THE MONUMENT REDEFINED

AN INTERNATIONAL EXHIBITION OF CONTEMPORARY MONUMENTS
Michael OJrtin for design and heroic installation-under-incredible-pressure of
the lighting in 33 Flatbush.
Marcia Tucker
Irving Sandler
Annette Ruhn
Henry Geldzahler
Joseph Bresman
Mary Boone
James Albano
Al Attara
Wendell P. Levister and the Dept. of Parks & Recreation, NYC
Charlene Victor
Chick
Greta Ganderson
Rick Russo
Kitty Madison
Yuri
Cooper Union
Salvatore "Rickey" Scotto
Eileen Dugan
Police Department
Community Board No. 6
Peter Lutell
Michele Schuman

Thanks
Leon Golub
Max
Just Above Midtown/Downtown for the use of the Gallery for our Artists' Meeting
Allan Geschwind
Mike Cockrill
Cat Matay for catalogue editing
Pan Azaroff for catalogue editing
Inez Andruzky for catalogue assistance
Rae Langsten for catalogue assistance
Robert Williams for catalogue assistance
Carol Wells for catalogue supervision
Steve Barry especially
Sandy Charot
Wesley-Brown Enterprises
Ferrara Construction Company
Joanne Lipton for lighting assistance and mailings
Ellen Schwartz
Siah Armajani
Bill Morrison
Uncle Arnie
Mr. Carroll at F.W. Woolworth
Harry Reed for lighting assistance
Bruce H. Witten
Ling
Joe Chirchirillo
Maurice F. Clifford
Carlotta
Robert Fisher
Donald Rupit
Hymie
Jae Kim Printing
40 W 22 St.
New York City

Suzanne & Albert at the Tribal Arts Gallery

DOWNTOWN CULTURAL CENTER
111 Willoughby Street
Tuesday-Saturday, 1-6
Through October 2

PROFESSIONAL ARTS CENTER
33 Flatbush Avenue
Saturdays & Sundays 12-7
Through October 10

PUBLIC PLACE
Smith & Fifth Streets
Saturdays & Sundays 1-Sunset
Through October 10

Storefront for Art + Architecture
51 Prince St. N.Y.C.

Frank Shifreen - Director
Scott Siken - Executive Curator

R. Scott Lloyd - Special Projects Developer
Pamela Biondo - Comptroller/Editor

Performance
Michael Swier - Artists/
David Cole - Curators: Monument to Primitive Memories
Liclo Isolani - Curator: Self-History: A Monument
Brant Kingman - Curator: Volatile Urban Monuments

Video
Dawn Shifreen - Curators/
Mia Amato - Organizers

Yuri Brynyszyn - Photographer
Kyong D. Park - Co-Curator, Architecture
Barbara Gary - Co-Coordinator, Outdoor Site
George Staples - Co-Coordinator, Indoor Spaces
Allan Geschwind - Attorney

We apologize for omitting the following artists from the poster and/or the invitation:
Carol Weag
The Gerlovis
Jack Bankowsky
Artist-organized exhibitions have had a very real history in New York City, beginning with the Armory Show of 1913. Rather than provide another large alternative space, we, as artist/organizers, are demanding thematic direction with THE MONUMENT REDEFINED. What can or should be a contemporary monument?

True monuments are public statements arising out of a collective need and based on a personal understanding. Size was by no means a prerequisite for the works in the show; the challenge here is content with a social responsibility to communicate.

The art world has little interest in the concept of contemporary monuments; the community has been alienated by large public sculptures put up without any consideration for the people around them; and government spending for the Arts, as we all know, has been severely reduced.

So, the ambitious project of presenting the Monument as the visual connection between the Artists, Society and Government was begun with THE MONUMENT REDEFINED.

Artists working with all styles and media were encouraged to approach the theme of redefining the monument, and these modes became so diverse, that it was necessary to expand the original site of THE MONUMENT REDEFINED, at the Professional Arts Center (31 Flatbush Ave.) to 11,000 square feet, as well as to add Public Place (3 acres, outdoors, visible to commuters on the F-train at Smith & 5th Sts.) and the theatre/performance space at the Downtown Cultural Center (111 Willoughby St.)

