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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 771

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

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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

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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

V.P.P.

Courtesy Castelli Graphics, Los Angeles

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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 RX. 1976

Hand cast paper, hand stamped
6 x 8'

Courtesy Gemini G.E.L., Los Angeles

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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

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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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 7½'

Courtesy Galerie France Morin, Montreal, Canada

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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

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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:
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Kali. 1981
Bamboo and enamel paint
38 x 19 ½ x 22"
Collection of the artist

Mauo I. 1981
Aluminum and paper pulp
30 x 31 x 1 ½"
Collection of the artist

Mauo II. 1981
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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Rangoli III. 1981

Aluminum and enamel paint

38 ½ 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

Triped. 1981

Extruded aluminum, neon, paint and amplified radio

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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Phone I. 1982

Dry pigment, charcoal and copper spray paint on paper

89 1/2 x 59 3/4"

Courtesy Leo Castelli Gallery

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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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"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

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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

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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

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KEITH SONNIER

Born: 1941, Grand Mamou, Louisiana

Lives in New York City

Selected one-man exhibitions:

- 1968 Galerie Ricke, Cologne, Germany.
- 1970 Leo Castelli Gallery, New York City.
- 1971 Museum of Modern Art, New York City. "Projects"
- 1972 Leo Castelli Gallery, New York City.
Galerie Ricke, Cologne, Germany.
- 1975 Leo Castelli Gallery, New York City.
Galerie Ricke, Cologne, Germany.
Ace Gallery, Los Angeles, California.
- 1976 Leo Castelli Gallery, New York City. "ABACA Code"
- 1977 Ace Gallery, Los Angeles, California. "Air to Air",
Telephone installation between New York City and
Los Angeles.
- 1978 Rosamund Felsen Gallery, Los Angeles, California.
"Simultaneous Regional Editions"
- 1979 Galerie Michele Lachowsky, Brussels, Belgium.
"AM/FM Radio Installation"
Musee National d'Art Moderne, Centre Georges Pompidou,
Paris, France. "Porte-Vue"
- 1980 Tony Shafrazi Gallery, New York City. "Pictographs"
- 1981 Galerie Ricke, Cologne, Germany. "Keith Sonnier Punic
Series 1980"
David Bellman Gallery, Toronto, Canada. "Dom Basor
Series: India 1981"
Michele Lachowsky Gallery, Antwerp.
Portland Center for the Visual Arts, Portland, Oregon

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1982 Rosamund Felsen Gallery, Los Angeles, California
"Rangoli: Aluminum Works Made in India 1981"

Leo Castelli Gallery, New York City.

Galerie Eric Fabre, Paris, France.

Selected group exhibitions:

- 1968 "Nine at Leo Castelli", Castelli Warehouse, New York City.
- 1969 "Soft Art", New Jersey State Museum, Trenton, New Jersey.
- "Here and Now", Washington University Gallery of Art, St. Louis, Missouri.
- "When Attitude Becomes Form", Kunsthalle Bern, Bern, Switzerland.
- "Square Pegs in Round Holes", Stedelijk Museum, Amsterdam, The Netherlands.
- "Anti-Illusion: Procedures/Materials", The Whitney Museum of American Art, New York City.
- 1970 "69th American Exhibition", Art Institute of Chicago, Chicago, Illinois.
- "10th International Art Exhibition of Japan", Tokyo, Japan.
- "Information", Museum of Modern Art, New York City.
- "American Drawings", Galerie Yvon Lambert, Paris, France.
- "The Whitney Annual: Sculpture 1970", The Whitney Museum of American Art, New York City.
- 1971 "2nd Indian Triennale", New Delhi, India.
- "American Art 1950-70", Louisiana Museum, Copenhagen, Denmark.
- "Projection", Louisiana Museum, Copenhagen, Denmark.
- 1972 Spoleto Festival, Spoleto, Italy.
- 1973 "3D into 2D: Drawing for Sculpture", the New York Cultural Center, New York City.
- "Festival of Contemporary Arts", Oberlin, Ohio.

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Musee National d'Art Moderne, Centre Beaubourg,
Paris, France.

Amerika Haus, Berlin, Germany

"Contemporanea", Rome Italy.

"Contemporary American Art - Biennial Exhibition",
The Whitney Museum of American Art, New York City.

1974 "Some Recent American Art", an exhibition circulated
under the auspices of the International Council of the
Museum of Modern Art, New York City, to five cities in
Australia.

1975 "Word, Image, Number", Sarah Lawrence College Gallery,
Bronxville, New York.

"Sculpture, American Directions 1945-1975", National
Collection of Fine Arts, The Smithsonian Institution,
Washington, D.C.

1976 "200 Years of American Sculpture", The Whitney Museum
of American Art, New York City.

"American Artists" A New Decade", Fort Worth Art Museum,
Fort Worth, Texas. (Exhibition travelled to Detroit
Institute of Art, Detroit, Michigan.)

1977 "Twelve From Rutgers", Rutgers State University, University
Art Gallery, New Brunswick, New Jersey.

"The Record as Artwork: The Collection of Germano Celant",
Fort Worth Art Museum, Fort Worth, Texas. (Exhibition
travelled to Moore College of Art, Philadelphia, Pennsylvania,
Musee d'Art Contemporain, Montreal, Quebec, Canada, and
Museum of Contemporary Art, Chicago, Illinois.)

"Recent Acquisitions: Selected Works 1974-77", LaJolla
Museum of Contemporary Art, LaJolla, California.

1978 "Art of the Space Era", Huntsville Museum of Art,
Huntsville, Alabama.

"20th Century American Drawings: Five Years of Acquisitions",
The Whitney Museum of American Art, New York City.

The Institute for Art and Urban Resources, Inc.,
The Clocktower, New York City. "Porte-voix Audio
Installation"

1980 "The Norman Fisher Collection", Jacksonville Art Museum,
Jacksonville, Florida.

"Drawings to Benefit the Foundation of Contemporary
Performance Arts, Inc.", Leo Castelli Gallery, New York
City.

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1981 Galerie France Morin, Montreal, Canada.

"Neon Fronts: Luminous Art for Urban Landscape"
Landsburgh's Building, Washington Project for the
Arts.

"Americanische Zeichnungen der Siebziger Jahre",
Kunsthalle Basel, Basel, Switzerland.

