower right corner

LOCATION OF PRINT No. verso chop mark

Collaboration between Artist and Staff of Gemini
from January to March 1973

Processing, proofing, printing under supervision of Master Printer
Kenneth Tyler. Hand printing of Edition by Printer(s)
Robert Knisel assisted by Gary Reams



PRINT NO. KS73-5063 Paper Edges cut Size: H 27 3/4" x 36" W

	Color Printing Order	Printing Elements	Remarks
1	bronze	photo screen	
2	silver	photo screen	
3	red	photo screen	
4	orange	photo screen	
5			
6			
7			
8			
9			
10			
11			
12			

Proofs	No.	Mold-made <input checked="" type="checkbox"/> Handmade <input type="checkbox"/> Paper
Edition Size	50	polyester film & Arjomari
Artists Proofs	9	polyester film & Arjomari
Trial Proofs		
Right to Print Proof	1	polyester film & Arjomari
Printers Proof II	1	polyester film & Arjomari
Gemini Impressions I, II, III	3	polyester film & Arjomari
Cancellation Proof	1	polyester film & Arjomari
Other Proofs CTP	6	polyester film & Arjomari

We declare that the above information is correct:

ARTIST Keith Sonnier
MASTER PRINTER Kenneth Tyler

DATE 3-14-73
DATE 3-4-73

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Video Still Screen IV

Each print in this edition is a composite of four separately screened video images, each of which is printed on a sheet of clear polyester film, with a backing sheet of Arjomari paper. The following chart is a key to the proper positioning of the layers that make up the individual impressions within the edition--top to bottom, left to right.

R - red B - bronze O - orange S - silver

Impression Number	Group A			
Gemini I	R	B	O	S
Gemini II	S	R	B	O
Gemini III	O	S	R	B
RTP	B	O	S	R
AP I	R	O	S	B
AP II	R	S	B	O
AP III	R	O	B	S
AP IV	B	S	O	R
AP V	B	R	O	S
AP VI	B	S	O	R
AP VII	O	S	B	R
AP VIII	O	B	R	S
AP IX	O	S	R	B
PP II	S	O	B	R
1/50	S	B	O	R
2/50	S	B	R	O

	Group B			
3/50	O	B	R	S
4/50	S	O	B	R
5/50	R	S	O	B
6/50	B	R	S	O
7/50	O	R	S	B
8/50	O	S	B	R
9/50	O	R	B	S
10/50	B	S	R	O
11/50	B	O	R	S
12/50	B	S	R	O
13/50	R	S	B	O
14/50	R	B	O	S
15/50	R	S	O	B
16/50	S	R	B	O
17/50	S	B	R	O
18/50	S	B	O	R

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Impression Number	Group C			
19/50	B	O	S	R
20/50	R	B	O	S
21/50	S	R	B	O
22/50	O	S	R	B
23/50	B	S	R	O
24/50	B	R	O	S
25/50	B	S	O	R
26/50	O	R	S	B
27/50	O	B	S	R
28/50	O	R	S	B
29/50	S	R	O	B
30/50	S	O	B	R
31/50	S	R	B	O
32/50	R	S	O	B
33/50	R	O	S	B
34/50	R	O	B	S

Group D				
35/50	B	R	S	O
36/50	O	B	R	S
37/50	S	O	B	R
38/50	R	S	O	B
39/50	B	S	O	R
40/50	B	O	R	S
41/50	B	S	R	O
42/50	R	O	S	B
43/50	R	B	S	O
44/50	R	O	S	B
45/50	S	O	R	B
46/50	S	R	B	O
47/50	S	O	B	R
48/50	O	S	R	B
49/50	O	R	S	B
50/50	O	R	B	S

NOTE: There is a small perforation in the lower right corner of each sheet. When these perforations are matched on all three sheets the print is in its correct position for framing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

GEMINI PRINT TERMINOLOGY

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At Gemini the following print terminology is used:

Right to Print

The first impression obtained during proofing that meets both the aesthetic and technical standards of the artist and printer. This approved print becomes the edition standard. This proof is the property of the Master Printer.

Edition

The number of prints identical in appearance to the *Right to Print Proof* numbered from 1 to whatever the edition size is. Example — an edition of 50 contains 50 identical prints numbered 1/50, 2/50, 3/50, etc.

Printers Proof II

A proof pulled for the printer who collaborated with the artist and the Master Printer in the creation and printing of the edition.

Artists Proofs I, II, III, etc.

Proofs of good quality that closely match or equal the standards of the edition prints. These proofs are for the artist's and publisher's collection.

Trial Proof I, II, III, etc.

Black proofs pulled prior to the *Right to Print* proof. These proofs do not usually resemble the edition prints and are selected because of their unique quality.

Color Trial Proofs I, II, III, etc.

First color proofs where sequence of color printing or colors are not completely resolved by the artist and printers and is different from the printed edition. These proofs are rare and exist only on complex color prints.

Progressive Proofs IA, 2B, 3C, etc.

Prints which have more than two printings frequently are color proofed to show the breakdown of color separations.

State Prints (signed State I 1/10, 2/10, etc. — State II 1/20, 2/20, etc.)

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Gemini Impressions I, II, III

Three impressions from each edition that are used solely for exhibition purposes. These prints are not for sale.

Cancellation Proof

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

PRINT DOCUMENTATION



GEMINI G.E.L.
8365 Melrose Ave.
Los Angeles, California 90069
213 - 651-0513

ARTIST Keith Sonnier
TITLE Video Still Screen III
PRINT CLASSIFICATION 4 color screen

RIGHT TO PRINT PROOF DATE 2-26-73

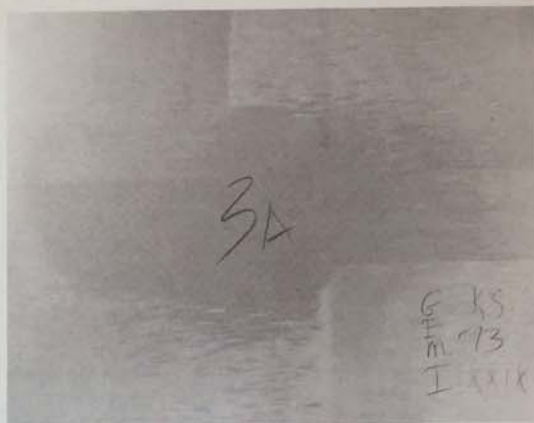
CANCELLATION PROOF DATE 3-8-73

LOCATION OF CHOP and © Copyright lower right corner

LOCATION OF PRINT No. verso chop mark

Collaboration between Artist and Staff of Gemini
from January to March 1973

Processing, proofing, printing under supervision of Master Printer
Kenneth Tyler. Hand printing of Edition by Printer(s)
Gary Reams assisted by Robert Knisel



PRINT NO. KS73-5062 Paper Edges cut Size: H. 27 3/4" x 36" W

	Color Printing Order	Printing Elements	Remarks
1	bronze	photo screen	
2	silver	photo screen	
3	red	photo screen	
4	green	photo screen	
5			
6			
7			
8			
9			
10			
11			
12			

Proofs	No.	Mold-made <input checked="" type="checkbox"/> Handmade <input type="checkbox"/> Paper
Edition Size	50	polyester film & Arjomari
Artists Proofs	9	polyester film & Arjomari
Trial Proofs		
Right to Print Proof	1	polyester film & Arjomari
Printers Proof II	1	polyester film & Arjomari
Gemini Impressions I, II, III	3	polyester film & Arjomari
Cancellation Proof	1	polyester film & Arjomari
Other Proofs		

We declare that the above information is correct:

ARTIST Keith Sonnier
MASTER PRINTER Kenneth Tyler

DATE 3-14-73
DATE 3-14-73

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Video Still Screen III

Each print in this edition is a composite of four separately screened video images, each of which is printed on a sheet of clear polyester film, with a backing sheet of Arjomari paper. The following chart is a key to the proper positioning of the layers that make up the individual impressions within the edition--top to bottom, left to right.

S - silver G - green B - bronze R - red

Impression Number	Group A			
Gemini I	S	G	B	R
Gemini II	R	S	G	B
Gemini III	B	R	S	G
AP I	G	B	R	S
AP II	S	B	R	G
AP III	S	R	G	B
AP IV	S	B	G	R
AP V	G	R	B	S
AP VI	G	S	B	R
AP VII	G	R	B	S
AP VIII	B	R	G	S
AP IX	B	G	S	R
RTP	B	R	S	G
PP II	R	B	G	S
1/50	R	G	B	S
2/50	R	G	S	B

Group B				
3/50	S	R	B	G
4/50	G	S	R	B
5/50	B	G	S	R
6/50	R	B	G	S
7/50	S	B	G	R
8/50	S	G	R	B
9/50	S	B	R	G
10/50	R	G	B	S
11/50	R	S	B	G
12/50	R	G	B	S
13/50	B	G	R	S
14/50	B	R	S	G
15/50	B	G	S	R
16/50	G	B	R	S
17/50	G	R	B	S
18/50	G	R	S	B

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Impression Number	Group C			
19/50	R	S	G	B
20/50	B	R	S	G
21/50	G	B	R	S
22/50	S	G	B	R
23/50	R	G	B	S
24/50	R	B	S	G
25/50	R	G	S	B
26/50	S	B	G	R
27/50	S	R	G	B
28/50	S	B	G	R
29/50	G	B	S	R
30/50	G	S	R	B
31/50	G	B	R	S
32/50	B	G	S	R
33/50	B	S	G	R
34/50	B	S	R	G

Group D				
35/50	G	S	R	B
36/50	B	G	S	R
37/50	R	B	G	S
38/50	S	R	B	G
39/50	G	R	B	S
40/50	G	B	S	R
41/50	G	R	S	B
42/50	S	B	R	G
43/50	S	G	R	B
44/50	S	B	R	G
45/50	R	B	S	G
46/50	R	S	G	B
47/50	R	B	G	S
48/50	B	R	S	G
49/50	B	S	R	G
50/50	B	S	G	R

NOTE: There is a small perforation in the lower right corner of each sheet. When these perforations are matched on all three sheets the print is in its correct position for framing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

GEMINI PRINT TERMINOLOGY

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At Gemini the following print terminology is used:

Right to Print

The first impression obtained during proofing that meets both the aesthetic and technical standards of the artist and printer. This approved print becomes the edition standard. This proof is the property of the Master Printer.

Edition

The number of prints identical in appearance to the *Right to Print* Proof numbered from 1 to whatever the edition size is. Example — an edition of 50 contains 50 identical prints numbered 1/50, 2/50, 3/50, etc.

Printers Proof II

A proof pulled for the printer who collaborated with the artist and the Master Printer in the creation and printing of the edition.

Artists Proofs I, II, III, etc.

Proofs of good quality that closely match or equal the standards of the edition prints. These proofs are for the artist's and publisher's collection.

Trial Proof I, II, III, etc.

Black proofs pulled prior to the *Right to Print* proof. These proofs do not usually resemble the edition prints and are selected because of their unique quality.

Color Trial Proofs I, II, III, etc.

First color proofs where sequence of color printing or colors are not completely resolved by the artist and printers and is different from the printed edition. These proofs are rare and exist only on complex color prints.

Progressive Proofs IA, 2B, 3C, etc.

Prints which have more than two printings frequently are color proofed to show the breakdown of color separations.

State Prints (signed State I 1/10, 2/10, etc. — State II 1/20, 2/20, etc.)

When an artist decides to further work with the imagery of a printed edition or approved edition to be printed and has all the *States* printed as separate editions. Generally the first drawn image is printed and then corrections to the image are made and another edition is printed. Each *State Edition* would have its own proofs and print number assigned to it. Print documentation would explain in detail the history of the *States*.

Gemini Impressions I, II, III

Three impressions from each edition that are used solely for exhibition purposes. These prints are not for sale.

Cancellation Proof

To assure that no further proofs can be pulled from the printing element after the edition has been printed, the printing element is cancelled by either the artist or the printer. The printing image is fully inked and then defaced by the use of a sharp instrument or a stone hone. One impression is pulled of this defaced printing element to document the act. This impression is signed and dated by the artist. When a print has more than one color the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in two or more *States* then there would be no *Cancellation Proof* pulled until all *States* have been completely printed. In this case, as with all editions printed, the Print Documentation would clearly describe the print history.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

PRINT DOCUMENTATION



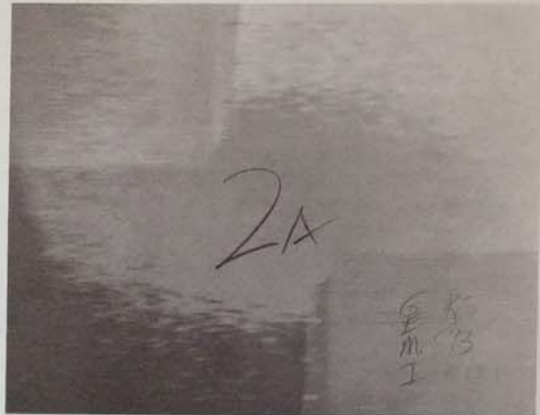
GEMINI G.E.L.
8365 Melrose Ave.
Los Angeles, California 90069
213 - 651-0513

ARTIST Keith Sonnier
TITLE Video Still Screen II
PRINT CLASSIFICATION 4 color screen

RIGHT TO PRINT PROOF DATE 2-26-73
CANCELLATION PROOF DATE 3-8-73
LOCATION OF CHOP and © Copyright lower right corner

LOCATION OF PRINT No. verso chop mark
Collaboration between Artist and Staff of Gemini
from January to March 1973

Processing, proofing, printing under supervision of Master Printer
Kenneth Tyler. Hand printing of Edition by Printer(s)
Robert Knisel assisted by Gary Reams



PRINT NO. KS73-5061 Paper Edges cut Size: H 27 3/4" x 36" W

	Color Printing Order	Printing Elements	Remarks
1	silver	photo screen	
2	bronze	photo screen	
3	green	photo screen	
4	blue	photo screen	
5			
6			
7			
8			
9			
10			
11			
12			

Proofs	No.	Mold-made <input checked="" type="checkbox"/> Handmade <input type="checkbox"/> Paper
Edition Size	50	polyester film & Arjomari
Artists Proofs	9	polyester film & Arjomari
Trial Proofs		
Right to Print Proof	1	polyester film & Arjomari
Printers Proof II	1	polyester film & Arjomari
Gemini Impressions I, II, III	3	polyester film & Arjomari
Cancellation Proof	1	polyester film & Arjomari
Other Proofs		

We declare that the above information is correct:

ARTIST Keith Sonnier

DATE 3-14-73

MASTER PRINTER Kenneth Tyler

DATE 3-14-73

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Video Still Screen II

Each print in this edition is a composite of four separately screened video images, each of which is printed on a sheet of clear polyester film, with a backing sheet of Arjomari paper. The following chart is a key to the proper positioning of the layers that make up the individual impressions within the edition--top to bottom, left to right.

G - green Br - bronze B1 - blue S - silver

Impression Number	Group A			
Gemini I	G	Br	B1	S
Gemini II	S	G	Br	B1
Gemini III	B1	S	G	Br
AP I	Br	B1	S	G
AP II	G	B1	S	Br
AP III	G	S	Br	B1
AP IV	G	B1	Br	S
AP V	Br	S	B1	G
AP VI	Br	G	B1	S
AP VII	Br	S	B1	G
AP VIII	B1	S	Br	G
AP IX	B1	Br	G	S
RTP	B1	S	G	Br
PP II	S	B1	Br	G
1/50	S	Br	B1	G
2/50	S	Br	G	B1

	Group B			
3/50	B1	Br	G	S
4/50	S	B1	Br	G
5/50	G	S	B1	Br
6/50	Br	G	S	B1
7/50	B1	G	S	Br
8/50	B1	S	Br	G
9/50	B1	G	Br	S
10/50	Br	S	G	B1
11/50	Br	B1	G	S
12/50	Br	S	G	B1
13/50	G	S	Br	B1
14/50	G	Br	B1	S
15/50	G	S	B1	Br
16/50	S	G	Br	B1
17/50	S	Br	G	B1
18/50	S	Br	B1	G

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Impression Number	Group C			
19/50	Br	B1	S	G
20/50	G	Br	B1	S
21/50	S	G	Br	B1
22/50	B1	S	G	Br
23/50	Br	S	G	B1
24/50	Br	G	B1	S
25/50	Br	S	B1	G
26/50	B1	G	S	Br
27/50	B1	Br	S	G
28/50	B1	G	S	Br
29/50	S	G	B1	Br
30/50	S	B1	Br	G
31/50	S	G	Br	B1
32/50	G	S	B1	Br
33/50	G	B1	S	Br
34/50	G	B1	Br	S

Group D				
35/50	Br	G	S	B1
36/50	B1	Br	G	S
37/50	S	B1	Br	G
38/50	G	S	B1	Br
39/50	Br	S	B1	G
40/50	Br	B1	G	S
41/50	Br	S	G	B1
42/50	G	B1	S	Br
43/50	G	Br	S	B1
44/50	G	B1	S	Br
45/50	S	B1	G	Br
46/50	S	G	Br	B1
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48/50	B1	S	G	Br
49/50	B1	G	S	Br
50/50	B1	G	Br	S

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	MoMA PS1	I . A . 768

PRINT DOCUMENTATION



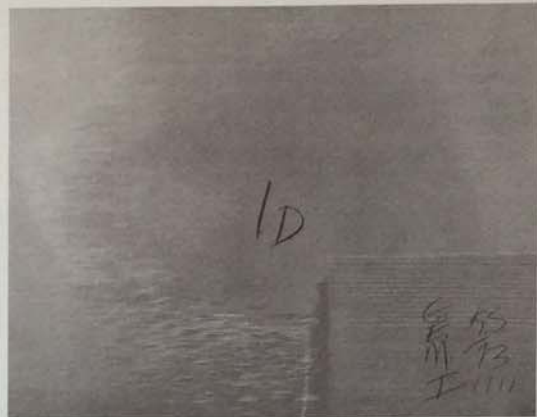
GEMINI G.E.L.
8365 Melrose Ave.
Los Angeles, California 90069
213-651-0513

ARTIST Keith Sonnier
TITLE Video Still Screen I
PRINT CLASSIFICATION 4 color screen

RIGHT TO PRINT PROOF DATE 2-26-73
CANCELLATION PROOF DATE 3-8-73
LOCATION OF CHOP and © Copyright lower right corner

LOCATION OF PRINT No. verso chop mark
Collaboration between Artist and Staff of Gemini
from January to March 1973

Processing, proofing, printing under supervision of Master Printer
Kenneth Tyler. Hand printing of Edition by Printer(s)
Gary Reams assisted by Robert Knisel



PRINT NO. KS73-5060 Paper Edges cut Size: H 27 3/4" x 36" W

	Color Printing Order	Printing Elements	Remarks
1	silver	photo screen	
2	bronze	photo screen	
3	blue	photo screen	
4	orange	photo screen	
5			
6			
7			
8			
9			
10			
11			
12			

Proofs	No.	Mold-made <input checked="" type="checkbox"/> Handmade <input type="checkbox"/> Paper
Edition Size	50	polyester film & Arjomari
Artists Proofs	9	polyester film & Arjomari
Trial Proofs		
Right to Print Proof	1	polyester film & Arjomari
Printers Proof II	1	polyester film & Arjomari
Gemini Impressions I, II, III	3	polyester film & Arjomari
Cancellation Proof	1	polyester film & Arjomari
Other Proofs		

We declare that the above information is correct:

ARTIST *Keith Sonnier*
MASTER PRINTER *Kenneth Tyler*

DATE 3-14-73
DATE 3-14-73

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Video Still Screen I

Each print in this edition is a composite of four separately screened video images, each of which is printed on a sheet of clear polyester film, with a backing sheet of Arjomari paper. The following chart is a key to the proper positioning of the layers that make up the individual impressions within the edition--top to bottom, left to right.