To continue the dialogue, and to encourage other artists to organize exhibitions, a seminar consisting of three panel discussions will be held at Cooper Union's Great Hall:

- The Monument Redefined Fri, Oct 1 7:30pm
- Monumental Impulses Nov Tue, Oct 5 7:30pm
- and Public Art Thur, Oct 7 8:00pm

Participants at printing time include:

Frank Shifreen (Director of the Gowanus Memorial Artyard) Kit-Tin Snyder, Nancy Holt, Lee Ann Miller, Leon Golub, Richard Hamilton, Rudolph Baranik, Mary Miss, Joe Lewis, Carl Andre', Joyce Schwartz, Ellen Schwartz and George Segal.

Scott Siken
Executive Curator
Gowanus Memorial Artyard

Thanks to our sponsors:

Ali Attara
The Corn Exchange Bank & Trust Company Restaurant
Gowanus Canal Community Development Corporation
Carroll Gardens Association
Organization of Independent Artists
Department of Parks & Recreation, NYC
FW Woolworth Companies
Con Edison (Brooklyn Division)
The Decentralization Program, which is made possible by Public Funds from the New York State Council on the Arts, in Kings County, the Decentralization Program is administered by the Brooklyn Arts and Culture Association, Inc. (BACA)
Anti-Anti-Monumentalism

by Robert Fisher

They came, they saw, they commemorated. Or, at least, until recently. A post-mythic age has blossomed out, even the committed plead an un-angstynegative engagement, shouting J'Accuse only to take a coffee break. Worrisome monuments need a "public," need to e-average. A sentence of Baudrillard will do here: "Mass-age is the message." Indeed, the past decade has been one of mass personality. Of course, the committed pleads an un-angstynegative bleed-off energy of the new Corinthian art, a style. Absolute and baroque — one of them. The concept of the monument has been challenged, shouted. J'Accuse has become a uniformity. Things, however, have begun to change as the bleed-off energy of new post-mythic art waves reveals. Absolutely: the historical limitations of modernism have been reached and, with them, the post-modern consciousness is beginning to show renewed respect for the forms of pre-modern consciousness. The monument — certainly a species of the cultural concept of the void — is one of them. The concept of the monument has been in cold storage. Last year, the Monumental Show attempted to reheat its on the banks of the cloacaGowanus. Let us add a few more coals.

For those who missed it (if that's the word) monuments, they're back. A public response to them was, of course, understandable. Their gross simplifications/omissions (vis., the monument-gaga proclivities of the post-modern regimes) became insufferable: Overblown particle mythologies ("Progress for Mankind") with at least two great thoughts per portal (sometimes three or four) and iced with starchly-stiff figures in head-to-tossing poses. The declarations of the freedom-fighter — Pan-Lucid-lax-Lex so-it-be-mailed and be-it-known rhetoric — concentrated on a grand scale. The style: super-nerveless. This daze-system could blind one from the truth: bricks by bones, mortar by blood. A heroic female figure representing "History" came to stand nicely in lieu of a body count — which never seemed to count. When dead-ucations became so vast, it was time to prune away the flowerry rhetoric and send back home the 9,000 schoolchildren carrying flowers to be laid at the shrine's side. Organ-toned rhetoric had gotten in the way of the monument's potential, and of course, even its existence: it prompted the do-it-yourself wrecking equipment got up by a mob. (Anything that can be done to a monument will be done to it.)

Nevertheless, no matter how unfashionable the monumental impulse becomes, it will always be around. One may become intellectually free of monuments — but psychologically we are still bound. That need to capture and reverse — in the sense of transcend — the entropic drift will always be there. Monuments have a fly-in-amber purpose in history — to remind us of one's important philosophic and historic left-behinds. We, of course, acknowledge our mortality, but the body of which we are a part, the form by which we live, we will seek to cryogenize.

But perhaps, living as we do in the posthumous present, we must seek to change the outlook of the monument. Perhaps they should no longer serve as Washington-elephant-bases, mere preservatives, fetishizers of History. Let them be, instead, time machines of the future. Let them be more question-rather than question-markers. Monuments were once only infornted, never judging or interpreting. Let us banish the capital-M-monument and herald the small-s-monument. We should refer to monumentality: m-monumentality. Monuments can be intimate: a monument to Revolution, Fascism or the Pedestrian doesn't have to be a political thing: it can be personal. The totem-like anti-characterization of the monuments of the past is over.

