

EVENTS

FASHION 時髦 MODA МОДА

TALLER BORICUA

ARTISTS INVITE ARTISTS

THE NEW MUSEUM

EVENTS

FASHION 時髦 MODA МОДА

TALLER BORICUA

ARTISTS INVITE ARTISTS

THE NEW MUSEUM

EVENTS

FASHION MODA

December 13, 1980—January 8, 1981

TALLER BORICUA

January 17—February 5, 1981

ARTISTS INVITE ARTISTS

February 14—March 5, 1981

This exhibition was supported by grants from the Jerome Foundation and from the National Endowment for the Arts in Washington, D.C., a Federal agency, and was made possible in part by public funds from the New York State Council on the Arts.

THE NEW MUSEUM

65 Fifth Avenue
New York, NY 10003

Staff

Emory Craig
Robin Dodds
Nina Garfinkel
Lynn Gumpert
Bonnie Johnson
Ed Jones
Dieter Morris Kearse
Maria Reidelbach
Rosemary Ricchio
Ned Rifkin
Maureen Stewart
Marcia Tucker

Office and Technical

LaJuana Easterly

Dennis Fox
Charlie Sitzer

Activities Council

Marilyn Butler
Arlene Doff
Lola Goldring
Nanette Laitman
Elliot Leonard
Francoise Rambach
Dorothy Sahn
Laura Skoler
Jock Truman

Interns and Volunteers

Bill Black
Jeanne Breitbart
Richard Flink
Susannah Hardaway

Marcia Landsman
Elvira Rohr
Christine Schikaneder
Terry Steadham

Board of Trustees

Jack Boulton
Elaine Dannheisser
John Fitting
Allen Goldring
Nanette Laitman
Natalie Sandra Lang
J. Patrick Lannan
Vera G. List
Henry Luce, III
Denis O'Brien
Brian O'Doherty
Patrick Savin
Herman Schwartzman
Marcia Tucker

INTRODUCTION

Traditionally, art museums function by collecting and exhibiting the important art and artifacts of a given period or culture. They are legitimizing institutions—organizations whose primary purpose is to preserve, exhibit, and interpret work of proven importance. The contemporary arts museum has enlarged its scope and potential in recent years by showing art of a more experimental nature thus challenging the museums' traditional function. Instead, the concept of risk—of showing work whose ultimate value cannot be determined from such a close perspective—has acquired a new justification, that of sharing with the public the evolution of our own history through its most recent art and artifacts. Catalogs, documentation, and educational programs can be used to bridge the gap between the artist and a public unaccustomed to new ideas and forms, and often provoked by innovation.

The New Museum is devoted to the art of the previous ten years, and for the most part shows experimental work of a controversial nature, much of which has not been seen in the public domain. We have, nonetheless, adhered to convention by exercising curatorial control over all work shown in our exhibition space. With the exception of certain installation/performance situations which, by their nature, are the artist's prerogative, our curatorial staff has selected the work, designed the installations, written and compiled the catalog materials, and organized the educational programs which are integral to our function.

The New Museum's "EVENTS," a three-part exhibition, broke this precedent for the first time in our short history. The exhibition therefore came about as a result of continued conversations, often heated, about artists' intervention in or control of our exhibition policy. Because many artists, especially during the past decades, have felt excluded from the decision-making process whenever their work has been shown in major museums (or, because their work was outside the esthetic mainstream, were never invited to show at all), small groups banded together to create independent "artists' spaces," completely autonomous alternatives to commercial galleries and museums. The only drawback to their

independence, however, is that the work is accessible only to a small audience, since the public still tends to frequent the more established institutions. Moreover, the legitimacy conferred by the larger organizations continues to be important to many artists; it is a role that cannot be fulfilled by smaller, highly experimental artist-run alternative spaces.

While The New Museum's audience and credibility cannot be seen competitively in relation to those major museums whose historical role is well-established, it nonetheless can often provide visibility and a somewhat broader public than that available to the independent artists' collaborative, both through the exhibition itself and through the accompanying catalog.

To relinquish curatorial control of this exhibition was a drastic change in our usual procedure. Of necessity, the catalog, which we consider vital to our efforts, had to follow the show rather than precede it; the nature of the work shown may not have reflected the Museum's own esthetic or political point of view; the audience differed radically from the one our exhibitions usually address; the traditional museum and gallery-going public may have found the work shown to be distasteful or of a different "quality" than expected.

Another factor, which we could not anticipate, altered our original conception of "EVENTS." Two weeks before their opening a representative from Collaborative Projects Inc. called to say that the group had decided that they could not organize an exhibition for the Museum. Although no reasons were given at that time, esthetic or ideological divisions within the group might have precipitated this withdrawal. In extending an invitation to the group to exhibit at the Museum, we would force the issue of whether or not they should show in an "establishment" context; indeed, after the invitation had been accepted by CoLab, we learned that they were having a benefit exhibition at the Brooke Alexander Gallery on 57th Street. Their public statement, issued in *The New York Times* on February 1, 1981 argued that the reason for withdrawal was that the Museum "stood to gain more than

CoLab" from the exhibition.¹ The implication that the show would be extremely popular and would receive considerable publicity indicated the group's change in attitude from its original radical stance.

As a result of this last-minute change, "Artists Invite Artists" was organized.² Because members of the Minority Artists Dialog were supportive, enthusiastic, and unperturbed by the prospect of eleventh-hour cooperation, Part III of "EVENTS" provided an extraordinarily lively forum in which to show work and exchange ideas, as well as a fortuitous opportunity for us to act upon the information and close associations formed as a result of these dialogs.

Ultimately, what has resulted from "EVENTS" is something we could not have predicted, or even hoped for. While we anticipated a confrontation with esthetic viewpoints that were not our own, and hoped to share these viewpoints with a public accustomed to the mainstream (albeit, in our case, the radical fringe of that mainstream), we did not expect the kind of real change in possibilities that this exhibition represents. The Museum's familiarity with the work of artists coming from completely different cultural, political, and esthetic perspectives has greatly enlarged the scope of our own understanding; alliances were formed which color the things we see and the way we see them; boundaries

shifted, cracked, and ultimately broke down, so that ideas which were initially foreign are now part of an expanded vocabulary and a broader vision. Most importantly, friendships were made and bonds between us strengthened, enabling us to work together in new and better ways.

My thanks for this special exhibition to the many who helped with it: it was Robert Stearns, Director of the Contemporary Arts Center in Cincinnati, whose pioneering exhibition, *Strategies*,³ first suggested the possibility of another way of doing things. The New Museum's staff, interns and volunteers were instrumental in their willingness to explore another avenue of thinking altogether. Lynn Gumpert, who wrote the catalog essay, acted as curatorial liaison for the invited artists and organizations with Special Projects Coordinator Ed Jones; they were wonderfully innovative and hard working.

We are especially grateful to the National Endowment for the Arts, whose Artists Spaces Program made it possible for us to pay honoraria to each of the participants. Most of all, we wish to thank the 89 artists and the organizations they represent for extending to us their energy, enthusiasm, and enormous good will. It is especially in sharing their work that we have had the privilege and the pleasure of expanding our own horizons.

Marcia Tucker
Director

NOTES

1. Glueck, Grace. "The New Collectives—Reaching for a Wider Audience," *New York Times*, Section 2, February 1, 1981, p. 27.
2. See Introduction to the *Artists Invite Artists* portion of the *Events* exhibition, by Ed Jones, p. 38.
3. June 29 - September 22, 1979.

ACKNOWLEDGMENTS

"EVENTS" involved three organizations and many individuals. The entire staff of The New Museum, including volunteers and interns, were extraordinarily helpful and supportive. Marcia Tucker, Ed Jones, and Robin Dodds contributed substantially (both spiritually and with long hours) to the realization of this unusual exhibition. "EVENTS" would simply not have occurred without the members and/or directors of Fashion Moda, the Taller Boricua, and both the Minority Dialog artists and invitees. I would especially like to thank all the artists who, in this case, not only provided the work but installed it as well, coordinated by Emory Craig and Maria Reidelbach.

Indeed, the members and participants of this tripartite exhibition collaborated on the catalog as well. In keeping with the spirit of "EVENTS" Fashion Moda and the Taller Boricua each supplied

original artwork as their contribution—adding to the catalog's function of documenting the exhibition by also making it an "artists' book." Since "Artists Invite Artists" is not an organization or group as such, they are represented by statements and illustrations of their work, which they prepared.

I am especially grateful to Nina Garfinkel and Robin Dodds who coordinated the many facets of the catalog, to Shara Wasserman for typing assistance, to Tim Yohn, for editorial suggestions, and to Joe Del Valle for design of the catalog. I would like to thank the private lenders for their cooperation. Once again, it is to the 89 artists who participated in "EVENTS" that we extend our appreciation for their collaboration and patience in both the exhibition and the catalog.

Lynn Gumpert

OBSERVATIONS ON "EVENTS"

"The liveliest events in the art world always happen when artists take things into their own hands."¹ This observation by Lucy Lippard, which prefaced The New Museum's press release for "EVENTS" proved more prophetic than ever imagined. "EVENTS" reversed standard museum procedure by asking artists' groups to organize and present their own exhibition, thereby effectively relinquishing the Museum's curatorial control. With this premise as a principal guideline for the exhibition, the unexpected was anticipated. However, the flow of events necessitated a change even in the invited artists' groups. Initially, the three New York based, independent artists' organizations that were invited to successively present exhibitions at The New Museum included Fashion Moda, Taller Boricua, and Collaborative Projects, Inc. (CoLab). The last group withdrew from the exhibition two weeks prior to its scheduled opening. An alternative project was initiated and the subsequently titled "Artists Invite Artists" exhibited in CoLab's place.²

The successive presentations of several artists' groups within the context of one exhibition contributed further to the vitality of "EVENTS" by provoking comparisons, insights, and dialog. For example, although both Fashion Moda and Taller Boricua house exhibition spaces, neither consider themselves "alternative spaces" in the traditional sense.

Alternative exhibition "spaces" are not new—one need only recall the "Pavillion of Realism" Gustave Courbet organized in 1855 when some of his paintings were not accepted into the "International Exposition" of that year. It was only in the late 1960s, however, that the term "alternative spaces" was given to the phenomena of artist-organized ventures which ran the gamut from non-profit, experimental outposts to cooperative galleries created to compete with commercial galleries.³ The impetus was to show work by artists who were excluded from both commercial galleries and museums, which exhibited only the work of more established and often more "saleable" artists. In the interim, many of the

alternative spaces have become as institutionalized as the original institutions against which they rebelled.

Yet both the Taller Boricua and Fashion Moda have direct connections with these alternative spaces founded over a decade ago. The Taller grew directly out of the Art Workers Coalition, a group of politically oriented artists who protested the Vietnam war, the extremely low percentage of minority representation in Manhattan's major museums, and the lack of community involvement by the latter. A principal demand of the coalition was that these museums decentralize and set up community centers. As Marcos Dimas, one of the Taller's founders, aptly noted of The Metropolitan Museum of Art's response to the demands of the artists, "They didn't decentralize, they added another wing"⁴ A group of artists, with Dimas among them, opened the Taller Boricua/Puerto Rican Workshop at 1538 Madison Avenue in 1969. Comprised of disillusioned Puerto Rican artists from the Art Workers Coalition, as well as artists who never looked outside their own community for recognition and support, the Taller was first conceived as a self-supporting, community-based cultural center to foster the visual arts, music, poetry, and dance. By sponsoring a variety of workshops and street exhibitions, the members of the Taller were able to show their work, disseminate their ideas and cultivate an audience in and outside of "El Barrio" (Spanish Harlem).

Among themselves, they created an environment which provided the studio space necessary to physically create their art, as well as a spiritual, supportive atmosphere in which to develop their ideas and identities. As Puerto Rican artists, they were fighting two stereotypes, one within the larger society that excluded them because of their ethnic background, the second within the insular Puerto Rican ghetto which viewed artists as "weird" or effeminate. To promote and develop Puerto Rican culture and esthetics, they focused on their heritage and background. *Taller* in Spanish means workshop; *Boricua* is the indigenous name for the island of Puerto Rico before its discovery by Christopher Columbus. They

began researching the pre-history of Puerto Rico and the art of the Borinquen peoples in an effort to identify and cultivate a uniquely Puerto Rican esthetic.⁵ The Taller identified the Taino/Afro/Hispanic interweaving of cultures which is specifically Puerto Rican. They also began a silk screen workshop, bringing to the mainland a medium extremely popular in Puerto Rico. Moreover, the Taller served as a forum where the artists could discuss their cultural heritage, the experiences of growing up Puerto Rican in Manhattan, as well as contemporary art issues.

Although they still sponsor events in other arts, the group has since moved away from a multi-disciplinary base and focused on a variety of projects in the visual arts. They have developed an apprentice/mentor program in which young artists work alongside artists-in-residence. Youth projects involving large outdoor mural commissions provide jobs for the younger participants and salaries for the supervising artists. The silkscreen workshop, under the direction of Gilberto Hernandez, supplies graphic services for the community by designing and printing posters, handouts, and brochures. Taller activities are going to expand and will include film production, under the supervision of Dimas.

