



*P.S... P.S. 1  
AT 1708 EAST MAIN*

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by a generous grant from

**BEST PRODUCTS FOUNDATION**

*P.S....P.S. 1*  
*AT 1708 EAST MAIN*

*Phyllis Bilick*  
*Marina Cappelletto*  
*Leslie Bohnenkamp*  
*Betty-Ann Felderman*  
*James Holl*

*Frances Hynes*  
*Martin Johnson*  
*Edward Mayer*  
*Karen Shaw*  
*Jerilea Zempel*

THE INSTITUTE FOR ART AND URBAN RESOURCES  
PROJECT STUDIOS ONE



## PS. ... PS. 1 at 1709 East Main

The decade of the pluralist seventies spurned a nationwide network of artist-run galleries and non-profit arts institutions known as alternative spaces. The alternative space provides a means for many artists to exhibit their work outside of established galleries and museums. Such places offer the flexibility of space, materials and other resources that traditional art networks cannot. Unlike the patron funded gallery/museum system funding for alternative organizations usually comes from government and private sector grants, monies from the local communities and from the artists themselves. Staying afloat is harder that way, but those involved tend to agree that the benefits are worth the risks.

Just as the concept behind alternative spaces was untraditional, the sites chosen for them have been equally unusual, especially when measured up against the pristine white walls and socially-neutered overtones of conventional exhibition spaces. Artists have gathered to challenge the so-called "acceptable" viewing environment, showing their work in lofts, factories, houses, on the streets, in train stations, and almost any other place you can think of.

The Institute for Art and Urban Resources in Manhattan was founded by Alana Heiss in 1971 to make dormant municipal space available to artists for low-cost workspace and exhibitions. The Institute subsidizes the maintenance of several places, including The Clocktower, a top floor of a municipal court building in Lower Manhattan, and Project Studios One (P.S. 1), an abandoned schoolbuilding in Long Island City, Queens. The building, an imposing Romanesque Revival structure built in Victorian times, had deteriorated sadly and was finally vacated by the Board of Education in 1963. Saved from demolition by the Institute, P.S. 1 opened its doors in 1976 with an inaugural show called "Rooms." Artists took advantage of the unusual physical characteristics of the decayed building, making site-specific works in places such as bathrooms, closets, stairwells, the rooftop, the playground, the gym, and even the coal cellar. Special projects, changing every few weeks, invited artists to work in classrooms located in another wing of the three-story building. In another wing, artists selected for the studio program rent classrooms for a nominal fee, good for a one- to two-year period.

High ceilings, large sunny windows and generous expanses of chalkboard typical of most of the studio-classrooms make the studios of P.S. 1 very desirable. So does

the commute: P.S. 1 is located just two subway stops from the Museum of Modern Art. Too, Long Island City boasts an atmosphere of peace and calm not found in the bustle of Manhattan just across the river. Many artists have bought lofts and houses in the community itself, establishing the kind of serious working environment that Soho used to have. Easy access to and from Manhattan also makes possible an influx of visitors, artists, critics, curators, dealers and collectors who wander through P.S. 1 on Thursdays through Sundays, when it is open to the public.

The favorable conditions at P.S. 1 allow artists to concentrate with greater intensity on their work, relieving for a time the tremendous pressure they are under in today's inflationary society. Many of these artists have developed in ways that would have been impossible without the time they spent in these subsidized studios.

The ten artists selected for this exhibition have all participated in the Institute for Art and Urban Resources' studio program. While in residence there were no stylistic demands made upon them, no set schedule, no quota of work to be produced, nor any other test of their dedication. The privacy of each person's studio and the feedback encouraged by simply opening the studio door to random visitors provided as optimum a working environment as any artist could hope for.

Edward Mayer's architectural constructions consist of lengths of wood lath, layered and stacked to create life-sized enclosures reminiscent of primitive village buildings. Light streaking through the cracks provides visual excitement and a feeling of inner tranquility. Karen Shaw reveals unexpected truths and treasures in a poetic cross between free-association and mathematical order. A mechanical and arbitrarily-conceived system of words and numbers is imbued with a sense of inevitability as pervasive as language.

Phyllis Bilick's color photographs record a sensitive, observant response to architectural detail and changing light. Her insistent eye has poured over the ghostly corridors of P.S. 1 and peered across the river at the Manhattan skyline. Leslie Bohnenkamp also has incorporated some of the physical aspects of the P.S. 1 environment into his work. Two of his handmade paper sculptures have been carefully encrusted with tiny paintchips swept from the peeling walls. These simple and endearing shells spiral contrary to nature and are often grouped in herds which spark a peculiar humor and a touch of menace.

The big, brightly-painted plywood sculptures of Jerilea Zempel likewise manifest a predilection for the biomorphic. After some scrutiny, the creepy-crawly whimsy divulges a confident manipulation of space and form.

Martin Johnson fashions obsessive, labyrinthine constructions of found objects (especially wire racks and frames) with scraps of coated, painted canvas. The work is richly detailed with unmistakably manic, psychedelic and philosophical overtones.

Both Marina Cappelletto and Frances Hynes seduce the viewer with dreamy, candy-colored, thickly brushed paintings. Cappelletto opens up horizons to admit sneaky shadows, slinky reptiles, puny potted plants, water, and walls. Hers is a surreal world beset with yearning and distress. It is also strongly Italian, a mixture of modern metaphysics and classical landscape. The paintings of Frances Hynes emanate serenity and weightlessness. Her subjects include barns, churches, factories, and houses. They are devoid of shadow and description, yet they are precious and self-sufficient.

Betty Ann Felderman exhibits canvasses of rooftops, signs and sky painted in series: progressive color changes, reminiscent of impressionist studies, are employed toward personal depictions that are evocative and moody. To view the painting "Lady Rose" is to be transported to a deserted, windswept shopping plaza on a crystal-cold Sunday morning. James Holl has recently turned from construction to painting. His new work reflects his characteristically witty and rational approach to art-making. Stylistic conventions are subtly nuanced to prod the social conscience.

Since leaving P.S. 1 each artist has found his or her solution to the problem of locating and maintaining a workspace. Bilick, Felderman, Hynes, and Shaw share a large industrial floor with other artists, calling their project Independent Studios One (I.S. 1). It is also located in Queens; the artists commute from their homes in Long Island and New York City. Holl and Johnson live in Manhattan and commute to their rented workspaces in Brooklyn. Cappelletto has bought and renovated a small three-story factory building with another artist, also in Brooklyn, where they live and work. Bohnenkamp shares a tiny apartment on Manhattan's Lower East Side with another artist. Space limits their possessions to a bare minimum: every possible corner has been designed for making and storing artwork. Zempel was fortunate enough to have bought a loft in Soho before prices sky-

rocketed. She is angered by the neighborhood's increasing commercialization and is contemplating a move. Mayer's work is represented by a New York gallery. However, he lives and works in Athens, Ohio, where he teaches at Ohio State University.