Monument-making is an art that is as much into letters as it is into pictures: poster-homeletics naturally takes us into scrolls/slogans. The weapon may be style, but the ammunition is that of shooting off the mouth. But the mouthy style should no longer be post-modern-tested. Their certitude must become conditional, interpret-able. Let us return monuments to their proper field: dialectic. Big Themes—yes—but absolutes should be avoided. Monuments should have a new...velocity.

Because monuments have been too "typographic" — their eye-ability has been more readable than anything else — they have, in the past, rendered artists into mere message-takers; answering machines to the problems of society. Art, politics and history: monuments, too true, haven't had much to say about art but they sure have talked the other two into death. Instead, let the monumental impulse come from artists, not commission-givers. Monuments, especially those geared to the present-future, not to the past-present, need a visionary ethos — that artists may be best equipped to provide. Let us understand the pain. Just think what might have been: monuments by a Goya, a Blake, a (most impossily) Redon.

Works of All Time must be looked at differently, as our civilization can come to an end at any moment. Monuments comment cement-mixers, but the new monuments should have a new no, so on a genealogical basis. The style: super-nerveless. This dazzle-system could blind one from the truth: bricks by bones, mortar by blood. A heroic female figure representing "History" came to stand nicely in lieu of a body count — which never seemed to count. When dead-ucations became so vast, it was time to prune away the flowerry rhetoric and send back home the 9,000 schoolchildren carrying flowers to be laid at the shrine's side. Organ-toned rhetoric had gotten in the way of the monument's potential, and of course, even its existence: it prompted the do-it-yourself wrecking equipment got up by a mob. (Anything that can be done to a monument will be done to it.)

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CHRISTO
Wrapped Monument to Vittorio Emanuele 1970

Photo documentation
Piazza Duomo, Milano
(Woven Synthetic Fabric and Rope.)

Photo Credit: Shunk-Kender

DENNIS OPPENHEIM
Vibrating Forest
18' x 35' 65'
Steel frame, cotton candy machine, gun powder rockets on hanging track, vibrating motors, glass rods, metal shields on casters, carbon arc light, steel mesh, cable, Roman candles, flares.

Ikon Gallery, Birmingham, England.
ELI R. KUSLANSKY

Gdansk '82

Gdansk '82 will come as an expression of the American peoples' solidarity with the workers of Poland and the world.

MICHAEL WARREN POWELL

'Tupid
mixed media
Indian Python, Emerald Tree Boa
paint on wood

The 2 x 4 snake pieces are wooden hunting trophies - as snakes, they are loaded images that carry the weight of universal archetype for sin and evil. As memorials, they celebrate the beauty, color, texture and pattern of exotic animals and hopefully reflect the same silent dignity and elegance of their "real" counterparts.

Anonymous living artist

Caico or Hornbill

This bird is the hornbill, the sentinel. According to Senufo belief, the sentinel was one of the first five living creatures and the first to be killed for food. With its long phallic beak touching, or almost touching, its swollen female stomach, it suggests the male and female components of increase, and symbolizes the continuity of the whole community.
Howard Rosenthal

Riding High
photo collage proposal

Why not erect a monument that people can relate to and use, a monument that will be fun, a new landmark for New York, celebrating the mode of transportation they know so well.

Lorna Bieber

Untitled
mixed media

Lorna Bieber is the creator of "Best Selling Art." Her every picture tells the story of unrestrained ardors, forbidden lust, family deceits, personal conceits and defiant love that would not die.
The Death of Jack O'Malley from the White Papers

The difference between fascism and democracy is that in fascism, the leader is made out of marble while he is still in power; while in democracy the leader is made out of marble after they get rid of him.

JENNIFER CECERE

I make shrines to commemorate the aesthetics of moments.
DONALD McADAMS

Nuclear Survival Kit
Installation/artist book/mail art

I decided to photograph nuclear reactors after the incident at Harrisburg in 1979. The more I photographed, the more I learned about the dangers of the Nuclear Condition.

JOHN STRAUSS

Device for Looking Up

This work functions as a monument to the viewer's reconstitution in perception.
With the strong possibility of a nuclear holocaust, I want to place works in the environment that the energy of the blast will complete. This proposal deals with before and after crucifix images. The sculpture would be of a man in a business suit tied onto a cross in front of a white wall. The intense heat from the bomb blast would leave the wall a charred black except for the crucifix shadow which would remain. The actual crucifix form would be destroyed, but the wall and the resulting image would remain as a reminder to any survivors.
Monsieur de Chirico has just bought a pink rubber glove, one of the most impressive articles that are for sale.