B1 - blue S - silver O - orange Br - bronze

Impression Number	Group D			
Gemini I	B1	S	O	Br
1/50	Br	B1	S	O
2/50	O	Br	B1	S
3/50	S	O	Br	B1
4/50	B1	O	Br	S
5/50	B1	Br	S	O
6/50	B1	O	S	Br
7/50	S	Br	O	B1
8/50	S	B1	O	Br
9/50	S	Br	O	B1
10/50	O	Br	S	B1
11/50	O	S	B1	Br
12/50	O	Br	B1	S
13/50	Br	O	S	B1
14/50	Br	S	O	B1
15/50	Br	S	B1	O

	Group C			
16/50	O	S	B1	Br
17/50	Br	O	S	B1
18/50	B1	Br	O	S
19/50	S	B1	Br	O
20/50	O	B1	Br	S
21/50	O	Br	S	B1
22/50	O	B1	S	Br
23/50	S	Br	B1	O
24/50	S	O	B1	Br
25/50	S	Br	B1	O
26/50	B1	Br	S	O
27/50	B1	S	O	Br
28/50	B1	Br	O	S
29/50	Br	B1	S	O
30/50	Br	S	B1	O
31/50	Br	S	O	B1

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Impression Number	Group B			
32/50	S	0	Br	B1
33/50	B1	S	0	Br
34/50	Br	B1	S	0
35/50	0	Br	B1	S
36/50	S	Br	B1	0
37/50	S	B1	0	Br
38/50	S	Br	0	B1
39/50	0	B1	Br	S
40/50	0	S	Br	B1
41/50	0	B1	Br	S
42/50	Br	B1	0	S
43/50	Br	0	S	B1
44/50	Br	B1	S	0
45/50	B1	Br	0	S
46/50	B1	0	Br	S
47/50	B1	0	S	Br

Group A				
Gemini II	S	B1	Br	0
48/50	0	S	B1	Br
49/50	Br	0	S	B1
50/50	B1	Br	0	S
Gemini III	S	Br	0	B1
RTP	S	0	B1	Br
PP II	S	Br	B1	0
AP I	B1	0	Br	S
AP II	B1	S	Br	0
AP III	B1	0	Br	S
AP IV	Br	0	B1	S
AP V	Br	B1	S	0
AP VI	Br	0	S	B1
AP VII	0	Br	B1	S
AP VIII	0	B1	Br	S
AP IX	0	B1	S	Br

NOTE: There is a small perforation in the lower right corner of each sheet. When these perforations are matched on all three sheets the print is in its correct position for framing.

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GEMINI PRINT TERMINOLOGY

Each print created in the Workshop bears either an embossed, dry stamped or printed form of the *Chop* mark of Gemini. All prints have a print number which is located adjacent to the *Chop* mark on the back side of the print. The artist signs and numbers every print and may include a date and title.

At Gemini the following print terminology is used:

Right to Print

The first impression obtained during proofing that meets both the aesthetic and technical standards of the artist and printer. This approved print becomes the edition standard. This proof is the property of the Master Printer.

Edition

The number of prints identical in appearance to the *Right to Print* Proof numbered from 1 to whatever the edition size is. Example — an edition of 50 contains 50 identical prints numbered 1/50, 2/50, 3/50, etc.

Printers Proof II

A proof pulled for the printer who collaborated with the artist and the Master Printer in the creation and printing of the edition.

Artists Proofs I, II, III, etc.

Proofs of good quality that closely match or equal the standards of the edition prints. These proofs are for the artist's and publisher's collection.

Trial Proof I, II, III, etc.

Black proofs pulled prior to the *Right to Print* proof. These proofs do not usually resemble the edition prints and are selected because of their unique quality.

Color Trial Proofs I, II, III, etc.

First color proofs where sequence of color printing or colors are not completely resolved by the artist and printers and is different from the printed edition. These proofs are rare and exist only on complex color prints.

Progressive Proofs IA, 2B, 3C, etc.

Prints which have more than two printings frequently are color proofed to show the breakdown of color separations.

State Prints (signed State I 1/10, 2/10, etc. — State II 1/20, 2/20, etc.)

When an artist decides to further work with the imagery of a printed edition or approved edition to be printed and has all the *States* printed as separate editions. Generally the first drawn image is printed and then corrections to the image are made and another edition is printed. Each *State Edition* would have its own proofs and print number assigned to it. Print documentation would explain in detail the history of the *States*.

Gemini Impressions I, II, III

Three impressions from each edition that are used solely for exhibition purposes. These prints are not for sale.

Cancellation Proof

To assure that no further proofs can be pulled from the printing element after the edition has been printed, the printing element is cancelled by either the artist or the printer. The printing image is fully inked and then defaced by the use of a sharp instrument or a stone hone. One impression is pulled of this defaced printing element to document the act. This impression is signed and dated by the artist. When a print has more than one color the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in two or more *States* then there would be no *Cancellation Proof* pulled until all *States* have been completely printed. In this case, as with all editions printed, the Print Documentation would clearly describe the print history.

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GEMINI PRINT TERMINOLOGY

Right to Print

The first impression achieved in the proofing period which meets the esthetic and technical approval of the artist and Gemini. Each print of the *Edition* must be identical to this standard.

Edition

The body of prints identical to the *Right to Print* proof. Two numbers are used in the signing procedure: the upper one is numbered consecutively beginning with 1 and indicates the number of that print within the *Edition*; the lower number indicates the total number of prints in the *Edition*.

Printer's Proof II

A proof pulled for the printer of the *Edition*.

Artist's Proof

A proof of good quality which closely matches or equals the standards of the *Edition* prints.

Trial Proof

Generally, a proof which varies from the *Edition* in imagery, printing sequence, has added or deleted elements, or in some way the printing has differed from the *Edition*.

Color Trial Proof

Generally, these proofs have the same printing elements as those in the *Edition*, but there may be a sequence which differs, or has been added or deleted as in the *Trial Proof*, or there may simply be a color variance. Both a *Trial Proof* and *Color Trial Proof* may have been pulled at any time during the proofing period or while the *Edition* is being printed. They are signed if the artist feels they have a desirable quality of uniqueness which gives them special merit. Occasionally, there is an overlap in intent between the *Trial Proof* and the *Color Trial Proof*.

Working Proof

A print which has at least one printing element and upon which the artist has added work by hand.

Progressive Proof

A series of proofs primarily intended to illustrate the development of the image of the finished print. One set of *Progressives* shows each color or element singly. The

other set shows the actual development of the completed print as each color or element is added, one by one.

State

The result of an artist developing a variance in a previously resolved print resulting in a complete *Edition* with accompanying proofs. The variance may involve a change in color, elements or printing sequence.

Gemini Impressions

Prints identical to the *Edition* pulled for exhibition purposes.

Cancellation Proof

To assure that no further proofs can be pulled from the printing element after the *Edition* has been printed, the printing element is cancelled by either the artist or printer. In the case of the lithograph, the printed image is fully inked and then defaced by the use of a sharp instrument or a stone hone. In the case of the screen print, a chemical substance is added to the stencil to effect the *Cancellation* mark, thereby preventing future use of that image. In both cases, one impression is pulled of the defaced element to document the act. This impression is signed and dated by the artist. When a print has more than one color, the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in an additional *State*, the *Cancellation Proof* would be pulled after all *States* have been printed.

Signing Procedure

At the completion of the printing of the *Edition* and its proofs, the approved prints are then signed and numbered by the artist. In some cases, the artist may also inscribe the title and the date.

Chop

Each signed print bears an embossed, dry stamped or printed form of the Gemini *Chop*. It is generally placed adjacent to the artist's signature and is accompanied by a copyright mark. Each *Edition* and its accompanying proofs has its own identifying number which is inscribed in pencil on the reverse side of the print adjacent to the *Chop*.

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GEMINI G.E.L. PRINT DOCUMENTATION

Print No. KS75-5131A

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513



Artist Keith Sonnier
Title Air to Air

Period of collaboration March to June 1975
Right to Print date March 25, 1975
Cancellation date same master as KS75-5131
Date signed unsigned
Medium stereo LP record, album cover
Size: H 12 1/2" w 12 1/2" Edge: --
Signature location unsigned
Processing and proofing Jeff Wasserman

Edition printing Keysor-Century Records
Collaboration and supervision Jeff Wasserman, Ron McPherson



Printing Sequence	Process or Printing Element	Additional Information
1	record production	
2	label	offset lithography
3	album cover	" "
4		
5		
6		
7		
8		
9		
10		
11		
12		

	No.	Paper
Edition	1,000	black plastic record, album cover
Artist's Proofs		
Trial Proofs		
Color Trial Proofs		
Right to Print Proof		
Printer's Proof II		
Gemini Impressions		
Cancellation Proof		
Other Proofs		

We declare the above information is correct:

Artist Keith Sonnier
DB Felsen
Gemini G.E.L.

Date Aug 4 75
Date August 8, 1975

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EMINI G.E.L. PRINT DOCUMENTATION

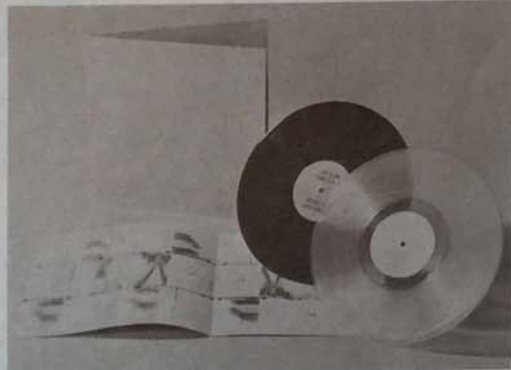
Print No. KS75-5131

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513



Artist Keith Sonnier
Title Air To Air

Period of collaboration March to June 1975
Right to Print date March 28, 1975
* Cancellation date see below
Date signed April 1, 1975
** Medium clear plastic stereo LP record, album cover
Size: H 12 1/2" W 12 1/2" Edge: --
Signature location on record label
Processing and proofing Jeff Wasserman



*** Edition printing see below
Collaboration and supervision Jeff Wasserman

** Also includes black plastic stereo LP playing version, voiceprint insert.
Printing Sequence Process or Printing Element Additional Information

1	record pressing	
2	label	hand stamped with steel dies
3	voiceprint insert	voiceprint made of artist's voice
4	album cover	hand stamped, hand screened
5		
6		
7		
8		
9		
10		
11		
12		

*** Record pressing: Keysor-Century Records; cover stamping: Jeff Wasserman; cover printing: Robert Knisel; voiceprint: George Papcun, UCLA Phonetics Lab, reproduced in offset lithography by Blair Litho

	No.	Paper
Edition	50	clear plastic record, double album
Artist's Proofs	11	" " " " "
Trial Proofs		
Color Trial Proofs		
Right to Print Proof	1	" " " " "
Printer's Proof II	1	" " " " "
Gemini Impressions	3	" " " " "
* Cancellation Proof	Master in custody of Keysor-Century Records	
Other Proofs	S.P. 2	clear plastic record, double album

We declare the above information is correct:

Artist Keith Sonnier

Date Aug. 14, 75

Gemini G.E.L. J.B. Felsen

Date August 8, 1975

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GEMINI PRINT TERMINOLOGY

Right to Print

The first impression achieved in the proofing period which meets the esthetic and technical approval of the artist and Gemini. Each print of the *Edition* must be identical to this standard.

Edition

The body of prints identical to the *Right to Print* proof. Two numbers are used in the signing procedure: the upper one is numbered consecutively beginning with 1 and indicates the number of that print within the *Edition*; the lower number indicates the total number of prints in the *Edition*.

Printer's Proof II

A proof pulled for the printer of the *Edition*.

Artist's Proof

A proof of good quality which closely matches or equals the standards of the *Edition* prints.

Trial Proof

Generally, a proof which varies from the *Edition* in imagery, printing sequence, has added or deleted elements, or in some way the printing has differed from the *Edition*.

Color Trial Proof

Generally, these proofs have the same printing elements as those in the *Edition*, but there may be a sequence which differs, or has been added or deleted as in the *Trial Proof*, or there may simply be a color variance. Both a *Trial Proof* and *Color Trial Proof* may have been pulled at any time during the proofing period or while the *Edition* is being printed. They are signed if the artist feels they have a desirable quality of uniqueness which gives them special merit. Occasionally, there is an overlap in intent between the *Trial Proof* and the *Color Trial Proof*.

Working Proof

A print which has at least one printing element and upon which the artist has added work by hand.

Progressive Proof

A series of proofs primarily intended to illustrate the development of the image of the finished print. One set of *Progressives* shows each color or element singly. The

other set shows the actual development of the completed print as each color or element is added, one by one.

State

The result of an artist developing a variance in a previously resolved print resulting in a complete *Edition* with accompanying proofs. The variance may involve a change in color, elements or printing sequence.

Gemini Impressions

Prints identical to the *Edition* pulled for exhibition purposes.

Cancellation Proof

To assure that no further proofs can be pulled from the printing element after the *Edition* has been printed, the printing element is cancelled by either the artist or printer. In the case of the lithograph, the printed image is fully inked and then defaced by the use of a sharp instrument or a stone hone. In the case of the screen print, a chemical substance is added to the stencil to effect the *Cancellation* mark, thereby preventing future use of that image. In both cases, one impression is pulled of the defaced element to document the act. This impression is signed and dated by the artist. When a print has more than one color, the most complicated and involved color plate is chosen for cancellation. The *Cancellation Proof* may or may not have the complete color printings. If the artist decides to print a particular image in an additional *State*, the *Cancellation Proof* would be pulled after all *States* have been printed.

Signing Procedure

At the completion of the printing of the *Edition* and its proofs, the approved prints are then signed and numbered by the artist. In some cases, the artist may also inscribe the title and the date.

Chop

Each signed print bears an embossed, dry stamped or printed form of the Gemini *Chop*. It is generally placed adjacent to the artist's signature and is accompanied by a copyright mark. Each *Edition* and its accompanying proofs has its own identifying number which is inscribed in pencil on the reverse side of the print adjacent to the *Chop*.

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GEMINI G.E.L. (II)

DOCUMENTATION

No. KS75-1

8365 Melrose Avenue
Los Angeles California 90069
213 651-0513

Artist Keith Sonnier
Title Abaca Code-Circles

Period of collaboration September 1975 to February 1976
Standard date not applicable
Cancellation date not applicable
Date signed February 1976
Medium hand cast paper, hand stamped
Size: H _____ W _____ D 6 1/2' diameter
Signature location hand stamped, lower right
Experimentation and development Ron McPherson,
Robert Knisel, Peter Carlson, and Anthony Zepeda
Edition production Ron McPherson, Robert Knisel,
Anthony Zepeda, and Victor Schiro
Collaboration and supervision Ron McPherson

Description of Fabrication

A circular mold (deckle bar) was set up with smaller rectangular molds positioned inside it. Paper pulp was beaten with water, poured into the mold, and partially drained. Paper pulp of a second color was beaten with water and poured into the smaller rectangular forms which were then removed. Composition consists of cotton rags, sisal and hemp. Draining was continued until the paper was dry enough to remove the mold. The mold was removed and the piece was clamped between felts and metal screens and allowed to dry. Metal stamps were tooled to the artist's specifications. The pieces were hand stamped by inking the metal stamps and pounding them with a sledge hammer.