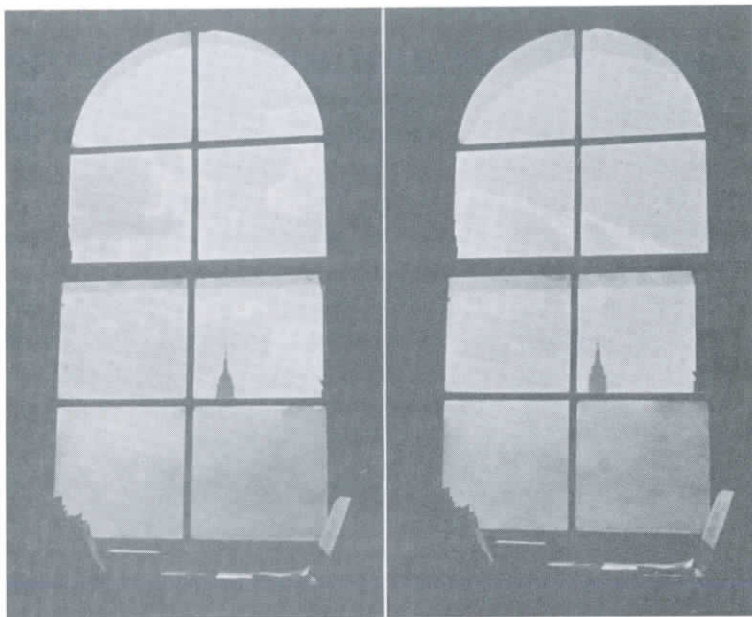
The problem of finding a decent and affordable studio is not unique to artists in New York City. It seems that every area of major cities in which artists stake out space eventually brings commercial galleries, restaurants and the rest of a very profitable support industry, forcing rents upward and the relocation of artists elsewhere to begin the cycle again. The same seems to hold true for alternative spaces: success can bring with it both the reward of recognition and the threat of rising maintenance costs, coupled with dwindling resources for support. Such is now the case at P.S. 1, where European artists, who are awarded stipends by their governments, have been accepted into the studio program. Clearly, more support must be forthcoming if the purpose of the alternative space is not to be lost.

Artists in Richmond created 1708 out of raw space in the city's old market and tobacco district almost four years ago. 1708 was organized as a cooperatively-run, non-profit gallery. It has provided exhibition and performance space for many artists from the community and elsewhere in the nation. The membership, consisting of approximately twenty artists, pays dues, exhibit their work and meet on a regular basis. Committees are organized to meet the specific needs of running the gallery.

During the time that I served on the Exhibition Committee, other members of the committee expressed their interest in a show about P.S. 1. Their curiosity was sparked by the knowledge that I had spent a year participating in the studio program there immediately prior to my coming to Richmond. In some cases the works of the exhibiting artists were personally familiar to me. Others were sought through recommendations made by other artists, dealers, critics and through slide files.

As Richmond's first and largest alternative space, 1708 is the most appropriate place for an exhibition about artists coming out of a successful alternative program in New York. P.S. ... P.S. 1 aims to reaffirm the validity and necessity of the alternative space concept within our community.

**Stefany Blyn**  
Curator



## Phyllis Bilick

When I was granted a residency at P.S. 1, my work was in the main color field painting and drawing, using graphite as a medium. I had been working in a rather small room in my home. Now I had a studio of my own, where no one could disturb my working time, unless I permitted entry to my room. I was alone to work, think, play or do nothing at all. A first in my life, where in the past other imperatives took first priority.

Like many artists working at P.S. 1, the environment, both physical and associative, grew very important and influenced my thinking, if not my work, almost immediately. I spent a good deal of time looking at work in progress, and photographing everything I could.

Everywhere I looked I found forms, surfaces, and textures of interest. Some, because of the attrition of time, became abstract images on the wall. The age of the building was revealed in the layers of peeling paint that became a visual record.

Once I started on this path of discovery, there was no end to the possibilities starting from the basement to the roof to the yard and on and on.

Much of what I saw had a narrative quality. Sometimes a single image was all that was needed. Other images required a sequential or serial form to document the idea more completely.

All of the images and observations were made on film, while I continued to paint and draw. My work up to this time had been non-objective. It is better understood with the perspective of time that I was going through a change in how I wanted to express myself. There was a need to be more specific in my work. Dealing with realism was more imperative, so I reached for the camera as the material best suited to reflect and record what was happening around me, though at that time these things

*Studio Window*, 1978. Color Photographs, 10" x 12½".  
Collection of the artist.

were not consciously clear. I was excited by my environment and needed to work more spontaneously.

After four years of photographing it is possible, logical and desirable to return to painting: with the experience of my residency at P.S. 1 and the years following to bring new insights to my work. For me there is a natural bridge from one discipline to the other. I would always choose to work in any medium that allows for the clearest expression of my observations and ideas.

Most certainly, P.S. 1 was a remarkable time in my life. It was an opportunity for expansion, physically, and more importantly, in my art. I will always be grateful for that unique experience.

*P.B., Kew Gardens, New York 1982*

### SELECTED BIOGRAPHY

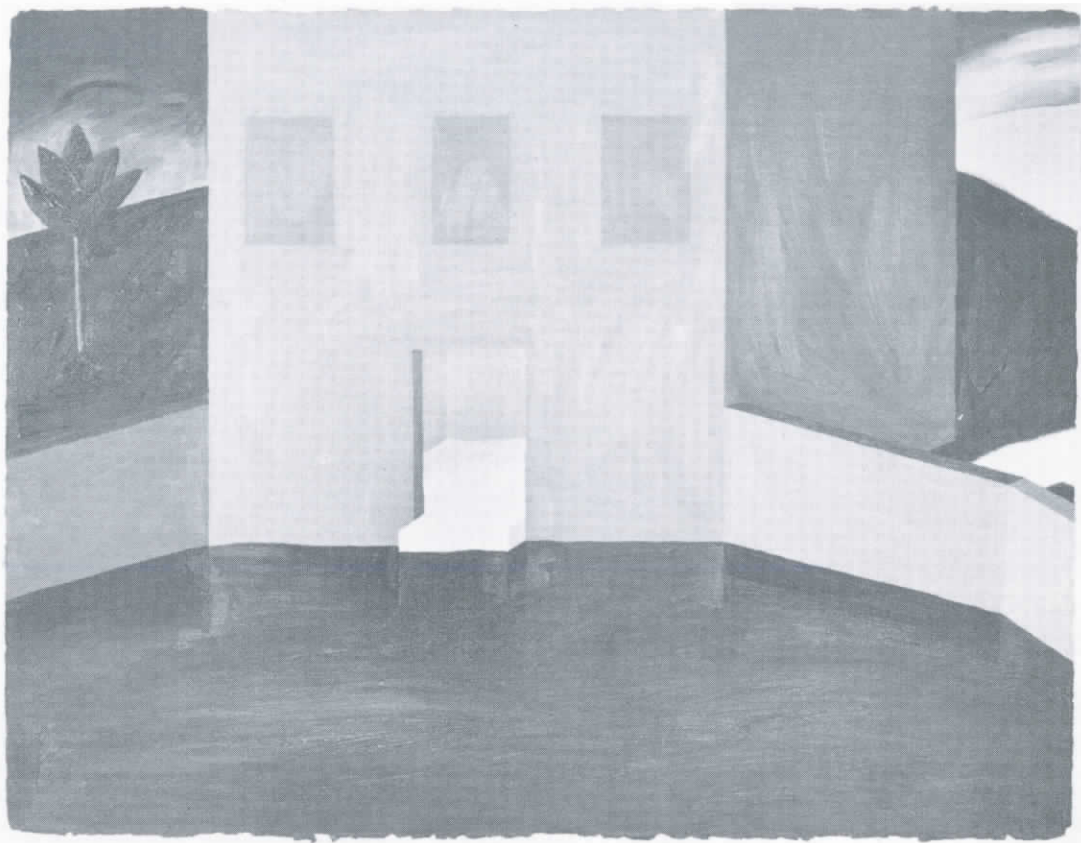
Born in New York City, 1924. Lives in Queens, New York. Works in Long Island City, New York.