Selected Public Collections:

Australian National Gallery, Canberra, Australia

Fogg Art Museum, Cambridge, Massachusetts

Moderna Museet, Stockholm, Sweden

Museum of Modern Art, New York City

The Whitney Museum of American Art, New York City

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Michael Byron	Basement
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INTERNATIONAL STUDIO PROGRAM	NORTH WING
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STUDIO PROGRAM 1982 - 83

P.S. 1 (PROJECT STUDIOS ONE) THE CLOCKTOWER

NATIONAL STUDIO ARTISTS:

Lloyd Allen	Sam Messer
Liza Baer	Nicholas Moufarrege
Mike Bidlo	Gerald Nichols
Michael Byron	Gustavo Ojeda
Michael Davis	Janet Pihlblad
Andras Halasz	Sura Ruth
Janet Henry	Becky Sangster
Mark Kloth	Kenny Scharf
William Kopp	Jennifer Q. Smith
Pierre Louaver	Deborah Whitman

Rene Lynch

INTERNATIONAL STUDIO ARTISTS:

Martine Abalea	Toby MacLennan
Francois Boisrond	Francois Martin
Louis Chacallis	John McEwen
Olivier de Bouchony	Virginie Mounicot
Herve di Rosa	Reinhard Niedermeirer
John Dunkley-Smith	Bruce Parsons
Bernard Frieze	Simon Penney
Rolf Hanson	Raffael Rheinsberg
Barbara Heinisch	Georges Rouse
Ter Hell	Ingrid Roschak
Julius	Tona Scherchen
Klaus Jung	Stefan Sehler
Bernd Kastner	Emo Verkerk
Elke Lizfeld	Henk Visch

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Janet Henry	Sura Ruth
Mark Kloth	Becky Sangster
William Kopp	Kenny Scharf
	Jennifer Q. Smith
	Deborah Whitman

INTERNATIONAL STUDIO ARTISTS:

Martine Abalea	Klaus Jung
Francois Boisrond	Bernd Kastner
Louis Chacallis	Elke Lizfeld Toby MacLennan
	Francois Martin John McEwen
Olivier de Bouchony	Virginie Mounicot
	Bruce Parsons Reinhard Niedermeierer
	Simon Penney
Herve di Rosa	
John Dunkley-Smith	
Bernard Frieze	Raffael Rheinsberg
Rolf Hanson	Georges Rousse
	Ingrid Roschak
Barbara Heinisch	Tona Scherchen
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John Dunkley-Smith	Bruce Parsons
Bernard Frieze	Simon Penney
Rolf Hanson	Raffael Rheinsberg
Barbara Heinisch	Georges Rousse
Ter Hell	Ingrid Roschak
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Klaus Jung	Stefan Sehler
Bernd Kastner	Emo Verkerk
Elke Lizfeld	Henk Visch

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(POSTER)

P.S. 1

APRIL 10 - JUNE 5, 1983

OPENING: SUNDAY, APRIL 10, 1-6pm

GALLERY HOURS: THURSDAY - SUNDAY 1-6pm

KEITH SONNIER

Curator: Alanna Heiss

FILM:

REBECCA GARRETT and LYNE LaPOINTE

Curator: Martha Fleming

PHOTOGRAPHY:

"MULTIPLE CHOICE" By BARBARA KRUGER,

LOUISE LAWLER, RICHARD PRINCE and

MARK TANSEY

Organized by Carol Squiers

SOUND:

ROBERTO TARONI

Curator: William Hellermann

VIDEO:

HANS BREDER

KEITH SONNIER

Curator: Bob Harris

SPECIAL PROJECTS

SOREL COHEN

DIANE WARD and DAVID WEINSTEIN

GEORGE KOUSOULIDES

LYDIA HUNN

ARIANNE LOPEZ-HUICI

ALEJANDRO ARANGO

JORGE SALAZAR

ROBERT YOUNGER

MICHOACAN DEVIL FIGURINES / Curator: Alberto Ravell

FRANCES METCALF

ART COUPLES III / LEON GOLUB and NANCY SPERO
Curator: Donald Kuspit

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

POETRY:

Alan Davies, Eileen Myles Sunday, April 10
 Spencer Holst, Arman Schwerner Sunday, May 29, 2 pm
 John Daley, Patricia Jones, Ann Lauterbach Saturday, June 4, 4 pm
 Diane Ward and David Weinstein Closet

Curators: Robert Creeley, Carolee Schneemann,
 James Sherry and Jackson MacLow

FILM:

Keith Sonnier Weekend
 April 16 - 17 2 pm
 Curator: Bob Harris

DANCE:

"Dance Environments"

New collaborations between dancers
 and visual artists

Weekends 3-5 pm
 April 23-24, 30-May 1

Jeff McMahon and Lucy Hemmendinger
 Vicki Schick and Naomi Dickerson
 Elizabeth Streb and Danita Geltner
 John Bernd and Beth Lapidés
 Pooh Kaye and ~~Joan Jonas~~ Catherine Kearnan
 Risa Jaroslow and John Burris and Cathy Weis
 Jane Goldberg and Fred Wilson May 21-22
 Leslie-Jane Pessm^er and Ken Angelico and
 Eric Valinsky

Improvisation with Ishmael Houston-Jones, Saturday, June 4 2 pm
 Nina Martin, Mary Overlie, and Wendy Perron, and Remy Charlip
 Lisa Nelson
 Curators: Barry Laine and Judy Padow

PERFORMANCE:

Sunday, June 5 3 pm
 Meg Eginton, John Malpede, Christine Marclay,
 "Interference" with Michael Brown, Joe Disney,
 Karen Haglof, David Linton and Ann DeMarinis,
 "Kinematic" with Maria Lakis, Robin Klingensmith,
 Tamar Kotoske and Mary Richter
 Curator: John Howell

OPENING RECEPTION:

Bar and Snacks
 D.J.: Jean Caffeine

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(POSTER)

The Institute for Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
212-784-2084
Office Hours: Tuesday - Thursday 10 - 6pm

SUBWAY: E or F train to 23rd/ Ely Avenue; #7 Flushing Line to Hunter's Point; GG to Van Alst.

CAR: From Manhattan - Midtown Tunnel, exit 21st Street, cross Jackson Avenue.

From Queens - L.I.E., exit Van Dam, left on Thompson, left on 21st Street.

From Brooklyn - B.Q.E. to L.I.E. (see above).

From Bronx - Triboro Bridge to G.C.E. to B.Q.E. West to L.I.E. (see above).

P.S. 1 (Project Studios One) is administered by The Institute for Art and Urban Resources, Inc., which receives support from the National Endowment for the Arts, the New York State Council on the Arts and the New York City Department of Cultural Affairs.

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take an imaginative leap, to shape their vision in a way that wouldn't have occurred to them alone.

Although choreographers and visual artists have traditionally been creative partners, the opportunity to collaborate on an equal footing has been rare. "Dance Environments" offers a chance at just such experimentation. P.S. 1 - as an established visual arts center as well as a committed sponsor of dance and performance art series - is an ideal setting for such collaboration.

"Dance Environments" is commissioning new works from all the participants. Not only have we selected choreographers whose work spans a range of dance styles - from jazz, tap to post-modern to ballet - but the artists bring with them a variety of prior experience with the collaborative process. While we are featuring some ongoing partnerships, we have also encouraged artists new to this form, and in some cases have "matched" the choreographer and artist.

