

THE GOWANUS ANNUAL II MONUMENT REDEFINED



AN INTERNATIONAL EXHIBITION OF CONTEMPORARY MONUMENTS

Thanks —

Michael Curtin for design and heroic installation-under-incredible-pressure of
the lighting in 33 Flatbush.

Marcia Tucker
Irving Sandler
Annette Kuhn
Henry Geldzahler
Joseph Bresnan
Mary Boone
James Albano
Al Attara
Wendell P. Levister and the Dept. of Parks & Recreation, NYC
Charlene Victor
Chuck
Greta Gunderson
Rick Russo
Kitty Madison
Yuri
Cooper Union
Salvatore "Buddy" Scotto
Eileen Dugan
Police Department
Community Board No. 6
Peter Lutell
Michele Schuman

and...

Leon Golub
Max
Just Above Midtown/Downtown for the use of the Gallery for our Artists' Meeting
Allan Geschwind
Mike Cockrill
Cat Hnatov for catalogue editing
Pam Azaroff for catalogue editing
Inez Andrucyk for catalogue assistance
Rae Langsten for catalogue assistance
Roberta Williams for catalogue assistance
Carol Wells for catalogue supervision
Steve Barry especially
Sandy Charet
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. Wittmer
Ling
Joe Chirchirillo
Maurice P. Clifford
Carlotta
Robert Fisher
Donald Kuspit
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.*

We apologize for omitting the following artists from
the poster and/or the invitation:

Carol Waag
The Gerlovins
Jack Bankowsky

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

Licio Isolani - Curator: Self-History: A Monument

Brant Kingman - Curator: Volatile Urban Monuments

Video

Dawn Shifreen - Curators/
Mia Amato - Organizers

Yuri Hrynyszyn - Photographer

Kyong D. Park - Co-Curator, Architecture

Barbara Gary - Co-Coordinator, Outdoor Site

George Staples - Co-Coordinator, Indoor Spaces

Allan Geschwind - Attorney

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 (33 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 & Fifth 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:

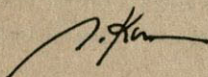
The Monument Redefined Fri, Oct 1 7:30pm

Monumental Impulse Now 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 Art-yard) Kit-Yin Snyder, Nancy Holt, Lee Ann Miller, Leon Golub, Richard Hambleton, 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:

Al 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 little to be celebratous of: cooled out, even the committed plead an un-angsty negative engagement, shouting J'Accuse only to take a coffee break. Worse: monuments need a "public," need to a-mass. A sentence of Baudrillard will do here: "Mass(age) is the message." Indeed, the past decade has been one of mass impersonality. Doric minimalism had taken on an appropriate chill of Orwellian uniformity. Things, however, have begun to change as the bleed-off energy of new Corinthian art ways 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 baroque--is one of them. The concept of the monument has been in cold storage. Last year, the Monumental Show attempted to re-heat it on the banks of the cloaca Gowanus. Let us add a few more coals.

For those who misseu (if that's the word) monuments, they're back. A phobic response to them was, of course, understandable. Their gross simplifications/opacities (viz., the monument-gaga proclivities of theatro-cratie regimes) became insufferable: Overblown party pamphlets ("Progress for Mankind") with at least two great thoughts per portal (sometimes three or four) and iced with starchy-stiff figures in head-tossing poses. The declarations of the freedom-fighter--Pax-Lux-Rex-Lex so-it-be-said and be-it-knowns rhetoric--concentrated on a grand scale. The style: super-newsreel. 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-uctions became so vast, it was time to prune away the flowery rhetoric and send back home the 6,000 schoolchildren carrying flowers to be laid at the shrine's side. Organ-toned rhetoric had gotten in the way of a 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-slept-heres, mere preservatives, fetishizers of History. Let them be, instead, time machines of the future. Let them be more question-raiserers than theme-clusterers. Monuments were once only informed, never judging or interpreting. Let us banish the capital-M-onument and herald the small-m-onument. We should reflect a new attitude to M-onumentality: m-onumentality. 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 mouth-y style should no longer be podium-tested. Their escritoire 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...velleity.

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 to 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--one 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 impossibly) Redon.