### SOLO EXHIBITIONS

- 1979 Rathbone Gallery, Junior College of Albany, Albany, N.Y.
- 1980 Donnell Library, N.Y., N.Y.
- 1981 *Invitational*, Katonah Museum, Katonah, N.Y.
- On and Off the Wall*, City Gallery at 2 Columbus Circle, N.Y., N.Y.
- Photographs*, Grange Gallery, Salem, Mass.
- Invitational Fellows at VCCA*, Virginia Center for the Creative Arts, Sweet Briar, Va.

### GROUP EXHIBITIONS

- 1978 *Annual Invitational*, Aldrich Museum, Ridgefield, Conn.
- Artworks for Artforum*, P.S. 1, L.I.C., N.Y.
- Open Studios*, Project Studios 1, L.I.C., N.Y.
- 1980 *Annual Juried Exhibition*, The Queens Museum, N.Y.
- Felix Handschin Gallery, Basel, Switzerland.
- 1981, 80 Nat. Artists Alliance, 80 E. Gallery, N.Y. University, N.Y., N.Y.
- 1982, 81
- 80 Art Lending Service, Museum of Modern Art, N.Y., N.Y.
- 1982 *Invitational*, Katonah Gallery, Katonah, N.Y.



## Marina Cappelletto

I am very pleased to have had the opportunity of working in a studio at P.S.1 during 1978-80. For these two years, the Institute for Art and Urban Resources bought me time by giving me an affordable workspace at P.S.1. This made it easier to concentrate my energies on my work rather than on paying the overhead, which can be quite high in New York City.

Having a space in a building with other workspaces, special project rooms and exhibition spaces brought a larger public to my work than is normally feasible in a working situation. Because of the off-the-beaten-track location of P.S.1, its audience tends to be more diverse than the usual gallery and museum art audience. This leads to more unusual and, in a way, more interesting feedback in one's work than what is generally available in other situations.

My studio at P.S.1 was small (approximately 400 square feet), but as the rent asked for the space was very low also, my work was able to develop at a much faster rate than would have been possible otherwise. I consider my experience at P.S.1 to have been a positive one.

My work deals primarily with life, death and isolation; at times with fears such as those imposed by a strict religious upbringing; at times with mysticism. There exists in my work an imaginary landscape with sparsely placed,

*Untitled*, 1981, oil on paper, 22" x 30". Collection of the artist.

recognizable, animate and inanimate objects. During the time in which I worked at P.S.1, the space described in my work changed from a three-dimensional to a two-dimensional representation. At present, my means of describing space fall somewhere between these two points. My paintings now take the forms of bas-reliefs, and the landscape remains sparse.

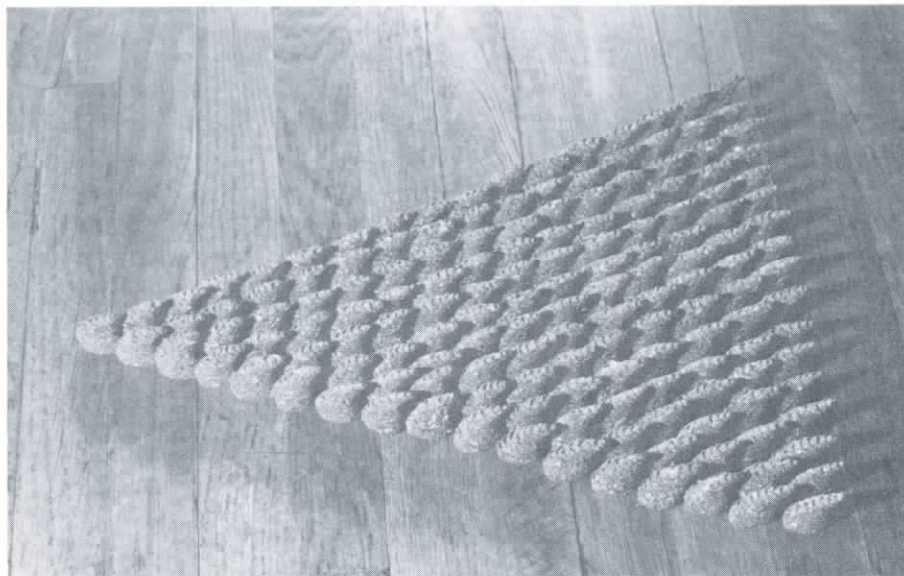
*M.C., Brooklyn, N.Y. 1982*

### SELECTED BIOGRAPHY

Born in Milan, Italy, 1953. Studied painting at Columbia University, New York (M.F.A.) 1978. Studied art at Brown University, Providence, Rhode Island (A.B.), 1975. Lives and works in Brooklyn, New York.

### EXHIBITIONS

- 1978 *After Brown - The Seventies*, Bell Gallery, Brown University, Providence, R.I.
- 1980 *Invitational group show*, 55 Mercer, N.Y., N.Y.  
*Private Worlds*, 626 Broadway, N.Y., N.Y.  
*Window*, Holly Solomon Gallery, N.Y., N.Y.  
*Studio Workspace Program Exhibition*, P.S.1, Long Island City, N.Y., N.Y.
- 1981 *Painting*, Touchstone Gallery, N.Y., N.Y.  
*5 + 5, Artists Introduce Artists*, City Gallery, N.Y., N.Y.  
*Various Imageries of Mixed Media*, Herbert H. Lehman College, N.Y., N.Y.