The series of eight commissions will be capped by an improvisational "gala" shared by several choreographers and visual artists. This finale to the series will highlight the theme of "Dance Environments" by focusing on the immediate process of artistic creation and interaction.

Barry Laine is a writer whose work appears regularly in The New York Times, Dance Magazine, Ballet News, Stagebill and the New York Native. He has also produced theatrical and mixed media events off-off and off-Broadway. Judy Padow is a choreographer who has performed extensively in both the U.S. and Europe. A four-time recipient of The National Endowment for the Arts Choreography Fellowship, her work has been produced in New York City by the Brooklyn Academy of Music, Dance Theater Workshop and Danspace. She also performs with the Fourth Wall Repertory Company.

	<u>CHOREOGRAPHERS</u>		<u>VISUAL ARTISTS</u>
April 23, 24, 30, May 1	Jeff McMahon Vicki Shick Pooh Kaye	with with with	Lucy Hemmendinger Naomi Dickerson Catherine Kearnan
May 7, 8, 14, 15	John Bernd Elizabeth Streb Risa Jaroslow	with with with	Beth Lapidés Danita Geltner John Burris and Cathy Weis
May 21, 22	Jane Goldberg Leslie-Jane Pessemier	with with	Fred Wilson Ken Angelico and Eric Valinsky
June 4 Improvisation:	Ishmael Houston-Jones Nina Martin Mary Overlie Wendy Perron	with	Remy Charlip

MICHOACAN DEVIL FIGURINES
Curator: Alberto Raurell
FRANCES METCALF

Rear Hall
Third Floor Hall

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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

FOR IMMEDIATE RELEASE

For more information
Contact Thomas Finkelpearl
(212) 784 - 2084

DANCE ENVIRONMENT SERIES AT P.S. 1 THIS SPRING

Each Spring since 1981, The Institute for Art and Urban Resources has presented a dance series at its Queens art center, P.S. 1. This year's series, "Dance Environments" will feature collaborations between choreographers and visual artists. Eight new works have been commissioned for performances from April 23rd to May 22nd, 1983. The June 4th finale will present an afternoon of improvisational collaboration. Writer Barry Laine and choreographer Judy Padow have selected the projects from proposals solicited by The Institute. Suggested contribution for admission will be four dollars.

Artists included in the series will be, in order of appearance: Choreographer Jeff McMahon with video artist Lucy Hemmendinger, Elizabeth Streb with sculptor Danita Geltner, Vicki Schick with sculptor Naomi Dickerson, Risa Jaroslow with video artists Jon Burris and Cathy Weis, John Bernd with set designer Beth Lapidés, Pooh Kaye with paintings by Catherine Kearman, Leslie-Jane Pessemier with fabric artist Ken Angelico and composer Eric Valinsky, Jane Goldberg with sculptor Fred Wilson, and on June 4th, improvisational collaborations will include dancers Ishamael Houston-Jones, Nina Martin, Mary Overlie, Wendy Perron and artist Remy Charlip.

Mr. Laine and Ms. Padow have said of "Dance Environments,"

Collaborations are exciting, provocative and eye-opening, affording a unique opportunity for creative growth. The artists, challenged by someone else's perceptions and sensibilities, are encouraged to

ROBERT YOUNGER

MICHOACAN DEVIL FIGURINES
Curator: Alberto Raurell

FRANCES METCALF

FRONT Hall

Rear Hall

Third Floor Hall

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FRANCES METCALF

Front Hall

Rear Hall

Third Floor Hall

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MAIN EXHIBITION CENTER

SOUTH WING

KEITH SONNIER:

First Floor

Curator: Alanna Heiss

MULTI-DISCIPLINARY PROGRAM

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REBECCA GARRETT and LYNE LaPOINTE

Curator: Martha Fleming

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"MULTIPLE CHOICE" By BARBARA KRUGER,

LOUISE LAWLER, RICHARD PRINCE and

MARK TANSEY

Organized by Carol Squiers

SOUND:

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ROBERTO TARONI

Curator: William Hellermann

VIDEO:

HANS BREDER

102 North Wing

KEITH SONNIER

Corridor Gallery

Curator: Bob Harris

SPECIAL PROJECTS PROGRAM

SOREL COHEN

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DIANE WARD and DAVID WEINSTEIN

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GEORGE KOUSOULIDES

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"ART COUPLES III: LEON GOLUB and NANCY SPERO"

Curator: Donald Kuspit

Front Hall

ROBERT YOUNGER

Rear Hall

MICHOCAN DEVIL FIGURINES

Curator: Alberto Raurell

FRANCES METCALF

Third Floor Hall

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

STUDIO PROGRAM 1982 - 83

P.S. 1 (PROJECT STUDIOS ONE) THE CLOCKTOWER

NATIONAL STUDIO ARTISTS:

Lloyd Allen	Sam Messer
Liza Baer	Nicholas Moufarrege
Mike Bidlo	Gerald Nichols
Michael Byron	Gustavo Ojeda
Michael Davis	Janet Pihlblad
Andras Halasz	Sura Ruth
Janet Henry	Becky Sangster
Mark Kloth	Kenny Scharf
William Kopp	Jennifer O. Smith
Pierre Louaver	Deborah Whitman

Rene Lynch

INTERNATIONAL STUDIO ARTISTS:

Martine Abalea	Toby Maclennan
Francois Boisrond	Francois Martin
Louis Chacallis	John McEwen
Olivier de Bouchony	Virginie Mounicot
Herve di Rosa	Reinhard Niedermeirer
John Dunkley-Smith	Bruce Parsons
Bernard Frieze	Simon Penney
Rolf Hanson	Raffael Rheinsberg
Barbara Heinisch	Georges Rousse
Ter Hell	Ingrid Roschak
Julius	Tona Scherchen
Klaus Jung	Stefan Sehler
Bernd Kastner	Emo Verkerk
Elke Lizfeld	Henk Visch

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Spring is a time of heightened activity at P.S. 1.

This year we are once again presenting a Spring Performance Series featuring our Dance, Performance and Poetry Programs, all of which are particularly interdisciplinary in nature. "Dance Environments", organized by Barry Laine and Judy Padow, will present eight new collaborations between choreographers and visual artists. These commissions will end with a finale of improvisational collaborations. The Performance Program, organized by John Howell and the Poetry Program, selected by Robert Creeley, Carolee Schneemann, James Sherry and Jackson MacLow will also include collaborations with visual artists, dancers, and musicians. A schedule of each weekend's events appears at the end of this catalog.

During the Spring, we also take special note of our National Studio Program. As most visitors to the building already know, much of the raw creative spirit of P.S. 1 is housed in the studio wing. For the public, the studios provide a rare opportunity to meet the artist in a personal working environment; to witness first hand the creative process in development. For the artists, the program offers low-cost studio space in a supportive community of professional artists from across the country, Australia, Canada and Europe.