—Guillaume Apollinaire

GERGY GRIFFIN

Battery Park Memorial
Wood, Mixed

This monument or model for a monument continues the tradition of the war memorial. It uses the architecture and weapons, the creative elements of man at war, to portray its irony. War brings together the diverse elements in the spirit of man: invention, destruction, valor, torture, empathy and depravity. A war memorial is a reminder and a warning.
History, in general, is a personal interpretation of occurred facts. Self-History is a subjective interpretation of one's personal life facts; our past is seen as history shaping the conditions of our life now.
MONUMENT TO PRIMITIVE MEMORIES
curated by David Cole and Michael Swier

David Cole
Paul Zelevansky
Sedition Sextet
Laura Foreman
Eva Machauf - Film: Udders

Photo Credit: Andy Freeberg

VOLATILE URBAN MONUMENTS
curated by Brant Kingman

Spectrum Dancers
AVANT
Fat Fatty Problems
Art (The Only Bank in the World)
Frankie Lymon's Nephew
Drugged Adults
Ira A.
Manic Panic
Street Wise Street Wear

Brant Kingman
AVANT
is the guerilla art contingency—
guerillas in quest of supplies.
Because why sit on it? Expose it now.
Get a reaction. Take the territory
while U can.

Photo Credit: Peter Epstein

Video

VIDEO SCREENING SERIES/VIDEO CAFE
curated by Mia Amato and Dawn Shifreen

HORSES, INC. (Chicago)
Photo Credit: G. Morrison
MAX ALNY
Leaving the 20th Century and Deadline

MARK ALLEN/PILOT PRODUCTIONS
Aquamarine and Ultraflight

JUDITH BARRY
Casual Shopper

E. BRADBURY
Death and Dying: the Physician's Perspective

CHRIS BURDEN
Big Wrench

DOWNTOWN COMMUNITY T.V. CENTER
Disarmament Day Survey

FERN FIELD
I Feel Like a Martian

NANCY FRANK
Cops & Robbers

HOWARDINA PINDELL
Free White & 21-

JOE REES/TARGET VIDEO
Black Flag: Ride Above and Flipper: Lowrider

DAWN SHIFREEN
The Wedding

GLEN SCANTLEBURY
Survival Oblivious

JIM WHITAKER
Emergence Delirium

STEVO WOLFSON
Journey Through the Center of Yr TV

BRUCE YAMamoto
Love Lines

MATTHEW GELLER
Times Square Show and Windfall

SHALOM COREMITZ
U.S. Dream

PAT HEARN
Always In Space

GULLA
Ceramic Images: A Portrait of Ken Goldstrom

RICHARD LOWENBERG
Thermographic Cartoons

SUSAN MOGUL
Waiting at the Soda Fountain
Public Place

AL MILLER

Monument to (rat)
Extermination:

Monument to how we deal
with the unnecessary
problems we create.

P. Beardell
RAE LANGSTEN

Monument to Space Travel

Through the use of paint and glass on the exterior of this cement-mixer, I hoped to create the appearance of a spaceship that landed in Brooklyn; I want the people who use this capsule to become part of the experience and think about themselves as space travelers.

GILDA PERVIN

Lowrider’s Lake

My original excitement with the site was in the way the cars found embedded in the concrete were like a blow-up of my usual work—as though a giant hand had placed these cars in wet cement.

The vacant lot of a community is never vacant.
For the People of El Salvador

The urban wreckage and physical environment of the site is an echo of the camps in the countryside of El Salvador. Forgotten peoples in forgotten states. It will serve as a piece of Art and as a clubhouse for local kids.

For the people of El Salvador!

Tom Klem
Sept 24, 1982

TOM KLEM

JONATHAN GENKINS

Untitled
MONUMENTAL QUESTIONS

WOULD YOU RATHER BE THE WHITE HOUSE OR THE KREMLIN?
WOULD YOU RATHER BE THE BROOKLYN BRIDGE OR THE GREAT WALL OF CHINA?
WOULD YOU RATHER BE THE STATUE OF LIBERTY OR BUCKINGHAM PALACE?
WOULD YOU RATHER BE THE PYRAMIDS OR THE WORLD TRADE CENTER?
WOULD YOU RATHER BE THE TAJ MAHAL OR THE VATICAN?
WOULD YOU RATHER BE THE EMPIRE STATE BLDG. OR THE LEANING TOWER OF PISA?
WOULD YOU RATHER BE STONEHENGE OR THE EIFFEL TOWER?
WOULD YOU RATHER BE THE PARTHENON OR MT. RUSHMORE?