From 1973 to 1978, the artist Stefan Eins operated an informal, storefront "alternative space" out of his studio on 3 Mercer Street. What began as an outlet near Canal Street in Soho for his low-cost multiples expanded into a showplace for works by friends.⁶ Tired of the insular and inbred art world centered in lower Manhattan, Eins began looking for a space in the South Bronx to get away from that environment. He began *Fashion Moda* (the entire logo includes the word "fashion" in four languages: English, Chinese, Spanish, and Russian) as a multicultural base from which to interact with the community. Fundamental to the concept of *Fashion Moda* is communication. Eins, along with co-directors Joe Lewis and William Scott (a fifteen-year-old from the Bronx), bridges the gap between two audiences—the inhabitants of the South Bronx neighborhood and the artists who often commute from lower Manhattan to initiate projects and show their art. Many of these Manhattan artists find an audience without "art world" preconceptions and prejudices, while the South Bronx inhabitants are exposed to new vistas and ideas. A white, European artist living in Tribeca, Eins is constantly aware that he has penetrated a "different culture with all the conflicting behavior patterns and wrong

assumptions that all too easily can lead to misunderstandings and hatred."⁷

Eins, Lewis, and Scott extend the definition of *Fashion Moda* to include science, technology, invention, and fantasy in addition to "art." Accordingly, materials from these areas are also exhibited there. Works of art co-existed with live animals in "Animals Living in the Cities," a group exhibition organized by Christy Rupp, and manufactured Hispanic statuary with cast portraits by sculptor John Ahearn. This broad range of interests has generated several projects within the organization; for example, the Institute for Aesthetics and Economics, and the Institute for Appropriate Technology. It also housed Contemporary Urbicultural Documentation (Topical Archaeology), a group committed to the preservation and research of artifacts and documents from the current urban environment.

What *Fashion Moda* and the Taller share is a strong belief in and commitment to community involvement. Art that involves the community and responds to its needs, while at the same time is interjecting new ideas, is fundamental to both organizations. But, whereas the Taller is interested in fostering and encouraging a specifically Puerto Rican esthetic, *Fashion Moda's* focus is broader. Although based in the South Bronx, its goals are not limited to that borough: "it's a place where cross-cultural phenomena could develop that would envelope the community we serve directly, as well as the New York community, the national community and subsequently, the world community."⁸ That is not to say that the Taller's interests are limited to within El Barrio, and certainly their circulating exhibitions (street and otherwise) have brought their art well outside that radius. Its focus, however, is very consciously defined as Puerto Rican.

These differing orientations owe a great deal to the time and circumstances under which the groups were founded. Three years old, *Fashion Moda* remains unabashedly idealistic. An emigre Austrian from the art world vanguard and a black artist with a similar orientation are attempting collaboratively to close the distance between the "avant-garde" and the masses, an idea which has many art historical precedents. Eins notes:

My idea was to do something that would connect with the people up there [the South Bronx]. I think the avant-garde has

always claimed it is possible to do, but it never has been successful in doing it. It has always been very elitist, always required refined tastes . . . Look at the Russian artists working around the time of the Revolution. They identified with all the revolutionary movements, but they made elitist art.⁹

Although quite aware of the difficulties of bridging the gap, Eins remains confident that the connection is possible. In order to achieve it, Fashion Moda is extending the definition of art and breaking down the barriers between "high and low culture." Thus the inclusion of graffiti, Hispanic statuary, photographs of UFOs, and rebuilt engines marks an attempt to destroy the differences. Lewis comments:

What we've done in effect is broken down the very ambiguous line—the definition—between high and low culture. Classical art and folk art. These things were brought together not for any reason but to further separate the people. That's from the old days—the Romans. You can see the integration of the folk and high classical art—once you get outside of Rome. In Africa, you can see the integration of it because there never was any division. The same with the Indians.¹⁰

The Taller, on the other hand, maintains a more traditional concept of art. In its master/apprentice program, it revitalizes a Renaissance concept. The Taller emerged out of a period of great ferment when artists actively sought to change the art system but met with little success. With twelve years of experience, they have achieved their goals of providing a community cultural workshop where both artist and novice can learn from each other. The Taller thus succeeded in part where the Art Workers Coalition did not—they realized a cultural center which is responsive to the needs of the community and which also provides studio space and support for its members. In an interview in the *Village Voice*, Jorge Soto very bluntly describes the impact the Taller had on him:

The workshop was very important to me . . . It's a parallel to the ugly duckling who finds out he is a swan, that's what happened to me. When I didn't know who I was, I was fuckin' ugly . . . When I joined the workshop I discovered a whole painting tradition I never knew I had. Historians . . . say that the pre-Columbians

disappeared, physically, at a very early part of history, but they seem always to exist physically in our people, aesthetically in the structures of our faces.¹¹

The installations at The New Museum during "EVENTS" reflect the esthetics and commitments of each group. The fifty participants in the Fashion Moda show included both well-known, established artists and amateurs exhibiting for the first time. Likewise, the ages of exhibitors ranged from 15 to 62, with diverse ethnic backgrounds including Black, Hispanic, and Native American. Works by New Orleans and Oakland artists—major centers in which Fashion Moda plans to open "franchises"—were shown. In keeping with its concern to break down the barriers between high and low art, every effort was made to de-sanctify the Museum setting, which is for them an ultimate symbol of and bastion for "high art." The pictures that were framed were hung askew, works were seemingly installed helter skelter, nail holes were left unspackled. Formal labels were eschewed for hand-written Magic Marker ones scrawled directly on the wall in four languages. Fashion Moda's predilection for spontaneity allowed new works to appear midway through the show, among them last minute tributes to John Lennon and to Juan Galvez, a photographer killed in Guatemala. Lewis notes:

At Fashion Moda . . . there's never been a situation where we haven't been able to immediately incorporate what we see. If someone comes in with something we like, it goes up then and there. That's one of the major differences between us and anyone else. We have a basic year program that's pretty flexible but we realize how important it is to get the stuff up as fast as possible—especially since we deal with a wide variety of artists from real straight academics to just the most out-macho, gang-type zip-gun people.¹²

The result was kind of an anti-esthetic esthetic, a deliberate polemic to a traditional museum installation.

The Taller, on the other hand, responded to the invitation to "transform The New Museum's space according to (their) own character and esthetic interests" with a much more traditional museum installation. After some consideration, they decided to exhibit only the work of their four senior members instead of



View of Fashion Moda installation.



View of Fashion Moda installation.



View of Fashion Moda installation.



Gilberto Hernandez
Familia, 1980
print, 9³/₄ x 15"



Fernando Salicrup
Night of Lunacy, 1980
acrylic on canvas, 57¹/₂ x 54"



Marcos Dimas
Native Composition, 1981
ink on rice paper, 35½ x 24"

including younger apprentices or members whose work had not reached a degree of maturity. The members of the Taller chose not to create a new context for their art, but to let the works stand on their own within the Museum's context, open to judgment on their own merits. The gallery was divided equally among the four participants, all works framed and hung with a good deal of care.¹³

The works included in the Taller Boricua show do not shout their politics. Each artist has developed a personal style, influenced in part by their association with the Taller: Gilberto Hernandez's colorful graphics in bold forms; Fernando Salicrup's strange, nightmare-filled works of floating figures and his exciting drawings; Marcos Dimas' primitive imagery of hides and feathers, recalling his Pre-Columbian heritage; and Jorge Soto's figurative, expressionist paintings and drawings.

Soto also included in the show a series of paintings and drawings based on a monumental work by Francesco Oller y Cestero (1822-1917), a nineteenth-century Puerto Rican artist who painted in Paris at Courbet's *Atelier Suisse*, and who was a friend of Caribbean-born Camille Pissaro, and mentor to Paul Cezanne. Oller eventually returned to the island and ultimately to a more conservative style. In Soto's versions of Oller's *El Velorio* [The Wake] (collection University of Puerto Rico),¹⁴ he is at once paying tribute to an important Puerto Rican artist and predecessor, and using Oller's work, which depicts a traditional scene on the island, as a point of departure for his own formal experiments. The composition undergoes various transformations at Soto's hand—at one time incorporating pre-Columbian imagery, another Classical influences.

What happens when the Taller Boricua and Fashion Moda move downtown and into a museum? One critic commented, "Some of the rage is lost or defused but wit and politics survive . . . (when) Fashion Moda's multiethnic collection of artists and non-artists (who) have developed an influential style that until now seemed exclusively designed for decaying buildings . . ." is seen at The New Museum.¹⁵ Another critic termed Fashion Moda's show at The New Museum a "problematic success (since) it allowed people to see work comfortably in Manhattan, rather than in its home territory—the South Bronx."¹⁶ Joe Lewis asserts, on the other hand, that Fashion Moda is not "any particular place . . . it doesn't make any difference where we do it."¹⁷



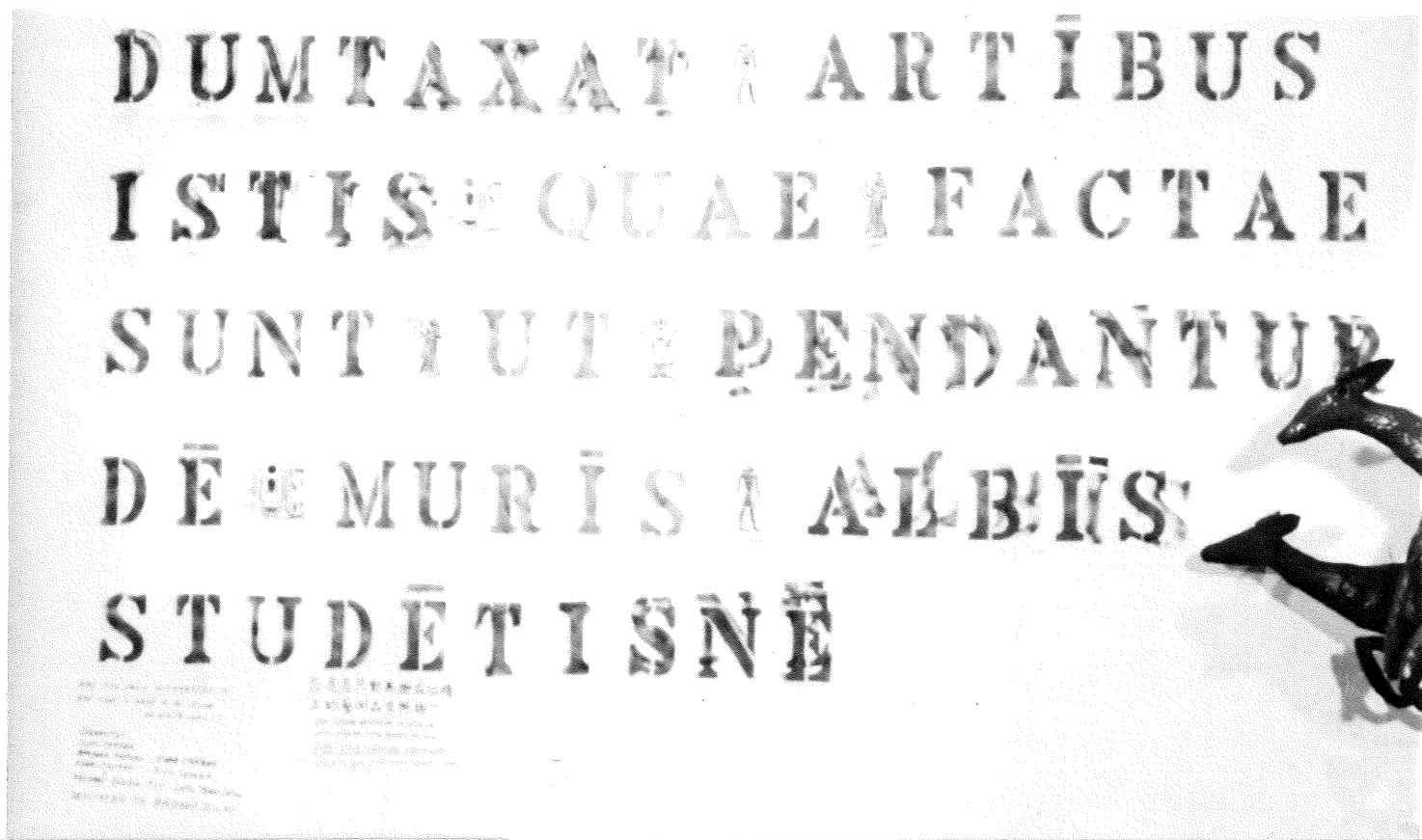
Jorge Soto
Study for El Velorio De "Oller" en Nueva York, 1980
("Our Forgotten Story")
ink on paper, 26 x 40"