The Circle Series consists of 10 coded variations CI-CX and 4 proofs.

- | | | | |
|-----------|-------------------------------|-------|------------------------------|
| CI | red, black rectangles | CVI | black, yellow rectangles |
| CII | red, white rectangles | CVII | blue, black rectangles |
| CIII | green, white rectangles | CVIII | black, blue rectangles |
| CIV | white, green rectangles | CIX | white, black rectangles |
| CV | yellow, black rectangles | CX | black, white rectangles |
| CIAP | silver, red & blue rectangles | GIII | blue, black rectangles |
| CI(proof) | white, red rectangles | GIV | black, blue & red rectangles |

Distribution

CI-CX	CI-CIV, CVI-CX: Gemini G.E.L./CV:Artist
CIAP	Artist
CI(proof)	Gemini G.E.L.
GIII	Gemini G.E.L.
GIV	Gemini G.E.L.

We declare the above information is correct:

Artist Keith Sonnier

Date Feb 23, 78

Gemini G.E.L. Rob Felsen

Date Feb. 19, 1978

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GEMINI G.E.L.

8365 MELROSE AVENUE LOS ANGELES CALIFORNIA 90069 213 651-0513

March 16, 1983

Ron Lynch
PS 1
46-01 21st Street
Long Island City, New York 11101

Dear Ron,

I am sorry that when you called this morning that I couldn't take the time to give you the information over the phone, but I think that the enclosed materials will make it a lot easier for you anyway.

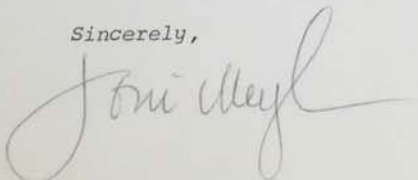
I have enclosed documentation sheets for all of Keith's print projects with us. On these sheets is all the information regarding titles, dimensions, etc. etc. etc. Please feel free to call me if you have any questions or need some help deciphering any of them. Regarding the issue of 'credit', I would presume that any work coming from Castelli Graphics should be courtesy of them, and any coming from us be courtesy of us. On the "Abaca Code" loan forms which I am returning I have left out that information on the pieces which belong to Keith. He may want to be credited as the lender... I don't know. Also, before returning any of his pieces, or for that matter ours, please give me a call. They are so big and difficult to transport that we may be able to arrange for someone to keep them, or something... who knows? Keith and Sidney may have even already discussed Keith's keeping his pieces in New York, I don't know.

Our only request regarding 'credit' is that anytime any of our publications are reproduced (for a catalogue, for newspapers, wherever) that a copyright notation accompany the reproduction - even if the work came 'courtesy of Castelli Graphics'.

The only other thing is possible sales. We would be pleased to offer PS 1 a commission of 25% on any sales of the 'Abaca Codes'. The retail selling price is \$3,500 to \$4,500, depending on the piece, and the 25% commission would thus range from \$875 to \$1,125.

I hope this letter makes sense...it was written very much in a hurry. Please let me know if you have any questions or if I can assist you further.

Sincerely,



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LEO CASTELLI

420 WEST BROADWAY NEW YORK 10012 431-5160

A statement
concluding
signifies
opposite
cisely the
selective
then eleg
gencia. In
instead a
of choosin
The fact
its highes
says any
should be

Rita Sirignano
Institute for Art and Urban Resources
46-01 21 st.
Long Island city, n.y. 11101

DATE	REG. #	DESCRIPTION OF WORK	PRICE
7/14/82		Keith Sonnier Slides: 75, 103(3) D-68, D-12, 2, 23, 12(1)L, F-14, 89(1)109(2)D-88, 124, D-60, 132 D-116, 123, 129, 126(4)	

The Origin
by Jose O.
W.W. Nort
New York
1967

REMARKS

PLEASE RETURN!!

SHIPPING/CRATING

FRAMING

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ACT - And Habit

A statement is a kind of act, or doing. What is a reader to do upon concluding a history of philosophy? Caprice is to be avoided. Caprice signifies doing anything among the many things that can be done. Its opposite is the act and habit of choosing from among many things precisely the one that demands to be done. This act and habit of choosing selectively was at first designated as eligentia by the Latins, and then elegantia. This term is possibly the origin of our word intelligence. In any event, elegance would have an apter name for what we instead awkwardly categorize as ethics; since the latter is the art of choosing the best conduct, it is the science of what has to be done. The fact that the term elegance is nowadays a most irritating one is its highest recommendation. Elegant is the man who neither does nor says any old thing, but instead does what should be done and says what should be said.

The Origin of Philosophy
by Jose Ortega y Gasset
W.W. Norton & Co., Inc.
New York
1967

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Picturing Language;
The Work of Keith Sonnier

"Aesthesipol". A word. A sound. The sound is of soft syllables rolling to a point. The sound is rich in reference but resolves in no known specific meaning - the contours are left open to the participation of the reader/hearer. Aesthesipol is a sound that exists on the threshold of signifying and was invented in 1982 to serve as title for one of Keith Sonnier's sculptures - a rambling glyph of extruded aluminum with a working pay phone attached to one of its three vertical members and a portable television attached to another. The viewer is quite literally placed in the currents that flow between mind and matter in interacting and interchangeable waves of the aural, the visual, and the tactile. Order, restraint, and a discrete confidence in the confrontation with and use of technology conspire with the enigmatic and a self-critical sense of humor. Is this merely an outpost of surveillance or are aesthetics consuming politics? What is art? What is communication? Stay tuned.

"Aesthesipol" provides a summary of many of Keith Sonnier's concerns. Concerns that materialize in mediums and medias that range from satin to satellite. His diversity finds unity in the probing of the realm of sign and symbol - a return to and re-invention of the moment when picturing and writing were one. The meeting of hand and mind moves from an almost totally sensual exploration of touch, to mark making, to pictured units of language.

The pictured, rather than merely phonetic writing of a variety of non-Western cultures (Mayan, Chinese, Indian, et al) has an obvious appeal to artists for whom the act and nature of drawing are primary concerns ("I'm trying to make a glyph for paradise.", Brice Marden recently responded when queried about the figurations in his sketchbook.) Adolph Gottlieb's "Pictogram" paintings from the 1940s, Jackson Pollock's sweeping "calligraphic" drips, Cy Twombly's paintings, Marden's recent drawings, A.R. Penck's paintings, the work

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of young graffiti artists, all, in various ways propel writing (and the meaning of writing) into vision. Sonnier's drawing extends from the wall making fragile monograms for our techno-space. His writing is both sensual and multi-dimensional.

Pictured writing is grounded in touch, and establishing space and place for his sense of touch became Sonnier's first concern upon his arrival in New York, in 1966. Born in Mamou, Louisiana, his youth and early adulthood took place in the unassimilated rural French culture of the Cajuns. Clarity and order with a preference for symmetry and a casual, almost tropical, lushness not unwilling to engage the tawdry suffuse much of Sonnier's work; and certainly the "Frenchness" in his sensibility can be largely attributed to his Cajun background. Sonnier's first journey beyond a twenty mile radius of his birthplace was to travel and study in France (1963-1964); but, when he arrived in New York, he had no difficulty whatsoever finding fertile ground for his rural roots. He quickly dispensed with the conventional techniques of the figurative paintings of his student days in favor of a direct manipulation and exploration of a variety of materials - materials often of a viscous or diaphonous nature that merged painterly allusiveness with tactility. First stretching materials like vinyl or dacron over quasi-geometrical shapes, high in sexual reference, then moving to plainer (and planar) configurations shaped by and revealing the interaction of hands and material - folding, tearing, peeling, tying, etc.

Sonnier together with such artists as Richard Serra, Alan Saret, Eva Hesse, Bruce Nauman, Barry LeVa, Lynda Benglis, and Robert Morris (revised) comprised a generation of artists that subjected sculpture to a radical review, negating objecthood and shredding gestalt with gestures of process. Stable forms gave way to residues of performance and solid mass dissolved in pliability, liquidity, and frequently, transience. Felt, latex, flour, chicken wire, and mineral oil rolled and flowed in organic motions into spaces previously ruled by geometric regularity. The gestural and procedural

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clarity of Pollock's drip paintings replaced the Constructivist grid.

Sonnier's work from 1967 to 1969 has a low key, breezy, and slightly sleazy elegance that is in marked contrast to the more muscular and self-conscious works of Morris and Serra. He was more interested in revealing and inviting the pleasures of touch than wrestling with gravity. Shreds of flesh-toned silk and satin, frequently combined with pleated dacron screening, drape and drip on wall and floor in soft sublimations of lingerie experience. Planes of latex are applied to the wall and covered with powdered rayon flocking - sometimes partially peeled up and left limply hanging, sometimes peeled and pulled out and down by strings attached to the floor. The clear, simple play of planes comments upon and extends the viscous nature of paint while simultaneously engaging the nature of touch. Skin of paint, scab of skin, and moss all mix in a material metaphor.

An untitled piece of 1968 combines cloth with an arc of neon. The strongly defined shape of the arc makes the light seem material while the actual glow of the light dematerializes the already insubstantial shreds of veil-like cloth into webs of shadow. The clearly visible transformer that activates the inert gas inside the tube of glass explains the cause but not the mysteriously seductive effect of this palpable light (a secular halo). Neon light became Sonnier's primary medium for the next two years and has continued to play its glowing role in much of his subsequent work. (Richard Serra and Bruce Nauman had already employed neon in some of their work but gave it far less prominence than Sonnier was to.)

In his youth, Sonnier remembers frequently being impressed, on his way home at night, by a large neon sign advertising the pleasures of a local club and tinting the vapors of the night with its electric El Greco glow. This memory was to be translated into rainbows of spindly calligraphy that tempered neon's torrid beauty with a cool and casual restraint.

The first neon pieces followed templates made by hand from copper tubing that was often configured in gestural loops and

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curls that look like semi-conscious writing and mark making - they have a playful grace akin to the doodles that have strolled through so many of Twombly's paintings. Neon is wrapped around neon or incandescent light bulbs, often, in a loose mirrored symmetry that creates the illusion of light reflecting itself. "Neon Wrapping Neon" (1969) is structured by two adjoining reverse "L" shapes, one on the wall moving out from the corner to join a second moving perpendicularly from the wall and down to the floor. Wires and transformers are visible and active not only literally but figuratively. In the more gestural pieces such as "Triple Loop" (1969), the wire seems to reflect the light becoming equal and interchangeable in the counterpoint of linear loops of light, matter, and shadow. The immaterial currents that generate the configuration become the configuration.

After 1969, the lines of light become more regular and engage in a shifting planar play between wall and floor. Most of the works in the "Ba O Ba" series (continued through 1977) combine large sheets of rectangular glass punctuated by open or closed configurations of straight lines and angles of neon and argon that suggest a perspectively distorted rectangle. The light becomes the architecture, and the wall becomes a reflection of itself. "Ba O Ba" puns on the word for light bath in Haitian French and bath water in Japanese and alludes to the perfumed, gaseous flush that thickens the surrounding atmosphere to the edge of tangibility. A plane of glass and a few strokes of neon dissolve the wall in vapors of painterly illusion and induce a reverie of clarity.

A group of pieces employing black light as the room's only light dissolve the space into a stage for a dance of dematerialization. In "Mirror Act II" (1970), a thin seven foot square halved vertically into mirror, with the top half painted, and painted styrofoam stands on the floor against the wall and is mirrored by the reverse arrangement across the room, each with a black light on the floor in front of it. Object yields completely to situation as the viewer moves in and out of a kaleidoscopic play of planes of reflection and refraction. As in so much of Sonnier's work, simple

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symmetry organizes and ritualizes movement in space and/or time whether in neon, glass, or the play of planes of this book. The mirrored symmetry of "Mirror ActII" is virtually repeated in "Channel Mix" (1972) in which two day time television shows are projected side by side across the room and are reflected by a second pair on the opposite wall.

Television? The pulsing, grainy mosaic of light that forms television imagery is not unlike the non-material energies made palpable and resonant in the neon pieces. Television and video, of course, present a more sophisticated level of electronic technology and information. The performance (participatory) nature of much of Sonnier's work, his interest in dance, and his attraction to tactile light coupled with the new availability and portability of video hardware made television a natural medium for him. He was not alone but joined by a variety of peers, including both process oriented sculptors and performers, in attempting to add television to the repertoire of artists' materials. These were mainly artists for whom the notion of feedback had already been incorporated in their work.

Sonnier started making video tapes in 1969; and, like the neon pieces, the tapes moved from a more ideosyncratic and personal touch to a distanced restraint that let the medium play with and against itself. The frequent use of split screen, play of positive and negative, and the painterly smears and wipes are all readily related to the rest of Sonnier's works.

Through 1973, many of the tapes employ friends and performers acting out simple tasks and commands with a dance orientation related to such earlier Judson choreographers as Yvonne Rainer and Trisha Brown. Simple repetitive body movements triggered by verbal commands and the monitor feedback that lets the performer see and react to and adjust his or her movements create a closed, revolving circuit, narcissistically and frequently erotically charged (Vito Acconci's tapes and performances carried this aspect to an extreme). Self-symmetry and self-mirroring are literally and figuratively projected.

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"Channel Mix" (1972) is ^{Sonnier's} a first use of found television imagery and marks a shift to a more abstract focus on modes and codes of information transmission. The tape, "Animation. I" (1973) layers a t.v. transmission of the Watergate hearings with read texts from newspapers and magazines of the month of July that include, among other news, Robert Smithson's death in a plane crash. What is news, how is it made, where does art fit in? Signals of sound and meaning play an increasingly important role. "Animation II" (1974) twists and layers tracks of computer animation with a soundtrack comprised of Sonnier's dialogue with the technicians.

Sonnier first isolated sound in 1971. "New Delhi Sound Piece" (1971) simply consists of two speakers, one with a microphone attached to it causing feedback, another amplifying the sounds of the passers by. "Quad Scan" (1974) lets electronic scanners simultaneously move through the bands of four C.B. radios in a random collage of gossip and news.. In 1975, Sonnier hooked up and amplified a Watts line between the Ace Gallery in Los Angeles and the Castelli Gallery in New York ("Air to Air"), filling the L.A. space with the sound of New York and vice versa.

The strong tactile urges exhibited in the early work can and have been translated into sound and light, but Sonnier still feels the periodic urge to get his hands in there - an occasional palliative for technology is necessary. In 1975, he began a group of flat, cast and hand-stamped paper and rag pieces divided vertically and horizontally and containing stylized letters, Roman numerals, circles and squares. "Abaca-code" they are called - abaca being the plant that yields the manila hemp out of which the code is molded. The code itself is invented and pictured but not readily decodeable. It does constantly include the initials K.S. and would seem to be an attempt to give meaning to Sonnier's name and make it matter.

Frequently the dispersed ciphers of the code flip into a configuration of a face - one eye a circle, one a square, two horizontal parallel rectangles making nose and mouth. This abstracted monogrammatic symmetry becoming figurative

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is made more explicit in a series of neon pieces started in 1977 and titled "Sel" after an ancient form of Chinese calligraphy. The neon returns to the plane of the wall as an abstracted letter-figure with an almost cartoon-like pictographic presence. The letter of each piece represents the initial of a friend's name. Marking and coding return to the realm of the visual.

In the same year, Sonnier redoubled his probe and pursuit of public communications systems. The next two years were almost exclusively devoted to researching and commandeering a satellite system and culminated in "Send-Receive" in 1979. What started in the L.A. -New York exchange in "Air to Air" was now expanded with the more complex visual and verbal dialogue and feedback made possible by satellite technology. A group of artists and performers in a San Francisco studio made a simultaneous exchange with a corresponding group of artists and performers assembled around a NASA truck and crew on Rector Street in Manhattan. San Francisco to New York, New York to San Francisco, dancer to dancer, musician to musician, speaker to speaker - layers of duets of visual and verbal cues, commands, and feedback. Two years of endless research and work, much of it purely bureaucratic, to control a small piece of the sky for a short span of time. Who can control systems of communication? What is propaganda? What is the power of art? What is the power of government? Does the fragile nature of art rule out a direct role in public communication? "Send-Receive" could hardly answer these questions but one must certainly applaud Sonnier's confrontation with Goliath.

Still the neon. The more private arena. Sonnier expanded the "Sel" series (and called them just that) and, in 1980, began a related series called "Pictograms", continually animating and elaborating his figurative language, and now letting it march across larger expanses of wall (up to sixteen feet).

In 1981, Sonnier travelled and worked in India and once more re-established his touch. He worked directly with pieces of bamboo, configuring its hollow, springy joints

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into small figures that are, for the first time, free standing and three dimensional. The fragility of the neon pictographs expands into more sensuous volume. The additive construction approaches the organic. The pieces are named after Hindu gods and goddesses and the configurations are derived from the abstract Gujarat numbering system. Upon his return to Western, urban culture, Sonnier translated bamboo into extruded aluminum and increased the size and scale. The first of these pieces, like "Quadruped" (1981) retain the figurative orientation and are equipped with neon and dripping wires - rambling, robot-like glyphs replace the exotic rural gods. The following pieces repress the figure and return to more abstract configurations, bringing us up to and back to "Aesthesipol".

Sonnier's exploration of language and language making is in constant search of new meanings and mediums. His airy touch and elegance do not belie but bring grace to the fabrication of a complex intelligence. Sense-confident and less likely to find technology morbid than many of his peers he continues to be a provider of real and rich experience.