Last year, the Institute received over 350 applications for the twenty studio spaces available. Artists were selected by ^{an} ~~our~~ independent panel ^{comprised} ~~made up~~ of experts active in the field: Houston Conwill, National Studio Artist 1980-82; Richard Flood, then curator, art critic and Books Editor of Artforum; Carol McCully, Queens Council on the Arts; Barbara Quant, International Studio Artist 1982; Barbara Toll, art dealer; John Wessel, Regional Representative of The National

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Endowment for the Arts; and William Zimmer, art critic and curator.

Of course, the ultimate success of the program rests with the talents, professionalism, and enthusiasm of the studio artists. We are very proud of this year's participants, many of whom have enjoyed one person or group shows at such museums and galleries as ABC No Rio, A.I.R., White Columns, Fun Gallery, Barbara Gladstone, Gracie Mansion, Monique Knowlton, Museum of Modern Art, Queens Museum, P.S. 1's Main Exhibition Center, Siegal Contemporary Art, Twinings Gallery and Tony Shafrazi.

It has been a pleasure and a benefit to us all to work around their creative activity and good humor.

Ronald Lynch, Program Director

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- ALL-STAR AIR GUITAR CONTEST
Organized by John Howell

Keith - Sunday afternoon

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CATALOG

Cover
Title page
Interview
Reproductions with photo credits
Bio of Artist
Thanks

Intro by Ron
Film: Martha Fleming
Performance: John Howell
Photography: Carol Squiers
Art Couples III: Donald Kuspit

Maps
Exhibition & room numbers
Studios & room numbers
Performance schedules
Patrons list
Board of Directors and Staff

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COVER

(Keith's insignia)

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TITLE PAGE

KEITH SONNIER

April 10 - June 5, 1983

P.S. 1 (Project Studios One)

The Institute for Art and Urban Resources, Inc.

Major funding for this exhibition was received from
The National Endowment for the Arts.

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AN INTERVIEW WITH KEITH SONNIER by Alanna Heiss

Alanna Heiss:

Keith, do you keep a presence of any kind in your hometown of Grand Mamou, which I understand is a small French-speaking, bilingual community in Louisiana?

Keith Sonnier:

Yes, I think I do because one is allowed one's eccentricity.

AH: The South is very famous for allowing someone's eccentricity, perhaps the most famous place other than England. Have you ever thought about going back?

KS: Well, I like being around nature more and more and I am in the process of building a structure in a rural area outside of Mamou. But I don't think I will ever live there full-time. I enjoy living and working in New York City.

AH: You say a structure. Is this a piece of sculpture or a place you actually live in?

KS: I am going to work and live in it. I have met a local engineer who has built oil rigs in Vietnam and India and we are

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going to collaborate in making a dwelling.

AH: Can you tell me how you did end up in New York?

KS: In 1964 I spent time in France, worked and studied there for a year, and traveled in Europe. I then returned to America, received a teaching fellowship at Rutgers University, in New Jersey, and began to spend time in New York City. I made a series of work at Rutgers that Richard Bellamy saw and showed in his space at the Noah-Goldowsky Gallery. It was an interesting group of people showing there, Richard Serra, Bruce Nauman, Jo Baer, Neil Jenney, John Duff and Lee Lozano and Dick was an extraordinary person to work with. When he closed the space I then showed with Leo Castelli.

AH: So you were part of the group of people that Bellamy spied out ...

KS: Possibly. Dick was also instrumental in getting me to show with Rolf Ricke, in Germany, where I started working out of the studio and on location in several countries in Europe.

AH: I always thought that you were the least minimal of a group of New York artists who were working in the late sixties

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and that your concerns were much more about material manipulation and new approaches to technology. What does style mean to you in 1983?

KS: I have a very interesting quote about style, it is a statement from Ortega y Gasset. In fact I got the title of the book I am working on, called Act and Habit, from his essay on History and Philosophy. Let me read you the quote.

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 intelligencia. 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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AH: You and I have discussed this quotation several times. One of the reasons that I have always been interested in your work and continued to go to any show you did with a feeling of expectation and almost nervousness is that I always felt you were capable of caprice.

KS: Well, one has to know that it is there. The role of the artist allows one to qualify play rather than have play qualify you. So there is a capricious element involved in that attitude.

AH: From the point of view of understanding the body of your work this has created obvious difficulties because you no sooner became involved with the kind of sculpture we liked and understood than you shifted to something else. The neon pieces were very popular and much loved and important not only to museums and collectors but other artists ... you then insisted on leaving the light work and seductive material investigation and spent several years involved with technology, especially television and transmissional sound works.

KS: There is so much open to one's experience in being an artist! I wanted to incorporate all of my sense responses

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- not only seeing, but looking, touching and hearing ...

AH: What does science mean to you?

KS: I am concerned about its cultural place in society. It channels more power than the arts in the modern world. But my interest in satellite and media transmission has changed greatly since satellites are now being manned with nuclear warheads. I feel that its positive cultural aspects are played down in favor of its commodability, like its capability of embracing armament, hence destruction. My interest still remains in satellite as an instrument of communication.

AH: Do you consider yourself political at all?

KS: Aside from being a Southern Democrat? I would like what I do to have some sort of moral responsibility. I want my work to affect and change culture.

AH: Sound is important in many of your pieces. Do you separate sound and music?

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KS: Yes, I separate them. But some sounds can become music and some music can become sound. When I first started doing video-tapes sound was very connected to image. Later I became much more interested in its dimensional and transmissional aspects: it had a type of volume, yet it moved out into space. These attitudes towards sound amplification led to several large installational works: Air to Air, which connected two amplified spaces, one in New York City and one in Los Angeles; AM-FM, a radio installation which utilized four amplified automobile radios; Quad-Scan, using four CB radio scanners; and, of course, the piece I installed at the Clocktower which used bugging and amplification of telephones.

AH: I, of course, remember that piece because I lived with it for about a month and my personal office phone was bugged as well as the pay phone closest to the traffic courts. That was an interesting show for us.

KS: It worked ~~very well~~ in the space. And also showed how the Clocktower can function as a exhibition space.

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

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KS: Well, there is a large body of work that has not been seen in New York before. And then we ^{are} reconstructing Channel Mix, which is an early media piece that I made in 1972. It was one of the first media installations that I did in New York and a very important work for me. It opened up a direction towards "sense structuring" and a new approach to much more environmental-based work. There were cerebral and psychological implications in Channel Mix which I had never dealt with in the earlier, more objectified light and mixed media work.