ROBERT DOMBROWSKI
Within the Ruins

BRAD MEYER
Monumental Questions
Redefine the monument by humanizing it.
SAMUEL SHAFFER

Return of the Prodigal Son
to be added to thanks list:

TOM WACHUNAS

Tent
12' x 9'
Steel and painted fabric
MONUMENT TO THE PRISON AS ISOLATION, REFORM, SURVEILLANCE, AND PUNISHMENT

JENNIFER STEIN
Untitled
JULIUS VALUNAS

Lizard effigy mound - dedicated to the lost American Indian civilization

The burial of toxic ignorance is all; only weak gestures remain to justify the genocide of culture. May spirits touch in the arena, or tears wash madness.

CHRIS GRIFFIN

Monument to Anxiety

Why not a monument that embodies an aspect of daily life?
Gawanee means the dreamer, the sleeper or a place of rest in the Mohawk language. This was a sacred place for shamans. Uncle Sam falls asleep and dreams of Gawanee. One day Gawanee will wake after dreaming of Uncle Sam.
BARBARA GARY

Monument to the Pedestrian

Paths move people the way ideas move people. Monument to a pedestrian is a tribute to anyone who cares to explore it.

GERALD NICHOLS

The Essence of Redness
To E. Husserl
60'
Red enamel and landscape
JOSEPH CHIRCHIRILLO
Grizzly Bear Arch
Model, to be installed
15' x 15' x 3
"If you gonna be a Bear
Be a Grizzly Bear!"

KIT-YIN SNYDER
Aqueduct
MARTIN MINTER

Monument to the Interior
17" x 25'
(detail)

JOHN DEPRETER

Implants
wood, scotch-lite, cement.
Suggested vegetation for the Gowanus Canal area.
JOHN BOONE

Resort Development 1980-82

Resort Development's seven units and billboard are software monuments, which exist temporarily in the present tense. They communicate the vision that a monumental retreat and convention center will materialize in the future tense.

JIM NICKEL

Untitled

10'
Gunnite surfaced plywood

A monument to inertia, stasis, immobility. Simultaneously: power, authority, control.
SUSANNAH HARRAWAY

Temple of the Well-Protected

The Temple of the Well-Protected is a monument to paranoia. It presents the double result of building fences: when others are kept out, one is imprisoned.

CAROL WAAG

Monument to a General Sacred Site
8' x 8' x 4'

Here we have an enclosure circumscribing an especially ordinary site. It commemorates sacred ground everywhere. Notice this, then look for it in all places.

Fig. 39
MARK ROWLEY

Dogs in Mangers

TAVA

Eleutheria or Thanatos
Freedom or Death

220" x 85"
latex, brass leaf & gold leaf
on cement block.
GILBERT

Roger Fischer Monument

ROBERTA WILLIAMS

Monument to American Dreams

The last monument to the nuclear family.
Independent living.
No idea they were on their last vacation.
Frozen in time -- to be discovered in future space.
And the glow still remains.
The Bishop-Widow is a group of wall-floor pieces formed through blending and abstracting of the shapes found in a Bishop's crown and in African shields. Historically, objects (unlike statues) obtained monument status by the use of scale and placement. The size was usually enough to dwarf human scale, and the vertical placement perceptually increased the object's size.

The Syringe Man
4' x 8'
Mosaic on canvas of syringes filled with oil paint

Painting World needs art injection.
ANDREW GARN

Woolworth Building
Actual photograph 36" x 36" gold toned

The photographic print can become a monument by rendering it's subject with respect and awe. In creating a historic document that might survive the actual buildings, it is important not to merely record, but to interpret and then reinterpret the original splendor and energy. (Woolworth bldg. 1913 by Cass Gilbert)
Many ancient cultures of the world have used recognizable images drawn on the ground as a monument to their leaders and gods or their spiritual or cultural identity. The awesome amount of land area used and the readily identifiable images made the monuments a cohesive element bonding the peoples of a culture together—they literally lived within the boundaries of their monument.
Consider the living monument.

On August 23, 1956 and March 17, 1960 the documents and papers of Wilhelm Reich were burned by order of the Food and Drug Administration.
Catch Basin functions as a land drainage system. (Commissioned by Visual Arts Ontario in St. James Park, Toronto, Ontario.)