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KEITH SONNIER

Channel Mix (1972, New York; 1979, Paris; 1980, Montréal).

Channel Mix est une installation vidéo à quatre images, en stéréo et sur grand écran. Cette installation a été réalisée à partir de quatre chaînes de télévision commerciale amalgamées en un mixage simultané vidéo/audio. Ce système permet au spectateur de faire l'expérience de la télévision commerciale de tous les jours présentée à son échelle grâce à des projecteurs vidéo "Telebeam". Ce système permet également au spectateur de faire l'expérience de diverses émissions locales projetées simultanément en juxtaposition sur deux grands écrans divisés, placés sur des murs opposés.

Keith Sonnier, New York, 1980
Traduit par M.-F.B.

Channel Mix (1972, New York City; 1979, Paris; 1980, Montreal). A four-channel, large-screen stereo-video installation was set up using four different commercial network stations which were combined to form a simultaneous video/audio mix. The system allowed the viewer to experience daily commercial TV output on a scale equivalent to his physical size through the use of Telebeam video projectors. The system also enabled the viewer to experience a juxtaposition of different local television broadcasts on two large split-screen video projections on opposite walls.

Keith Sonnier, New York 1980

RICHARD LANDRY



"Channel Mix"
Détail/Detail

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La pièce "Channel Mix," d'abord réalisée à New York en 1972, puis à Paris en 1979, découle d'un intérêt constant de Sonnier pour l'art comme médium de communication. Pour cette raison, Sonnier n'a jamais accordé beaucoup d'importance à l'objet d'art statique et même ses œuvres dotées d'une présence physique ont toujours accentué leur caractère d'évanescence et de dématérialité. Par exemple, ses premières œuvres de latex, dont la surface est modulée, jouaient sur l'ambiguïté du matériau comme liquide/solide, alors que l'utilisation du verre, des néons, de l'éclairage incandescent et des miroirs, dans son œuvre de la fin des années 1960 et du début des années 1970, souligne les possibilités de réflexion, de transparence et de transformation de ces matériaux, bref, la capacité qu'ils ont d'influencer et d'activer l'espace.

Sonnier adopta le vidéo au début des années 1970 et son œuvre découlait d'abord d'une volonté d'improvisation. Se servant d'un groupe d'amis et d'objets qui lui tombaient sous la main, il laissait à la caméra le soin d'enregistrer les diverses interactions qui s'ensuivaient. Eventuellement, il se lassa de ce qu'il qualifia de "temps piégé" par le peu de durée de la bande vidéo. Il commença à s'intéresser au potentiel de transmission et de réception offert par la télévision en direct. Il ne s'agissait pas, pour lui, d'un concept entièrement nouveau, puisqu'il avait déjà traité l'espace empreint d'énergies non matérielles dans ses pièces en néon où l'énergie électrique devient visible par la lumière.

Ses installations intégrant des émissions publiques de radio et de télévision, ainsi que sa liaison téléphonique New York - Los Angeles, qui permettait aux visiteurs dans les deux villes de communiquer d'une galerie à l'autre, lui ont donné la possibilité d'explorer ces énergies, non seulement en leur capacité de transformer l'espace mais aussi relativement à leur fonction de pourvoyeurs d'information. Ces moyens dépendent de l'expérience du spectateur en tant que destinataire (et éventuellement de

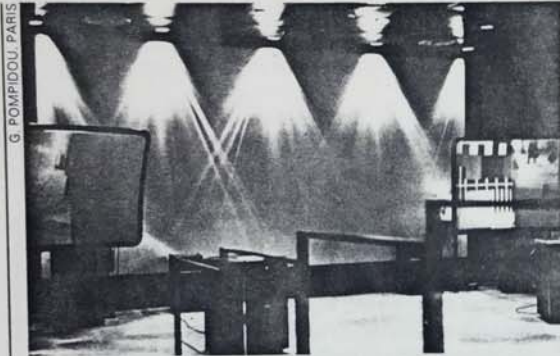
The piece "Channel Mix," which was previously realized in New York in 1972 and in Paris in 1979, comes out of an ongoing interest on Sonnier's part with art as a medium of communication. For this reason Sonnier has never been very interested in the static art object, and even such pieces of his that have a concrete physical presence have tended to emphasize evanescent and dematerialized aspects. His early flocked latex works, for example, seemed to suggest the ambiguity of the material as liquid/solid, while his use of such materials as glass, neon and incandescent light, and mirror in his work of the late sixties and early seventies emphasized the reflective, transparent and transformative capabilities they possess, their capacity in other words to influence and activate a space.

Turning to video in the early seventies, Sonnier's work was at first characterized by an improvisational attitude. Using a group of friends and whatever materials happened to be on hand, the camera was used to document the results of their various interactions. He eventually tired, however, of what he has referred to as the "trapped time" quality of taped video.¹ What began to interest him were the transmitting and receiving potentials of live television. This was not a completely new focus, for he had been concerned with the question of space permeated with non-material energies throughout his neon pieces, where the conduction of electrical energy is visualized, literally, as light.

His installations involving broadcast television and radio, or his New York-Los Angeles telephone hook-up, which allowed gallery visitors in these two cities to communicate with each other, have permitted him to investigate these energies, not only as they transform space but in terms of their function as purveyors of information. They rely upon the viewer's experience of himself as recipient (and possibly transmitter) of information.

The radio pieces and "Channel Mix," the

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"Channel Mix"
Vues de l'installation
1979

"Channel Mix"
Installation Views
1979



CASTELLI GALLERY

destinateur) de l'information.

Les oeuvres de Sonnier utilisent la radio et "Channel Mix," oeuvre de cette exposition, mettent en évidence la situation de l'être contemporain en tant que récepteur passif d'un certain nombre de signaux émis. Cette surabondance d'informations peut choquer ou confondre et l'on peut percevoir comme une critique d'une situation caractéristique de notre culture moderne la présentation simultanée, sur deux grands écrans, de quatre émissions différentes (ce qui réduit encore la précision de l'information reçue) de "Channel Mix."

Quoi qu'il en soit, les oeuvres récentes de Sonnier continuent de porter sur le problème de la communication. Il travaille actuellement à souligner ou isoler un seul sens - l'ouïe, le toucher, etc. - de façon à obliger le spectateur à se concentrer sur ses propres réactions. Ainsi, l'oeuvre d'art en tant qu'objet n'est plus nécessaire. Cet intérêt de Sonnier peut s'expliquer par ses collaborations antérieures avec des musiciens et danseurs. De ces rapports est née une préoccupation pour un autre lieu du temps, celui du théâtre ou du cinéma, où la relation avec l'art et son objet dure plus longtemps que celle qui

work in the present exhibition, have stressed the situation of the contemporary person as a passive receiver of a variety of incoming signals. The information barrage may be irritating or confusing, and in "Channel Mix" the simultaneous presentation of four broadcasts on two large screens (which further reduces the precision of the information received) may be seen as a critique of a situation characteristic of our modern culture.

Be this as it may, Sonnier's recent work has continued to focus on the problem of communication. He is at present engaged in works which focus on or isolate a single sense - hearing, touch, etc. - in such a way as to oblige the visitor to concentrate on his own response. Accordingly, the art work, qua object, becomes unnecessary. The source of this interest may be Sonnier's earlier collaboration with musicians and dancers. This contact resulted in a concern with a certain kind of time, that of the theatre or of cinema, where the length of the contact with the art is more extended than in the gallery. From this, too, may come his characteristically ad hoc or improvisational philosophy of art:

"I have developed a more flexible repertoire of forms and images very much the way a musician or script writer has several musical scores or narrative situations ready to be "mise en scène." Depending on place, time and economics I arrange work

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s'établit dans la galerie. De là vint peut-être une philosophie ad hoc ou improvisée sur l'art:

"J'ai élaboré un nouveau répertoire plus flexible de formes et de couleurs à la façon dont un musicien ou un scénariste dispose d'un bagage de mélodies ou de situations prêtes à être mises en scène. Selon l'endroit, le temps et les moyens économiques, je conçois des projets à partir de ma propre banque d'idées en images. J'essaie, au cours d'une année où je travaille à un système donné, d'en tirer une ou deux oeuvres. Je ferai des oeuvres statiques là où l'industrie et les matériaux le permettent et je travaillerai avec les média, ou à des oeuvres qui se déplacent dans le temps, là où des studios de vidéo ou de son me seront accessibles."²

Sonnier perçoit donc son travail en fonction des situations: il anime un espace donné, procurant les matériaux nécessaires pour permettre une réaction de la part du spectateur.

D.N.

Traduit par M.-F.B.

projects and draw from my image bank of ideas. I try to make one or two works out of each system I am working on within that year. I will do static work where industry and materials are available and media work or work that moves in time where video or sound studios are accessible."²

Sonnier thus sees his activity as defined in a situational way: he is an animator of a given space, providing the materials necessary to evoke a response on the part of the visitor.

D.N.

¹Keith Sonnier à Ray Thorburn, entrevue. *Art International* 20, (janvier/février 1976).

²Keith Sonnier, "On Working in Germany," *BA-O-BA SEL Series*. Museum Hans Lange Krefeld, 1979.

¹Keith Sonnier to Ray Thorburn. Interview. *Art International* 20 (Jan/Feb. 1976), p. 71

²Keith Sonnier, "On Working in Germany," *BA-O-BA SEL Series*. Museum Haus Lange Krefeld, 1979.

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TOTAL: 542,100.00

La Salle. 1980

Metal, glass, neon and adhesive tape
7'8½"x9'8"

18,000

Collection Musée d'art contemporain, Montreal, Canada

Rangoli I. 1980-81

Extruded aluminum and enamel
34 7/8 x 37 x 4½"

10,000

Courtesy Rosamund Felson Gallery, Los Angeles

Rangoli IV. 1980-81

Extruded aluminum and enamel
38 1/8 x 35½ x 4½"

8,000

Courtesy Rosamund Felson Gallery, Los Angeles

Rangoli Mauo V. 1980-81

Extruded aluminum, paper pulp and powdered pigment
29 5/8 x 31 x 1 3/8"

4,000

Courtesy Rosamund Felson Gallery, Los Angeles

Mauo I. 1981

Extruded aluminum and paper pulp
30x31x1½"

4,000

Courtesy Rosamund Felson Gallery, Los Angeles

Fa (Ba-O-Ba Series). 1974

Neon
70x79½"

12,000

Courtesy Rosamund Felson Gallery, Los Angeles

Nandi. 1981

Bamboo, teak, wax and enamel paint
20x28x10½"

15,000

Collection Randi and Andrew Pulvermacher
94-19 66th Ave, Forest Hills NY 11375
897-2006

Lac Prison. 1980

Glass and neon
7½x7½'

20,000

Courtesy Galerie France Morin, Montreal, Canada

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Vishnu. 1981

Bamboo

22x37½x11 3/4"

Courtesy Galerie France Morin, Montreal, Canada

out

Untitled. 1967

Satin, wood and foam rubber

10'x4"x5"

Collection Museum of Modern Art

15,000

Low (Star Lament Series). 1980

Newspaper and mixed media

55½x33½"

Courtesy Foundation for Contemporary Performance Arts, Inc.

10,000

Star Lament. 1980

Newspaper and mixed media

5½x5½'

Collection Ara Arslinain

10,000

Air to Air. 1975

Stereo LP record

Untitled. 1967-68

Neon and incandescent light

7x4½'

Collection Grey Art Gallery

15,000

Ger. 1979

Neon

6x3½'

Courtesy Galerie Rolf Ricke, Cologne, Germany

12,000

Untitled (Sel Series). 1979

Neon

6x10'

Courtesy Galerie Rolf Ricke, Cologne, Germany

12,000

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SL Abaca Code CIAP. 1976
Hand cast paper, hand stamped
6½x6½'
3,500
Courtesy Gemini G.E.L., Los Angeles

#SL Abaca Code SXC. 1976
Hand cast paper, hand stamped
6½x6½'
3,500
Courtesy Gemini G.E.L., Los Angeles

Video Still Screen I. 1973
Four color screen print
27 3/4 x 36"
.550,
Courtesy Castelli Graphics

Video Still Screen II. 1973
Four color screen print
27 3/4 x 36"
550
Courtesy Castelli Graphics

Video Still Screen III. 1973
Four color screen print
27 3/4 x 36"
550
Courtesy Castelli Graphics

*check about
framing*
Video Still Screen IV. 1973
Four color screen print
27 3/4 x 36"
550
Courtesy Castelli Graphics

Video Still Screen V. 1973
Four color screen print
36 x 27 3/4"
550
Courtesy Castelli Graphics

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X Control Scene. 1975

Two color screen print, vat-dyed, wax-coated
35x47½"

Courtesy Castelli Graphics

550

Wax-Wan. 1978

Eight color lithograph
40x30"

Courtesy Castelli Graphics

X Toiny Orbit (Diptych). 1978

Eight color lithograph
40x60"

Courtesy Castelli Graphics

800.

Orbit I. 1978

Four color lithograph
42x38"

Courtesy Castelli Graphics

Orbit II. 1978

Four color lithograph
42x38"

Courtesy Castelli Graphics

X Signal. 1978

Four color lithograph
36x74"

Courtesy Castelli Graphics

900.

Ta (Ba-O-Ba Series). 1974

Neon
115x70"

Collection Contemporary Art Consortium

@ SBR

18,000

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Spotted Square and Circle. 1970 (Reconstructed 1983)
 Glass and theatrical spot lights
 Installation; circle: 84" diameter x ¼", square: 84x84x¼"

Drawing for Abaca Code. 1976
 Metal powder and pastel on paper
 41x52½"
 Courtesy Leo Castelli Gallery

3,500
 + 200

Black Ground Series #7. 1978
 Dry pigment on paper
 44x55½"
 Courtesy Leo Castelli Gallery

3,500
 200

Black Ground Series #9. 1978
 Dry pigment on paper
 44x55½"
 Courtesy Leo Castelli Gallery

3,500
 200

Runic Roll I. 1980
 Felt tip pen on rag paper
 6½x8'
 Courtesy Leo Castelli Gallery

8,500 inc
 frame

Gujarat IV. 1981
 Handmade paper, fabric dye and oil stick
 36x28"
 Courtesy Leo Castelli Gallery

4,500

Hanuman. 1981
 Felt tip pen, dry pigment and charcoal on paper
 85½x50½"
 Courtesy Leo Castelli Gallery

9,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Spotted Square and Circle. 1970 (Reconstructed 1983)
 Glass and theatrical spot lights
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4,500

Hanuman. 1981
 Felt tip pen, dry pigment and charcoal on paper
 85½x50½"
 Courtesy Leo Castelli Gallery

9,000

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Triped (Drawing). 1981-82Felt tip pen, charcoal, dry and wet pigment on paper
84x50"

9,000

Courtesy Leo Castelli Gallery

Airvatu. 1981Felt tip pen, dry pigment and charcoal on paper
78½x50"

8,500

Courtesy Leo Castelli Gallery

Phone I. 1982Dry pigment, charcoal and copper spray paint on paper
89½x59 ¾"

9,800

Courtesy Leo Castelli Gallery

✓ →

Hod Vowel. 1982Dry pigment, charcoal and aluminum spray paint
81x50"

9,000

Courtesy Leo Castelli Gallery

Neon Wrapping Neon. 1969Neon
8½'x4½'x7"

9,000

Courtesy Leo Castelli Gallery

Expanded Sel Diptych I. 1979Neon
102x120"

14,000

Courtesy Leo Castelli Gallery

✓ →

Expanded Sel Diptych IV. 1979Neon
83x103"

12,000

Courtesy Leo Castelli Gallery

Pictogram I. 1980Neon and argon
136x196"

20,500

Courtesy Leo Castelli Gallery

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Column II. 1981

Corrugated aluminum and neon

5'9"x2'9"x5"

Courtesy Michelle Lachowsky and Leo Castelli Gallery

15 000

Triped. 1981

Extruded aluminum, neon, paint and amplified radio

9'x3½'x4½'

Courtesy Leo Castelli Gallery

15 000

PS1 Abaca Code CVI. 1976

Hand cast paper, hand stamped

6½x6½'

Courtesy Gemini G.E.L., Los Angeles

3,500

PS1 Abaca Code SIV. 1976

Hand cast paper, hand stamped

6½x6½'

Courtesy Gemini G.E.L., Los Angeles

3,500

SR X Abaca Code RI. 1976

Hand cast paper, hand stamped

6x8'

Courtesy Gemini G.E.L., Los Angeles

4,500

~~Abaca Code RII. 1976~~

~~Hand cast paper, hand stamped~~

~~6x8'~~

~~Courtesy Gemini G.E.L., Los Angeles~~

~~4,500~~

PS1 Abaca Code CV. 1976

Hand cast paper, hand stamped

6½x6½'

Courtesy Gemini G.E.L., Los Angeles

3,500

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Gujarat #5. 1981

Handmade paper, fabric dye and oil stick
36x28"

3,000

Collection Clarissa Dalrymple

Mauo I. 1981

Aluminum and paper pulp
30x31x1½"

KS

10,000

Collection of the artist

Mauo II. 1981

Aluminum and paper pulp
31x31x2½"

KS

10,000

Collection of the artist

Pictogram II. 1980

Neon and argon
6x7'

18,500

Ⓢ SBR

Pictogram

Ann Levett

Collection of the artist and Tony Shafrazi Gallery

18,500

Ganesh. 1981

Bamboo and enamel paint
51 ¾ x 22½ x 14"

KS

16,000

Collection of the artist

Kali. 1981

Bamboo and enamel paint
38x19½x22"

KS

16,000

Collection of the artist

Hanuman. 1981

Bamboo and enamel paint
41x26½x27½"

KS

16,000

Collection of the artist

reprint

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Rangoli II. 1981

Aluminum and enamel paint

43x35x5"

Collection of the artist

RS

12,000

Rangoli III. 1981

Aluminum and enamel paint

38½x35x5

Collection of the artist

RS

12,000

Sa (Ba-O-Ba Series). 1974

Neon

75x71x13½"

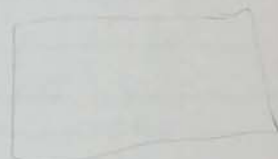
Collection of the artist

© S.B.R.