AH: Although I'm normally not much interested in when work was done, because if it's any good, it's just as interesting later as it is at the time, I think that dating is important for Channel Mix and a number of other pieces that you've done. I see those pieces as being like experiments that researchers do, where the work proceeds on the supposition that further work will follow from the results of the experiment. I'm hoping that many artists in the next years continue to work with components that were in Channel Mix. Perhaps when very young artists come to see the show they won't think it is a great piece, or they'll think it looks dated, because there are similar things that have

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been done since. But as a research project I think it remains important.

KS: We will see - I always hope what I do always changes - I want it to be used on many levels.

AH: The reason, apart from the fact that I love your work, that I wanted to do this one-person exhibition at P.S. I is that I wanted to see a lot of your work under one roof.

KS: ~~What is interesting in that book is that~~ In a curious way, the exhibition is very connected to the premise of the book. I have been working on where I combine different periods and series of works throughout the lay-out of the book so that works do not tend to follow a chronological sequence but instead are related towards structuring a form language. I think an artist, basically, always does the same thing: he just redefines and reculturates his form language.

AH: Your work is reproduced in many books on new American art and is on view in many European museums. I know that several major museums in America have your works in their collection but they are rarely displayed. what do you think is the reason for this?

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KS: The works in most collections are of an installational nature, meaning that they physically have to be installed - they are fixed to the wall or floor and in some cases have to be recreated each time they are shown. They create curatorial problems and, especially the light works, require maintenance.

AH: But aren't the India pieces, of bamboos and aluminum, art objects?

KS: Yes, that was the first time I made free standing work.

AH: Most of the ^{works} are small, light and extraordinarily beautiful. They aren't difficult to install or keep up.

KS: Like a violin, they should be maintained.

AH: Do you think that after the next project, which is the building of your house in an unfrequented part of the world, you will continue to make "art objects"?

KS: Well, I am an artist. I will always continue to make work. I don't want to be constricted in what or where I choose to manifest my craft. I have no stylistic codes about what I

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can or can't make. I might even grow some bamboo. I saw a beautiful bamboo grove on Avery Island in south Louisiana which I would love to plant around the structure I build.

When one has an interest or attachment to a material or an idea one readresses it into one's life on many different levels. That approach has been very helpful. I think one does that with most inputs of information. One learns to translate it. ~~That is how one usually learns.~~ I never even thought that I was making objects when I worked on the Dom-Basor bamboo series in India. It was much more about how a structure could stand up either on two feet, three feet or four feet.

AH: One of the surprises for me in working with you on this show is that after the fifteen years that I have known you, I never dreamt how highly organized you were. I never really understood what a hard worker you are.

KS: Ha, you thought ^{it (?)} is was all caprice?

AH: I thought it was all caprice.

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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 3/4"
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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KEITH SONNIER

Born: 1941, Grand Mamou, Louisiana

Lives in New York City

Selected one-man exhibitions:

- 1968 Galerie Ricke, Cologne, Germany.
- 1970 Leo Castelli Gallery, New York City.
- 1971 Museum of Modern Art, New York City. "Projects"
- 1972 Leo Castelli Gallery, New York City.
Galerie Ricke, Cologne, Germany.
- 1975 Leo Castelli Gallery, New York City.
Galerie Ricke, Cologne, Germany.
Ace Gallery, Los Angeles, California.
- 1976 Leo Castelli Gallery, New York City. "ABACA Code"
- 1977 Ace Gallery, Los Angeles, California. "Air to Air",
Telephone installation between New York City and
Los Angeles.
- 1978 Rosamund Felsen Gallery, Los Angeles, California.
"Simultaneous Regional Editions"
- 1979 Galerie Michele Lachowsky, Brussels, Belgium.
"AM/FM Radio Installation"
Musee National d'Art Moderne, Centre Georges Pompidou,
Paris, France. "Porte-Vue"
- 1980 Tony Shafrazi Gallery, New York City. "Pictographs"
- 1981 Galerie Ricke, Cologne, Germany. "Keith Sonnier Punic
Series 1980"
David Bellman Gallery, Toronto, Canada. "Dom Basor
Series: India 1981"
Michele Lachowsky Gallery, Antwerp.
Portland Center for the Visual Arts, Portland, Oregon

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1982 Rosamund Felsen Gallery, Los Angeles, California
"Rangoli: Aluminum Works Made in India 1981"

Leo Castelli Gallery, New York City.

Galerie Eric Fabre, Paris, France.

Selected group exhibitions:

- 1968 "Nine at Leo Castelli", Castelli Warehouse, New York City.
- 1969 "Soft Art", New Jersey State Museum, Trenton, New Jersey.
"Here and Now", Washington University Gallery of Art, St. Louis, Missouri.
"When Attitude Becomes Form", Kunsthalle Bern, Bern, Switzerland.
"Square Pegs in Round Holes", Stedelijk Museum, Amsterdam, The Netherlands.
"Anti-Illusion: Procedures/Materials", The Whitney Museum of American Art, New York City.
- 1970 "69th American Exhibition", Art Institute of Chicago, Chicago, Illinois.
"10th International Art Exhibition of Japan", Tokyo, Japan.
"Information", Museum of Modern Art, New York City.
"American Drawings", Galerie Yvon Lambert, Paris, France.
"The Whitney Annual: Sculpture 1970", The Whitney Museum of American Art, New York City.
- 1971 "2nd Indian Triennale", New Delhi, India.
"American Art 1950-70", Louisiana Museum, Copenhagen, Denmark.
"Projection", Louisiana Museum, Copenhagen, Denmark.
- 1972 Spoleto Festival, Spoleto, Italy.
- 1973 "3D into 2D: Drawing for Sculpture", the New York Cultural Center, New York City.
"Festival of Contemporary Arts", Oberlin, Ohio.

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- Musee National d'Art Moderne, Centre Beaubourg,
Paris, France.
- Amerika Haus, Berlin, Germany
- "Contemporanea", Rome Italy.
- "Contemporary American Art - Biennial Exhibition",
The Whitney Museum of American Art, New York City.
- 1974 "Some Recent American Art", an exhibition circulated
under the auspices of the International Council of the
Museum of Modern Art, New York City, to five cities in
Australia.
- 1975 "Word, Image, Number", Sarah Lawrence College Gallery,
Bronxville, New York.
- "Sculpture, American Directions 1945-1975", National
Collection of Fine Arts, The Smithsonian Institution,
Washington, D.C.
- 1976 "200 Years of American Sculpture", The Whitney Museum
of American Art, New York City.
- "American Artists" A New Decade", Fort Worth Art Museum,
Fort Worth, Texas. (Exhibition travelled to Detroit
Institute of Art, Detroit, Michigan.)
- 1977 "Twelve From Rutgers", Rutgers State University, University
Art Gallery, New Brunswick, New Jersey.
- "The Record as Artwork: The Collection of Germano Celant",
Fort Worth Art Museum, Fort Worth, Texas. (Exhibition
travelled to Moore College of Art, Philadelphia, Pennsylvania,
Musee d'Art Contemporain, Montreal, Quebec, Canada, and
Museum of Contemporary Art, Chicago, Illinois.)
- "Recent Acquisitions: Selected Works 1974-77", LaJolla
Museum of Contemporary Art, LaJolla, California.
- 1978 "Art of the Space Era", Huntsville Museum of Art,
Huntsville, Alabama.
- "20th Century American Drawings: Five Years of Acquisitions",
The Whitney Museum of American Art, New York City.
- The Institute for Art and Urban Resources, Inc.,
The Clocktower, New York City. "Porte-voix Audio
Installation"
- 1980 "The Norman Fisher Collection", Jacksonville Art Museum,
Jacksonville, Florida.
- "Drawings to Benefit the Foundation of Contemporary
Performance Arts, Inc.", Leo Castelli Gallery, New York
City.