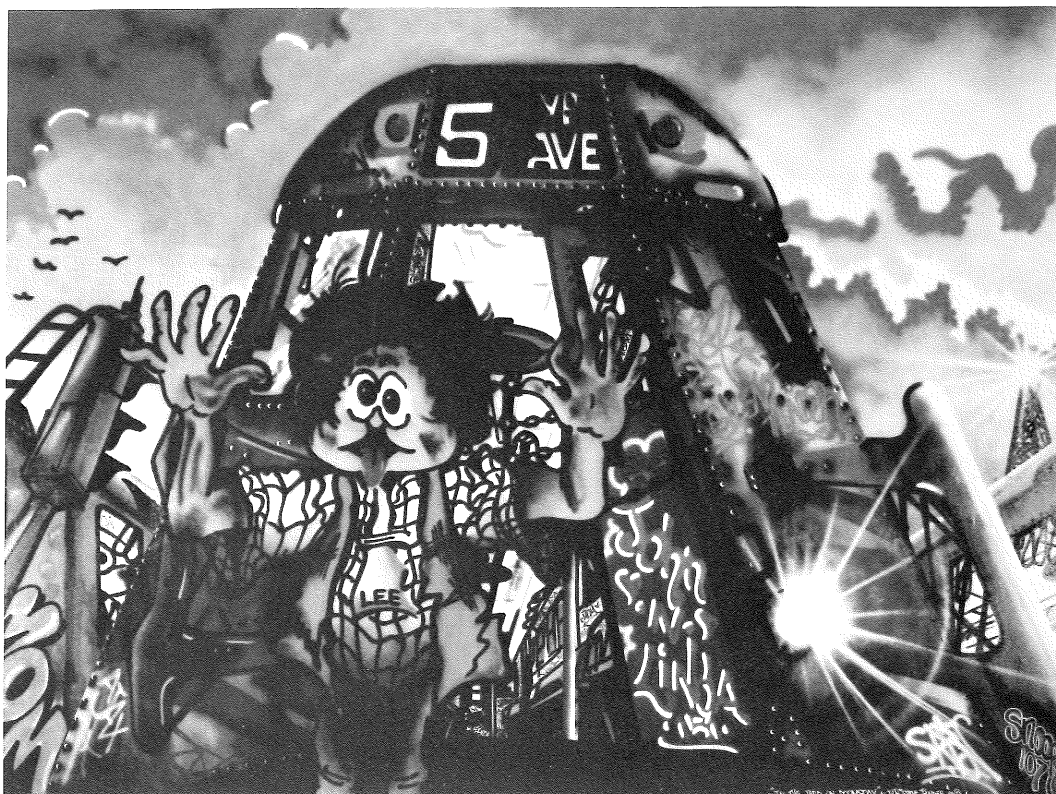


Candace Hill-Montgomery
Survival Means Necessary, 1980
mixed media installation, dimensions variable

It is clear, however, that the context of a museum setting did have an effect, but one which varied. As previously noted, every effort was made by Fashion Moda artists to de-sanctify the Museum, and John Fekner ironically commented on the situation by stencilling on the wall in bright green letters and in Latin, "Are you only interested in art that is made to be hung on white walls?" The subway graffiti artists Lee and Futura 2000 spray painted directly on the walls of The New Museum. Both Lee's self-portrait, *In The Yard On Doomsday (Silent Thunder)* and Futura's geometrical abstraction were executed within a very clearly delineated rectangle, which effectively simulated the shape of a traditional canvas painting. By virtue of their displacement, these spray paintings lost the motion so important to the "medium," although graffiti murals have gradually been surfacing in playgrounds, sides of buildings, etc., and have even been commissioned for specific sites.¹⁸

John Fekner
*Are You Only Interested In Art That Is Made To
Be Hung On White Walls?*, 1980
spraypaint and stencil on wall, 15'4" x 7'6"





Lee
In The Yard on Doomsday
 (Silent Thunder), 1980
 spraypaint on wall, 10'5½" x 14'3"

For Fashion Moda, The New Museum's invitation raised an important issue—is the place of exhibition truly unimportant? For the Taller Boricua, the Museum provided a clean, neutral space which allowed the four artists to assemble a large body of work and a sense of distance to evaluate. Fashion Moda responded by creating its own context, where the installation dominated over the individual works. This type of installation, seen elsewhere at CoLab exhibitions and subsequently at P.S. 1's "New York/New Wave" show, consciously eschews the modernist esthetic and installation "style," supplanting it with another style. The Taller, on the other hand, preferred the more unobtrusive, white walls which ideally focus attention on the works themselves.¹⁹ Interestingly enough, the pressures of "avant-gardism" (despite its so-called demise) to accept art that appears formally new and radical over art

expressed in familiar forms are still felt. One of the very real drawbacks to this lingering predilection for the avant-garde is to praise the new for the new's sake without a real regard for content.

A positive effect of the Fashion Moda and Taller Boricua exhibitions at The New Museum was to enlarge the audiences of all three. The move downtown did engender a lively encounter among the respective viewers, either seeing familiar images within a new context, or that familiar context filled with new images.

Robert Hughes, in his television series and book *The Shock of the New*, made a provocative observation about the role of museums devoted to modern and contemporary art, a phenomena only of this country. Has the contemporary artist, beginning with the Minimalists, begun to create works for the museum esthetic?

One immediate response to this, asserts Hughes, were Earthworks, which could not be collected by the museum.²⁰ Similarly, is today's artist, responding in part to inflated art market prices, creating objects which are constructed solely from intrinsically worthless dime-store materials and/or junk?

This inflated art market where artists can become "stars," and occasionally millionaires, is grounds for concern. The museums participate in as much as they still signify official sanction. Part of the growing movement of artist-run "anti-spaces" and collaboratives is to wrest some of the control from the traditional art establishment as represented by the galleries, museums, and now the alternative spaces. The Taller, stated years back,

we . . . have come together for the purpose of encouraging a wider participation of our art forms within the community cultural centers, schools and universities. We have come together to help take control of our homes, the streets . . . As a collective, we are totally responsible for all our actions, through community support and collective effort. That means we are not dependent on any commercial interests or institutions. We represent and promote ourselves. We are constantly moving to

become more self-sufficient.²¹

More recently, a spokesman for CoLab noted:

What we're about is artists using the power that we have. We want control of our own work. A lot of our original inspiration was based on opposition to the established gallery situation and also to the alternative spaces . . . Also, by our grouping together, it's much easier to get public funding for our shows than as individuals.²²

The role of museums is changing quickly and none more quickly than that of the contemporary art museum. For this kind of institution to remain viable, it must continually question its own function. By relinquishing curatorial control, "EVENTS" challenged a traditional function of a museum to choose, select, and edit. Making museum space available to artists' collectives effectively initiates a dialog, one which may not always engender agreement but is nonetheless bound to inform and to raise questions, even if these often complex questions are not always readily answered.

Lynn Gumpert

Futura 2000
Artist painting *Futura 2000*
spraypaint on wall, 9' x 10'10"



NOTES

1. Lucy Lippard, "Real Estate and Real Art à la Fashion Moda," *Seven Days*, vol. 4, no. 1, April 1980, pp. 32-35. Bonnie Johnson selected this quotation for The New Museum's press release.
2. See both Marcia Tucker's introduction (p. 5) and Ed Jones' introduction to "Artists Invite Artists," (p. 38). Since the "Artists Invite Artists," portion of "Events" was not an artists' group as such, their installation will not be discussed in this essay. Instead, we asked that each artist submit a statement and photograph for the catalog in keeping with our premise that they contribute to the production of the catalog as well as the exhibition.
3. For more information on early "alternative spaces" see the catalog of a subsequent New Museum exhibition, "Alternatives in Retrospect: An Historical Overview 1969-1975," organized by Jackie Apple (May 9 - July 16, 1981), which focuses on seven alternative spaces no longer in existence. Both Apple's introduction and the essay by Mary Delahoyd discuss the evolution of these pioneering spaces.
4. David Hershkovitz, "Everything was Gray Even When it was Sunny," *Village Voice*, vol. 23, no. 6, February 6, 1978, p. 67.
5. Other groups were then moving toward a more Hispanic orientation, among them, the Friends of Puerto Rico (1968-69).
6. Eins' space, 3 Mercer Street, was included in "Alternatives in Retrospect." See especially pp. 16-17, 49-52.
7. Lippard, "Real Estate," pp. 32-35.
8. Bunny Matthews, "Fashion Moda Is Coming to New Orleans . . ." *Figaro New Orleans*, vol. 9, no. 42, October 20, 1980, p. 10.
9. Stefan Eins with Annette Barbasch, "Fashion Moda," *Cover*, vol. 2, no. 1, January 1980, p. 34.
10. Matthews, "Fashion Moda," p. 12.
11. Hershkovitz, "Everything was Gray," p. 67.
12. Matthews, "Fashion Moda," p. 12.
13. Their stance recalls Howardena Pindell's powerful videotape *Free, White and 21* where she, in whiteface representing the white art establishment, admonishes herself for not producing art which conforms to the former's conception of what is acceptable and expected of "minority artists."
14. Very little information is available on Oller. He is discussed only briefly by Linda Nochlin in *Realism* (Harmondsworth: Penguin Books, Ltd., England) and Jack Lindsay in *Cezanne: His Life and Work* (Greenwich, Conn.: New York Graphics Society). Jorge Soto researched this artist as thoroughly as possible after having seen *El Velorio* at the University of Puerto Rico.
15. (A.S.) Wooster, "Voice Center: Art," *Village Voice*, vol. 25, no. 53, December 31, 1980 - January 6, 1981, centerfold.
16. Elizabeth Hess, "Home-Style Looking," *Village Voice*, vol. 26, no. 6, January 28 - February 6, 1981, p. 72.
17. Matthews, "Fashion Moda," p. 12.
18. Richard Goldstein discusses some of these issues in "On Zephyr, Futura, on Crash and Ali: In Praise of Graffiti—The Fire Down Below," *Village Voice*, vol. 25, no. 52, December 24-30, 1980, pp. 55-58.
19. Brian O'Doherty, "Inside the White Cube: Notes on the Gallery Space," *Artforum*, vol. 14, no. 7, March 1976, p. 24. O'Doherty notes that "the ideal [read museum space] gallery subtracts from the artwork's cues that interfere with the facts that it is "art." The work is isolated from everything that would detract from its own evaluation of itself." He goes on to note that the white walls themselves take on a signifying function.
20. Robert Hughes, *The Shock of the New* (New York: Alfred A. Knopf, 1981), pp. 392-98.
21. Flyer, Borikenos Artists Collective [now defunct], New York, n.d.
22. Grace Glueck, "The New Collectives—Reaching for a Wider Audience," *New York Times*, Section 2, February 1, 1971, p. 27.

A selected, national directory of artist-run organizations and cooperatives, compiled by Daniel J. Cameron, is available at cost from The New Museum.

FASHION 時髦 MODA МОДА

December 13, 1980—January 8, 1981

Charlie Ahearn	Lee
John Ahearn	Joe Lewis
Ali	Michael Lokensgard
Jules Allen	Mario
Andrew Bascle	Lyle Mathews
Marc Brasz	Mitch
Leni Brown	Polly Ester Nation
David Butler	Willie Neal
Stewart Carstater	Paulette Nenner
Robert Colescott	Valery Oisteanu
Luis Colmenares	Martin Payton
Crash	Philip Pearlstein
Peter Cummings	Joe Perez
Jane Dickson	Rammellzee Mic Controller
Marianne Edwards	Judy Rifka
Stefan Eins	Jim Richard
John Fekner	Raymond Ross
Futura 2000	Christy Rupp
Juan Galvez	Wes Sanderson
Martin Green	John Scott
Keith Haring	William Scott
Candace Hill-Montgomery	Carmen Spera
Christof Kohlhöfer	Louise Stanley
Julius Kozlowski	Rigoberto Torrez
Lady Pink	Zephyr





Cabezas volando
"FLYING HEADS" →
MARC BRASZ
飛頭
马克巴士
ЛЕТАЮЩИЕ ГОЛОВЫ
МАРК БРАЗ

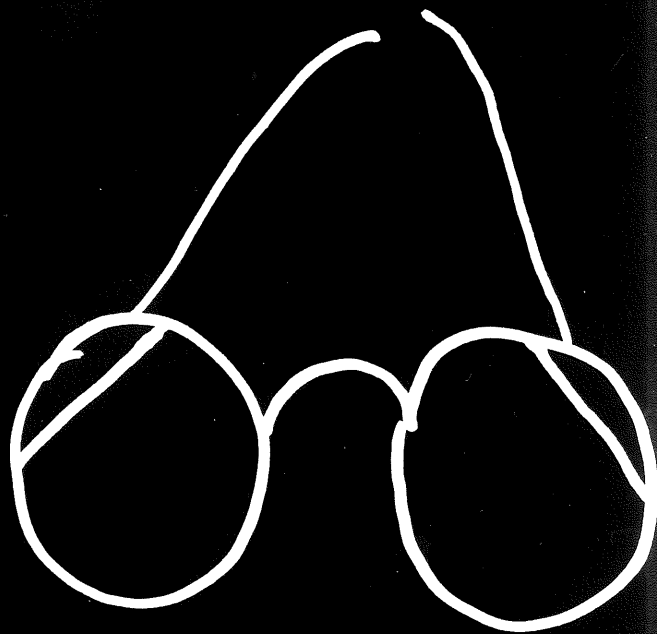
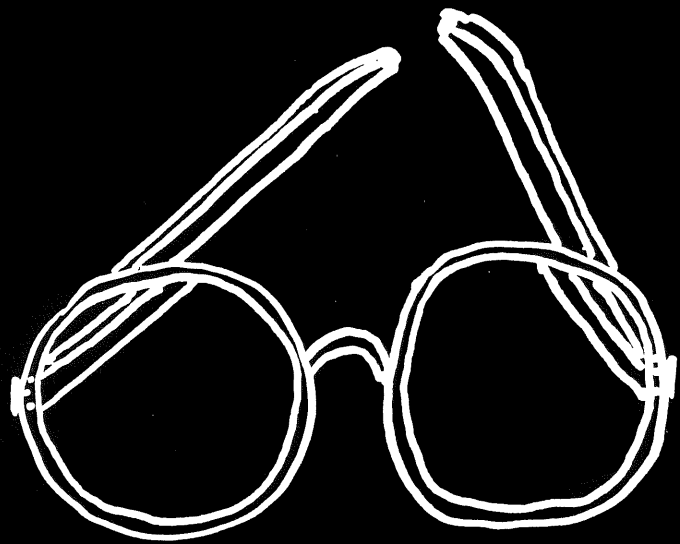
INTEPAIN BERACHT
作家在馬

Intelectual sobre cabal

早-站馬
ДХО АУК

ANA, RESTING
ISE STANLEY
安娜·休息中
馬-士蘭利
in Bequarando





FASHION 時髦 MODA МОДА

I M M A

GINNE

Artwork Captions for Preceeding Pages
(in order shown)