## Leslie Bohnenkamp

### Excerpts from P.S. 1 Diary

**A**ugust 30, 1977. Have been working at P.S. 1 for two months. There are some artists who install art work in a space and open it on weekends for visitors to see. I find the space suitable to my work, since most pieces are groupings of shells and can be easily stored in the closet. I think my space, at one time while the school was active, must have been an office. Room 111, the office.

Since I have been working at P.S. 1 I have been moving from hard-edge forms to organic shapes. Both based on the spiral.

**September 18, 1977.** Working slowly today. I feel I don't have the Art energy since Diane Baasch and I photographed some sculpture yesterday. A new direction is in the air.

**November 1, 1977.** A group of patrons from the Museum of Modern Art stopped by my studio. Two of them bought a sculpture each. Two Fan Shells... Dorothy Miller and Marie Swenson. They were both very excited about my work and think the Modern should have a piece.

**January 10, 1978.** I feel at this point that the frieze and the herd of shells are strong directions in my work.

**February 3, 1978.** Carin Drexler-Marx, a photographer from West Germany, came to my studio to photograph my work for possible inclusion in *Du* Magazine. She said my work would be liked in West Germany.

**February 26, 1978.** Betty Parsons came to my studio today. She said I had a magic touch and it showed in my sculptures.

**March 1, 1978.** I like the repetition of similar objects, but yet all are different moments.

**March 3, 1978.** It was a good day at P.S. 1. I finished

*P.S. 1 HERD*, 1977. Paper, glue, paint chips from P.S. 1 walls. 153 pieces, 2" x 12½" x 19". Collection of the artist.

the "penned in Herd." Started the P.S. 1 Herd which is covered with paint chips scraped off the walls in the Old Wing.

**March 10, 1978.** A large group of people from Ohio visited my studio. Their reactions to my work varied. One woman was frightened by the herds on the floor. It was as if they had a life of their own and moved.

**April, 1978.** This was a busy month for me. Very few entries in my journal. It was a time of making art.

**May 7, 1978.** Today is open house at P.S. 1. I installed some sculpture in an empty classroom next to mine.

Will install my radio and put on a classical station. I would wander in and out of the room as if I was a visitor and listen to the reactions of the people looking at the work. Some of them were actually frightened by the "herds" on the floor. They would turn around after looking at the work on the walls and discover the herds. It's funny, now I understand the saying that sculpture is something you back into when looking at a painting on the wall. Many almost did just that.

*L.B., New York City, 1982*

#### SELECTED BIOGRAPHY

Born in West Point, Iowa, in 1943. Studied at The University of Iowa, Iowa City (B.A., M.A.). Lives and works in New York City.

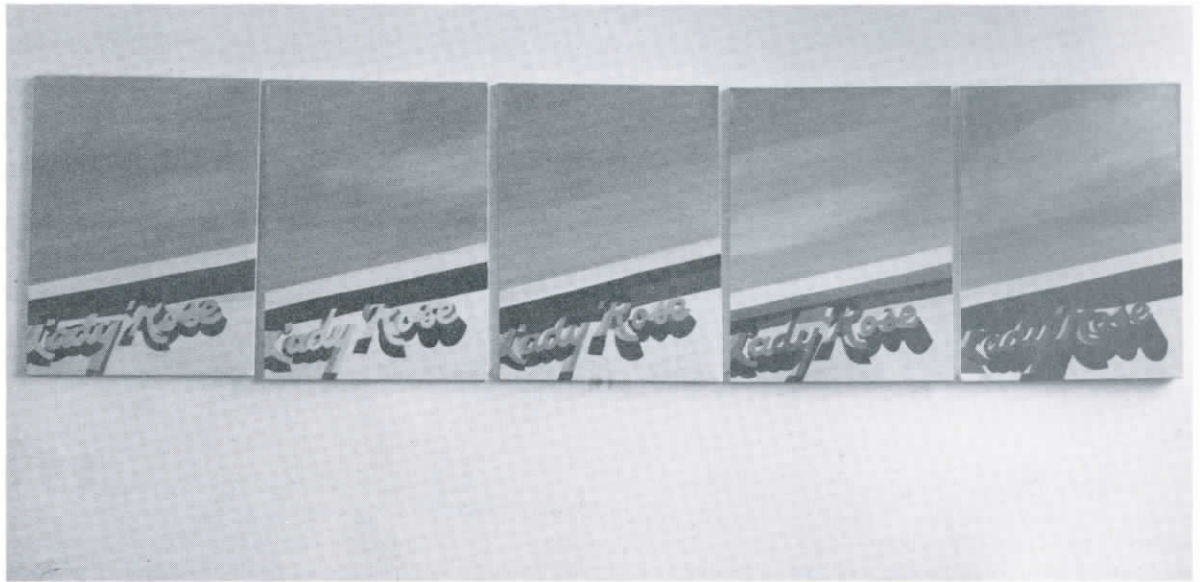
#### SOLO EXHIBITIONS

- 1977 Hudson Walker Gallery, Fine Arts Work Center, Provincetown, Mass.
- 1979 Parsons-Dreyfuss Gallery, N.Y., N.Y.

#### GROUP EXHIBITIONS

- 1976, 77 *This Doesn't Look Like a Work of Art*, I and II, Truman Gallery, N.Y., N.Y.
- 1981 *Paper Caper*, Frank Marino Gallery, N.Y., N.Y.





## Betty Ann Felderman

*Lady Rose Lingerie Shop on Steinway St., July 1980. Oil on canvas., 40" x 155". Collection of the artist.*

In 1977 I had a studio in Long Island City, on Vernon Boulevard and Thirty-sixth Avenue, about ten avenue blocks from P.S. 1 and about a thousand dreams away. It was a bleak industrial area, no other art or artists in sight. I worked quite alone, dealing only with my own art and the workers that were my neighbors. It was a very private and very good experience for my work at that point. My work grew and soon I needed further challenge. That need, coupled with the fact that I paid \$225.00 a month for a very poorly heated place, forced me to apply to P.S. 1 for studio space. I, needless to say, was delighted to get the space, to be where other artists were and to have a nice warm studio for \$50.00 a month.

I had a beautiful studio, about 25' x 30'. It had 15 ft. ceilings, three beautiful large arched windows, with glorious north light and a wonderful view. For me, being a painter, this was paradise. But it wasn't a solitary paradise, it was a community, and I was confronted with the artworld. The work that was being shown at P.S. 1 at that time was highly conceptual, so-called Avant-garde work, video performances, environmental pieces, earth works and so on. And I for the first time had to deal with a tremendous amount of input, decidedly not my vocabulary, that I could have previously either taken in or shut out at will.