ROBERT MONTOYA

UNTITLED

ROBERT MONTOYA

MONTOWORLD
SMORGASBORD
Movement to a Potential
DRAGAN ILIC

Untitled

My interest began with line... instinct led me to fistfuls of pencils, drawing devices, performance, film video and sound with pencils.

ROLAND FLEXNER

Untitled 1977

(detail)
PETER BERG

Institute of Contemporary Art
London 1981

FRANCO PALLARA

Park 'n' Lock
2' x 2' x 5'
Tempera, plaster & gravel
on styrofoam.
BILL SAYLER

Untitled

DEATH pervades the concept of a monument. Death is what happens to the body and mind. We make starvation and war "living" monuments to death. Both starvation and war need not exist, we only think that they must.

FREYA HANSELL

Red Queen 1982
Painted aluminum & steel
16'

Red Queen is a vigilante monument. Her beacon, like the torch of the Statue of Liberty, is a symbol for protection and watchfulness. The queen, the heroic female figure, is really a sentinel. The tower, then, is a wild-cat monument; emblem of the new self-appointed vigilante authority that has become a part of American urban life.
This bust of Stalin (a plaster cast of a work by an anonymous Socialist Realist) is in a sense a portable memorial, reminding devotees of the permanent revolution in art that in the 20th century conservatism has become a powerful revolutionary force. Stalin is not the only proof of this—from Mussolini to Khomini, ancient traditions have risen up against bourgeois modernism.
PAUL ZELIVANSKY
The Case For the Burial of Ancestors
(Third Arrangement), Sept. 1982

BOAZ VAADIA
For Peace -- Egypt-Israel
96' x 294' x 28' 550 tons

The Project For Peace -- Egypt-Israel is a monument to be executed in the area of the Suez Canal, either on the Thiran Island in the Red Sea or in the Sinai Desert.
FOR THE CHARITABLE DECIMATION OF PEOPLES

BY BILL DOHERTY THE ARTIST
NAOMI TEPPICH

Ocean Cone
Metal on slate
62" x 28"

Ocean Cone is a monument to the force integral to nature itself. It focuses on the energy, impulse and movement of natural materials and sources.

SUSAN L. FRIEDMAN

Barracks II 1980

Barracks I involves massive displacement of earth & architectural reconstruction of the landscape. The intention of environmental or site sculpture is to accentuate & punctuate some aspect of the site in which it is incorporated.
LARS VILKS

Nimis
HELP! This is a special out-call for THE MONUMENT REDEFINED. The authorities in Sweden are in their killing mood. Today Nimis is the victim. Please send me pieces of wood, books, letters, etc. Concerning New Art, unfortunately, something is rotten in the state of Sweden.

MARCEL
Oh My God! Candela! (Monument to the Great Damn Doom) 1982
Installation with stones, paint, candles, objects. 12' x 12' x 12'
It is unusual that the animals are immortalized because they have no comprehension of what is happening to them.
WILLIAM WILKINS

Memorial for Mr. Fukai

Memorial for Mr. Fukai is made in memory of a man who is reputed to have been encountered by German priests in search of the survivors of the Hiroshima bombing. Stark naked in the acid rain, he stood holding his eyeball in the palm of his hand, and in the extremity of his pain, he fled and returned to the firestorms rather than receive the aid of his rescuers.

LIZA JANE NORMAN

Vinyl Vinyl

You can help complete this environment by - yes, sitting down. Have a seat at the Video Cafe'.

51
Contradiction and Society are similar but not the same. What's right usually isn't. And to say it again would be redundant.

This is a monument to all the humans who have maintained a modicum of dignity as fate sent them flying into the void without any warning.
KURT OSENFORT

The Attack of the Boogy People

A megalith existing in time and space of sight, sound and of mind.
Enduring evidence of events in history dedicated to past, present and future has-beens.

NANCY SPERO

Torture of Women IV
62" x 9"
Hand printing and typed collage on paper.

In 1976 I decided to represent "man" only through images of women. The content of the work since then - both verbal and visual - defines varied aspects of existence with woman as the protagonist, an independent and positive force even when she is trapped in extreme repression in a male controlled society.
...omate to other creatures’ “marking” their environment, a structure of inter-human oppression, known as state (observed instrumental in commissioning these objects, though supported by archaic institutions known as foundations), known as artists (obsolete) were aided in creating the by such arms of the state as the Imperial Pharaonic 1 Endowment of Egypt and the National Endowment for the Late North American Empire.