William Scott
Untitled, 1981
felt-tip on paper
7¾"

Lady Pink
Untitled, 1981
pencil on paper
9¾ x 9⅞"

Joe Lewis
Literati on Horse, 1980
mixed media
dimensions variable

Stefan Eins
Fashion Moda Poster, 1975-80
offset
9⅞ x 9⅞"

John Fekner
Imagine, 1980
stencil
11 x 1½"

Exhibitions 1978 — 1981

1978

FALL
*Art, Science and Imagination with collections
from the South Bronx* (installation)
Holograms

1979

SPRING
On Alien Intelligences
Jenny Holzer, *Sentence Philosophy*
John Ahearn, *Face Castings of South Bronx
Residents*

SUMMER

Raymond Ross, *The Face of Jazz*
David Wells, *Inventions*
Peter Moenning, *Inventions*

FALL

Christy Rupp (organizer), *Animals Living
in Cities*
Appearances Magazine
WINTER 79/80
Douglas Tumbaugh, *Cien Niños*

1980

WINTER
South Bronx Art, Projects, Others
Polly Ester Nation, *Jesus Comes to the Bronx*
Community School District #9, *Science/
Math Projects*

May Show

SUMMER

Haim Steinbach, *Changing Displays*
Marianne Edwards, *Family Wash*

FALL

Jane Dickson, *City Maze*
Graffiti
WINTER 80/81
Events (The New Museum)
Joni Harmon (installation)

1981

WINTER
Jennifer Stein, *Guns*
Wes Sanderson (in residence)
Lee Oechsle (paintings)
Victor Pesce (watercolors and drawings)
Rhoda Johai Andors (paintings)

Keith Haring (drawings)
Julie Wachtel, *Relation of Absence* (sic)
(installation)

Jill Schecter, *America Bound* (installation)
WINTER/SPRING

Becky Howland, *Brainwash* (installation)
SPRING

Optima Studio, New Orleans
Contemporary Arts Center, New Orleans
Jody Culkin (in residence)
David Wells (in residence)
SUMMER

California Billboards (throughout the greater
metropolitan area, with the Public Art Fund,
New York and Eyes and Ears, San Francisco)
Brad Melamed, Brian Buczak, Andrea Evans,
Wall Paper (in an abandoned building,
South Bronx)

Justin "Houston" Ladda, *The Thing* (in an
abandoned building, South Bronx)

SPRING/SUMMER

En Foco (photographs)
South Bronx Art, Projects, Others

Performances 1979 - 1981

1979

SPRING

Wicked Wizards (dj's, rapping)
Lewis & Lewis
Alfred & Julie (tap dance)
Center for New Arts Activities, Liza Baer
(two-way slow-scan transmission)

Dejon Munoz (saxophone - ongoing series)
SUMMER

Fall Mountain: Bob Ostertag, Jim Katzen,
Ned Rothenberg

FALL

Ilona Granet, *Rape, Ravage, and Roll*
The Coachmen (continuing discos throughout
1979)

1980

SPRING

The Ladies Auxilliary Wrestling Team
Jill Schecter
Bill Stevens (video)
Nathan Ingram, *Live Show: Demonstrations by
Experts - Fighting and Kata* (karate)

Charlie Ahearn, *Deadly Art of Survival* (film)
SUMMER
Relentless Blues Band, Julius Eastman,
Native Dance, Jules Baptiste
FALL
Y Pants, Rico and the Jazz Masters, Alфония
Timms and His Flying Tigers, Carlos Baptist,
Ray Curt Jones
Disband, Cid Collins, Carol Parkinson,
Fontaine Dunn

1981

SPRING

Nancy Du Plessis, *Moroccan Journals*
Annette De Mille with David Simons, *Nobody*
Knows the Color of this Dance
Joan Evans, Thulani Davis, Nancy Du Plessis
Joe Lewis (solo guitar)
Ernie Aker (film)

1981

SUMMER

Lewis/Eastman/Lewis, *Ballads for Three*
Voices and Guitar
Snooky Tate
Invisible Performance Workshop, *Sound-*
Scape-Goat
Monophonic Orchestra, Mauricio Marsico,
Musical Perspectives
James Oliver Jones, Jr., *Meditation and*
Simplicity
Charles "Cookie" Cook (tap dance)
Tannis Hugill, *Hanging Woman*
Noel Martin Camacho (poetry)
Invisible Performance Workshop, *I Was a Slave*
to Fashion, No Wonder Henrietta Gets Excited

Selected Bibliography

AMINOFF, JUDITH. "New York Byline,"
Umbrella [Glendale, Calif.], vol. 2, no. 2.,
pp. 39-40.
"Animals Living in Cities-ABC No Rio," *East*
Village Eye, vol. 2, no. 15, Thanksgiving
(sic) 1980.
"Another Roadside Attraction," *Daily News*,
vol. 62, no. 224, March 13, 1981, p. M8.

BARBASH, ANNETTE AND STEFAN EINS.
"Fashion Moda," *Cover*, vol. 2, no. 1,
January 1980, pp. 34-35.
BELL, JANE. "Hybrid Art," *Village Voice*,
vol. 24, no. 27, July 2, 1979, pp. 62-63.
"Briefs," *Village Voice*, vol. 24, no. 41,
October 3-9, 1979, p. 58
BONESTEEL, MICHAEL. "Life Beyond Survival,"
The New Art Examiner, vol. 8, no. 8,
June 1981, pp. 4-5.
"Currents," *Cover*, no. 4, Winter 1980-81, p. 12.
DARTON, ERIC. "Events," *East Village Eye*,
vol. 2, no. 16, Xmas 80, p. 13.
DEITCH, JEFFREY. "Report from Times Square,"
Art in America, vol. 68, no. 7, September 1980,
pp. 59-63.
DRAEGIN, LOIS. "Bicoastal Determinism,"
Soho News, vol. 8, no. 25, March 11-17, 1981,
p. 4.
"Fashion Moda," *Cult* [Hamburg, W. Germany],
no. 1, Summer 1981, p. 72-73.
"Fashion Moda," *The Urban Audubon* [New
York], September 1979, p. 12.
GLUECK, GRACE. "The New Collectives -
Reaching for a Wider Audience," *New York*
Times, Section 2, February 1, 1981, pp. 23, 27.
GOLDSTEIN, RICHARD. "Art Beat: The Politics
of Culture," *Village Voice*, vol. 25, no. 45,
November 5-11, 1980, p. 40-41.
———. "On Zephyr, Futura, On Crash and Ali:
In Praise of Graffiti - The Fire Down Below,"
vol. 25, no. 52, December 24-30, 1980,
pp. 55-58.
———. "The First Radical Art Show of the 80's,"
Village Voice, vol. 25, no. 24, June 16, 1980,
p. 1, 31-32.
GRAHAM, DAN. "Signs," *Artforum*, vol. 19,
no. 8, April 1981, pp. 38-43.
HERNANDEZ, CONRADO. "El Sur del Bronx
tiende su ropa al viento (... y sus problemas),"
El Diario-La Prensa, July 17, 1980.
HESS, ELIZABETH. "Home-Style Looking,"
Village Voice, vol. 26, no. 6, January 28 -
February 3, 1981, p. 72.
———. "Take the A Train," *Village Voice*, vol. 25,
no. 46, November 12-18, 1980, p. 87.
"It's Spring, and Holo Galleries are Popping Up
from Coast to Coast," *Holosphere* [New York],
vol. 8, no. 3, March 1979, pp. 3, 6.

LAWSON, THOMAS. "Fashion Moda," *Real Life*
Magazine, no. 3, March 1980, pp. 7-9.
———. "New York Reviews: Fashion Moda,"
The New Museum, Artforum, vol. 19, no. 7,
March 1981, pp. 81-83.
———. "New York Reviews: Une Idée en l'Air,"
Artforum, vol. 19, no. 6, February 1981, p. 79.
"Letters [to the Editor]," *Village Voice*, vol. 25,
no. 47, November 19-25, 1980, p. 3.
"Letters [to the Editor]," *Village Voice*, vol. 25,
no. 48, November 26 - December 2, 1980,
p. 3.
LEVIN, KIM. "Anarchy in M.C.," *Village Voice*,
vol. 26, no. 10, March 4-10, 1981, p. 70.
———. "The Secret Life of Louisa Chase,"
Village Voice, vol. 26, no. 6, January 28 -
February 3, 1981, p. 71.
LIPPARD, LUCY. "Retrochic: Looking Back in
Anger," *Village Voice*, (Art Supplement),
vol. 26, no. 50, December 10, 1979, pp. 67-69.
(See also Ominous, Anne)
———. "Real Estate and Real Art à la Fashion
Moda," *Seven Days*, vol. 4, no. 1, April 1980,
pp. 32-35.
MATTHEWS, BUNNY. "Fashion Moda Is
Coming to New Orleans," *Figaro* [New
Orleans], vol. 9, no. 42, October 20, 1980,
pp. 10-12ff.
MARZORATI, GERALD. "Art Picks," *Soho News*,
vol. 8, no. 12, February 25 - March 3, 1981,
p. 37.
———. "Artful Dodger," *Soho News*, vol. 8, no. 3,
October 15-21, 1980, p. 79.
MCFADDEN, SARAH. "Report from New York:
The French Occupation," *Art in America*,
vol. 69, no. 3, March 1981, p. 35-41.
MILINAIRE, CATHERINE. "Best Bets: Art
Among the Ruins," *New York Magazine*,
vol. 14, no. 28, July 20, 1981, p. 57.
MIZRAHI, MARILYN. "Graffiti Treated as Art
by the Art World," *Art Workers News*, vol. 11,
no. 1, September 1981, pp. 8-13.
NADELMAN, CYNTHIA. "New York Reviews:
Marianne Edwards," *Art News*, vol. 79, no. 9,
November 1980, p. 214.
NORKLUN, KATHI. "The Great French
Invasion," *Washington Market Reviews*
[New York], vol. 3, no. 5, December 1, 1980,
p. 7.

- "Not an Art Show," *East Village Eye*, vol. 1, no. 5, October 1979, p. 3.
- OMINOUS, ANNE [Lucy Lippard]. "Sex and Death and Schock and Schlock: A Long View of The Times Square Show," *Artforum*, vol. 19, no. 2, October 1980, pp. 50-55.
- PEREZ, RAFAEL. "Pagina Cultural: Fashion Moda," *El Aquila Nacional* [New York], vol. 1, no. 7, March 15, 1980, p. 17.
- PERREAULT, JOHN. "Low Tide," *Soho News*, vol. 8, no. 12, February 25 - March 3, 1981, p. 49.
- "Photo-collage of casts by John Ahearn," *East Village Eye*, vol. 1, no. 2, June 15, 1979, pp. 22-23.
- PIERCE, ROBERT. "This Week," *Soho Weekly News*, vol. 7, no. 3, October 18-24, 1979, p. 29.
- RICKEY, CARRIE. "Animals Living in Cities: Fashion Moda," *Artforum*, vol. 18, no. 5, January 1980, pp. 69-70.
- . "Voice Choices," *Village Voice*, vol. 26, no. 5, January 28, 1981, p. 56.
- ROBINSON, WALTER. "Art Strategie for the '80s: A Guide to What's Hot," *Adix*, vol. 1, no. 5, October 1979, pp. 10-11.
- . "Fashion Moda," *Artletter*, vol. 8, no. 3, March 1979, p. 4.
- . "John Ahearn at Fashion Moda," *Art in America*, vol. 68, no. 1, January 1980, p. 108.
- . "Special Report: Graffiti and the Art World," *Artletter*, vol. 10, no. 2, May 1981, p. 1-2.
- ROSE, BARBARA. "California/New York," *Vogue*, vol. 171, no. 5, May 1981, p. 184.
- SCHJELDAHL, PETER. "New Wave No Fun," *Village Voice*, vol. 26, no. 10, March 4-10, 1981, p. 69.
- SHORE, MICHAEL. "Punk Rocks the Art World: How Does it Look? How Does it Sound?" *Art News*, vol. 79, no. 9, November 1980, pp. 78-85.
- "Some Posters From Fashion Moda," *Artforum*, vol. 19, no. 5, January 1981, pp. 50-52.
- STANISZEWSKI, MARY ANNE. "Fashion Moda," *Art News*, vol. 80, no. 3, March 1981, pp. 230-232.
- TALLMER, JERRY. "Blue Jays in Syracuse, Rats in New York City," *New York Post*, vol. 180, no. 12, November 29, 1980, p. 17.
- "Urban Museum Show Features Retail Rodents," *Pet Dealer* [New York], vol. 29, no. 3, March 1980, p. 7.
- WADSLEY, PAT AND LEONARD ABRAMS. "(More Than) Fashion Moda," *East Village Eye*, vol. 11, no. 15, Thanksgiving (sic), November 1980, pp. 38-39.
- WILSON, JUDITH. "Art," *Village Voice*, vol. 26, no. 31, July 28 - August 4, 1981, p. 68.
- WINKLER, GERT. "Nach New York und von dort in die Donaustadt," *Die Presse*, [Vienna, Austria], February 23-24, 1980.
- WOOSTER, A.S. "Voice Choices," *Village Voice*, vol. 26, no. 1, December 31 - January 6, 1981, p. 48.
- ZIMMER, WILLIAM. "Cross-Bronx Expressly," *Soho News*, vol. 8, no. 14, December 30, 1980 - January 6, 1981, p. 23.
- . "Fashion Moda," *Soho News*, vol. 7, no. 2, October 11-17, 1979, p. 44.