18,000

Channel Mix. 1972 (Reconstructed 1983)

Video and audio installation



Sarasvati I. 1981

Bamboo and holi color

36x27x12"

Cortesy David Bellmann Gallery, Toronto, Canada

16,000

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. / LOAN AGREEMENT

Executive Offices: Project Studio One, 46-01 21st Street, Long Island City, N.Y. 11101 (212) 784-2084

Please complete, sign and return. The blue copy is for your records.

EXHIBITION KEITH SONNIER

DATE: April 10 - June 5, 1983

LOCATION: P.S.1 Exhibition Gallery

Lender The Museum of Modern Art **Area Code** 212 **Telephone (Business)** 708 9400
Department of Painting and Sculpture **(Home)**
11 West 53rd Street
Address New York, N.Y. 10019 **Contact:** Cora Rosevear, Asst. Curator

Credit THE MUSEUM OF MODERN ART, New York, Gift of Philip Johnson,
(Exact form of lender's name for catalogue, labels and publicity)

Name of Artist Keith Sonnier **Date & Place of Birth** _____ **Died** 1970
(year)

Address of Artist 145 Chambers Street, N.Y., N.Y. 10012

Title of Work Untitled, 1967

Medium or Materials and Support XXXXX satin over foam rubber on wood with felt

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____
 Sculpture (excl. pedestal) or relief: H 3 3/8" W 9'11" D 3 3/4" Approx. Wt. _____
 Pedestal: H _____ W _____ D _____ Approx. Wt. _____ Detachable? _____

Date of Work (1967) If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? no **Selling Price** _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ 15,000 (fifteen thousand dollars)
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? no If so, estimated premium _____

Framing: Is the work framed? _____ If necessary, may we reframe or remat the work? _____ May we substitute plexiglas for glass? _____
 The work will be returned to the lender in its original frame or mat unless other arrangements are made with the IAUR in writing.

Photographs: Which of the following are available: Black and white photographs _____ publicity? (If known, _____)
 please _____
 Credit: Photographs of our loan(s) may be obtained directly through our Department of Rights and Reproductions. Please use only the MoMA-approved photo as new photography for commercial purposes is NOT permitted. Televised shots of overall installation views are permitted. publicity purposes may be made and _____
 Unless _____
 cannot _____
 distrib _____

Special Instructions: Ship from see our letter Return to _____

Duration of Loan: at IAUR only; at IAUR and subsequent tour.

THE CONDITIONS OF THIS LOAN AS STATED ABOVE AND ON THE REVERSE ARE ACCEPTED.

Signed: Cora Rosevear Date: 4/4/83
(Lender or authorized agent)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

The Museum of Modern Art

THE MUSEUM OF MODERN ART ARCHIVES

CONDITIONS

1. The work shall remain in the possession of the Institute for Art & Urban Resources, Inc. (I.A.U.R.) in the exhibition for which it has been borrowed for the time specified on the reverse. The work will be returned only to the owner or lender at the address stated on the reverse unless the IAUR is notified in writing to the contrary. If the legal ownership of the work shall change during the pendency of this loan, whether by reason of death, sale, insolvency, gift or otherwise, the new owner may, prior to its return, be required to establish his legal right to receive the work by proof satisfactory to the IAUR.

2. The IAUR will insure the work wall-to-wall under its fine arts policy for the amount specified by the lender on the reverse against all risks of physical loss or damage from any external cause while in transit and on location during the period of this loan; provided, however, that if the work shall have been industrially fabricated and can be replaced to the artist's specifications, the amount of such insurance shall be limited to the cost of such replacement. If no amount shall have been specified by the lender, the IAUR will insure the work at its own estimated valuation. The IAUR's fine-arts policy contains the usual exclusions for loss or damage due to war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade, nuclear damage, wear and tear, gradual deterioration, moths, vermin and inherent vice, and for damage sustained due to and resulting from any repairing, restoration or retouching process unless caused by fire and/or explosion. The lender agrees that, in the event of loss or damage, recovery shall be limited to such amount, if any, as may be paid by the insurer, hereby releasing the IAUR, and the Trustees, officers, agents and employees of the IAUR from liability for any and all claims arising out of such loss or damage.

3. If the lender chooses to maintain his own insurance, the IAUR must be supplied with a certificate of insurance naming the IAUR as an additional assured or waiving subrogation against the IAUR. If the lender shall fail to supply the IAUR with such a certificate, this loan agreement shall constitute a release of the IAUR from any liability in connection with the work. The IAUR cannot accept responsibility for any error or deficiency in information furnished to the lender's insurer or for any lapses in coverage.

4. The IAUR's right to return the work shall accrue absolutely at the termination of the loan. If the IAUR, after making all reasonable efforts and through no fault of its own, shall be unable to return the work within sixty days after such termination, then, the IAUR shall have the absolute right to place the work in storage, to charge regular storage fees and the cost of insurance therefor, and to have and enforce a lien for such fees and cost.

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

March 4, 1983

Department of Painting
and Sculpture

Mr. Ronald Lynch
Program Director
The Institute for Art and Urban
Resources, Inc.
Project Studios One
46-01 21st Street
Long Island City, New York 11101

Dear Ronald Lynch:

As you know, we will be pleased to participate in the Sonnier exhibition you are organizing for April 10 through June 5, 1983 at Project Studios One with the loan of one work from our collection.

Complete catalog and insurance information is as follows:

Keith Sonnier. Untitled. (1967) Satin over foam rubber on wood with felt, 3 3/8" x 9'11" x 3 3/4" (8.4 x 302.3 x 9.3 cm). The Museum of Modern Art, New York, Gift of Philip Johnson, 1970

Insurance value: \$15,000 (fifteen thousand dollars)

We ask that you insure our loan at the value given above from the time of its collection until its return to the Museum after the closing of the exhibition. Our Registrar must have a copy of the Certificate of Insurance before the work can be released for packing and shipment. Please contact Ms. Liza Rand, Assistant to the Registrar, at least four weeks in advance to verify the packing and shipping arrangements. The borrower is, of course, responsible for all insurance, packing and shipping, as well as any special framing costs, including plexiglass if necessary. In addition, for the past several years it has been Museum policy to charge a handling fee for every loan we make. The charge per painting or sculpture is \$150 for each three-month period of loan or part thereof. I have enclosed the letter from William Rubin which explains the necessity for this charge.

With regard to the installation, it is particularly important that the work not be hung near heating, humidification or ventilation outlets and that it not be exposed to any direct daylight, or strong artificial light. The work may not be unframed, conserved, photographed or filmed without the express permission of the Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Mr. Ronald Lynch
March 4, 1983
Page 2

We understand that you will protect our work from the public by at least surrounding it with a strip of tape on the floor further than an arm's reach from the sculpture.

We are glad that this loan could be arranged and send best wishes for the success of your show.

Sincerely,

Cora Rosevear

Cora Rosevear
Assistant Curator

P.S. Should you need them, photographs of this work may be obtained directly through our Department of Rights and Reproductions.

W. Rubin
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

The Museum of Modern Art

William Rubin
Director
Painting and Sculpture
212-708-9651

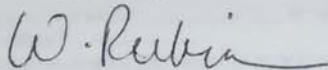
Dear Colleague:

We are sorry to have to inform you that because of the greatly escalating costs of maintaining the outgoing loan program, we are now forced to increase the charge for each work borrowed from the Painting and Sculpture Department to \$150 for each three-month period of loan, effective February 15, 1981.

Since 1969 when loan handling charges were instituted, the fee has been raised only once, while our loan-related expenses have increased enormously because of the rising operating costs and an average inflation rate of nearly 10%. For the last five years we have maintained the same loan fee and absorbed the additional financial burden ourselves as part of our services to the public and our fellow museums. At this point, however, we have no choice but to pass on to the borrower at least a slightly larger part of the expense of continuing our very active loan program. We remind you that even at \$150, this fee covers less than half of the actual costs of making a loan available.

We deeply regret having to raise the loan fee, but we trust that you will understand the necessity for an increase at this time.

Sincerely,



William Rubin

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. / LOAN AGREEMENT

Executive Offices: Project Studio One, 46-01 21st Street, Long Island City, N.Y. 11101 (212) 784-2084

Please complete, sign and return. The blue copy is for your records.

EXHIBITION KEITH SONNIER

DATE: April 10 - June 5, 1983

LOCATION: P.S.1 Exhibition Gallery

Lender Leo Castelli Gallery, Attn: Mame Kennedy **Telephone (Business)** () **Area Code** _____
(Home) () _____

Address 420 West Broadway, N.Y., N.Y. 10012
(Unless otherwise instructed, below, work will be shipped from and returned to this address)

Credit Courtesy Leo Castelli Gallery
(Exact form of lender's name for catalogue, labels and publicity)

Name of Artist Keith Sonnier **Date & Place of Birth** _____ **Died** _____ (year)

Address of Artist 145 Chambers Street, N.Y.C. 10013

Title of Work Expanded Sel IV

Medium or Materials and Support Neon

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____

Sculpture (excl. pedestal) or relief: H 83 W 103 D _____ Approx. Wt. _____

Pedestal: H _____ W _____ D _____ Approx. Wt. _____ Detachable? _____

Date of Work 1979 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? YES **Selling Price** \$12,000. (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ 12,000
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? NO If so, estimated premium _____

Framing: Is the work framed? _____ If necessary, may we reframe or remat the work? _____ May we substitute plexiglas for glass? _____

The work will be returned to the lender in its original frame or mat unless other arrangements are made with the IAUR in writing.

Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative number) _____ Color separations or plates? _____ Transparencies? _____

Credit _____
Unless permission is declined here, it is understood that this work may be photographed, telecast and reproduced for publicity purposes connected with this exhibition and for illustration in the IAUR's catalogue and other publications, and that slides of it may be made and distributed for educational use.

Special Instructions: Ship from 142 Greene St. Return to Same

Other _____

Duration of Loan: at IAUR only; at IAUR and subsequent tour.

THE CONDITIONS OF THIS LOAN AS STATED ABOVE AND ON THE REVERSE ARE ACCEPTED.

Signed: Mame Kennedy Date: 4-2-83
(Lender or authorized agent)

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2. The IAUR will insure the work wall-to-wall under its fine arts policy for the amount specified by the lender on the reverse against all risks of physical loss or damage from any external cause while in transit and on location during the period of this loan; provided, however, that if the work shall have been industrially fabricated and can be replaced to the artist's specifications, the amount of such insurance shall be limited to the cost of such replacement. If no amount shall have been specified by the lender, the IAUR will insure the work at its own estimated valuation. The IAUR's fine-arts policy contains the usual exclusions for loss or damage due to war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade, nuclear damage, wear and tear, gradual deterioration, moths, vermin and inherent vice, and for damage sustained due to and resulting from any repairing, restoration or retouching process unless caused by fire and/or explosion. The lender agrees that, in the event of loss or damage, recovery shall be limited to such amount, if any, as may be paid by the insurer, hereby releasing the IAUR, and the Trustees, officers, agents and employees of the IAUR from liability for any and all claims arising out of such loss or damage.

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Please indicate work borrowed from
GALERIE FRANCE MORIN

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. / LOAN AGREEMENT

Executive Offices: Project Studio One, 46-01 21st Street, Long Island City, N.Y. 11101 (212) 784-2084

Please complete, sign and return. The blue copy is for your records.

Will be sent
by
DEAKIN
NEW PACIFIC

EXHIBITION KEITH SONNIER

DATE: April 10 - June 5, 1983

LOCATION: P.S.1 Exhibition Gallery

GALERIE FRANCE MORIN

Lender France Morin Gallery Telephone (Business) ()
(Home) ()

Area Code 845-4549

Address 42 Quest Avenue des Pins
Montreal H2W 1R1 CANADA
(Unless otherwise instructed, below, work will be shipped from and returned to this address)

Credit _____ (Exact form of lender's name for catalogue, labels and publicity)

Name of Artist Keith Sonnier Date & Place of Birth _____ Died _____ (year)

Address of Artist 145 Chambers Street, New York, New York

Title of Work LAC PRISON

Medium or Materials and Support glass, neon, transformer

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____
Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt. _____
Pedestal: H _____ W _____ D _____ Approx. Wt. _____ Detachable? _____

Date of Work 1980 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ 20,000 very fragile
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ If necessary, may we reframe or remat the work? _____ May we substitute plexiglas for glass? _____

The work will be returned to the lender in its original frame or mat unless other arrangements are made with the IAUR in writing.

Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative number) _____ Color separations or plates? _____ Transparencies? _____

Credit _____
Unless permission is declined here, it is understood that this work may be photographed, telecast and reproduced for publicity purposes connected with this exhibition and for illustration in the IAUR's catalogue and other publications, and that slides of it may be made and distributed for educational use.

Special Instructions: Ship from 42 west PINE Return to 42 west PINE Ave

Other _____

Duration of Loan: at IAUR only; at IAUR and subsequent tour.

THE CONDITIONS OF THIS LOAN AS STATED ABOVE AND ON THE REVERSE ARE ACCEPTED.

Signed: France Morin Date: 10/3/83
(Lender or authorized agent)

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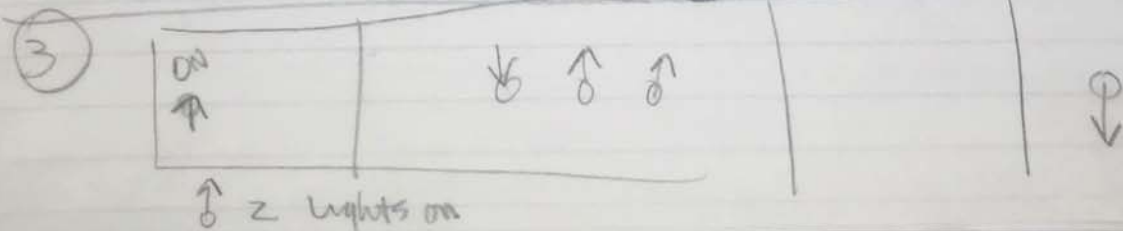
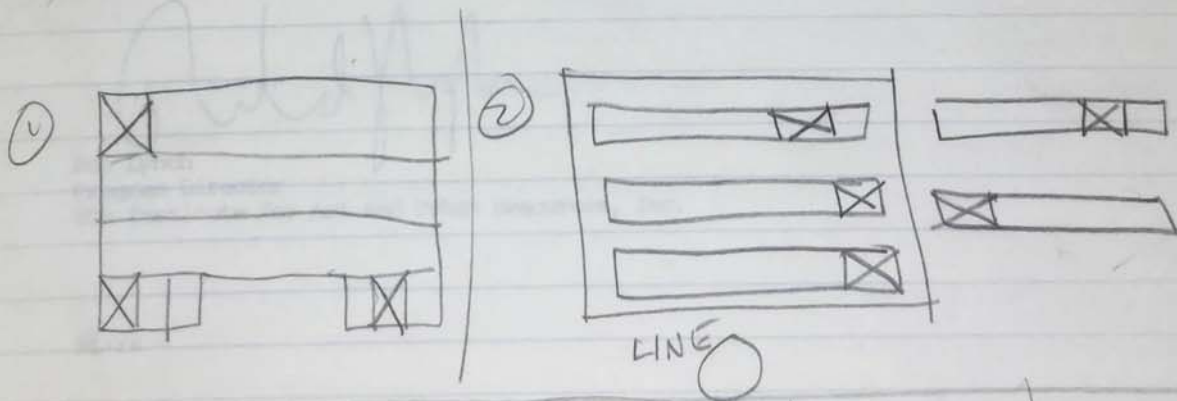
Shutdown

Amplifier

- 1) Brightest + Contrast down all way
- 2) Power switch off

On

- 1) Power on - red light on - wait till red light goes off
- 2) brightness + contrast up
- 3) dial to 250 ma.



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

April 16, 1983

Cora Rosevear
Assistant Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Cora:

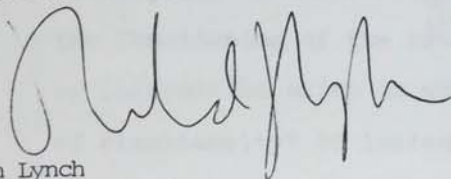
I want to thank you once again for loaning the Keith Sonnier sculpture from the museum's permanent collection for our exhibition at P.S. 1.

I have enclosed a copy of our latest catalogue along with one from the winter exhibition.

I hope you have a chance to see Keith's show. We are open Thursday through Sunday, from 1-6 pm. The exhibition runs through June 5.

Please give me a call if you plan on coming out. I'd love to show you around.

Regards,



Ron Lynch
Program Director
The Institute for Art and Urban Resources, Inc.

RL:rs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

TITLE: Phase I: Send/Receive

PRODUCERS: Liza Bear/Keith Sonnier

DATE: 1977

LENGTH: 23 min.

FORMAT: Color graphics, soundmix, character-generated text.