Works of All Time must be looked at differently, as our civilization can come to an end at any moment. Monuments connote cement-mixers, but the new monuments should harbor no, so to speak, delusions of immortality. Rather: the stick-on grow-your-own insta-monument. The buz art word today: Fast. A modern Arch of Constantine should have a nice on-the-spot fluidity; a 3,000 square foot ceiling fresco devoted to Brotherhood should be--tachiste, perhaps in a nice checkerboard-cloud 3-D diamondback Crunch-Crack style. Today's fin du globe sensibility has given rise to an appropriate carneval de Rio look: a voluptuous nostalgia for that past wonderful/dreadful Louis-the-Eighteenth-plaster-of-Paris style so used on all those Haute Epoque memorials?

So: let us phenomenalyze the monument, keeping in mind that it seems that future hierarchies of grace and spirit will build up from the ghetto-psyched bodega-real below, not come down from above. While a monument should be idealistic, perhaps we should also confess our failures and build monuments to them, too. The most "successful" recent monuments (i.e., built) have been ironic ones, antimonuments--gigantic lip-sticks, vast walls of steel. But irony is when one has nothing "new" to say--merely a riposte to old ways. Rather (per my title): one should look to monuments' better side--yes--they do have one. One would seek to build a monument to those yet-to-be-born monuments because they do embody a we-are-one ideal: Christ-like, they have a sadness about them--that what they are memorializing or honoring may/may not ever be attained. Make friends with your monuments.

Downtown Cultural Center

CHRISTO

Wrapped Monument to Vittorio Emanuele 1970

Photo documentation
Piazza Duomo, Milano

(Woven Synthetic Fabric and Rope.)

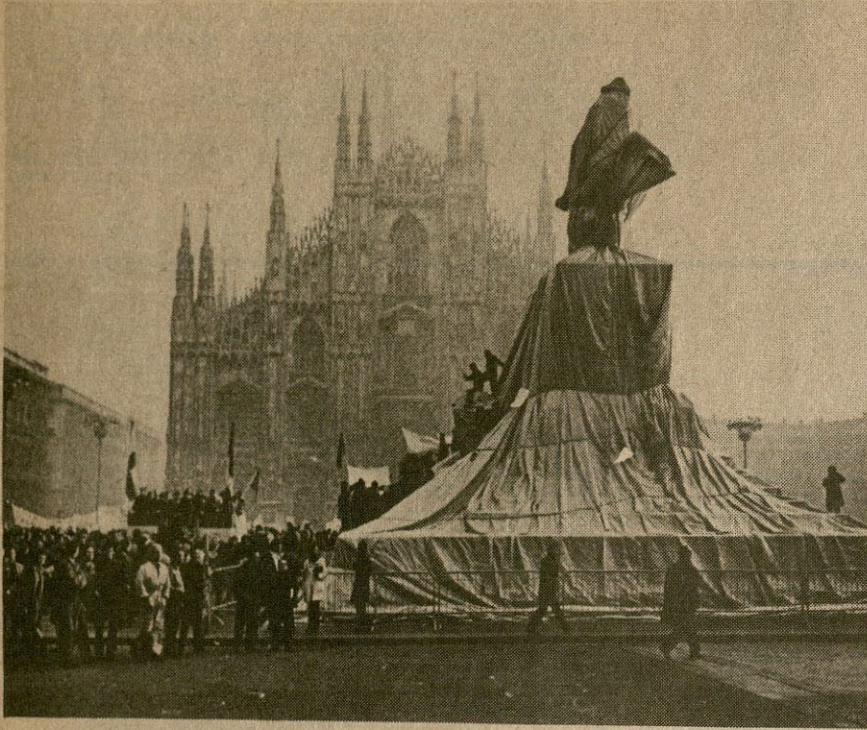
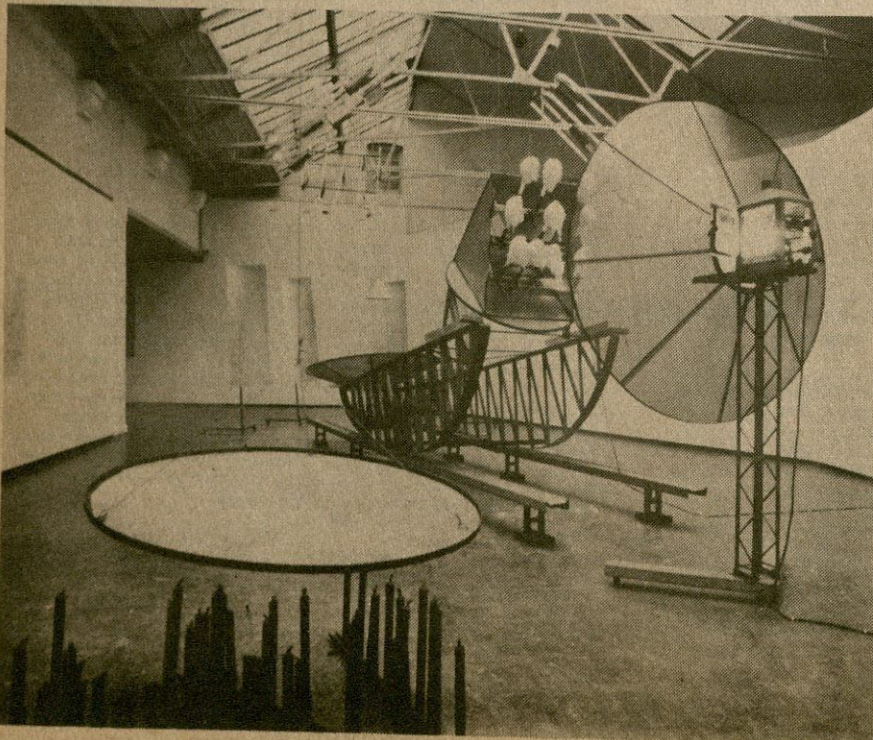