TALLER BORICUA

January 17 - February 5, 1981

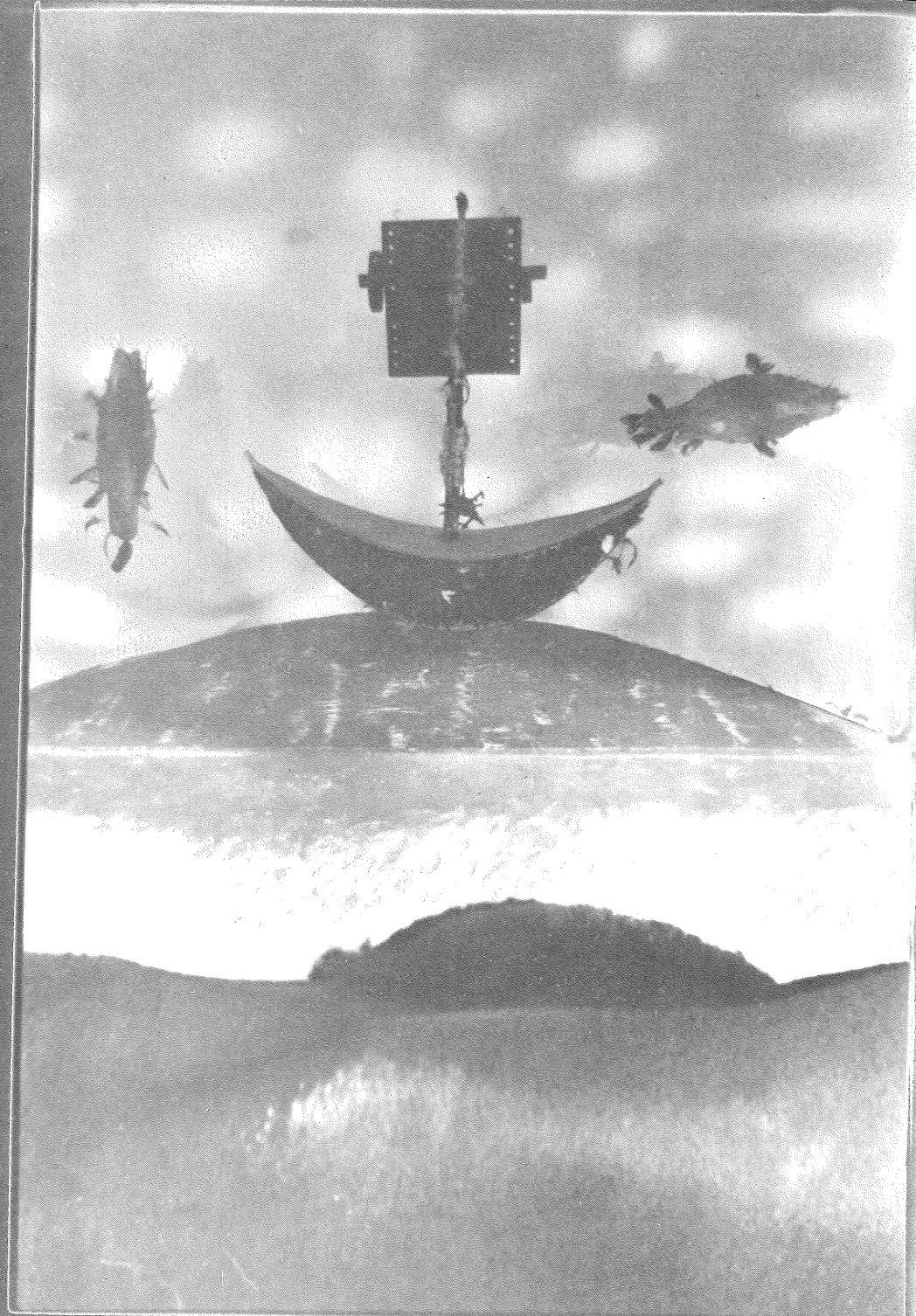
Marcos Dimas
Gilberto Hernandez
Fernando Salicrup
Jorge Soto

Manco's Dimas

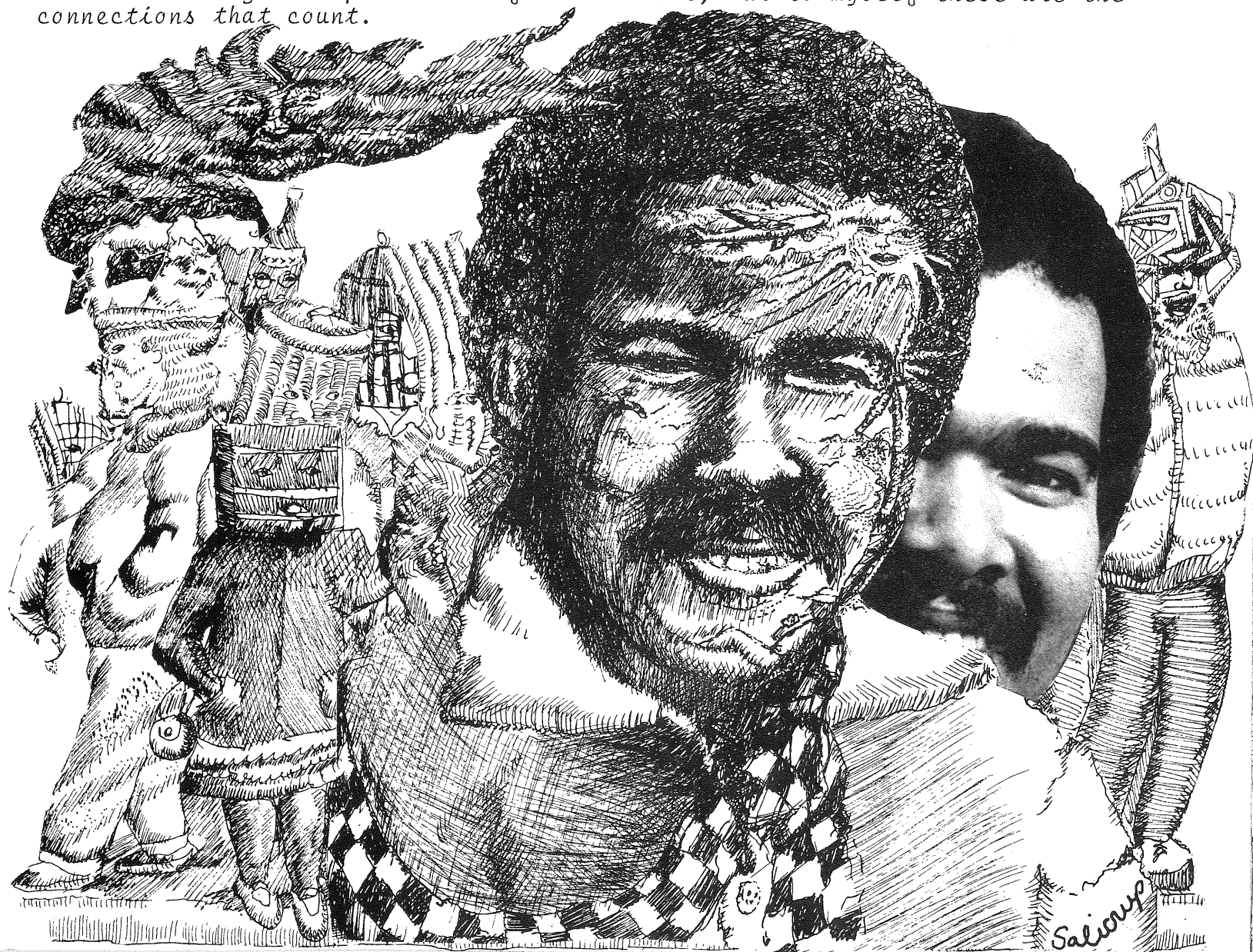
Caribbean Nights

Studio Installation

Photo: Nineteen Eighty One



The immediate surroundings have always been a determining factor in how I Visually express myself, and the medium (painting and mixed-media) has served, as a vechle for further developing this visual contact. I am basically a surrealist, and my dream constructed subjects and composition are rich in colors; colors that play an extremely important role in my work; colors inspired by spring, summer, fall, and the Caribbean. All this comes together to form a vocabulary preoccupied with the human alienation we live with. Some of us would rather not deal with this disturbing interpretation of how we live, but to myself these are the connections that count.



Mayo 14, 1945



Aqui te mando
un retrato de
la nena.

Papi,
recuerdate
de mi.
Carmen

There is New Art, Old Art,
Abstract Art, Expressionistic
Art, Conceptual Art, there is
Nonsense Art, Fun Art and
there's Bullshit Art....

My Choices, Commitment to
Do Art about the Human
Condition (Our Condition)
in and out of My Particular
historical Continuum (Culture
is a life time occupation
(in spite of myself)

Jose Soto, NYC, 6/14/81



Artwork Captions for Preceding Pages
(in the order shown)

Marcos Dimas
Caribbean Nights, 1980
photograph of installation
mixed media
dimensions variable

Fernando Salicrup
Untitled, 1981
ink on paper and photographs
8¼" x 7¾"

Gilberto Hernandez
Untitled, 1981
felt-tip on photograph
5½" x 6"

Jorge Soto
Untitled, 1981
ink on paper and photographs
9" x 8"

Travelling Art Exhibitions 1971 - 1977

1971

April 1 - 7 — Stockbridge High School,
Stockbridge, MA
August 14 — West 110th Street/5th Avenue,
corner, Manhattan
August 20 — Community Services Association,
Manhattan
August 29 — Puerto Rican Folklore Festival,
Central Park
September 12 — East 106th Street/
Lexington Avenue, corner, Manhattan
October 9 — East 174th Street/
Southern Boulevard, corner, The Bronx
October 16 — Plaza Borinquen, The Bronx
October 23 — East 115th Street/
Lexington Avenue, corner, Manhattan
November 6 — East 110th Street/
Lexington Avenue, corner, Manhattan
November 13 — Plaza Borinquen, The Bronx
November 15 - 19 — John Jay College of
Criminal Justice, Manhattan
November 15 - 21 — St. John Secret Divine
Church, Manhattan
November 15 - 18 — Brooklyn College,
Brooklyn
November 18 — Fordham University,
The Bronx
November 19 — Livingston College,
Livingston, NJ
December 2 - 4 — College of New Rochelle,
New Rochelle, NY
December 9 - 10 — Automation House,
Manhattan

1972

March 19 — Our Lady of Angels Church,
Manhattan
April 1 - 7 — Action for Progress, Inc.
Manhattan
April 15 - 16 — State University of New York
at Stony Brook, NY
April 19 — Casa Betances, Manhattan
April 24 - 29 — Barnard College, Manhattan

April 24 - 29 — University of Connecticut,
Bridgeport, CT
May 14 - 20 — Stockbridge High School,
Stockbridge, MA
June 4 — East 110th Street/5th Avenue,
corner, Manhattan
June 24 — Fordham University, The Bronx
July 2 — Harlem Festival, Manhattan
July 17 — El Museo del Barrio, Manhattan
August 20 — Puerto Rican Folklore Festival,
Central Park, Manhattan
September 10 — Puerto Rican Community, Inc.,
Stamford, CT
September 12 — Williamsburg Puerto Rican
League, Brooklyn
September 17 — Congreso del Pueblo,
Manhattan
September 20 - October 20 — El Museo
del Barrio, Manhattan
September 22 — Queens College CUNY,
Queens
September 23 — Plaza Borinquen, The Bronx
September 29 — J.H.S. 71, Manhattan
October 28 — Casa Betances, Manhattan
October 30 — CUNY Graduate School,
Manhattan
November 12 — Puerto Rican Community
House, Brooklyn
November 13 - 15 — Lehman College, CUNY,
The Bronx
November 14 — P.S. 29, Manhattan
November 15 — Glenmore School (P.S. 298),
Brooklyn
November 16 — P.S. 102, Manhattan
November 30 — P.S. 70, The Bronx
December 20 — Hunter College, Manhattan

1973

January 6 — City Hall, Stamford, CT
January 26 — Expo Hispanic Youth Council,
The Bronx
February 24 — Hunter College, Manhattan
March 7 — Barnard College, Manhattan
March 19 - 31 — New York Urban Coalition,
Manhattan

April 1 — Casa Betances, Manhattan
April 10 — Washington Irving High School,
Manhattan
April 21 — Columbia University, Manhattan
May 19 — Hunter College, Manhattan
May 20 — Metropolitan Hospital Health Fair,
Manhattan
May 25 — Bilingual Performing Arts Festival,
The Bronx
June 14 — Central Commercial High School,
Manhattan
July 14 — Saint Ann's Catholic Church,
The Bronx
July 29 — Soundview Avenue Block Party,
The Bronx
August 26 — Puerto Rican Folklore Festival,
Central Park
August 31 — Children's Aid Society,
Manhattan
September 23 — "Aware Day"/Central Park,
Manhattan
October 9-13 — Third World Arts Festival,
Riverdale, NY
October 19 — Fordham University, Manhattan
November 13 — PS. 171, The Bronx
November 16 — Brooklyn College, Brooklyn
November 19 — Essex County Community
College, Newark, NJ
November 20 — Lehman College, CUNY,
Manhattan
November 21 — Madison Square Boys Club,
The Bronx

1974

March 28 — Staten Island Public Library,
Staten Island
April 12 — Casa de las Americas, The Bronx
April 15 — Henry Street Settlement, Manhattan
April 26-28 — Puerto Rican Studies
Conference, Manhattan
May 1 — New York University, Manhattan
May 19 — Metropolitan Hospital Health Fair,
Manhattan
June 15 — "Homage a Machito" Festival,
The Bronx