ENT, the "iconography of," the human self-image was the form in monumental art, though other creatures were, especially a domesticated animal known as horse (with humans of the pre-civilization era climbed and rode of parasitical locomotion. Abstract forms were also used, e.g. the pyramids of Pharaonic Egypt and the Minimal art, Late North American Empire.

ENT, the "demise of," a phenomenon which evidenced itself in art (archaic). The term monument became associated with pompous impulses and fell into disfavor. However, it became clear that only the terminology changed, since it was believed that the creating of monuments, including corporate power, continued through the last decades of the Millenium under the term of public sculpture.

ENT, The - Redefined, the name of an exhibition which New York, the major city of the North American Empire, at the end of the 20th century. Archaic means of documentation and video-tapes, micro-film and diapositives show that the notion attempted to redefine the term by presenting a means of protest and dissent, as well as works in material non-Permanent. Some preserved texts of writing by it show that the exhibition’s aim was considered possible it was pointed out that some artists-participants reconsidered their habitual work as falling under the rubric...
Within the shadows of the "Dakota" would lie a tribute to peacefulness, poetry and sound.

JOYCE CUTLER SHAW

WE THE PEOPLE

We The People: Monument No. 1

Bourgeois

As Halation Tank For John Lennon
DAVID WIEHNSTEIN

The Illuminated Man:

The Illuminated Man is a 20 x 20' graphic floorpiece of dyed canvas. Designed for performance, it provides contexts for the purpose of improvisations by a musician.

WIMA KIIO

Photo Membranas
16' x 20'
Monument to Hope: Terry Fox
8" x 4' x 4'
Metal, plastics, wood, paint.

My art is about confronting uncomfortable subjects and charging them with positivity, an optimism transcending through understanding.

Monument to Hope: Terry Fox is a monument to the young Canadian marathon runner who, dying of cancer, ran 3,000 miles across Canada on an artificial leg, raising over a million dollars for Cancer Research.

Monument to Hope: Terry Fox is a prototype for a series of monuments to be installed at running tracks, and half of the proceeds from any sale will be donated to the Cancer Research Institute.

Wall of Dead Danger
mixed media maquette
16" x 22" x 20"

Low walls that can be seen over may make good neighbors; Berlin walls (both physical and mental) can only do the opposite, on both sides. Ultimately, the totems and taboos (past and present) are against death, yet can create death—blocking out reality, perpetuating fear.
Emerson Park Project: The Tree - A Monument to itself

A proposal for the reinstallation of a large dead tree at the corner of the trees lining Emerson Park in Brooklyn. A kind of read-made monument not to another death in this asphalt jungle, but rather a new symbol of the triumph of life and the courage of nature in the city.
JOHN BARRACO
Desert Piece
Steel & earth

ANNETTE LE MIEUX
Balance of Power
Acrylic paint & graphite on paper
18" x 24" 1982
LAURA FOREMAN

The Family
Australian Pine Shoes
13' x 6' x 3'

My "monument" to the "family" is composed of empty shelves - a "modern" family.

DENNIS JOYCE

Moo-nument

But monuments do exude a milky suburban wholesomeness and make ideal meeting places.
A Feather Among The Bricks
Transmission hologram and bricks.
A monument made with a laser is ----.
JACK OX

Cantata #80 of JS Bach

The structure of this three-sided painting is based on JS Bach's Cantata #80. Depending on its width, each fiberglass strip represents a single note of a particular duration, with the sixteenth note as the basic unit. These strips, originally aligned to form triangles, were then realigned, shifted up and down according to the contour of a single melodic line. A Baroque building was painted onto the fiberglass, and then layers of glazes were applied in various hues and intensities to accommodate other musical tones and harmonic relationships.

Photo Credit: Lisa Kahane

GARY SPRADLING

Monument For the Museum of Magic
Model 10" x 1 3/4" x 2"
Lead over wood, glass, horn.