Phase I: Send/Receive is a collaborative video program made in New York City by Keith Sonnier and Liza Bear with portable 3/4 inch equipment from WXXI-TV, Rochester, NY. The visual structure of the tape is made up of three 2-dimensional sets created from satellite and television iconography: antennae, earth stations, transmission charts, headlines and columns of print from communications journals of the 30s and 70s. The camera pans continuously over image and type at close range; excerpts from articles are read. This initial taping was overlaid with character-generated text during a live edit situation; the text reinforces ~~of~~ comments on the imagery presented to the camera. The soundmix is composed of several dialogues about technical, economic and political issues in satellite use. The overlapping of the dialogues is deliberate and intends to evoke the functioning of the satellite ^[parallel channels] and the attendant overloading of information which it makes possible. What are the implications of simultaneity? Of instant exposure and instant response?

While the first set compares the satellite industry now to television in the mid-thirties, the second focuses on the shifting balance of power between government and industry and the limits of citizen access, and the third points to some of the implications for human communication created by satellite technology. LB/ KS 1977

Credits: Andy Horowitz, PISA; music, Brian Eno. Narration: Craig Gholson

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Send/Receive Satellite Network '77: San Francisco/Terry Fox Sharon Grace Margaret Fisher Carl Loeffler Richard Lowenberg Alan Scarritt Brad Gibbs NASA. New York/ Andy Horowitz PISA Richard Landry Nancy Lewis Richard Peck Betsy Sussler Willoughby Sharp Paul Shavelson Duff Schweiniger /Co-ordinated by Liza Bear & Keith Sonnier.

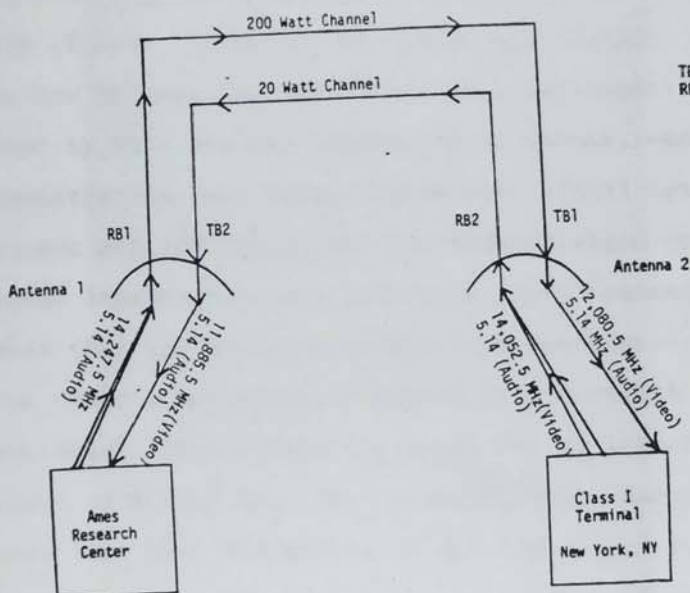
TITLE: Phase II: Send/Receive

DATE: 1977

PRODUCERS: Liza Bear/Keith Sonnier

FREQUENCY CONFIGURATION FOR
SEND/RECEIVE SATELLITE NETWORK DEMO

Simultaneous two-way video and two-way audio between
the GSFC Class I terminal and Ames Research Center.



Audio Subcarrier Frequencies on Class I:
5.14 MHz, 5.36 MHz
5.14 MHz will be used for program audio
(two-way voice interaction).

communicated via teletext

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Send/Receive Satellite Network '77: San Francisco/Terry Fox Sharon Grace Margaret Fisher Carl Loeffler Richard Lowenberg Alan Scarritt Brad Gibbs NASA. New York/ Andy Horowitz PISA Richard Landry Nancy Lewis Richard Peck Betsy Sussler Willoughby Sharp Paul Shavelson Duff Schweiniger /Co-ordinated by Liza Bear & Keith Sonnier.

TITLE: Phase II: Send/Receive

DATE: 1977

PRODUCERS: Liza Bear/Keith Sonnier

LENGTH: 32 minutes

DESCRIPTION: Phase II: Send/Receive was edited down from 3½ hours of tape recorded at the New York end of an interactive ^(satellite) transmission between New York and San Francisco artists. The demonstration was entirely co-ordinated by artists with the support of PISA (Public Interest Satellite Association) and NASA. The now defunct CTS satellite, an experimental satellite jointly owned by NASA and the Government of Canada, was used for the demonstration. The participants were visual artists, video/filmmakers, dancers and musicians, and the demonstration consisted of both verbal interactions and non-verbal performances. Dancers Nancy Lewis (NY) and Margaret Fisher (San Francisco) responded to each other's movements; sculptor Alan Scarritt did a feedback loop which later formed the basis for an installation at the Museum of Modern Art. The FranklinSt group demonstrated the infrared laser link they had set up to get the signal from the Battery^{City} Park landfill, where the New York participants were located, to Manhattan Cable's upstream trunk line so that it could go out to cable viewers. The CTS satellite, unlike commercial communications satellites, operated at 12-14GHz, which permitted the use of much smaller earth terminals. Because of the pioneering nature of this demonstration, there were a number of technical problems which resulted in our transmission time being cut in half.

While the New York artists were located outdoors, the San Francisco artists were in a NASA studio and had built sets and made special musical instruments suggestive of outer space. Both sides also communicated via teletext

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PHASE II: SEND/RECEIVE SATELLITE NETWORK

REVIEWS

Big bird goes to the museum

Video + Satellite

Phase I and Phase II: Send/Receive Satellite Network (1977) by Liza Bear and Keith Sonnier. *Satellite TV: Birth of an Industry* (1980) by Liza Bear and Michael McClard with Willoughby Sharp. *Double Entendre* (1981), by Douglas Davis. *Post-Video* (1981), with narration by Douglas Davis and John Hanhardt. *Hole-in-Space* (1980), by Kit Galloway and Sherrie Rabinowitz; and *Documenta 6* (1977) by Joseph Beuys, Douglas Davis, and Nam June Paik

at the Museum of Modern Art, New York
Sept. 23-Oct. 26, 1982

LUCINDA FURLONG

A satellite is an orbiting relay station which receives encoded signals—voice, data, radio, and TV—sent to it from an earth station through a narrow beam called the uplink. At the satellite, the signals are shifted in frequency, amplified in a device known as a transponder, and then redirected as the downlink, or return signal, to another earth station. One need not look far for evidence of the central role that satellites play in our lives: homes are wired for cable TV—which, through satellite distribution—provides more channels; competitors to Ma Bell have been offering cheaper long-distance

included represent every project executed before the September opening date, according to Barbara London, MOMA's video curator. The paucity of examples from which to select a show reflects not a lack of interest, but the enormous difficulties involved in setting up a transmission.

Just as artists' access to broadcast-quality video equipment has been hindered by high costs (the technology was developed for a few industrial users), satellites were never meant for the public. Initiated after World War II, satellite research and development in the U.S. was geared to military applications. But while consumer video products have finally made their way to the marketplace, there is no such thing as a low-cost satellite. It takes approximately \$75-million to build and launch one; satellite time ranges from \$400 to \$4,000 per hour. However, as London points out in her informative exhibition hand-out, buying satellite time is easy compared to the cartwheels needed to interest a broadcaster in anything that smacks of art.

Given the obstacles one wonders why artists have even bothered, and then what they have done with their precious time. "Video + Satellite" suggests that while some—like Nam June Paik and Joseph Beuys—simply use their time to reach a bigger audience, others—like Douglas Davis—adopt strategies which address issues of audience and interpersonal communication. Still others—like Liza Bear—are aware of the sociopolitical nature of technology, and acknowledge it in their work.

Philosophically committed to gaining access to publicly-funded technology, Bear's activities in the mid-'70s centered on the nuts and bolts of prying satellite time loose. She wasn't merely interested in issues of distribution—i.e., finding an uplink over which to send a tape—but in establishing a two-way



Frame from *Phase II*, by Liza Bear and Keith Sonnier.

by a few media giants—Bear and Sonnier suggest that satellite time be discounted for non-profit organizations, much like postal rates.

It is *Phase II*, however, that is the real exercise in frustration. It documents the one time Bear and Sonnier managed to effect—after considerable legwork—a two-way transmission between artists in New York and San Francisco, using a non-commercial satellite owned jointly by NASA and the Canadian government. Plagued by technical problems that resulted in the time allotted being sliced to three and a half hours, *Phase II* resembles a prose between a disorganized artists' tele-

of how Bear and Sonnier actually managed to get satellite access.

Bear's other collaborative tape, *Birth of an Industry*, co-produced by Michael McClard with Willoughby Sharp, documents one day of a 1980 satellite convention in Miami, where independent inventors and entrepreneurs exhibited amplifiers, home receivers, and other satellite hardware, much of which was designed to be affordable for the general consumer. People like Bob Cooper, a prime mover among satellite mavericks, discuss how they developed their products and make predictions about the future. "\$2,000 will buy an entire earth station in a

This distant interchange of work or talk,

To introduce them to our thinking

- Liza Bear
New York, 1982

(Text published in *Bomb Magazine*,
April 1982, issue # 3)

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PHASE II: SEND/RECEIVE SATELLITE NETWORK

Willoughby Sharp, *Double Entendre* (1981), by Douglas Davis, *Post-Video* (1981), with narration by Douglas Davis and John Hanhardt; *Hole-in-Space* (1980), by Kit Galloway and Sherrie Rabinowitz; and *Documenta 6* (1977), by Joseph Beuys, Douglas Davis, and Nam June Paik

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Far less visible are the activities of artists who have used satellite technology. Significant for its coordination of the resources of cable TV, museums, and individual artists was a three-way performance and discussion broadcast on cable last Oct. 22. "The Artist and Television: A Dialogue between the Fine Arts and the Mass Media" linked participants in New York, Los Angeles, and Iowa City for three hours. This recent event notwithstanding, few artists have actually gotten their hands on satellite technology, as "Video - Satellite" demonstrates: the seven tapes

LUCINDA FURLONG, a videomaker and critic, is currently writing a history of image-processed video.

Installation view of *Hole in Space*, by Kit Galloway and Sherrie Rabinowitz.

while consumer video products have finally made their way to the marketplace, there is no such thing as a low-cost satellite. It takes approximately \$75-million to build and launch one; satellite time ranges from \$400 to \$4,000 per hour. However, as London points out in her informative exhibition hand-out, buying satellite time is easy compared to the cartwheels needed to interest a broadcaster in anything that smacks of art.

Given the obstacles one wonders why artists have even bothered, and then what they have done with their precious time. "Video + Satellite" suggests that while some—like Nam June Paik and Joseph Beuys—simply use their time to reach a bigger audience, others—like Douglas Davis—adopt strategies which address issues of audience and interpersonal communication. Still others—like Liza Bear—are aware of the sociopolitical nature of technology, and acknowledge it in their work.

Philosophically committed to gaining access to publicly-funded technology, Bear's activities in the mid-'70s centered on the nuts and bolts of prying satellite time loose. She wasn't merely interested in issues of distribution—i.e., finding an uplink over which to send a tape—but in establishing a two-way network among artists. In 1977, Bear and Keith Sonnier produced *Phase I and Phase II: Send/Receive*, a two-part tape about their experience with satellite access. *Phase I* subjects the viewer to the frustration of information overload in an attempt to mimic the function of satellites in processing vast amounts of data. Two audio tracks of voices discussing the history and politics of the TV and satellite industries are overlapped so that one can only partially assimilate them. The visual component is handled similarly: illustrations from old and new communications journals are overlaid in rapid succession with a character-generated text. Although the individual layers tend to cancel one another out, some phrases, like "government sellout and business exploitation," and "there is no policy for non-profit use of satellites," come through clearly enough to make their point. As an alternative to the present situation—in which satellites are controlled



Frame from *Phase II*, by Liza Bear and Keith Sonnier.

by a few media giants—Bear and Sonnier suggest that satellite time be discounted for non-profit organizations, much like postal rates.

It is *Phase II*, however, that is the real exercise in frustration. It documents the one time Bear and Sonnier managed to effect—after considerable legwork—a two-way transmission between artists in New York and San Francisco, using a non-commercial satellite owned jointly by NASA and the Canadian government. Plagued by technical problems that resulted in the time allotted being sliced to three and a half hours, *Phase II* resembles a cross between a disorganized artists' teleconference and an interactive performance that never really got off the ground. Bear says, though, that it was intended neither as teleconference nor "satellite piece," but as an attempt to provide an open channel of communication among artists. It was based on the expectation that the satellite would be available in the future (this one's life ended shortly after the transmission) and also that small, portable terminals would become more accessible. *Phase II* was done as a political statement: the point was to use technology that should be available, but rarely is. In fact, at one point, the NASA engineer overseeing the transmission asked the group: "If you do convince NASA to give you the equipment you need, would you please include me? I also have to ask them for projects I want to do." But very little such background information is included in the tape, even though the project's true merit lies in the story

of how Bear and Sonnier actually managed to get satellite access.

Bear's other collaborative tape, *Birth of an Industry*, co-produced by Michael McClard with Willoughby Sharp, documents one day of a 1980 satellite convention in Miami, where independent inventors and entrepreneurs exhibited amplifiers, home receivers, and other satellite hardware, much of which was designed to be affordable for the general consumer. People like Bob Cooper, a prime mover among satellite mavericks, discuss how they developed their products and make predictions about the future. "\$2,000 will buy an entire earth station in a few years," claims Taylor Howard, developer of the Howard terminal. There is something distinctly American about the event; two partners identify themselves as Mr. Cheap and Mr. Clean; a group attempts to repoint a satellite to tune in signals from Russia; and Sharp interviews not only Cooper, but his entire family.

This distant interchange of work or talk,
To introduce them to our thinking

(Text published in Bomb Magazine,
April 1982, issue # 3)

- Liza Bear
New York, 1982

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PHASE II: SEND/RECEIVE SATELLITE NETWORK

1977

Caption for a photograph

The public airwaves :

Teletype originating in New York

Travels across the video image

beamed from San Francisco

And is returned ./.

Up to NASA's satellite hovering

High over the equator and back./.

This is a link via radio waves

Free of wires and cables

A frequency configuration./.

Distance is elided

Two time-frames sealed

With a half-second delay

An open-ended channel

The ego recedes before instant exposure

And instant response ./.

Who can own an interaction?

Red tape abounds.

Artists, like other members of the citizenry
at large, being traditionally excluded from
new forms of technology as they occur,
launch a bureaucratic offensive./.

Simultaneity and reciprocity:

We use the demonstration to introduce the satellite

This distant interchange of work or talk,

To introduce them to our thinking

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The Museum of Modern Art

50th Anniversary



No. 47
For Immediate Release

July 24, 1981

ALAN SCARRITT AUDIO-VISUAL INSTALLATION AT MoMA

Alan Scarritt's Seven from Three (for Go) will be installed in the Video Gallery at The Museum of Modern Art beginning August 6 and will be on view through September 15, 1981. Seven from Three (for Go) is an installation based on one videotape and two audiotapes. The thirteen-minute black and white videotape delay, made in 1978, was derived from a performance carried out in 1977 on an experimental NASA communications satellite through "Send/Receive," a group project organized by Keith Sonnier and Liza Bear.

In the performance, Scarritt pointed a video camera at a television set in a ground station in San Francisco, and transmitted this live video imagery, via the satellite situated over Latin America, to another ground station in New York, which in turn sent the imagery back to San Francisco via the satellite. As Scarritt received his images back on the studio monitor after the $\frac{1}{2}$ -second delay caused by the 100,000 mile distance, the camera recorded his active responses over the original images, both of which were again transmitted to and from New York. By repeating the process in both the satellite-delay and the tape delay, Scarritt electronically generated dense spatial effects. Each tape is layered through the recording and the rerecording of the material, which combined make an everchanging but unified whole. Because they are of different durations, the tapes may potentially be perceived in seven random permutations - 1,2,3; 1,2; 1,3; 2,3; 1; 2; 3: Hence, the title -- seven perceptions of three tapes.

The expanding layering of images in the videotape, the result of a system feeding back upon itself, was also the process used in the first of Scarritt's two audiotapes. The first audiotape is the result of a three-word phrase that was continually put back into the electronic system. The words were quickly transformed into electronic sounds. In the second audiotape, the artist inhaled and exhaled through two holes in a harmonica; this was recorded and then repeated, with Scarritt trying to stay in sync with the recorded material. This tape is played back at $\frac{1}{2}$ speed.

Alan Scarritt works in electronic, photographic, sculptural and painterly media, creating site-specific projects. Using elementary materials, he performs -- simple, repetitive actions -- rerecording a phrase; photographing his hands making two different patterns on the surface of a pool of water; throwing plaster on the

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Alan Scarritt Installation cont'd

floor to create a spiral overlapping a set of concentric circles. Born in 1945, Scarritt received a B.A. from Brown University and an M.F.A. from California College of Arts and Crafts. In 1975, Scarritt co-founded Site, Cite, Sight, an alternative gallery in San Francisco. He recently moved to New York from California, where he had lived for ten years. He has had one-person shows in New York, Seattle, San Francisco and Los Angeles.

The presentation of Alan Scarritt's Seven from Three (for Go) is organized and coordinated by Assistant Curator Barbara London of the Video Program. MoMA's video exhibitions are made possible by the generous support of the New York State Council on the Arts and the National Endowment for the Arts.

#

For further information, please contact Alicia Springer, Film Press Representative, 956-7289.