I came to question myself—why am I painting with oil paint on a canvas—and painting things that I see, having to do with the poetry of change, something I never questioned before, I just took it for granted. Well this experience of questioning and probing was very difficult and often painful.

I came to understand that I loved painting, that I believed in painting as a vehicle, to express *myself*, and that painting was capable of making a profound, emotional statement. I felt that I had chosen painting. I

came to understand that I was following a tradition and a history and that I could go on to make a unique and creative statement.

In my work there are two basic elements: architecture or landscape and sky. The architecture is a reflection of its surroundings. It reflects light which silently clocks time. It is painted with deliberateness, a sense of structure and stability. The sky, however, shows the life and death power of nature, passion, turmoil and often serenity. It is painted freely as if one were in the sky experiencing its motion, drama and change.

The work is sequential because life and nature are sequential or cyclical. To me, there are definite cycles, therefore, I have definite numbers to a sequence. I paint either very large, so that one can be close to the drama, or very small, inviting the spectator to view the work closely. Both have the impact of taking the viewer into the experience of the landscape.

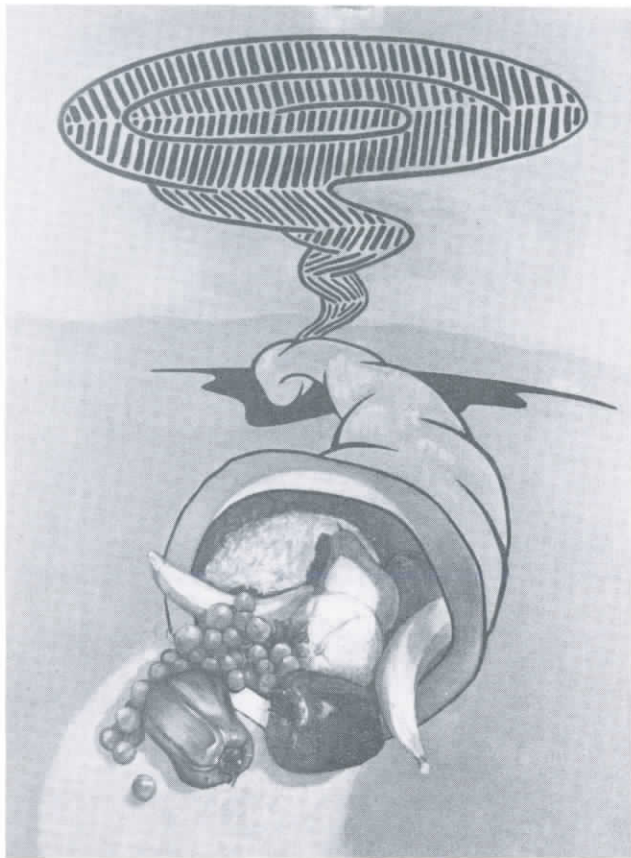
*B.A.F., Long Island City, New York, 1982.*

### SELECTED BIOGRAPHY

Born in Long Island City, New York. Studied at Queens College (B.A.), 1967, Skowhegan School of Painting and Sculpture, 1966, and the New York Studio School, 1966-1969. Lives and works in Long Island City, N.Y.

### SOLO EXHIBITIONS

- 1979 Annual Juried Exhibition at the Queens Museum, Queens, N.Y.
- 1980 *Artists from Queens*, SUNY, Fine Arts Gallery at Stonybrook, N.Y.
- 1981 *Environmental Progressions*, Judith Christian Gallery.  
*The Paper Caper*, Frank Marino Gallery, N.Y., N.Y.  
*Invitational Christmas Show*, Molly Barnes Gallery, Los Angeles, Calif.  
*Cloudworks*, Stewart Neill Gallery.
- 1982 *New Realism*, Molly Barnes Gallery, Los Angeles, Calif.



WIDES

## James Holl

*To Fro, Here Today Gone Tomorrow*, 1982. Oil on canvas, 81" x 60". Collection of the artist.

**M**axims. Why painting or how to avoid the "What is art?" question. The patron, the dealer, the critic, the curator as well as the man on the street all know what a painting is: paint on canvas on a stretcher bar, framed. This convention has a grand tradition. It is a discipline well defined. Possibly all the literate western world can identify a painting on seeing one. This gives the artist potentially a very wide audience. The painting is a vehicle enabling the artist to express his or her vision. When a viewer asks of an art form, "Can this be art?", the artist's message is lost in its unfamiliar vehicle. When an artist seeks to make the form the meaning, he makes art mean very little. When an artist has a message it's best expressed when the vehicle does not become an issue. Or the painting of painting should be able to be forgotten.

To make an art object that is reconciled to capitalism is to have something for sale and to look like it. It is also to have access to a social system of communication as well as time. With dwindling avenues of alternative support, art theory becomes reconciled. The difficult social and economic pressures in New York City and Detroit make certain issues urgent and others not. Decorative art is not urgent nor is art about itself. Art developing ideology is.

Our society, previously determined by the modern idea of progress, is being superseded by a contemporary era

committed to the preservation of civilization. Under the shadow of nuclear annihilation the priorities of our society must change. Some must issue the call, rally the people to raise our voices together. *Art can do this!* As people act to save civilization they will be working both for their common good as well as their selfish concerns. For they will be the same. Socially shared images and ideas have historical references. After you're long gone you'll still be talking to me. This is the glue of civilization. To remake these images relevant to society is to fortify civilization. To try to negate history in art and life is to fragment society, inviting chaos. History is a parable. Community is the shelter in the nuclear age.

I believe it is not content alone that proves the art. As it is truth is a source before words. The way a word is said defines its meaning. In art its parts taken together provide the proof. The mood the art exudes determines the meaning.

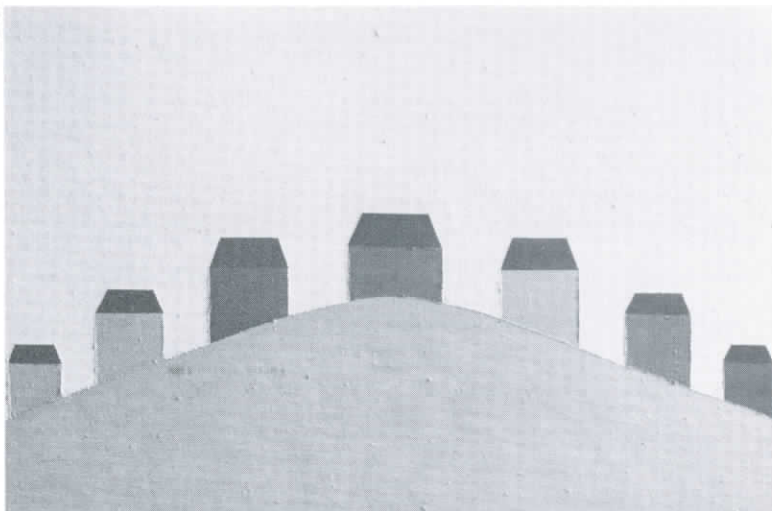
*J.H., Brooklyn, New York, 1982*

### SELECTED BIOGRAPHY

Born in Manchester, Washington, 1949. Studied English literature at the University of Washington (B.A.), 1974, painting at Columbia University (M.F.A.), 1977. Lives in New York City, works in Brooklyn.