Photo Credit: Shunk-Kender



DENNIS OPPENHEIM

Vibrating Forest

18' x 35' 65'

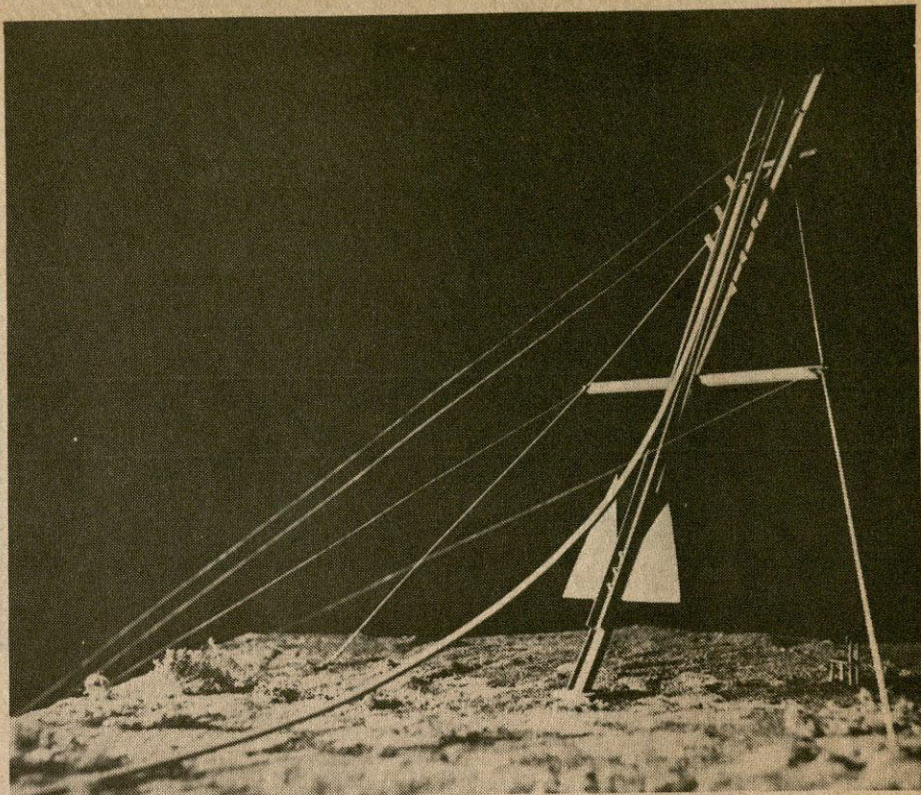
Steel frame, cotton candy machine, gun powder rockets on hanging track, vibrating motors, glass rods, metal shields on casters, carbon arc light, steel mesh, cable, Roman candles, flares.