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1981 Galerie France Morin, Montreal, Canada.

"Neon Fronts: Luminous Art for Urban Landscape"
Landsburgh's Building, Washington Project for the
Arts.

"Americanische Zeichnungen der Siebziger Jahre",
Kunsthalle Basel, Basel, Switzerland.

Selected Public Collections:

Australian National Gallery, Canberra, Australia

Fogg Art Museum, Cambridge, Massachusetts

Moderna Museet, Stockholm, Sweden

Museum of Modern Art, New York City

The Whitney Museum of American Art, New York City

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~~Film and Ideology: Rebecca Garrett and Lyne LaPointe~~

FILM: "CINEMA AND IDEOLOGY: REBECCA GARRETT AND LYNE LaPOINTE"
Curator: Martha Fleming

As Baudry points out, the camera obscura's re-centring of the point of the investment of meaning in representation from artist to spectator is relatively concurrent with the birth of western science through Galileo's telescopic re-centring of the universe around the sun.¹ It is a little surprising that the box of one and the lens of the other came together during the convulsion of the industrial revolution to institutionalize perspective in the photo/cinematographic apparatus. Nor is it strange that Marx's first articulations of a theory of ideology used the inversion of the image in the camera obscura as a model for the relation between "men (sic) and their circumstances."

More recently, Louis Althusser has written:

"Ideology is indeed a system of representations, but in the majority of cases these representations have nothing to do with 'consciousness': they are usually images and occasionally concepts, but it is above all as structures that they impose on the vast majority of men, not via their consciousness."²

Here we see that images are not only the visually recognizable outcroppings of the individual institution (or "structure") of representation, but they are also the tools with which we recognize all institutions - and fit ourselves into them. Understanding the processes of the institution of representation is crucial to understanding our subjective constitution through all institutions.

Rebecca Garrett's current work follows on her 1981 installation "Project for a Divided House". Four audio-loops and four film-loops - two of still images - were projected on a false wall which imitated the wall dividing the two rooms she used for the piece. The minimal relation between certain of the images and the placement of their projection onto the proposition of a wall - a woman rolling

1. Jean-Louis Baudry, Ideological Effects of the Basic Cinematographic Apparatus, Film Quarterly, Vol. xxviii, No. 2.

2. Louis Althusser, For Marx, P. 233. London: Verso, 1979.

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over in bed sequestered under the ceiling, a street scene at our feet near the door - was enough to enumerate and break open the order of film against an architecture of norms. At that time I wrote:

"The still images are not projected in film loop form merely to arbitrate as symmetry of presentation...Then inform the two moving image loops with a detached and gestureless muteness. Together they point to the fact that film's semblance of movement is comprised of still images. The lack of resolution inherent in the loop's repetition places them further in stasis, and their individual isolation in projection onto different sections of the wall strengthens their contingency. They exist phenomenologically and yet are eminently aware of each others' presence and placement, their territoriality ferily paralleled by the disembodied audiotapes"³

This work pairs down the problematic of relations implied in "divided house" to the movement of the edit, that ultimate in directional gestures, where the spectator is sewn right into the plot.

If Garret is concerned with the product of the relation of image to image, Lyne LaPointe is working with the relation of image to the apparatus which produces it. LaPointe has done a series of works over the last several years made with phosphorescent pigment and various lights which turn on and off. Often including antique wooden tripods, the installations have attempted to invert the film experience. When the lights are on, contrary to indicating representation or presence of an absence, they illuminate real objects. These same lights charge the invisible phosphorescent pigment, and its only with the lights off that we see its "images". In this darkness, with a bright image and no provenance for it, we find ourselves in the presence of the absence of the apparatus itself. This is also true of the camera obscura piece, where the apparatus itself is the spectacle.

This exposure of the "apparatus" - in Garrett's case the suture and in LaPointe's

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case the mechanics - is the uncovering of the ideological effect of images. And to recognize how something was made is to know how to dismantle it. Althusser called this the "knowledge effect". From LaPointe we learn about the ellusion of vision and perception as our head is literally colonized by the camera into which we put it. And from Garrett we learn how meaning and consciousness are fused in representation by its artificial continuity sustained in difference.

These two artists are not involved with medium, a style or a movement. Rather they are involved with a discourse, an on-going examination of the constant negotiation between ideology and representation. They are examining their institutional formation by making the institution which constitutes them as functioning social subjects into the object of their investigation. And as women, not only are they daring to "look" and daring to "uttter" but what they are looking at and talking about are the very apparati which have formed the ideology of looking-as-power around a monocular male view. They are wrestling the institution of representation into a position of subjection.

- Martha Fleming

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PHOTOGRAPHY: "MULTIPLE CHOICE: BARBARA KRUGER, LOUISE LAWLER, RICHARD PRINCE, MARK TANSEY"

Organized by Carol Squiers

We live in an age of monolithic social and economic structures. The mouthpiece of the monoliths' component parts is the mass media - television, newspapers, magazines, movies. As Jean Baudrillard has pointed out, the media is a one-way system of communication; it speaks to you but you do not speak to it. There is no possibility of responding to the media, for its very form mitigates against response.

An important aspect of certain post-modernist artistic activity is the desire to respond to structures which demand out passive acceptance. The four artists who "curated" this show all use some form of pre-packaged imagery in their art. The choice of images and their manipulation or rearrangement is a crucial aspect of the artists' work, and constitutes their response to the monolog of world culture, whether it is produced by the high art structure as the popular media. For this show they have been asked to make the selection and arrangement of images their sole activity. Whereas curatorial decisions usually endorses and institutionalizes the existing cultural monolog, the choices made by these artists act instead as a disputation response.