### SOLO EXHIBITIONS

1977 *When Creatures Crawled From the Bowels of the Earth*, Institute for Art and Urban Resources, Queens, N.Y.



*Houses on the Hill*, 1980. Oil, 8" x 8". Collection of the artist. Courtesy of Terry Dintenfass Gallery.

## Frances Hynes

**S**pace and time: two important requirements for the development of an artist's work. P.S. 1 discovered, conceived and developed by Alanna Heiss of the Institute for Art and Urban Resources, was the space which made possible much subsequent development for me as an artist.

The facts: a beautiful, big, top floor room, hard wood floors, four ceiling-high windows facing north, fifteen-foot ceilings.

The nostalgia: a former classroom, maple floors worn to hollows between the rows of desks by generations of children's feet. Slate blackboards, and the alphabet around the room. Window sills five feet from the floor, too high to see out, and layers of peeling paint...

The cold: a century of damp stored in the almost two-foot-thick brick walls, leaking ceilings and windows, drafts from ill-fitting or non-existent windows. (I was among the first group of artists to work at P.S. 1 after its long abandonment. Many renovations and improvements have since been made.) But who cares, I had a space!

My work has evolved over a long period of time, and intuition plays an important part in the making of my aesthetic decisions. I have experimented much with forms, colors, subject matter, media, size and scale. Gradually some elements and some ways of doing things began to "feel" more "right" than others. These I have retained.

Time and nature had weathered P.S. 1 and in 1976 in its state of disrepair it was uniquely aged and beautiful. The texture and color of its ruined walls was muted, rich and varied, and perhaps this had an influence on my work. By 1978 the surface of my paintings had become textured in a unique and personal way. At the same time a quality developed in my color. I knew it expressed something in my experience and myself and that it was "right."

So during the time I was at P.S. 1, I began to be more

aware of that intuitive kind of knowing and to trust it. A thing beyond logic and reason, it informed me about life, myself, people and my work. And in my painting the surface and color quality was an intuitive development occurring at about this time.

My painting pleases me. Walls and objects hold memories, one felt these memories at P.S. 1; somehow over a span of time similar memories, facts, happenings, experiences and feelings become imprinted onto one's canvas. There is a time to be passive; and then our hands simply do the work. My work is satisfactory when it happens in a relaxed, passive, intuitive way without intellectualizing and verbalizing; when I trust that I know. P.S. 1, its nature, its people and its past taught me some of this.

F.H., Queens, New York 1982

### SELECTED BIOGRAPHY

Born in Queens, New York, 1945. Lives and works in Queens, New York.

### SOLO EXHIBITIONS

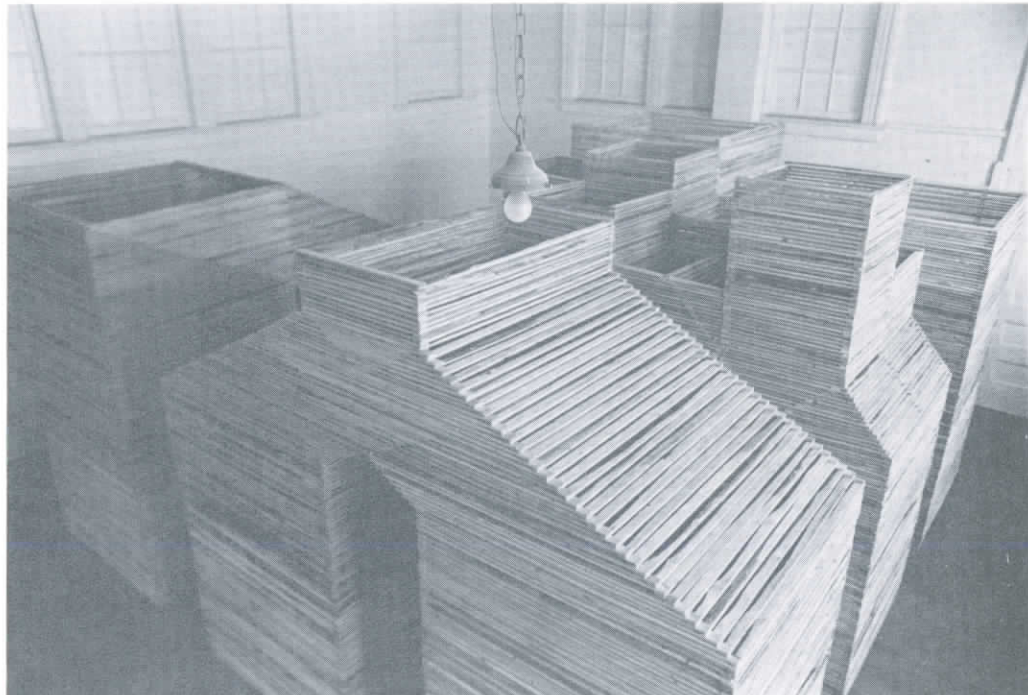
- 1977 *Condensed Space*, Nassau Museum of Fine Arts, Roslyn, N.Y.
- 1980 Poindexter Gallery, N.Y., N.Y.  
Installation of paintings, P.S. 1.  
*The Image Transformed*, Art Latitude Gallery, N.Y., N.Y.  
*118 Artists*, Landmark Gallery, N.Y., N.Y.
- 1981 Terry Dintenfass Gallery, N.Y., N.Y.  
*Summer Exhibition: Painting and Works on Paper*, Bertha Urdang Gallery, N.Y., N.Y.

### ARTICLES AND REVIEWS

- 1981 Friedman, Jon R. "Frances Hynes," *ARTS MAGAZINE*, June, p. 3.
- Zimmer, William. "Private Properties," *SOHO NEWS*, June 17, p. 52.
- Feinberg, Jean E. "Condensed Space," Catalog for Nassau Museum of Fine Arts.
- Perlberg, Deborah. "Works and Projects of the 1970's, P.S. 1," *ARTFORUM*, December, p. 66-67.

\*Work shown courtesy of Terry Dintenfass Gallery, N.Y.C.





## Edward Mayer

**M**y residency at P.S. 1 coincided with a sabbatical leave from Ohio University. I had moved through school and directly into full-time teaching. The studio grant plus an NEA Fellowship gave me a year to devote full-time to my work.