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KEITH SONNIER

Works in the Exhibition

←
Untitled. 1967 *ret. K-S.*
Fiberglass, screen and sculptmetal ✓
7" x 9"
Collection of the artist

*untitled 1967
Wood, sculptmetal and satin
6' x 15" x 3
Collection of the artist*

✓
6'
Untitled. 1967
Satin, wood and foam rubber
10' x 4" x 5" *returned.*
Collection Museum of Modern Art

✓
Untitled. 1967-68
Sculptmetal, wood and cheesecloth ✓
2 x 8'
Collection of the artist *K.*

✓
Untitled. 1967-68
Neon and incandescent light ✓
7 x 4 ½'
Collection ~~Grey Art Gallery~~ →

*New York University Art Collection
Gift of Mr + Mrs. Stephen Chambers*

*return
K-S*

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✓ Neon Wrapping Incandescent. 1969

✓ Neon and incandescent light bulbs

7 x 4'

Collection Haus Lange, Krefeld, Germany

at. P. S I

[Handwritten signature]

✓ Neon Wrapping Neon. 1969

Neon

8 1/2' x 4 1/2' x 7"

✓ Courtesy Leo Castelli Gallery

C. greene
st.

✓ Channel Mix. 1972 (Reconstructed for this exhibition) ✓

Video and audio installation

P. U

~~Video Still Screen II.~~ 1973

~~Four color screen print~~

~~27 3/4 x 36"~~

~~Courtesy Castelli Graphics~~

castelli
storage -

~~Video Still Screen IV.~~ 1973

~~Four color screen print~~

~~27 3/4 x 36"~~

~~Courtesy Castelli Graphics~~

castelli
storage

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~~Video Still Screen V. 1973~~

~~Four color screen print~~

~~36 x 27 3/4"~~

~~Courtesy Castelli Graphics~~

castelli
storage

~~Fa (Ba-O-Ba Series). 1974~~

~~Neon~~

~~70 x 79 1/2"~~

~~Courtesy Rosamund Felson Gallery, Los Angeles~~

Broken. transferred to
K.S.

~~Sa (Ba-O-Ba Series). 1974~~

~~Neon~~

~~75 x 71 x 13 1/2"~~

~~Collection of the artist~~

K. returned
to K.S.

~~Ta (Ba-O-Ba Series). 1974~~

~~Neon~~

~~115 x 70"~~

~~Collection Contemporary Art Consortium~~

Reichard?

~~Air to Air. 1975~~

~~Stereo LP record~~

? to be
returned.

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✓ Control Scene. 1975

Two color screen print, vat-dyed, wax-coated
35 x 47"

Courtesy Castelli Graphics *gemini*

✓ Control Scene (Orange). 1975

Two color screen print, vat-dyed, wax-coated
35 x 47"

Courtesy Castelli Graphics *gemini*

✓ Abaca Code CV. 1976

Hand cast paper, hand stamped
6 ½ x 6 ½'

Courtesy Gemini G.E.L., Los Angeles *at P.S.1.*

✓ Abaca Code CVI. 1976

Hand cast paper, hand stamped
6 ½ x 6 ½'

Courtesy Gemini G.E.L., Los Angeles *at P.S.1*

✓ Abaca Code RX. 1976

Hand cast paper, hand stamped
6 x 8'

Courtesy Gemini G.E.L., Los Angeles *gemini*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ Abaca Code SIV. 1976

Hand cast paper, hand stamped

6 ½ x 6 ½ "

Courtesy Gemini G.E.L., Los Angeles

✓ Orleans Suite (Ba-O-Ba Series). 1977 (Reconstructed for this exhibition)

Glass, neon and black board paint

7 x 30'

Collection of the artist

K.S.

✓ Signal. 1978

Four color lithograph

36 x 74"

Courtesy Castelli Graphics

ret.

✓ Toiny Orbit (Diptych). 1978

Eight color lithograph

40 x 60"

Courtesy Castelli Graphics

ret.

✓ ~~Untitled.~~ 1978

~~Watercolor and india ink on newsprint~~

~~58 x 66"~~

~~Collection of the artist~~

✓ K.S.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~Untitled. 1978~~

~~Watercolor and india ink on newsprint~~

~~58 x 88"~~

~~Collection of the artist~~

✓
K.S.

~~Untitled. 1978~~

~~Watercolor and india ink on newsprint~~

~~89 x 55"~~

~~Collection of the artist~~

K.S.

Expanded Sel Diptych I. 1979

Neon

102 x 120"

Courtesy Leo Castelli Gallery

✓
let . L.C

Rolf Sel. 1979

Neon

92 x 41"

Courtesy Galerie Rolf Ricke, Cologne, Germany

K.S.

Lac Prison. 1980

Glass and neon

7 ½ x 7 ½'

Courtesy Galerie France Morin, Montreal, Canada

L.C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ La Salle. 1980

Metal, glass, neon and adhesive tape

7' 8 ½" x 9' 8"

Collection Musee d'art contemporain, Montreal, Canada

✓ Low (Star Lament Series). 1980

Newspaper and mixed media

55 ½ x 33 ½"

return.

Courtesy Foundation for Contemporary Performance Arts, Inc.

✓ Pictogram II. 1980

Neon and argon

6 x 7'

K.S.

Collection of the artist and Tony Shafrazi Gallery

✓ Pictogram III. 1980

Neon and argon

6 x 7'

K.S.

Collection of the artist

✓ Runic Roll I. 1980

Felt tip pen on rag paper

6 ½ x 8'

L.C.

Courtesy Leo Castelli Gallery

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Star Lament. 1980

Newspaper and mixed media

5 ½ x 5 ½'

Collection Ara Arslinian

✓ ret.

Rangoli I. 1980-81

Extruded aluminum and enamel

34 7/8 x 37 x 4 ½"

Courtesy Rosamund Felson Gallery, Los Angeles

K.S. ✓

Rangoli IV. 1980-81

Extruded aluminum and enamel

38 1/8 x 35 ½ x 4 ½"

Courtesy Rosamund Felson Gallery, Los Angeles

K.S. ✓

~~Rangoli Mauv V. 1980-81~~

~~Extruded aluminum, paper pulp and powdered pigment~~

~~29 5/8 x 31 x 1 3/8"~~

~~Courtesy Rosamund Felson Gallery, Los Angeles~~

still at Rosamund.

Column II. 1981

Corrugated aluminum and neon

5' 9" x 2' 9" x 5"

Courtesy Michelle Lachowsky and Leo Castelli Gallery

✓ L.C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ Ganesh. 1981

✓ Bamboo and enamel paint

51 3/4 x 22 1/2 x 14" K.S. ret

Collection of the artist

✓ Gujarat IV. 1981

Handmade paper, fabric dye and oil stick

36 x 28"

Courtesy Leo Castelli Gallery

Ret. LE

✓ Gujarat V. 1981

Handmade paper, fabric dye and oil stick

36 x 28"

Private collection

Ret K.S.

✓ Hanuman. 1981

Bamboo and enamel paint

41 x 26 1/2 x 27 1/2"

Collection of the artist

RET K.S.

✓ Hanuman (Drawing). 1981

Felt tip pen, dry pigment and charcoal on paper

85 1/2 x 50 1/2"

Courtesy Leo Castelli Gallery

Ret K.S.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ Kali. 1981

Bamboo and enamel paint

38 x 19 ½ x 22" K.S. ret.

Collection of the artist

✓ Mauo I. 1981

Aluminum and paper pulp K.S. ret.

30 x 31 x 1 ½"

Collection of the artist

✓ Mauo II. 1981

Aluminum and paper pulp K.S. ret.

31 x 31 x 2 ½"

Collection of the artist

✓ Nandi. 1981

Bamboo, teak, wax and enamel paint Ret. to Randi

20 x 28 x 10 ½"

Collection Randi and Andrew Pulvermacher

✓ Rangoli II. 1981

Aluminum and enamel paint Ret. K.S.

43 x 35 x 5"

Collection of the artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ Rangoli III. 1981

Aluminum and enamel paint

38 ½ x 35 x 5"

Ret K-S

Collection of the artist

✓ Sarasvati I. 1981

Bamboo and holi color

36 x 27 x 12"

Ret K-S

Courtesy David Bellmann Gallery, Toronto, Canada

✓ Triped. 1981

Extruded aluminum, neon, paint and amplified radio

9' x 3 ½' x 4 ½'

Ret. LC

Courtesy Leo Castelli Gallery

✓ Triped (Drawing). 1981-82

Felt tip pen, charcoal, dry and wet pigment on paper

84 x 50"

Ret LC

Courtesy Leo Castelli Gallery

✓ Hod Vowel. 1982

Dry pigment, charcoal and aluminum spray paint

81 x 50"

Ret LC

Courtesy Leo Castelli Gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Phone I. 1982

Dry pigment, charcoal and copper spray paint on paper

89 1/2 x 59 3/4"

Courtesy Leo Castelli Gallery

Ret. L.C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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KEITH SONNIER

Works in the Exhibition

Untitled. 1967

Wood, sculptmetal and satin

6' x 15" x 3'

Collection of the artist

Untitled. 1967

Fiberglass, screen and sculptmetal

7" x 9'

Collection of the artist

Untitled. 1967

Satin, wood and foam rubber

10' x 4" x 5"

Collection Museum of Modern Art

Untitled. 1967-68

Sculptmetal, wood and cheesecloth

2 x 8'

Collection of the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Untitled. 1967-68

Neon and incandescent light

7 x 4½'

New York University Art Collection

Gift of Mr. and Mrs. Stephen Chambers

Neon Wrapping Incandescent. 1969

Neon and incandescent light bulbs

7 x 4'

Collection Haus Lange, Krefeld, Germany

Neon Wrapping Neon. 1969

Neon

8½' x 4½' x 7"

Courtesy Leo Castelli Gallery

Channel Mix. 1972 (Reconstructed for this exhibition)

Video and audio installation

Sa (Ba-O-Ba Series). 1974

Neon

75 x 71 x 13½"

Collection of the artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ta (Ba-O-Ba Series). 1974

Neon

115 x 70"

Collection Contemporary Art Consortium

Air to Air. 1975

Stereo LP record

Control Scene. 1975

Two color screen print, vat-dyed, wax-coated

35 x 47"

Courtesy Castelli Graphics

Control Scene (Orange). 1975

Two color screen print, vat-dyed, wax-coated

35 x 47"

Courtesy Castelli Graphics

Abaca Code CV. 1976

Hand cast paper, hand stamped

6½ x 6½"

Courtesy Genini G.E.L., Los Angeles

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Abaca Code CVI. 1976
Hand cast paper, hand stamped
6½ x 6½'
Courtesy Gemini G.E.L., Los Angeles

Abaca Code RX. 1976
Hand cast paper, hand stamped
6 x 8'
Courtesy Gemini G.E.L., Los Angeles

Abaca Code SIV. 1976
Hand cast paper, hand stamped
6½ x 6½'
Courtesy Gemini G.E.L., Los Angeles

Orleans Suite (Ba-O-Ba Series). 1977 (Reconstructed for this exhibition)
Glass, neon and black board paint
7 x 30'
Collection of the artist

Signal. 1978
Four color lithograph
36 x 74"
Courtesy Castelli Graphics

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Toiny Orbit (Diptych). 1978

Eight color lithograph

40 x 60"

Courtesy Castelli Graphics

Expanded Sel Diptych I. 1979

Neon

102 x 120"

Courtesy Leo Castelli Gallery

Rolf Sel. 1979

Neon

92 x 41"

Courtesy Galerie Rolf Ricke, Cologne, Germany

Lac Prison. 1980

Glass and neon

7½ x 7½'

Courtesy Galerie France Morin, Montreal, Canada

La Salle. 1980

Metal, glass, neon and adhesive tape

7' 8½" x 9' 8"

Collection Musee d'art contemporain, Montreal, Canada

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A. 768

Low (Star Lament Series) 1980

Newspaper and mixed media

55½ x 33½"

Courtesy Foundation for Contemporary Performance Arts, Inc.

Pictogram II. 1980

Neon and argon

6 x 7'

Collection of the artist and Tony Shafrazi Gallery

Pictogram III. 1980

Neon and argon

6 x 7'

Collection of the artist and Leo Castelli Gallery

Runic Roll I. 1980

Felt tip pen on rag paper

6½ x 8'

Courtesy Leo Castelli Gallery

Star Lament. 1980

Newspaper and mixed media

5½ x 5½'

Collection Ara Arslinian

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Rangoli I. 1980-81

Extruded aluminum and enamel

34 7/8 x 37 x 4 1/2"

Courtesy Rosamund Felson Gallery, Los Angeles

Rangoli IV. 1980-81

Extruded aluminum and enamel

38 1/8 x 35 1/2 x 4 1/2"

Courtesy Rosamund Felson Gallery, Los Angeles

Column II. 1981

Corrugated aluminum and neon

5' 9" x 2' 9" x 5"

Courtesy Michelle Lachowsky and Leo Castelli Gallery

Ganesh. 1981

Bamboo and enamel paint

51 3/4 x 22 1/2 x 14"

Collection of the artist

Gujarat IV. 1981

Handmade paper, fabric dye and oil stick

36 x 28"

Courtesy Leo Castelli Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Gujarat V. 1981

Handmade paper, fabric dye and oil stick

36 x 28"

Private collection

Hanuman. 1981

Bamboo and enamel paint

41 x 26½ x 27½"

Collection of the artist

Hanuman (Drawing). 1981

Felt tip pen, dry pigment and charcoal on paper

85½ x 50½"

Courtesy Leo Castelli Gallery

Kali. 1981

Bamboo and enamel paint

38 x 19½ x 22"

Collection of the artist

Mauo I. 1981

Aluminum and paper pulp

30 x 31 x 1½"

Collection of the artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Mauo II. 1981

Aluminum and paper pulp

31 x 31 x 2½"

Collection of the artist

Nandi. 1981

Bamboo, teak, wax and enamel paint

20 x 28 x 10½"

Collection Randi and Andrew Pulvermacher

Rangoli II. 1981

Aluminum and enamel paint

43 x 35 x 5"

Collection of the artist

Rangoli III. 1981

Aluminum and enamel paint

38½ x 35 x 5"

Collection of the artist

Sarasvati I. 1981

Bamboo and holi color

36 x 27 x 12

Courtesy David Bellmann Gallery, Toronto, Canada

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Triped. 1981

Extruded aluminum, neon, paint and amplified radio

9' x 3½' x 4½'

Courtesy Leo Castelli Gallery

Triped (Drawing). 1981-82

Felt tip pen, charcoal, dry and wet pigment on paper

84 x 50"

Courtesy Leo Castelli Gallery

Hod Vowel. 1982

Dry pigment, charcoal and aluminum spray paint

81 x 50"

Courtesy Leo Castelli Gallery

Phone I. 1982

Dry pigment, charcoal and copper spray paint on paper

89½ x 59 ¾"

Courtesy Leo Castelli Gallery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

VIDEOTAPES BY KEITH SONNIER

Curated by Bob Harris

(Running continuously in first floor corridor gallery)

"Light Bulb and Fire" 1970

B/W, Sound, 20 minutes

"1-200" 1972

B/W, Sound, 30 minutes

"Black Light, White Light" 1972

Color, Sound, 60 minutes

"Mat Key and Radio Track" 1972

Color, Sound, 10 minutes

"TV In and TV Out" 1972

Color, Sound, 10 minutes

"Color Wipe" 1973

Color, Sound, 30 minutes

"Animation I" 1973

Color, Sound, 14 minutes

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"Animation II" 1974
Color, Sound, 25 minutes

"Satellite Phase 1" 1977
Color, Sound, 30 minutes

"Satellite Phase 2" 1977
Color, Sound, 30 minutes

All videotapes courtesy Castelli Sonnabend Tapes and Films

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FILMS BY KEITH SONNIER

Curated by Bob Harris

(Screenings: Saturday and Sunday, April 16-17, 2 pm.)