Art as Alchemy: the Monument for the Museum of Magic unifies form with material to symbolize the idea of Art as a magical force.
THE OBJECTS forming the basis of our existence are fixed in our conscious
by their functional characteristics. Abstracting the essence of the object,
the artist frees it from its bondage of the physical into the realm of con-
cept, association and revelation, enabling the object to become THE EVENT.
DANITA GELTNER

The Father
65" x 40" x 11"

The objects that I make symbolize a personal realism. They allegorize the struggle of both physical and psychological tensions relative to the existing political structures and current issues of this decade. The objects bring to question the destiny of natural order and the possibilities of ecological mutations within the human and animal kingdom.

JOANNE LIPTON

Waiting Mountain
144" x 68" x 62"

The Waiting Mountain project exposes a geometric structure and produces an organic ever-changing line on the ground.
STEVE BARRY

For Whom the Bell Tolls

Steve Barry with technical assistance from Peter Volkart.

WILLIAM HELLEMANN

Monumental Melodies: Verrazano Bridge

One piece in a series of works based on the "replacement" of monuments with musical scores that are systematically derived from the exterior structure and architectural details of the original building.
ALAN SOBFIST

The Wall of Earth

BANK DeRICO

Born Too Loose
12' x 12' x 3'
Saplings, wood, cloth, acrylic.
The Monument in its broadest terms reflects and idea of community and honors—tangibly, the values it places on achievements. A Monument can be manifested in many ways, not the least of which is through architecture. For it is through architecture that towns and cities are built and stamped indelibly with the personality of their society.

The Gowanus Canal Redefined is a reclamation of the Gowanus Canal as a part of the Gowanus community and a reaffirmation of the Canal as a Monument.

- James Albano
Gowanus Canal Community Development Corp.
THOMAS LINDSEY
Windworks
33 Flatbush Avenue

KRISTIN STEEN
Gowanus Canal Water Clock
Fully working scale model for construction on east side of Canal.
33 Flatbush Avenue
Professional Arts Building
PAUL BRADICICH

Untitled
Downtown Cultural Center

CLIFF BALCH

Untitled
Downtown Cultural Center
MON-U-MENT (mon/y/ment), n. a generic term denoting a great variety of objects, made from various materials, with which people of the pre-civilization era cluttered the urban and, to a lesser extent, rural areas of the inhabited world. Monuments, it is believed, were placed as enduring evidence commemorating persons and events. Anthropological studies later linked this attempt to commemorate to other creatures' "marking" their environment. The structure of inter-human oppression, known as state (obsolete) was often instrumental in commissioning these objects, though some were supported by archaic institutions known as foundations. People known as artists (obsolete) were aided in creating those objects by such arms of the state as the Imperial Pharaonic National Endowment of Egypt and the National Endowment for the Arts of the Late North American Empire.

MON-U-MENT, the iconography of, the human self-image was the most favored form in monumental art, though other creatures were often included, especially a domesticated animal known as horse (extinct) on which humans of the pre-civilization era climbed and rode in a form of parasitical locomotion. Abstract forms were also widely used, i.e. the pyramids of Pharaonic Egypt and the Minimal sculpture of the Late North American Empire.

MON-U-MENT, the demise of, a phenomenon which evidenced itself in the later part of the 20th century during the Modernist and Post-modernist periods in art (archaic). The term monument became associated with pompous impulses and fell into disfavor. However, it later became clear that only the terminology changed, since it is now believed that the creating of monuments, including celebrations of corporate power, continued through the last decades of the Second Millennium under the term of public sculpture.

MON-U-MENT, The - Redefined, the name of an exhibition which took place in New York, the major city of the North American Empire, near the end of the 20th century. Archaic means of documentation, such as video-tapes, micro-film and diapositives show that the exhibition attempted to redefine the term by presenting as monuments expressions of protest and dissent, as well as works in materials considered non-permanent. Some preserved texts of writing by critics (obsolete) show that the exhibition's aim was considered positive, though it was pointed out that some artists-participants rationalized and considered their habitual work as falling under the rubric of re-definition.

DICTIONARY OF THE ENGLISH LANGUAGE, 24th CENTURY
Excerpted by Rudolf Baranik
THE MONUMENT REDEFINED

Downtown Cultural Center
111 Willoughby St.
SEPT. 10, 6-8 pm

Public Place
Smith & Fifth Sts.
SEPT. 24, 1-4 pm

Al Attara Bldg.
33 Flaxbush Ave.
SEPT. 24, 5-midnight

-3 SITES-

Performances 8 pm

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Performances 8 pm

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Directions

GALA OPENING CEREMONIES
FRIDAY, SEPT. 24, 5-11 pm