- Carol Squiers

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"ART COUPLES III: LEON GOLUB AND NANCY SPERO"

Curator: Donald Kuspit

There are certain parallels between the developments of Golub and Spero. Stylistically, both move from an expressionist orientation to an increasingly objective one, without quite giving up the expressionist interest in disruptive surface. Thematically, both move from the treatment of introverted states of individuals to "extroverted" public situations, which leave their irrevocable stamp on the participating individuals. Both artists were political to begin with. In Golub's case this was mixed with a sense of heroic individuality, which has remained, with the heroic individual becoming clarified as the victim. In Spero's case there was a sense of the downtrodden, abused individual from the beginning. This individual has now been precisely identified as the female, in effect a self-identification for Spero. The self here, however, is global and witnessing; it encompasses all women, and testifies to their difficult condition. Both Golub and Spero master the misery of existence without forfeiting a sense of its heroic potential. Both suggest a tragic awareness of existence grounded on socio-political realities rather than a platitudinous awareness. There is a sense of historical specificity to their art which undercuts idealistic visions of suffering.

But there are major differences between their arts, having, I think, to do with the fact that one is a man and one is a woman. Golub's works, particularly the recent Mercenaries and Interrogations, are big and bold, outspoken and unmistakable in their meaning. Spero's works are small and covert, as if they really didn't want to be seen, despite the fact that they unfold like scrolls. It is as though one had to take the trouble to open them, and to probe their secrets. And when one does, one encounters a radically individual mix of images, from matter-of-fact accounts of violent events to symbolic figures derived from Egyptian, Etruscan, Greek, and Mexican sources, among others. The symbolic character of the figures makes them secretive, shuts them in upon themselves, for all their allegorical clarity of meaning. And juxtaposed with text—with

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news about explicit events, generating a sense of the topical--the timeless symbols become even more mysterious, esoteric. ^PIf there is any meaning to the male/female difference between Golub and Spero it is this: Golub's work is exoteric, swaggers with explicitness; Spero's work, for all its explicitness--its use of obvious as well as less obvious content--is ~~as much circumlocutious~~ and poetic in its methods as it is hard-hitting in its texts. Both offer us a combative art, but Golub's is combative in a forthright way, while Spero's aggression is more sinister, like that of the snake she often depicts. Like the snake, Spero must be provoked to attack; Golub seems to regard war as a fundamental conditioning all existence. He in effect depicts aggression in its various phases, from hand-to-hand personal combat in the Gigantomachies, to ideologically determined execution in the later work. When Spero deals with the torture of women, it is ^{an} ~~the~~ outcry against social injustice, as well as the scream of identification with the victim, involving outrage at the unexpected yet, viewed retrospectively, inevitable wrong.

Violence, then, in the sense of depicting a state of being-violated, is a subject matter that unites them. But Golub treats it almost ^{as a} ~~in what can be called~~ ~~ritual event~~ ~~initiating~~ its participant into existence, a basic way of disclosing the facts of life. Spero treats it as something to regret if not to shrink from; the battle for her is engaged in the name of a just ~~the~~ cause, not simply because it is the case that life is a battle. The issue of social justice seems more ^{indirect} ~~clear~~ in Golub, although it is clearly also present. But Golub sometimes seems so fascinated with the social monsters he has created, through which he depicts the ~~general power of society over~~ ^{our lives,} that the issue of the suppressive cause in which they work seems secondary. He is a master of the evocation of individual physiognomy and the social forces evoked by and which created it. Spero also shows us social determination at work--in the reduced size of her females (lately enlarged), and in their turn to mythology for self-justification and general support (as though they must go outside--beyond--this world to find their grounding).

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In more optimistic images, Spero has lately become an encourager of women, a celebrator of their energies and passions. They are never without drive—which figures suggests a dialectical response to their oppressors. Golub's ~~male~~ ^{figures} also show dialectical resistance to their situation, but they seem more ~~constrained~~ ^{absorbed in} and unconscious of it than Spero's female figures. Golub's ~~figures~~ ^{aggressive male} seem to enjoy being at war, and are unconscious of being misshapen by it. The aggression of Spero's female figures seems more reactive, and so implies that they are aware of other possibilities of being, alternative ways of life.

Golub and Spero are two of the masters of our generation, working outside the abstraction that until recently was regarded as mainstream art. That their work has now become more accepted does not ~~put~~ put them inside a new mainstream. They are part neither of the current expressionist nor recent realist ^{Figural} surge, the one culturally and the other perceptually conditioned. Their art is bound to the sociology and politics of our daily existence the way the others are not. They offer us diagnosis, where the other arts offer us a cure for our condition. Golub and Spero are not so utopian; they know that art can offer us no cure, at least no lasting one.

- Donald Kuspit

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AN INTERVIEW WITH KEITH SONNIER by Alanna Heiss

Alanna Heiss:

Keith, do you keep a presence of any kind in your hometown of Grand Mamou, which I understand is a small French-speaking, bilingual community in Louisiana?

Keith Sonnier:

Yes, I think I do because one is allowed one's eccentricity.

AH: The South is very famous for allowing someone's eccentricity, perhaps the most famous place other than England. Have you ever thought about going back?

KS: Well, I like being around nature more and more and I am in the process of building a structure in a rural area outside of Mamou. But I don't think I will ever live there full-time. I enjoy living and working in New York City.

AH: You say a structure. Is this a piece of sculpture or a place you actually live in?

KS: I am going to work and live in it. I have met a local engineer who has built oil rigs in Vietnam and India and we are

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going to collaborate in making a dwelling.

AH: Can you tell me how you did end up in New York?

KS: In 1964 I spent time in France, worked and studied there for a year, and traveled in Europe. I then returned to America, received a teaching fellowship at Rutgers University, in New Jersey, and began to spend time in New York City. I made a series of work at Rutgers that Richard Bellamy saw and showed in his space at the Noah-Goldowsky Gallery. It was an interesting group of people showing there, Richard Serra, Bruce Nauman, Jo Baer, Neil Jenney, John Duff and Lee Lozano and Dick was an extraordinary person to work with. When he closed the space I then showed with Leo Castelli.

AH: So you were part of the group of people that Bellamy spied out ...

KS: Possibly. Dick was also instrumental in getting me to show with Rolf Ricke, in Germany, where I started working out of the studio and on location in several countries in Europe.

AH: I always thought that you were the least minimal of a group of New York artists who were working in the late sixties

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and that your concerns were much more about material manipulation and new approaches to technology. What does style mean to you in 1983?

KS: I have a very interesting quote about style, it is a statement from Ortega y Gasset. In fact I got the title of the book I am working on, called Act and Habit, from his essay on History and Philosophy. Let me read you the quote.

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 intelligencia. 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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AH: You and I have discussed this quotation several times. One of the reasons that I have always been interested in your work and continued to go to any show you did with a feeling of expectation and almost nervousness is that I always felt you were capable of caprice.

KS: Well, one has to know that it is there. The role of the artist allows one to qualify play rather than have play qualify you. So there is a capricious element involved in that attitude.

AH: From the point of view of understanding the body of your work this has created obvious difficulties because you no sooner became involved with the kind of sculpture we liked and understood than you shifted to something else. The neon pieces were very popular and much loved and important not only to museums and collectors but other artists ... you then insisted on leaving the light work and seductive material investigation and spent several years involved with technology, especially television and transmissional sound works.