"Dis-play" 1969

B/W, Sound, 11 minutes

"Painted Foot: Black Light" 1970

B/W, Sound, 16 minutes

"Rubdown" 1970

B/W, Sound, 11 minutes

"Positive, Negative" 1970

B/W, Sound, 12 minutes

"Negative" 1971

B/W, Sound, 11 minutes

"Lightbulb and Fire" 1971

B/W, Sound, 21 minutes

"Foot and Strobelight" 1970

B/W, Sound, 8 minutes

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A. 768

"T-Hybrid-V-1" 1971
Color/B&W, Sound, 13 minutes

"T-Hybrid-V-2" 1971
Color, Sound, 11 minutes

"T-Hybrid-V-3" 1971
Color, Sound, 11 minutes

"T-Hybrid-V-4" 1971
Color, Sound, 12 minutes

"Channel" 1973
Color/B&W, Sound, 21 minutes

All films courtesy Castelli Sonnabend Tapes and Films

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

KEITH SONNIER

Works in the Exhibition

Untitled. 1967

Fiberglass, screen and sculptmetal

7" x 9'

Collection of the artist

Untitled. 1967

Satin, wood and foam rubber

10' x 4" x 5"

Collection Museum of Modern Art

Untitled. 1967-68

Sculptmetal, wood and cheesecloth

2 x 8'

Collection of the artist

Untitled. 1967-68

Neon and incandescent light

7 x 4 ½'

Collection Grey Art Gallery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Neon Wrapping Incandescent. 1969

Neon and incandescent light bulbs

7 x 4'

Collection Haus Lange, Krefeld, Germany

✓ Neon Wrapping Neon. 1969

Neon

8 ½' x 4 ½' x 7"

Courtesy Leo Castelli Gallery

Channel Mix. 1972 (Reconstructed for this exhibition)

Video and audio installation

Video Still Screen II. 1973

Four color screen print

27 ¾ x 36"

Courtesy Castelli Graphics

Video Still Screen IV. 1973

Four color screen print

27 ¾ x 36"

Courtesy Castelli Graphics

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Video Still Screen V. 1973

Four color screen print

36 x 27 3/4"

Courtesy Castelli Graphics

Fa (Ba-O-Ba Series). 1974

Neon

70 x 79 1/2 "

Courtesy Rosamund Felson Gallery, Los Angeles

Sa (Ba-O-Ba Series). 1974

Neon

75 x 71 x 13 1/2"

Collection of the artist

Ta (Ba-O-Ba Series). 1974

Neon

115 x 70"

Collection Contemporary Art Consortium

Air to Air. 1975

Stereo LP record

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Control Scene. 1975

Two color screen print, vat-dyed, wax-coated

35 x 47"

Courtesy Castelli Graphics

Control Scene (Orange). 1975

Two color screen print, vat-dyed, wax-coated

35 x 47"

Courtesy Castelli Graphics

Abaca Code CV. 1976

Hand cast paper, hand stamped

6 ½ x 6 ½'

Courtesy Gemini G.E.L., Los Angeles

Abaca Code CVI. 1976

Hand cast paper, hand stamped

6 ½ x 6 ½'

Courtesy Gemini G.E.L., Los Angeles

Abaca Code FX. 1976

Hand cast paper, hand stamped

6 x 8'

Courtesy Gemini G.E.L., Los Angeles

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Abaca Code SIV. 1976

Hand cast paper, hand stamped

6 ½ x 6 ½ "

Courtesy Gemini G.E.L., Los Angeles

Orleans Suite (Ba-O-Ba Series). 1977 (Reconstructed for this exhibition)

Glass, neon and black board paint

7 x 30'

Collection of the artist

Signal. 1978

Four color lithograph

36 x 74"

Courtesy Castelli Graphics

Toiny Orbit (Diptych). 1978

Eight color lithograph

40 x 60"

Courtesy Castelli Graphics

Untitled. 1978

Watercolor and india ink on newsprint

58 x 66"

Collection of the artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Untitled. 1978

Watercolor and india ink on newsprint

58 x 88"

Collection of the artist

Untitled. 1978

Watercolor and india ink on newsprint

89 x 55"

Collection of the artist

✓ Expanded Sel Diptych I. 1979

Neon

102 x 120"

Courtesy Leo Castelli Gallery

Rolf Sel. 1979

Neon

92 x 41"

Courtesy Galerie Rolf Ricke, Cologne, Germany

Lac Prison. 1980

Glass and neon

7 ½ x 7 ½'

Courtesy Galerie France Morin, Montreal, Canada

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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La Salle. 1980

Metal, glass, neon and adhesive tape

7' 8 ½" x 9' 8"

Collection Musee d'art contemporain, Montreal, Canada

Low (Star Lament Series). 1980

Newspaper and mixed media

55 ½ x 33 ½"

Courtesy Foundation for Contemporary Performance Arts, Inc.

Pictogram II. 1980

Neon and argon

6 x 7'

Collection of the artist and Tony Shafrazi Gallery

Pictogram III. 1980

Neon and argon

6 x 7'

Collection of the artist

✓ Runic Roll I. 1980

Felt tip pen on rag paper

6 ½ x 8'

Courtesy Leo Castelli Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Star Lament. 1980
Newspaper and mixed media
5 ½ x 5 ½'
Collection Ara Arslinian

Rangoli I. 1980-81
Extruded aluminum and enamel
34 7/8 x 37 x 4 ½"
Courtesy Rosamund Felson Gallery, Los Angeles

Rangoli IV. 1980-81
Extruded aluminum and enamel
38 1/8 x 35 ½ x 4 ½"
Courtesy Rosamund Felson Gallery, Los Angeles

Rangoli Mauo V. 1980-81
Extruded aluminum, paper pulp and powdered pigment
29 5/8 x 31 x 1 3/8"
Courtesy Rosamund Felson Gallery, Los Angeles

✓ Column II. 1981
Corrugated aluminum and neon
5' 9" x 2' 9" x 5"
Courtesy Michelle Lachowsky and Leo Castelli Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ganesh. 1981

Bamboo and enamel paint

51 3/4 x 22 1/2 x 14"

Collection of the artist

Gujarat IV. 1981

Handmade paper, fabric dye and oil stick

36 x 28"

Courtesy Leo Castelli Gallery

Gujarat V. 1981

Handmade paper, fabric dye and oil stick

36 x 28"

Private collection

Hanuman. 1981

Bamboo and enamel paint

41 x 26 1/2 x 27 1/2"

Collection of the artist

✓ Hanuman (Drawing). 1981

Felt tip pen, dry pigment and charcoal on paper

85 1/2 x 50 1/2"

Courtesy Leo Castelli Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

Kali. 1981

Bamboo and enamel paint

38 x 19 ½ x 22"

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Aluminum and paper pulp

30 x 31 x 1 ½"

Collection of the artist

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Aluminum and paper pulp

31 x 31 x 2 ½"

Collection of the artist

Nandi. 1981

Bamboo, teak, wax and enamel paint

20 x 28 x 10 ½"

Collection Randi and Andrew Pulvermacher

Rangoli II. 1981

Aluminum and enamel paint

43 x 35 x 5"

Collection of the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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38 ½ x 35 x 5"

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Bamboo and holi color

36 x 27 x 12"

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9' x 3 ½' x 4 ½'

Courtesy Leo Castelli Gallery

✓ Triped (Drawing). 1981-82

Felt tip pen, charcoal, dry and wet pigment on paper

84 x 50"

Courtesy Leo Castelli Gallery

✓ Hod Vowel. 1982

Dry pigment, charcoal and aluminum spray paint

81 x 50"

Courtesy Leo Castelli Gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Phone I. 1982

Dry pigment, charcoal and copper spray paint on paper

89 1/2 x 59 3/4"

Courtesy Leo Castelli Gallery

"Light Ball and Fire" 1978

Color, pencil, 30 minutes

"1-23" 1977

Color, pencil, 30 minutes

"Dark Light, White Light" 1977

Color, pencil, 60 minutes

"The Day and Night of the Day" 1978

Color, pencil, 30 minutes

"TV in and TV out" 1978

Color, pencil, 30 minutes

"Color Edge" 1973

Color, pencil, 30 minutes

"Reduction 1" 1973

Color, pencil, 30 minutes

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VIDEOTAPES BY KEITH SONNIER

Curated by Bob Harris

(Running continuously in first floor corridor gallery)

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B/W, Sound, 20 minutes

"1-200" 1972

B/W, Sound, 30 minutes

"Black Light, White Light" 1972

Color, Sound, 60 minutes

"Mat Key and Radio Track" 1972

Color, Sound, 10 minutes

"TV In and TV Out" 1972

Color, Sound, 10 minutes

"Color Wipe" 1973

Color, Sound, 30 minutes

"Animation I" 1973

Color, Sound, 14 minutes

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"Animation II" 1974
Color, Sound, 25 minutes

"Satellite Phase 1" 1977
Color, Sound, 30 minutes

"Satellite Phase 2" 1977
Color, Sound, 30 minutes

"Untitled" 1979
Color, Sound, 11 minutes

"Satellite, Negative" 1977
Color, Sound, 12 minutes

"Untitled" 1971
Color, Sound, 12 minutes

"Blackboard and Wire" 1971
Color, Sound, 11 minutes

All videotapes courtesy Castelli Sonnabend Tapes and Films

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FILMS BY KEITH SONNIER

Curated by Bob Harris

(Screenings: Saturday and Sunday, April 16-17, 2 pm.)

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B/W, Sound, 11 minutes

"Painted Foot: Black Light" 1970

B/W, Sound, 16 minutes

"Rubdown" 1970

B/W, Sound, 11 minutes

"Positive, Negative" 1970

B/W, Sound, 12 minutes

"Negative" 1971

B/W, Sound, 11 minutes

"Lightbulb and Fire" 1971

B/W, Sound, 21 minutes

"Foot and Strobelight" 1970

B/W, Sound, 8 minutes

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"T-Hybrid-V-1" 1971
Color/B&W, Sound, 13 minutes

"T-Hybrid-V-2" 1971
Color, Sound, 11 minutes

"T-Hybrid-V-3" 1971
Color, Sound, 11 minutes

"T-Hybrid-V-4" 1971
Color, Sound, 12 minutes

"Channel" 1973
Color/B&W, Sound, 21 minutes

All films courtesy Castelli Sonnabend Tapes and Films

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

THE MAIN EXHIBITION CENTER AT P.S. 1 1982 - 1983

Fall (October 17 - December 12, 1982):

"Beast: Animal Imagery in Recent Painting"

Curator: Richard Flood

With: Luis Cruz Azaceta, Robert Beauchamp, Remy Blanchard, Jon Borofsky, Richard Bosman, Roger Brown, Michael Byron, Robert Colescott, C.J. Collins, Ronnie Cutrone, Roy DeForest, Nancy Dwyer, General Idea, Ilona Granet, Gaylen Hansen, Keith Haring, Michael Howard, Frank Holliday, Maurie Kerrigan, Christof Kohlhofer, Komar & Melamid, Leonard Koscianski, Michael McClard, Ed McGowin, Mario Merz, Mark Milloff, Richard Mock, Frank Moore, Saul Ostrow, Cara Perlman, Judy Rifka, Mark Schwartz, Earl Staley, Ger Van Elk, Andy Warhol, Russ Warren, Jeff Way, Frank Young and Bernd Zimmer.

Winter (January 16 - March 13, 1983):

"Abstract Painting: 1960-69"

Curator: Donald Droll

With: Jo Baer, James Bishop, Sally Hazelet Drummond, Marcia Hafif, Al Held, Ralph Humphrey, Will Insley, Lee Lozano, Robert Mangold, Brice Marden, Agnes Martin, David Novros, Doug Ohlson, Robert Ryman and Tony Smith.

Spring (April 10 - June 5, 1983)

"Keith Sonnier"

Curator: Alanna Heiss

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

THE CLOCKTOWER 1982-83

September 22 - October 30, 1982:

Marcus Leatherdale
Gerry Morehead

November 11 - December 11, 1982:

"Icebreakers: Contemporary Swedish Expressionists"
Curator: Alanna Heiss
(Eight Swedish painters: Erland Cullberg, Enno Hallek, Birgitta Liljebladh, Evert Lundquist, Tonie Roos, Knut Swane, Bo Trankel, Hans Wigert, Petter Zennstrom)

January 12 - February 12, 1983

"Xenophilia: International Studio Artists"
(Ten foreign artists: Louis Chacallis, John Dunkley-Smith, Roland Flexner, Rolf Hanson, Barbara Heinisch, Ter Hell, Reinhard Niedermeier, Bruce Parsons, Ingrid Roschek, Henk Visch)

March 9 - April 9, 1983:

"Habitats"
Curator: Robert Littman
(A group show of artworks that explore the concepts of volume, enclosures and interiors organized by Robert Littman, Director of the Grey Art Gallery: Siah Armajani, Richard Artswager, Marc Balet, David Deutsch, Jackie Ferrara, Rafael Ferrer, Frank Gehry, John Hejduk, Cletus Johnson, Barbara Kasten, Thomas Lanigan Schmidt, Sol Lewitt, Mary Miss, Issey Miyake, Patricia Norvell, Charles Simonds, Sandy Skoglund, Marianne Van Lent, Michael Hurson, Gonolo Fonseca, Bruce Monteith.)

April 20 - June 18, 1983:

"Film as Installation"
Curator: Leandro Katz
(Drawings, photographs and maquettes of film installation projects by: William Anastasi, James Benning, Terry Berkowitz, Dara Birnbaum, Tim Burns, James Carpenter, Myrel Chernick, William Childress, Dorit Cypis, Benni Efrat, Morgan Fisher, Lawrence Frej, Barry Gerson, Louis Hock, Taka Iimura, Leandro Katz, Hilary Kliros, John Knecht, Ken Kobland, David Lamelas, Carla Liss, Bill Lundberg, Gary Perkins, Bart Robbett, Susan Rosenfeld, Jon Rubin, Carolee Schneemann, Paul Sharits, Dianne Stockler, Anita Thacher, Francesc Torres, Regina Vater, Roger Welch and Deborah Whitman.)

Frank Moore

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

SPECIAL PROJECT ROOMS AT P.S. 1 1982-83

Fall (October 17 - December 12, 1982):

David Clarkson
 Dominick DiMeo
 Joan Gassisi
 Ilona Granet
 Willy Heeks
 Kim Jones
 Piero Manai
 Eileen Neff
 Saul Ostrow
 Jeanne Silverthorne
 Joe Smith
 Sandy Straus
 Jane Wenger

Art Couples I: Rudolf Baranik and May Stevens
 Curator: Donald Kuspit
 (The first of three exhibitions organized by Donald Kuspit investigating the aesthetic relations of artists who are married to each other.)

Winter (January 16 - March 13, 1983):

Richard Artswager
 Dan Graham
 Renee Van Halm
 Paul Thek
 Richard Tuttle

Milet Andrejevic
 Dan Christensen
 Patricia Passlof
 Curator: Richard Bellamy

"What Are You Working on Now? 1960-70"
 Curator Billy Kluver
 (Documentation of Billy Kluver's diverse work from the 1960's)

"It Was a Time for Anger"
 Curator: Lucy Lippard with Jerry Kearns
 (A group show featuring original paintings, drawings, photographs and memorabilia from the 1960's)

Art Couples II: Mary Beth Edelson and Robert Stackhouse
 Curator: Donald Kuspit

Spring (April 10 - June 5, 1983)

Alejandro Arango
 Sorel Cohen
 Lydia Hunn
 George Kousoulides
 Arianne Lopez-Huici
 Frances Metcalf
 Jorge Salazar
 Diane Ward and David Weinstein
 Robert Younger

Michoacan Devil Figurines
 Curator: Alberto Raurell
 (An exhibition of 40 sculptures made by Mexican Indians and selected by Mr. Raurell, Director of the Tamaya Museum, Mexico)

Art Couples III: Leo Golub and Nancy Spero
 Curator: Donald Kuspit

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

PHOTOGRAPHY PROGRAM AT P.S. 1 1982 - 83

Curator: Carol Squiers

Fall (October 17 - December 12, 1983):

"All God's Children"

Photographs and photo documentation of animal imagery, including the work of Peter Beard.

Winter: (January 16 - March 10, 1983):

"Making News: Black Americans in the '60's"

An exploration of how Blacks were depicted by the American popular press during that decade.

Spring: (April 10 - June 5, 1983):

"Multiple Choice: Barbara Kruger, Louise Lawler, Richard Prince and Mark Tansey"

Four noted artists/photographers presented images which were influential in their own work.

PERFORMANCE PROGRAM AT P.S. 1 1982 - 83

Fall (October 17 - December 12, 1983):

"Webelos" by Andy Rees with George F. Wise and Lisa Altomare.

A major play/performance presented outside in P.S. 1's courtyard during the exhibition's October 17th opening.

Winter (January 16 - March 10, 1983):

"Multimedia Performances of the '60's"

Curators: William Hellermann and Ronald Lynch

With the works of: Maryanne Amacher, John Ashberry, Robert Ashley, Milton Babbitt, Earle Brown, John Cage, Philip Corner, Alvin Curran, Morton Feldman, Simone Forti, Malcolm Goldstein, William Hellermann, Dick Higgins, Alison Knowles, Joseph Kubera, Jackson MacLow, Anthony Martin, Pauline Oliveros, James Penney, Ed Sanders, Carolee Schneemann, Ramon Sender, Elaine Summers, Ann Waldman, Christian and Wolff.

Spring (April 10 - June 5, 1983):

"Helter-Skelter"

Curator: John Howell

With new works by Diane Torr, Kinematic, Eric Bogosian, Christian Marclay and John Malpede.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

NATIONAL STUDIO PROGRAM AT P.S. 1 AND THE CLOCKTOWER 1982 - 83

Michael Byron

Janet Pihlblad

Janet Henry

Sam Messer

Mark Kloth

William Kopp

Deborah Whitman

Nicolas Moufarrege

Brant Kingman

Mike Bidlo

Gustavo Ojeda

Rene Lynch

Lloyd Allen

Andras Halasz

Jennifer Q. Smith

Kenny Scharf

Rebecca Hill Sangster

Michael Davis

Gerald Nichols

Pierre Louaver

Liza Bear

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 768

THE INSTITUTE FOR ART & URBAN RESOURCES, INC.

46-01 21st Street, Long Island City, N. Y. 11101 (212) 784-2084

Date

4/14

Delivered to

Castelli

142 Greene

Phone

Objects:

LC 101
LC 99
LC 11

Remarks:

1. Return from exhibition
2. Outgoing loan
3. Return from exam
4. Other

Transportation:

Signed

E. Koenigsberg

THE INSTITUTE FOR ART & URBAN RESOURCES, INC.

46-01 21st Street, Long Island City, N. Y. 11101 (212) 784-2084

Date 7/14/83

Delivered to _____

CASTELLI
420 W. 87th St

Phone _____

Objects: TRIPED - KEITH
SONNIER

Remarks: 1. Return from exhibition

- 1. Return from exhibition
- 2. Outgoing loan
- 3. Return from exam
- 4. Other

Transportation:

Signed Tom Pelham
6-14-83

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	
Collection:	MOMA PS1
Series, Folder:	I. A. 768