I'd never been to Long Island City. Its simultaneous proximity to Manhattan made it both accessible and isolated. I could see the 59th St. Bridge from my third floor studio. It was a view much different from the quiet green expanse visible through the open sliding door at the rear of the freight depot which I lease from the Chesie System back in Ohio. The largest rooms were on the third floor and I had requested one. I was to discover that the roof leaked, the ceiling flaked, the windows were drafty and the radiators would only occasionally send up heat. It suited me fine.

It took 40 trips to haul the 90 bundles of lath and 2 stepladders to my room. I'd filled half a notebook with ideas I'd planned to develop and over the Labor Day weekend I constructed the first piece: *P.S. 1 - 1*. The number/titles would eventually go up to *P.S. 1 - 9*.

My methods were the same as those I had begun to use in 1975. The completed pieces would stand for 3 weeks. I'd photograph them, dismantle them and begin the next structure. Each piece grew naturally out of what had come before; the space remained constant and the structures evolved. Each piece provided the stimulus and direction for what was to come.

The accessibility of my work to the residents and visitors to P.S. 1 extended my interpretation and defini-

*P.S. 1 - 1*, 1979. Stacked wood lath, 16' x 16' x 9'. Installation view Studio P.S.1. Collection of the artist.

tion of open-ness. Prior to 1979, the sculptures were self-contained and unenterable. With *P.S. 1 - 3*, I found a way to make the interior both visually and physically attainable. It was in this studio that the ideas evolved for the larger works that were installed in 1980 at Hunter College, the Contemporary Art Center in Cincinnati, and in Chicago and Dayton. *E.M., Athens, Ohio 1982*

### SELECTED BIOGRAPHY

Born in Union, New Jersey, 1942. Lives and works in Athens, Ohio.

### EXHIBITIONS

- 1978     Kunsthalle, Darmstadt, West Germany.  
Brown University, Providence, R.I.  
O.K. Harris, N.Y.C.
- 1980     Nassau County Museum of Fine Arts, Roslyn, N.Y., N.Y.  
Zabriskie Gallery, N.Y., N.Y.
- 1981     Rose Art Museum, Brandeis University, Waltham, Mass.
- 1981     Southeastern Center for Contemporary Art, Winston-Salem, N.C.
- 1982     Hartford Art School, Hartford, Conn.

### GROUP EXHIBITIONS

- 1980     Hunter College, N.Y., N.Y.
- Contemporary Art Center, Cincinnati, Ohio.
- N.A.M.E. Gallery, Chicago, Ill.
- W.P.A., Washington, D.C.
- LAICA, Los Angeles, Calif.
- City Beautiful Project, Dayton, Ohio.

### AWARDS

- 1978,79,  
81     Ohio Arts Council Fellowship.
- 1979     NEA Fellowship



*EQUATIONS: 48 = GOYA = CRANACH = MADCHEN ...*, 1980. 23" x 30", mixed media. Collection of *BEST Products*.

## Karen Shaw

**F**or years I worked in the dining room of my home among the china and chairs, frequently interrupted by my young children. When I was awarded an inexpensive space at P.S. 1 in 1977-1978 I rejoiced at the opportunity, but worried about the drastic change. It took several weeks to adjust to the crumbling decrepitude of this drafty old school that was to become my first "professional" studio. Room #103, the "room of one's own" that Virginia Woolf wrote of, was my oasis and private area that permitted me to work uninterrupted for one year's time. Commuting to work gave me the feeling of having a job to do. I worked almost everyday, inspired or not.

Since I work primarily with words, I set up my classroom, appropriately, with two desks and some chairs and only changed the flaking institutional green walls for white ones which proceeded to flake and reveal the persistent, putrid green.

When my lease was over I realized I could not give up the freedom, independence and privacy a studio out of the house offered; with a few other former P.S. 1 tenants, we found a floor in a factory for rent a block away. Now I sit atop a furniture factory calculating, punning, cabalistic summing, interpreting numbers and searching for words. By means of a system that I call *SUMMANTICS* I designate a numerical equivalent to each letter of the alphabet according to its position; a = 1, b = 2, c = 3, . . . z = 26. A word is spelled out numerically and added to reach the sum of the word. Consider the number 75: it is the sum of *MANTEGNA* = 13 + 1 + 14 + 20 + 5 + 7 + 14 + 1 = 75, *ARROW* = 1 + 18 + 18 + 15 + 23 = 75 and *MARTIN* (referring to Agnes Martin) *PIERCES*, *BLOOD RED*, *ATTACKS*, *FAMOUS*, *RULES*, *DEVOTED*, *HOSTAGE*, *PIETY*, *ACCURACY*, *CYPHER* to mention a few. Numbers are transcribed into words of the equivalent sum and collected in a

numerically ordered vocabulary. Since a particular number can equal the sum of various words in many languages as well as names, the choice is determined by imagination, coincidence, sound and/or syntax.

The works included in this exhibition and catalogue are from a series called *EQUATIONS*, which draws unlikely but circular correspondences between words and numbers, images and meaning.

We live in an age of numbers; whatever else I may be, I am also 516, 712, 11510, 056-25-1193 . . . these numerals fix me in time and place and are definitions of me to corporate bodies and governmental agencies. Like it or not they follow me always, and the longer I live the more numbers I accrue. It occurred to me that I might use this material in some way to turn numbers back into language, reverse the process of computerization, transform the language of mathematics into a personal literature.

*K.S., Baldwin, N.Y. 1982*

### SELECTED BIOGRAPHY

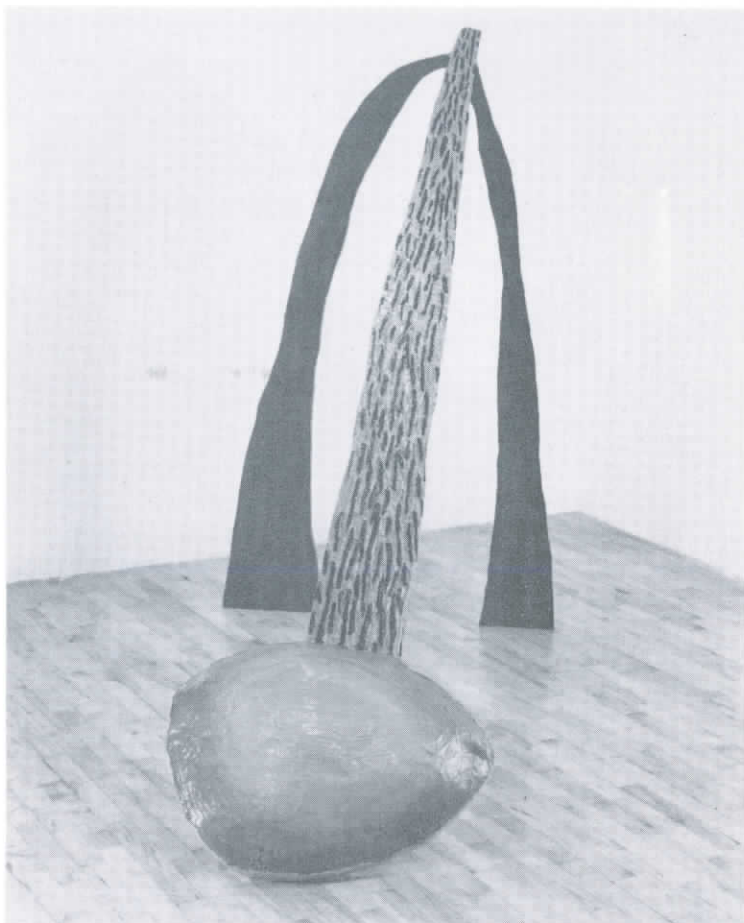
Studied at Hunter College, New York (B.F.A.) and C.W. Post College, New York. Lives in Baldwin, New York; works in Long Island City, New York.