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

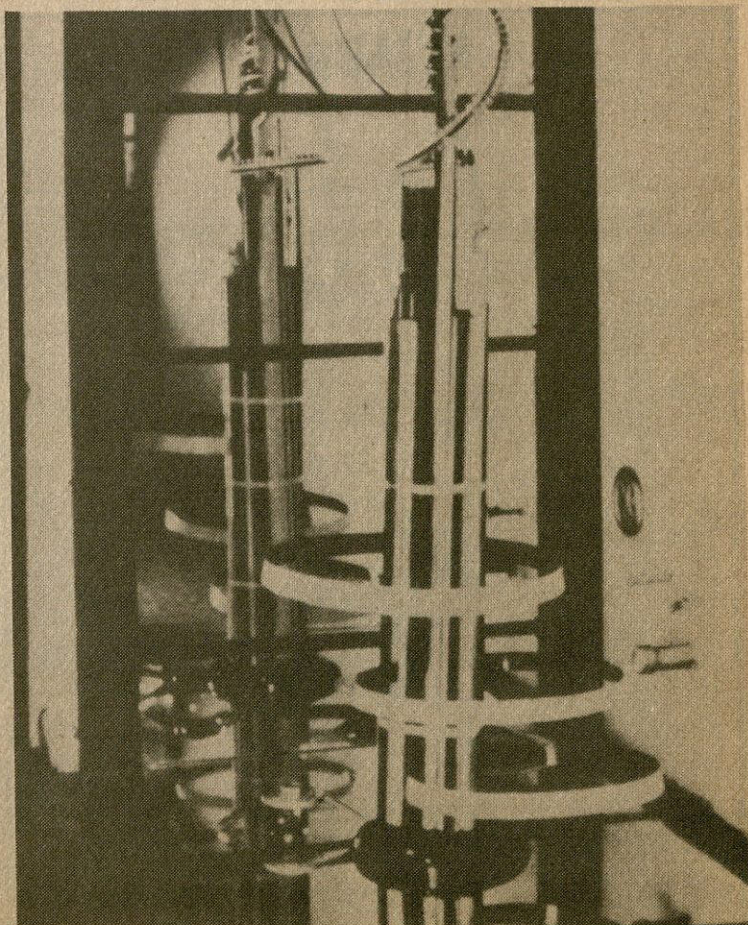


Photo Credit: Ralph Cutillo

TRINA ZOOG

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.

(detail)

TRIBAL ARTS GALLERY
Anonymous living artist

Calao or Hornbill

This bird is the hornbill, the setien. According to Senufo belief, the setien 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

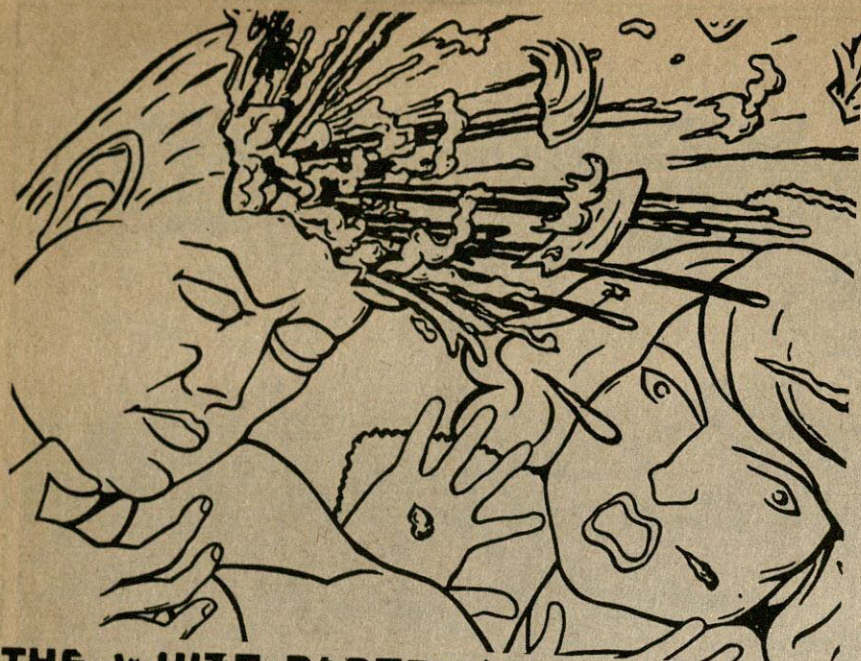
Lorna Bieber is the creator of "Best Selling Art." Her every picture tells the story of unrestrained ardors, forbidden lust, family deceits, personal conceits and defiant love that would not die.



MICHAEL COCKRILL

The Death of Jack O'Mally 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.