June 20 — Washington Square Art Fair,
Manhattan
July 28 — Bronx Zoo, The Bronx
July 27-28 — St. Ann's Church Festival,
Manhattan
September 14 — 119th Street Block Health Fair,
Manhattan
September 23 — Plaza Borinquen, The Bronx
October 15-22 — State University of New York
at Stony Brook, NY
October 31 — Greenhaven Penitentiary,
Greenhaven, NY
November 20 — Lehman College, CUNY,
Manhattan
November 22 — Brooklyn College, Brooklyn
December 7 — Wesleyan University,
Middletown, CT

1975

January 4 — Lolita Rodriguez de Tio
Junior High School, The Bronx
January 22 — Columbia University, Manhattan
April 11-13 — National Latino Media and
Educational Conference, San Antonio, TX
April 14 — Richmond College,
Long Island City, NY

1976

February 18 — LaGuardia Community
College, Queens
April 6 — Amherst College, Amherst, MA
April 8 — Massive Economical Neighborhood
Development, Inc., Manhattan
April 10 — Columbia University, Manhattan
April 26 — Museo del Barrio, Manhattan

1977

February 18 — Baruch College, The Bronx
March 14-18 — PS. 108, Manhattan
May 2 — PS. 117, The Bronx
June 16-30 — Puerto Rican Travelling Theatre,
Manhattan
October 1 — Teatro Puerto Rico, The Bronx

Selected Bibliography

- CASIANO, AMERICO. "Tenth Anniversary of Taller Boricua—Vaya!," *Hispanic Arts* #15, July-August 1979, p. 2.
- "Cultural Programs Committee Report," *Hoja Suelta* Columbia University Latin American Student Organization Newsletter, March 2, 1973, p. 2.
- "Fernando Salicrup es un Producto de 'El Barrio,'" *El Diario-La Prensa*, June 24, 1979, p. 20.
- GLUECK, GRACE. "Art: Puerto Rican Show in Bronx," *New York Times*, January 26, 1979, p. 37.
- HERSHOVITZ, DAVID. "Everything was Gray Even When it was Sunny," *Village Voice*, vol. 23, no. 6, February 6, 1978, p. 67.
- "Inauguron Exposicion," *El Diario-La Prensa*, April 24, 1979, p. 1.
- "Marginalia," *El Diario-La Prensa*, March 29, 1973, p. 3.
- MORALES, REFAEL COLON. "The Puerto Rican Artist in New York," *Hispanic Arts*, #3, May-June 1977, pp. 1 & 10.
- "Notes from the Art Underground," *News From Union Settlement*, October 1972, p. 15.
- RICKEY, CARRIE. "Voice Choice - Taller Boricua," *Village Voice*, vol. 26, no. 5, January 28-February 3, 1981, p. 56.
- "Taller Boricua is a School, a Shield, a Haven, a Hang-Out," *Community News Service*, October 2, 1971, p. 1.
- "Taller-Galeria Boricua Expone Obras un Pintor Venezolano," *El Diario-La Prensa*, March 10, 1972, p. 3.
- "Taller-Galeria Boricua Inicia Hoy Serie Exposiciones Pintura," *El Diario-La Prensa*, March 26, 1979, p. 16.

Researched and edited by Daniel J. Cameron.

ARTISTS INVITE ARTISTS

February 14 - March 5, 1981

Artists Exhibiting

Charles Abramson
Camille Billops
Judy Blum
Sydney Blum
James A. Brown
Vivian E. Browne
Benjamin Grubler
Janet Henry
M.L.J. Johnson
Nina Kuo
Margo Machida
Howard McCalebb
Mr. Mental
Algernon Miller
Kathleen Migliore Newton
Mary O'Neal
Adrian Piper
Jim E. Reynolds
Hayward (Bill) Rivers
Ivy Sky Rutzky
Juan Sanchez
Deborah Whitman
Grace Williams

Artists Inviting

Benny Andrews
Ellsworth Ausby
Rudolf Baranik
Camille Billops
Mel Edwards
Howard Goldstein
Zarina Hashmi
Janet Henry
Jamillah Jennings
Margo Machida
Joe Overstreet
Howardena Pindell

INTRODUCTION

In the Spring of 1980, The New Museum began hosting a bimonthly discussion group which was organized primarily for two reasons: to promote a familiarity between a variety of minority artists and The New Museum, and to enhance the interaction between those artists and other interested parties. The ongoing series of meetings, now called "Minority Artists' Dialog," promoted and established an exchange of ideas and opinions among all participants. The group has focused on common problems and current issues in the visual arts community, particularly in relation to the under-representation of non-white artists.

The Dialogs have been held at the Museum and at the homes of various staff members and not surprisingly have provided an opportunity for a first meeting among various artists and artspace staff members. In these sessions artists have voiced their frustration with the network of galleries, museums, and alternative spaces which have historically excluded them. The entire arts community must share the blame for this situation, whether from the standpoint of benign neglect or blatant discrimination; unfortunately, the problem is shared by all types of institutions in the arts.

The Dialogs have continued—not without a number of heated discussions which have brought to the surface countless instances of injustice on the part of funding sources or on the part of the exhibiting organizations. Fortunately, positive results began to materialize as time passed. We began to exchange more information with one another in the form of exhibition announcements, invitations to various events, or resumes which could be kept on file for reference. Some of us also began to exchange our own time and energy with others to do anything from helping to prepare new gallery spaces to filling staff positions.

Obviously, this loosely organized group cannot claim to have accomplished major achievements during a period of a few

months; however, the progress has been encouraging. At this point, the participants at least have access to more information which can be beneficial to the individuals or organizations. This serves to remind us that exclusivity only deprives us of the richness of art experiences which are all around us and which are available if we will only open our minds. Chronic problems, however, cannot rely on momentum for their solution. We must continually make a conscious effort to seek out those individuals and groups which are normally outside our own field of vision.

In early February 1981, an opportunity presented itself. The artists' group which had been scheduled to organize an exhibition at The New Museum during the latter part of February decided to withdraw for their own reasons. At that point, our choice for an alternative exhibition was primarily governed by the basic premise of the "EVENTS" series—that being the relinquishing of curatorial control to other groups of artists who could use our gallery space as they saw fit. Our staff collectively decided to ask twelve artists whom we had met through the Minority Artists Dialog series to invite two artists apiece. They were given total freedom in the selection of the exhibiting artists and, as usual, the only constraint on the art work was the limited size of our gallery space. The response of the inviting artists was thoughtful, cooperative, and amazingly rapid.

In the following pages, the artists and their art speak for themselves. The variety of the work is extraordinary, and the collective sources of energy generated through the exhibition were positively symbiotic and serendipitous. We are particularly grateful to the twelve guest curators whose names are included with those of the invited artists.

Ed Jones
Special Projects Coordinator



Charles Abramson, *Crossed Roads*, 1981
(detail), mixed media, 8 x 22½ x 1½'



Camille Billops, *Guardians of the Space*,
1978, ceramic with glaze and slip
decoration, 20" high

Charles Abramson

Dried fish is rat's sacramental twin.
The rift between sky and earth
was severe.

Who will carry this message/sacrifice?
Call Esu.

5 coweries will secure the rat's head
as the wind delivers fish
on wings of speed.

Sky domineering, accepts.

Eating rat bit by bit.
Eating fish bit by bit.

Acknowledging a debt paid,
Esu smiles, counting his 5 coweries.

Camille Billops

Selected Exhibitions

Group—1976: Amerika-Haus, Hamburg, W. Germany; Foto-Falle Gallery,
Hamburg, W. Germany.

1977: Faculty Exhibition, Rutgers University, Newark.

1980: *Harlem Book of the Dead*, Hamburg, W. Germany.

Solo—1978: Art Salon, New York; Cooper-Hewitt Museum, New York;
Schenectady Museum, Schenectady, N.Y.

1979: *Museum of Drawers*, Zurich.

1980: *Dialects: The Artist*, Franklin Furnace, New York; *Fragments of
Myself*, Douglass College, New Brunswick, N.J.

1981: *5 Elements*, Ken Keleba House Gallery, New York; *Sculpture '81*,
Lever House, New York.

Related Activities

Panelist—1980: Minority Participation in Mainstream Education.

1981: New Jersey and New York State Council on the Arts.

Artist in Residence—1978: Asihlah First World Festival, Morocco.

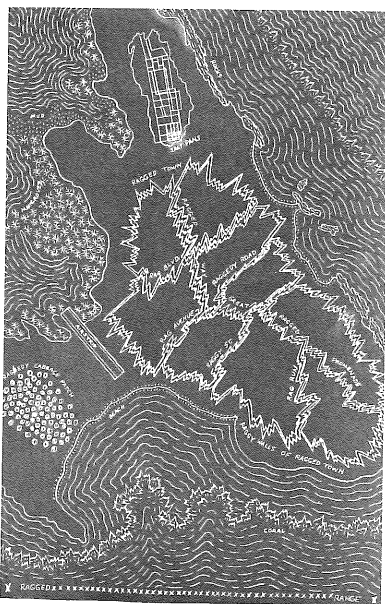
Co-Founder of the Hatch-Billops Collection, Inc., an archive of Black
American culture—1972.

Fellowships—1975: MacDowell Colony 1963 Huntington Hartford
Foundation.

Selected Bibliography

Articles and reviews in *Arab Observer Cairo*; *Art: African American*;
Black Art Quarterly; *Black Creation Annual*; *Black Enterprise Magazine*;

Essence Magazine; Hamburger Abendblatt; Hamburg Freizeit Magazine; Heresies; Negro American Literature Forum; The Straits Times, Kuala Lumpur; Village Voice; The Villager; Women's Wear Daily.



Judy Blum, *Map 6*, 1981, pencil on paper, 15 x 22"



Sidney Blum and Janet Henry, *Paying Tribute to a Homo Aestheticum Pecunarius Major*, 1981, mixed media, 15 x 24 x 24"

Judy Blum

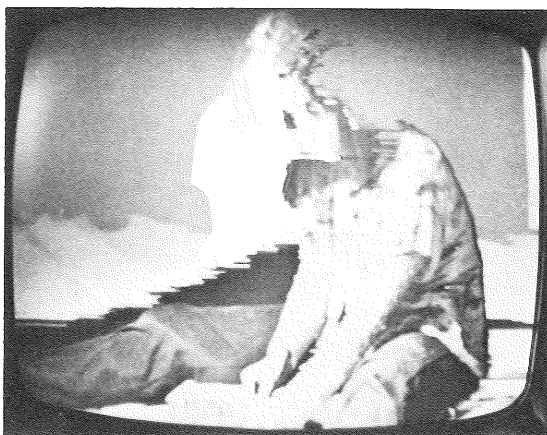
Selected Group Exhibitions

- 1974: *Foire de l'Estampe*, Municipal Cultural Center, Villeparisis, France.
1975: *Artistes, Paris, Étranger*, Galerie les Contemporains, Brussels, Belgium; *Travail sur la Roquette*, Point 13, Paris, France; *Video Month*, Municipal Cultural Center, Orleans, France.
1976: *Combative Acts, Profiles and Voices*, A.I.R. Gallery, New York; *L'ordre Architectural en Question*, Galerie du Rhinoceros, Paris, France.
1977: *Drawings & Prints*, Artworks, New York (sponsored by Artists Space); \$100 Gallery, New York; *Paris Ville Lumiere* (in collaboration with Nil Yalter), Municipal Cultural Center, Grenoble, France.
1978: *Mapped Art: Charts, Routes, Regions*, Nobe Gallery, New York (curator—Peter Frank; tour organized by Independent Curators Incorporated, New York); *Wall Works*, Alternative Center for International Arts, New York.
1979: *Paris Ville Lumiere* (in collaboration with Nil Yalter), Fiatal Muveszek Klubja, Budapest, Hungary.
1980: *55 Mercer Invitational*, 55 Mercer Gallery, New York; *Science Fiction: Imaginary Voyages*, Bronx Museum of the Arts, New York (co-curator).
1981: *Icon/Logos*, Alternative Museum, New York; *Installation in the Five Elements*, Ken Keleba House Gallery, New York.

Sydney Blum and Janet Henry

Even though this piece is entitled *Paying Tribute to Homo Aestheticum Pecunarius Major*, it is for and about artists, not the big-time commercial gallery operator it characterizes.

If you were expecting to rub-up on some spirit, to be ennobled, or maybe just to hang out hoping to be titillated, you're in for a disappointment. This is about supplication, probably the furthest thing from your mind. But it's one aspect of an artist's professional life that has to be confronted eventually.



James Brown, *Birthday*, 1979-81, 3/4" videotape, 10 minutes.

James A. Brown

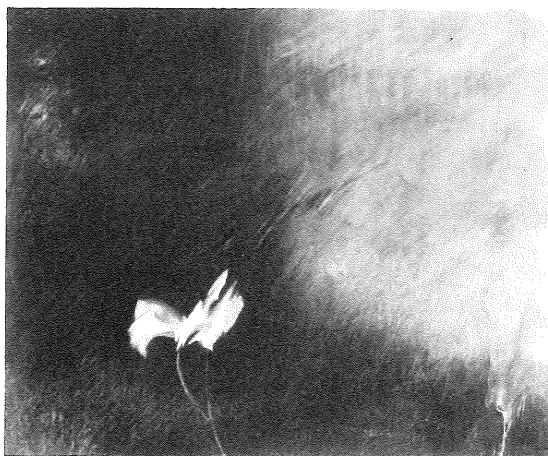
Our Souls, My Roots
have been left unattended.
The details of reality are nothing
but scribbles and scratches
upon the walls of the soul.