KS: There is so much open to one's experience in being an artist! I wanted to incorporate all of my sense responses

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- not only seeing, but looking, touching and hearing ...

AH: What does science mean to you?

KS: I am concerned about its cultural place in society. It channels more power than the arts in the modern world. But my interest in satellite and media transmission has changed greatly since satellites are now being manned with nuclear warheads. I feel that its positive cultural aspects are played down in favor of its commodability, like its capability of embracing armament, hence destruction. My interest still remains in satellite as an instrument of communication.

AH: Do you consider yourself political at all?

KS: Aside from being a Southern Democrat? I would like what I do to have some sort of moral responsibility. I want my work to affect and change culture.

AH: Sound is important in many of your pieces. Do you separate sound and music?

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KS: Yes, I separate them. But some sounds can become music and some music can become sound. When I first started doing video-tapes sound was very connected to image. Later I became much more interested in its dimensional and transmissional aspects: it had a type of volume, yet it moved out into space. These attitudes towards sound amplification led to several large installational works: Air to Air, which connected two amplified spaces, one in New York City and one in Los Angeles; AM-FM, a radio installation which utilized four amplified automobile radios; Quad-Scan, using four CB radio scanners; and, of course, the piece I installed at the Clocktower which used bugging and amplification of telephones.

AH: I, of course, remember that piece because I lived with it for about a month and my personal office phone was bugged as well as the pay phone closest to the traffic courts. That was an interesting show for us.

KS: It worked ~~well~~ in the space. And also showed how the Clocktower can function as an exhibition space.

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

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KS: Well, there is a large body of work that has not been seen in New York before. And then we ^{are} reconstructing Channel Mix, which is an early media piece that I made in 1972. It was one of the first media installations that I did in New York and a very important work for me. It opened up a direction towards "sense structuring" and a new approach to much more environmental-based work. There were cerebral and psychological implications in Channel Mix which I had never dealt with in the earlier, more objectified light and mixed media work.

AH: Although I'm normally not much interested in when work was done, because if it's any good, it's just as interesting later as it is at the time, I think that dating is important for Channel Mix and a number of other pieces that you've done. I see those pieces as being like experiments that researchers do, where the work proceeds on the supposition that further work will follow from the results of the experiment. I'm hoping that many artists in the next years continue to work with components that were in Channel Mix. Perhaps when very young artists come to see the show they won't think it is a great piece, or they'll think it looks dated, because there are similar things that have

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been done since. But as a research project I think it remains important.

KS: We will see - I always hope what I do always changes - I want it to be used on many levels.

AH: The reason, apart from the fact that I love your work, that I wanted to do this one-person exhibition at P.S. I is that I wanted to see a lot of your work under one roof.

KS: ~~What is interesting in that regard is that~~ In a curious way, the exhibition is very connected to the premise of the book. I have been working on where I combine different periods and series of works throughout the lay-out of the book so that works do not tend to follow a chronological sequence but instead are related towards structuring a form language. I think an artist, basically, always does the same thing: he just redefines and reculturates his form language.

AH: Your work is reproduced in many books on new American art and is on view in many European museums. I know that several major museums in America have your works in their collection but they are rarely displayed. what do you think is the reason for this?

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KS: The works in most collections are of an installational nature, meaning that they physically have to be installed - they are fixed to the wall or floor and in some cases have to be recreated each time they are shown. They create curatorial problems and, especially the light works, require maintenance.

AH: But aren't the India pieces, of bamboos and aluminum, art objects?

KS: Yes, that was the first time I made free standing work.

AH: Most of the ^{works} are small, light and extraordinarily beautiful. They aren't difficult to install or keep up.

KS: Like a violin, they should be maintained.

AH: Do you think that after the next project, which is the building of your house in an unfrequented part of the world, you will continue to make "art objects"?

KS: Well, I am an artist. I will always continue to make work. I don't want to be constricted in what or where I choose to manifest my craft. I have no stylistic codes about what I

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can or can't make. I might even grow some bamboo. I saw a beautiful bamboo grove on Avery Island in south Louisiana which I would love to plant around the structure I build.

When one has an interest or attachment to a material or an idea one readresses it into one's life on many different levels. That approach has been very helpful. I think one does that with most inputs of information. One learns to translate it. ~~That is how I really learned~~. I never even thought that I was making objects when I worked on the Dom-Basor bamboo series in India. It was much more about how a structure could stand up either on two feet, three feet or four feet.

AH: One of the surprises for me in working with you on this show is that after the fifteen years that I have known you, I never dreamt how highly organized you were. I never really understood what a hard worker you are.

KS: Ha, you thought it was all caprice?

AH: I thought it was all caprice.

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PERFORMANCES:

OPENING RECEPTION: Sunday, April 10, 1-6 pm.
 "All-Star Air Guitar Contest"
 Organized by John Howell
 Basement D.J.: Jean Caffeine
 Bar and Snacks

POETRY:

Alan Davies, Eileen Myles Sunday, April 10
 Spencer Holst, Arman Schwerner Sunday, May 29, 2 pm.
 John Daley, Patricia Jones, Ann Lauterbach Saturday, June 4, 4 pm.
 Diane Ward and David Weinstein Closet
 Curators: Robert Creeley, Carolee Schneemann,
 James Sherry and Jackson MacLow

FILM:

Weekend
 Keith Sonnier April 16-17, 2 pm.
 Curator: Bob Harris

DANCE:

"Dance Environments"
 New collaborations between dancers
 and visual artists
 Weekends, 3-5 pm
 April 23-24, 30-May 1
 Jeff McMahon and Lucy Hemmendinger
 Vicki Schick and Naomi Dickerson
 Poch Kaye and Catherine Kearnan
 John Bernd and Beth Lapidés May 7-8, 14-15
 Elizabeth Streb and Danita Geltner
 Risa Jaroslow and John Burris and Cathy Weis
 Jane Goldberg and Fred Wilson May 21-22
 April 25 - May 21
 M-Thurs
 1-4
 Leslie-Jane Pessemier and Ken Angelico and
 Eric Valinsky

Improvisation with Ishmael Houston-Jones, Saturday, June 4, 2 pm.
 Nina Martin, Lisa Nelson, Mary Overlie,
 Wendy Perron and Remy Charlip

Curators: Barry Laine and Judy Padow

PERFORMANCE:

Sunday, June 5, 3 pm.
 Meg Eginton, John Malpede, Christine Marclay,
 "Interference" with Michael Brown, Joe Disney,
 Karen Haglof, David Linton and Ann DeMarinis,
 "Kinematic" with Maria Lakis, Robin Klingensmith,
 Tamar Kotoske and Mary Richter

Curator: John Howell