### SOLO EXHIBITIONS

- 1981 Modern Art Galerie, Vienna, Austria.  
Galerie Carintia, Klagenfurt, Austria.  
Dany Keller Galerie, Munich, West Germany.  
Bertha Urdang Gallery, N.Y., N.Y.

### GROUP EXHIBITIONS

- 1981 Albright Knox Museum, Buffalo, N.Y.  
Frankfurter Kunstverein, Frankfurt, W. Germany.  
Walker Art Center, Minneapolis, Minn.  
*Artist's Books*, Travelling Exhibition, Touchstone Gallery, N.Y., N.Y.  
*Artists Books*, University of Rhode Island, Kingston, R.I.  
*Messages*, Albright College, Reading, Pa.



*Untitled*, 1982. Painted wood and masonite, 5½' x 3¼' x 5¾'.  
Collection of the artist.

## Jerilea Zempel

I came out of art school in 1977, about the time when art mania and lower Manhattan landlords began to find gold mines in each other. A product of the late sixties, I was influenced while in school by the clubby idealism of a lot of second generation Abstract Expressionists who were by then professors. Being suddenly set adrift in the highly charged commercial atmosphere of the art scene in New York, the contradictions between what I expected and what I found were a brutal assault on my tender ambitions. It was already too late to live in the cracks the way I imagined artists did. The financial and psychic pressures of trying to live in Manhattan at the core of urban energy and continue to make art seemed, at times, crushing. I can't think of anything that could have meant more to me that first year than my \$35-a-month studio at The Clocktower on Leonard Street, where The Institute for Art and Urban Resources started its studio program.

I am pre-occupied with edges: the point at which a picture becomes a thing, an image takes on a new allusion, where the front becomes the back, when blue turns to green, when a stupid shape takes on an urgent form, when a comic gesture turns into a lament of violence.

*J.Z., New York City 1982*

### SELECTED BIOGRAPHY

Born in Pittsburgh, Pennsylvania, 1947.  
Studied art history, Pennsylvania State University, studio art at Columbia University. Lives and works in New York City.

### SOLO EXHIBITIONS

1980, 81 55 Mercer Street Gallery, New York.

### GROUP EXHIBITIONS

- 1981 *Small Works*, NYU, N.Y.  
SUNY, Stony Brook, N.Y., N.Y.  
Art Latitude, N.Y., N.Y.  
P.S. P.S. 1, Richmond, Va.  
1982 *Polychrome Sculpture*, Lever House, N.Y., N.Y.  
*Book Show*, Zone Gallery, Springfield, Mass.  
55 Mercer Gallery, N.Y., N.Y.  
1979 Wards Island Sculpture Exhibition, N.Y., N.Y.  
1708 E. Main Gallery, Richmond, Va.

### AWARDS

- 1977, 79 Scenic and property design with Meredith Monk and Ping Chong.  
1978 National Endowment for the Arts Grant, Visual Artist in the Performing Arts.  
1982 National Endowment for the Arts Visual Artist Fellowship in Sculpture.



WIDES

The Institute for Art and Urban Resources. P.S. 1. 46-01 21st St., Long Island City, Queens, N.Y. 11101.

**P**S...P.S. 1" is an exhibition that features selected artists from The Institute for Art and Urban Resources' studio workspace program at P.S. 1 organized by an artist who participated in our program. Although these artists originally had studios at P.S. 1, the works were chosen by another curator, and I feel that rather than writing about their work, I should give a brief history of the program that inspired this exhibition. It gives me great pleasure to contribute a few words.

The Institute for Art and Urban Resources was initially involved in salvaging abandoned buildings for artists' workspaces and exhibitions providing an important showcase for emerging talent in the United States. The studio workspace program has been a fundamental part of the Institute's philosophy and programming since it was founded in 1971. Between 1971 and 1975, The Institute for Art and Urban Resources managed assorted studios in the Bowery and Coney Island housing artists such as Philip Glass, the Mabou Mines, Nancy Graves and others who have since become very well known. With the opening of P.S. 1 in 1976, the studio workspace program was given a permanent home in Long Island City, Queens.

Although the rules have changed since 1971, the practical arrangements for the program have remained basically the same. After a highly competitive application process, professional artists are invited to participate in the program for one year on the basis of the

quality of their work, potential for development, and financial need. The selecting jury is made up of critics, curators, museum professionals, and artists. Because of small but important subsidies from the National Endowment for the Arts, The New York State Council on the Arts, and private contributions, The Institute is able to offer low-cost studio space ranging from \$50-100 a month.

In addition to one scheduled open studio exhibition a year coinciding with our regularly scheduled exhibitions, informal studio exhibitions are frequent and the numbers of people that see the artists' work is tremendous. The basic objective of the studio workspace program is to provide a creative, receptive environment for the production of artworks and to expose the professional artwork and general audience to diverse artistic activities. With this exhibition as one very vivid example, we are pleased to be part of a growing nationwide exchange of creative accomplishments.

**Alanna Heiss**

Executive Director

The Institute for Art and Urban Resources

January 1982



## Acknowledgments

I would like to thank Jackie Bailey, Coordinator at 1708, for her endless patience, Susanne Arnold for helping her, Martha Ciannelli for typing the grant proposal, Jerry and Marina for their assistance in hanging the show, and all the artists for graciously opening up their studios to me. I would also like to thank Lawrence Alloway and Kathryn Markel for their suggestions. Appreciation is extended to Beth at Zabriskie's, to Carol at Phyllis Kind's, and to Chi Chi at Frank Marino's for their courtesy. Alanna Heiss provided me with information about P.S. 1. Artist's Space allowed me to use their slide files. I am deeply grateful to Marilyn Zeitlin and Ken Campbell for reading the initial drafts of my essay. And most especially I would like to thank Janet Heit, the editor of my introductory essay, for her admirable contribution and good natured performance under what must have been trying conditions.

*Stefany Blyn, Curator. January, 1982*

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