There have always been visible cries of Joy.
The Joy stands between being and non-being.

Our Souls
have been left standing
shells full of contrasting realities.

Our Mind, My Soul, My Roots
Our bodies are unclean
the body has been left wrestling
with false victories.

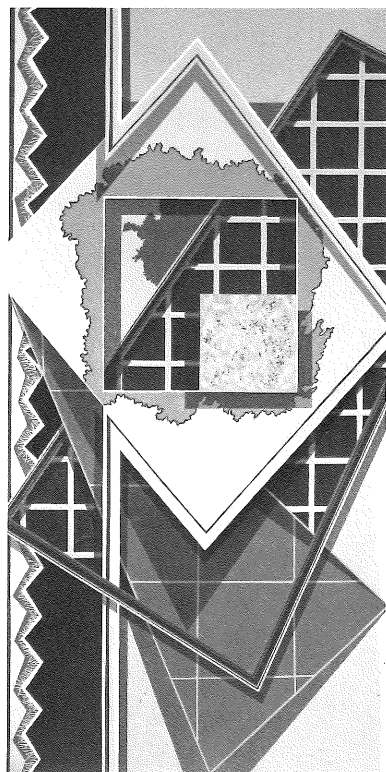
My Spirit gives reality to speculation
and solidity to dreams.
It is my faith that shows me that
somebody cares
about my dreams of reality.



Vivian E. Browne, *First Fruits*, 1981, pastel on paper,
40 x 48"

Vivian E. Browne

My work is about space—that is, enclosed space, submerged
space, infinite space. It is also about surface, nature, and, always,
the human experience.



Benjamin Grubler

Texture emphasizes the physical reality of painted surfaces.

The illusion of depth is maintained through shadow.

Sharp-edged shadow, although schematic, continues to indicate depth.

Surface texture and illusion usually are considered irreconcilable. I want them to exist together.

Born in 1948. Studied at Queens College, New York (B.A., 1970); Brooklyn College, New York (M.F.A., 1977).

Recent Exhibitions

1979, 1980, and 1981: Wooster Gallery, New York.

1981: *The Working Process*, City Gallery (New York City Department of Cultural Affairs), New York (co-curator); Soho Center for Visual Artists, New York.

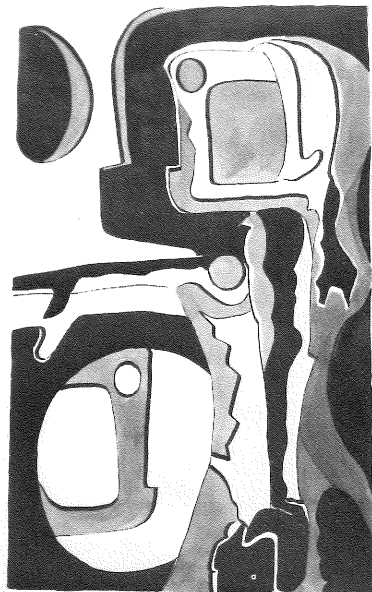
Benjamin Grubler, *Sentinel*, 1980, acrylic and glycerin on masonite, 4 x 8'

M.L.J. Johnson

Vibrations of Art

In essence, art which exists must do so in the environment and under the conditions which the artist faces in life. In this life, existence must surely be a circle, for one must have lived in order to die, and yet one dies every day they live. Therefore, living must be synonymous with dying; to prove one dies, one first must have lived. And so with the vibrations of my art; it cannot die until it is allowed to live!

The images we project, the vibrations we emit, and the masks we wear are all bequeathed to us and our environment by the "Creator/Ancestor." The Ancestor originates from the positive and negative planes within a given environment. The expressiveness of the Creator/Ancestor depends on your attentiveness to its message. The message may appear in a phrase or in the facade of



a building. Where and how the Ancestor manifests itself is intrinsic to its message.

The Creator directs all vision and thereby is reflected in all things visionary. As an artist, I cannot help but depict the messages and the Ancestor as they subliminally enter my canvas at will. The spirit within me feels the compulsion of this Ancestral force which commands colors and reveals vibrations while disarming my ability to evade its presence. The Creator/Ancestor with its apotropaic powers glares at spectators, imprinting its indelible image and message within the subliminal mind. My calling, therefore, is to paint the Ancestor and message I see.

M.L.J. Johnson, *Directive Stapler I*, 1979,
ink and vibrescence on paper, 18 x 24",
Dr. Harry Robinson Collection,
Afro-American Museum, Dallas, Tex.



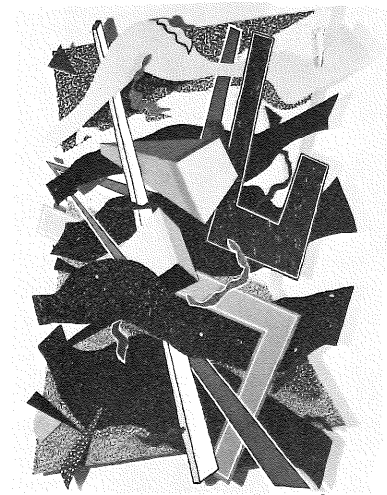
Nina Kuo, *Station Zones*, 1981 (detail), 2 Type C
prints on board, 8 x 10" each

Nina Kuo

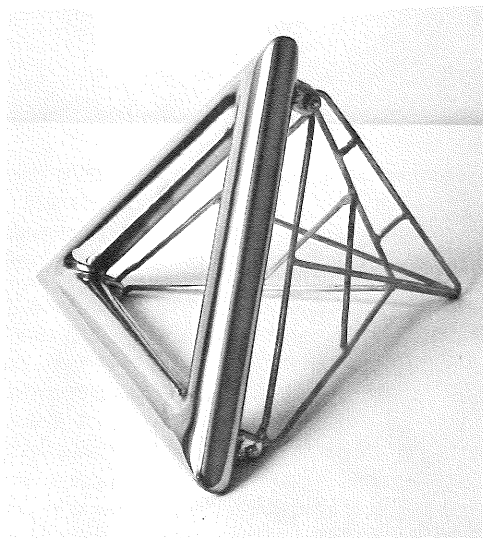
For some time, photography has given me an intriguing sense of obligation and commitment to translate my environment. By combining various aspects of physical reality by means of illusion and abstraction, I maintain an endless horizon for exploration.

In my photographs, the relationships separating the photograph from the original recorded event are emphasized. For instance, details and clues within a landscape are transformed into a fractured or fragmented image corresponding to a preconceived view. Layers of colored forms control space in a random and intuitive manner of abstraction. These hidden veils of color and form reveal a sense of transparency, superficial texture, and overlapping disguises. They have a multi-layered effect which interacts with the captured movement of the activity of each frame.

Thus, each photograph crowds and compacts, adding a sense of heightened visual exploration. The created forms resonate with the fluidity of the movement of human figures and elements in their environment as well as the pictorial space. This resonance expands the expression of color/form and carries the gestures in the photograph further.



Margo Machida, *Tiepolo's Heaven*, 1980,
acrylic and beads on plywood, 4 x 6'



Howard McCaleb, *Cataloochee*, 1975,
chrome and cadmium plated steel, 6¼ x 9½ x 8¼"

Margo Machida

In my work, I try to generate a dynamic tension between painted geometric forms and three-dimensional objects applied to the surface, and between flat and deep perspectival space. Part of this esthetic derives from Cubist painting, which is structured to give the viewer multiple perspectives and dense, divergent visual information.

Although my current work has evolved beyond the rectangle (toward shaped wall sculpture), I still approach it as painting. I enjoy the ambiguous situation I can create by introducing elements of illusionistic space and shadow, Baroque composition, diagrams, and thick, expressionistic paint handling and color in the same piece.

The tradition of painting gives me the freedom to juxtapose and reintegrate prior compositional devices, visual structures, and methods of paint handling. Multiple contradictions are the source of energy in my art.

Howard McCaleb

Art work, through the artist's intentions, can be imbued with all kinds of esoteric and philosophical references, and it can be allied with any of the varied sciences as well. But, in the final analysis, any particular work of art must hold its place in the world purely as a work of art.

On the other hand, the artist's foremost concern in making art is idiosyncratic purity. Consequently, and regardless of the artist's intellectual condition, the artist is not responsible to any previous or prevailing trends in thinking about art among any of the various groups of art people. The artist's inspiration to produce art must stem from the center core of the idiosyncratic self and not be merely a concern for demonstrating how well that artist can impress others with ideas, education, or techniques.

Born in 1947. Studied at California State University, Hayward, California (B.A., 1970); Hobart School of Welding Technology, Troy, Ohio; Cornell University, Ithaca, New York (M.F.A., 1972). Lives in New York City.

Recent Exhibitions

1981: Herter Gallery, University of Massachusetts, Amherst, Mass. (solo);
Enroute: Works by Contemporary Artists, The Studio Museum in Harlem, New York.

1980: *Discovery Rediscovery*, Sculpture Center, New York.



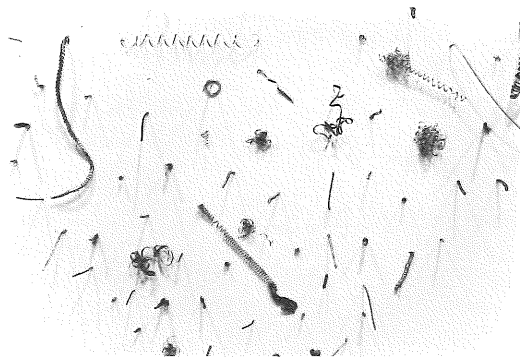
Mr. Mental, *Dunce*, 1980 (detail), diazo print, mannequin, and table, 42 x 163 x 16"

Mr. Mental

DUNCE

WHY IS HE SITTING OVER THERE.
HE ANSWERED THE QUESTION WRONG.
IN THE CORNER.
HE DIDN'T KNOW THE ANSWER.
WEARING A DUNCE CAP.
I TOLD YOU. HE DIDN'T KNOW THE ANSWER.
WHY IS THE DUNCE CAP LABELLED ART.
WHY DO YOU ASK SO MANY QUESTIONS.
I DON'T KNOW THE ANSWER.
YOU'RE AN IDIOT.
WELL, WHY IS HE OVER THERE.
I TOLD YOU. HE DIDN'T KNOW THE ANSWER.
TO WHAT.
TO THE QUESTION.
WHAT WAS THE QUESTION.
I DON'T KNOW.
THEN HOW DO YOU KNOW HE DIDN'T KNOW THE ANSWER.
BECAUSE HE'S SITTING IN THE CORNER WITH A DUNCE CAP ON.
MAYBE HE WANTS TO.
MAYBE YOU'D WANT TO JOIN HIM.
JUST BECAUSE HE'S SITTING THERE DOESN'T MEAN HE DOESN'T KNOW ANYTHING.
JUST BECAUSE HE'S SITTING THERE DOES MEAN HE DOESN'T KNOW ANYTHING.
SOME QUESTIONS DON'T HAVE AN ANSWER.
NOT YOURS.
YOU COULDN'T ANSWER ANY OF THEM.
I THINK I DID QUITE WELL.
IN WHAT.
IN ANSWERING YOUR QUESTIONS.
BUT YOU DIDN'T ANSWER ANY OF THEM.
THAT'S WHY I DID QUITE WELL.
IN WHAT.
IN ANSWERING YOUR QUESTIONS.
BUT YOU DIDN'T ANSWER ANY OF THEM.
THAT'S THE ANSWER.
I DON'T GET IT.
YOU'RE A DUNCE.

Mr. Mental is an anonymous artist.



Algernon Miller (with Susan Schulson and Janet Kulich assistants), *Isaiah's Lathe — Wall Drawing*, 1981 (detail), metal lathe chips with acrylic and enamel, dimensions variable

Algernon Miller

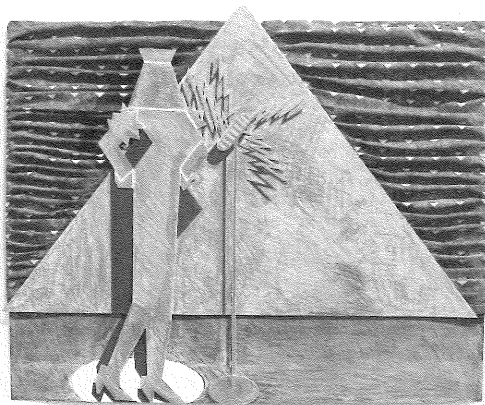
Winter 1979

By the time they came back I had assembled some of the material I had found in Isaiah's waste boxes. I strung it from the walls, suspended it in the space, and quickly applied color to the metal coils. These forms recalled leaf-barren bushes with the sun showing through their dense spherical forms, like light exploding in matter.

I saw these bushes on the road to Utica when I was going to check out Sculpture Space. Sylvia, a woman who worked there, gave me a strange glance when I saw more of those bushes on the way to lunch and said I wanted to make sculpture like that. "Impossible. Stick with the original plan."

I returned to N.Y.C. and Isaiah Perrin's machine shop to make working models for the large-scale sculpture I planned to fabricate in Utica. In the middle of being distracted by a garbage heap of metal, Ike and his neighbor Popi, who owned the adjoining woodworking shop, walked in. "What the hell are you going to do with that shit?" Popi asked. We cracked up. Then Popi showed us his sculpture that he had hidden away under sawdust in his workshop. He reminisced of the good old days of heavy drinking and lady killing with his best pal David Smith, and Ike talked of how he had gone to the Art Students' League but had given up art because it didn't pay.

And I scrapped the Utica project for the scrap.



Kathleen Migliore Newton, *Mixed Media*, 1981, oil pastels and acrylic paint on fabric and board, 36 x 46"

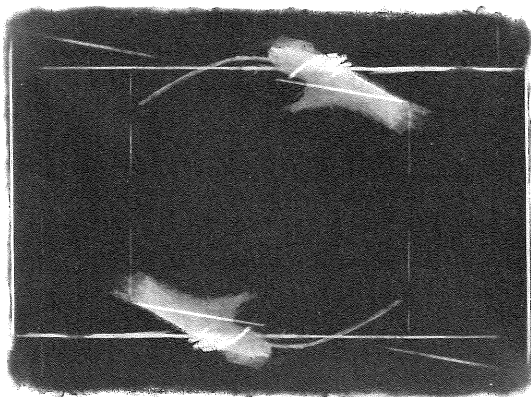
Kathleen Migliore Newton

I studied at Pratt Institute from 1960-64, but it wasn't until I became involved in the feminist art movement in Los Angeles that my own experiences began to take shape and authenticity. In 1974 I began a series of drawings and collages of dresses as visual metaphors. These images evolved into dress sculptures, using fabric and other soft, unorthodox materials.

I began to show my work in Los Angeles at the Los Angeles County Art Museum Rental Gallery, Santa Ana College, and The ARCO Center for the Arts.

Words are a part of my work process and the work itself. My best work is parallel to T.S. Eliot's objective correlative, a juxtaposition of physical elements that produces an emotional response. I look for archetypal images in contemporary life. I admire African art for its psychological power to move people by being part of a kind of cultural healing process.

The form and materials of my work often change, but I am



Mary O'Neal, *Whales Fucking*, 1976, charcoal and pastel on paper, 16 x 24"



Adrian Piper, *Self-Portrait Exaggerating My Negroid Features*, 1981, pencil on paper, 8½ x 11"

particularly interested in sculptural forms that are tactile and often body-related. The drawings I am now working on are really relief sculptures.

Mary O'Neal

My work is an idea . . . for me . . . a place of magic, of mystery . . . a flawless intuitive mathematical system which does not blush when I can't count my change at the check-out stand in the supermarket.

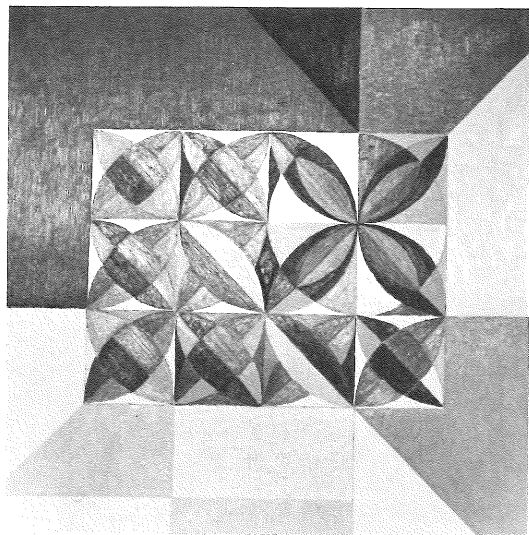
Adrian Piper

Five Other Features That Are A Dead Giveaway

- (1) **I'm aggressive.** In art school, Rosemary Mayer once related to me the following remarks made to her by our (youngish, white, male, sensitive, liberal) art history teacher: "**Adrian is always talking in class. Is she black? She's so aggressive. . . .**"
- (2) **I have high breasts, narrow hips, long fingers and skinny legs.** One of my (white, male, radical-Marxist) lovers once said to me triumphantly, "**You may not look the part at first, but you're built like an African, you know that? All you need is a basket on your head.**"
- (3) **I dance "black."** Once I was with white friends at a predominantly black discotheque and was dancing the Bugaloo. A black man watched me all evening and finally muttered to me as I was leaving, "**You can't be white and dance like that. What you doing with them people?**"
- (4) **I think black funk and soul (e.g., Bootsie, Tom Brown, The Strikers, The Brothers Johnson, Raydio) is the most exciting and creative music being made.** The standard range of informed and discriminating white response to this opinion runs from polite incomprehension to dismissal as "**boring, monotonous disco music.**"
- (5) **I have difficulty bonding with white women.** I complained of my lack of success in establishing deep supportive relationships with white women to a black male friend of mine. He answered: "**Boy, are you naive. Don't you realize that 'black' really does mean 'sex' to white people? That makes you da-a-angerous [elaborate roll of the eyes] to white women.**"



Jim E. Reynolds, *Untitled*, 1979, collage of oil on canvas, 42 x 54"



Haywood (Bill) Rivers, *North Carolina as I Remember It*, 1977, oil on canvas, 52½ x 50½"

Jim E. Reynolds

Born in Newark, New Jersey, 1938.

For twenty-five years I have worked to develop as a painter, absorbing the great motion and power of the abstract-expressionist masters. My thanks to Rudolph Baranik for his invitation to this exhibition and for his gift of inner vision—the ability to see with sensitivity which converts ordinary sight into a window through which the ageless beauty of man's works can pass.

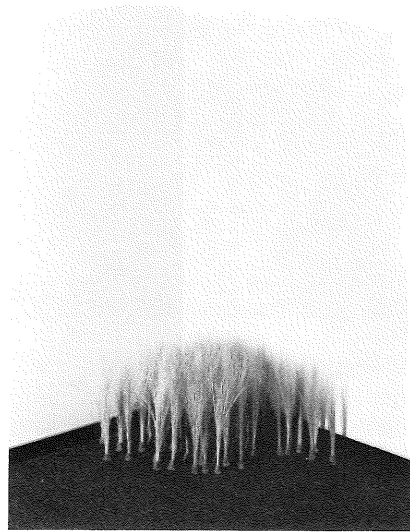
Hayward (Bill) Rivers

The spirituality of my work is derived from folk art, especially from the American south by way of the patchwork quilt. My earliest contact with art was when I was around five years old. I sat around the fire in wintertime and made designs for patchwork quilts that my mother and grandmother would sew. I did decorative artwork from then on through elementary school, working with the patchwork ideas and designs that are found in my paintings even today.

As there has always been a decorative mood in folk art, or one might say primitive art, so has there remained this element throughout my work. However, the spatial concepts have varied from time to time. Most of the time it has remained on one plane, that is on a flat surface with no illusion of space. At an early age I was also interested in deep space; although I started then and continue to make a few paintings in a realistic style, it is not as important to my work. Instead my ideas about the patchwork quilt were reinforced by my exposure to Persian manuscripts and other oriental art.

After World War II, I lived in France for four years and became interested in many kinds of African art as well as early American art. Of course, I was very drawn to a decorative quality of painting by artists such as Matisse. Then in the early sixties, I spent three

years in Granada, Spain, and became very involved with the Alhambra, which I respect very much. But I must say that despite a wide range of study, the very spirit of my painting still remains in the rural parts of the southern United States.



Ivy Sky Rutzky, *Limnol*, 1981, palm frond, plasticene, and silicone, 15 x 36 x 36"

Ivy Sky Rutzky

Selected Exhibitions

1975: Willis Gallery, Detroit, Mich.

1976: *Works in Progress—Part II*, The Detroit Institute of Arts, Detroit, Mich. (catalog).

1977: *Glacial*, Macomb County Community College, Warren, Mich. [permanent installation]; *Path Inside*, artist's loft, Detroit, Mich.

1980: *Ferre, Ferre*, Empire Fulton Ferry Park, Brooklyn, N.Y. [performance]; *Sculpture Park at Creedmoor*, Creedmoor Psychiatric Center, New York (organized by Artists Representing Environmental Art; catalog); *Threshold*, Kiva, New York and Cranbrook Academy of Art, Bloomfield Hills, Mich. [performance].

1981: *55 Mercer Invitational*, 55 Mercer Gallery, New York; *Small Works*, 80 Washington Square East Galleries, New York University, New York; *Wards Island* on Wards Island, New York (organized by Organization of Independent Artists and Manhattan Psychiatric Center).

Permanent Installations in Private Collections

1979: *Silver Phoenix*, Southfield, Mich.

1980: *Cove*, Birmingham, Mich.; *Hybrid*, Ann Arbor, Mich.

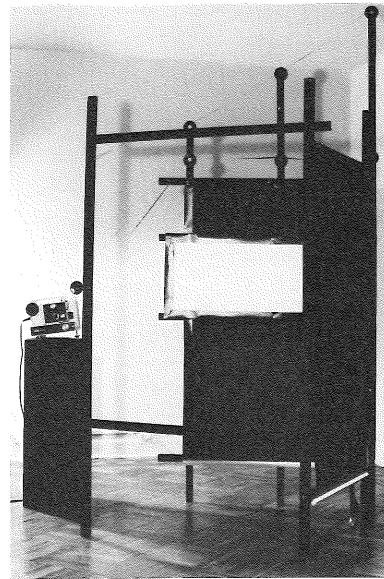
Articles and Reviews

Joy Colby, "Focus/Art," *Detroit News*, December 10, 1980. Grace Glueck, "Guide to What's New in Outdoor Sculpture," *New York Times*, June 12, 1980. Keith Johnson, Review, *Art Express*, May/June 1981. Sarah McFadden, Going Places, Part II: Outside, "Art in America," Summer 1980. John Perrault, "Art Moves Outdoors," *Soho News*, June 25-July 1, 1980. Robert Pincus-Witten, "Islands in the Blight," *Arts Magazine*, February 1978. *Books*: Dennis Nawrocki and Tom Holleman, *Art in Detroit Public Places*, Detroit: Wayne State University Press, 1980. Ruth and Louis Redstone, *Public Art/New Directions*, New York: McGraw-Hill Publishers, 1981.



Juan Sanchez, *Mi Madre*, 1979, oil, beeswax, acrylic, photograph, oil pastels, and tracing paper, 44 x 36"

Deborah Whitman, *When the Symbols Turn the Action*, 1981, lumber, paper, film loop, and sound loop, 9'3" x 6' x 4'



Juan Sanchez

My paintings include photographic and painted images, Spanish and English writings, and collage elements which are all derived from posterized walls and graffiti seen throughout cities. The Puerto Rican flag—painted and sprayed on walls of subway stations and buildings, as well as on cars, trucks, and storefronts—brings to our attention the occupation of the land and culture of Puerto Rico by the United States. It also inspires struggle against the agony of the ghetto (in the colony and the metropolis) and against the imposition of a crushing, colonial state of mind.

Born in New York City, 1954. Studied at Cooper Union School of Art and Science, New York (B.F.A., 1977); Rutgers University, Mason Gross School of Creative and Performing Arts, New Brunswick, N.J. (M.F.A., 1980).

Recent Solo Exhibitions

1980: Walters Hall Gallery, Rutgers University, New Brunswick, New Jersey.

Recent Group Exhibitions

1981: *Voices Expressing What Is*, Westbeth Gallery, New York.

1980: *Young Painters: 1980*, The Bronx Museum of the Arts, New York. *Trends*, Cayman Gallery, New York.

Deborah Whitman

I work with interactive sculpture in which media portray a narrative. Film, audio, and three-dimensional structure generate gesture, and the accumulation of gestures results in plot. In the work illustrated here, there is an audiotape loop as well as a film loop running up and over the structure. On the film are drawings which transpose possible physical actions and mental processes of the viewer into diagrammatic images, as might occur when events are communicated to the brain and mental activities occur. For instance, the drawings in this piece include depictions of the viewer's physical approach to the structure. This series of drawings is a visual metaphor for the theater of the mind. The diagrams also show the viewer applying the same perceptual analysis of physical reality to personal actions and mental processes, such as decision making. The soundtrack reinforces the visual images and involves the viewer by relating, in sequence, both an actual and symbolic approach to the structure.

Excerpts from soundtrack:

Constantly turning actions into symbols to look at there on a stage.
To pull a curtain open inside the head and watch. . . .

The performer unzips his mantle of gestures and lays them out flat
into lines.

The hope is if he looks at his actions delineated, flattened out into
images, they will turn into symbols.



Grace Williams, *Harlem Is Alive*, 1979 (detail), mixed
media, dimensions variable

Grace Williams

The Village of Enchantment, a work in progress since 1979, is unlike most villages in that it encompasses an international culture and speaks to all humanity in a universal tongue—one of the unspoken word, communicating through the visual. It is specifically designed to provoke feelings or reactions which we have been taught not to show.

This is a universe that connects with everything once the boundaries of the mind are removed. Here is the reality of an unreal world; a world in which there is hardly enough time to take in the information, much less consider sorting it out. I've taken that time to research and present it in a way that can be absorbed without the panic of facing reality. The connection lies in the past: past mistakes repeat themselves. The works tell a variety of stories of the past which yet foretell the future.

I am doing my job as an artist—one who reveals what is concealed. The works tell a variety of stories of the past which yet foretell the future.

Everything about the work is familiar: lollipops, mopheads, newspaper clippings. . . . There is also a dab of the personal—things that people had no use for and discarded. These objects have little meaning in separate contexts but create rich associations when connected, thereby making a complete cycle—a creation.

Photograph Credits

Abe Blashko, p. 45

Daniel Dawson, p. 39

Lisa Kahane, p. 11 (bottom left), 17

David Lubarsky, pp. 11-16, 47, 49

Bill Peletier, p. 47 (bottom)

Pat Phipps, p. 51

Jeffrey Selby, p. 42, 44

Design, Production: Joseph B. Del Valle

Composition: Caledonia Graphics

Printing: Pearl Pressman Liberty

THE NEW MUSEUM

65 Fifth Avenue

New York, NY 10003