THE WHITE PAPERS/COCKRILL & I.E.1

JENNIFER CECERE

Untitled

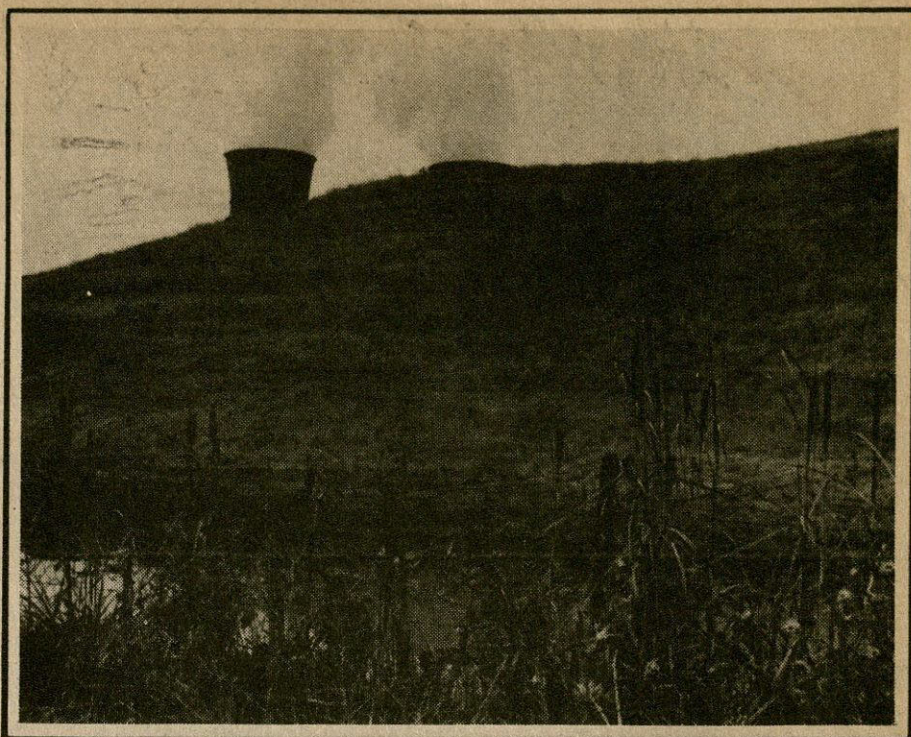
I make shrines to commemorate the
aesthetics of monuments.



DONA ANN McADAMS

Nuclear Survival Kit
installation/artist book/mail art

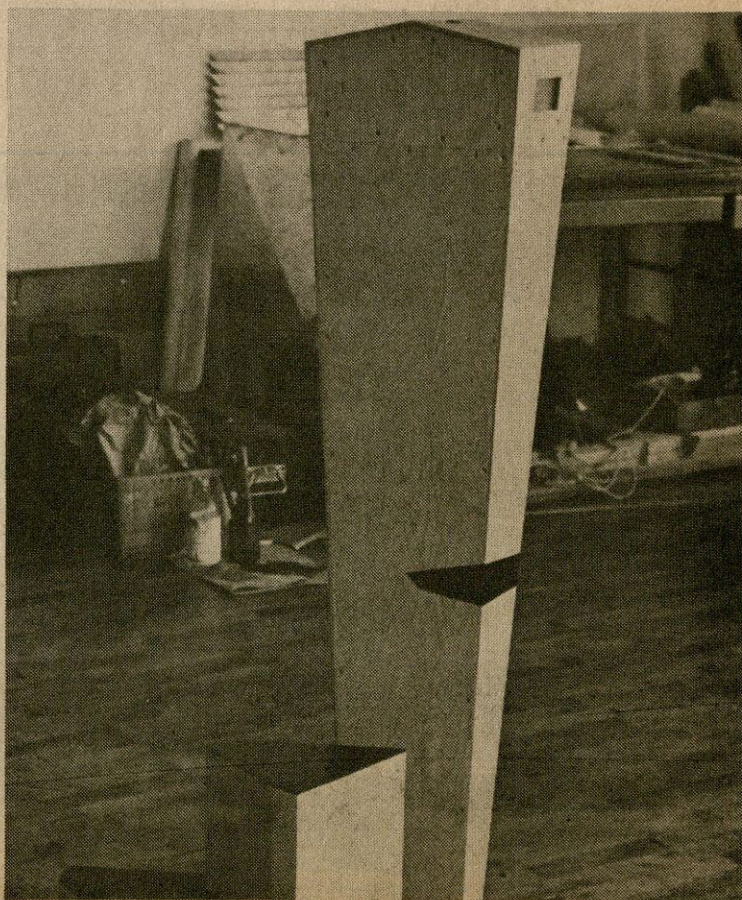
I decided to photograph nuclear reactors after the incident at Harrisburg in 1979. The more I photographed, the more I learned about the dangers of the Nuclear Condition.



JOHN STRAUSS

Device for Looking Up

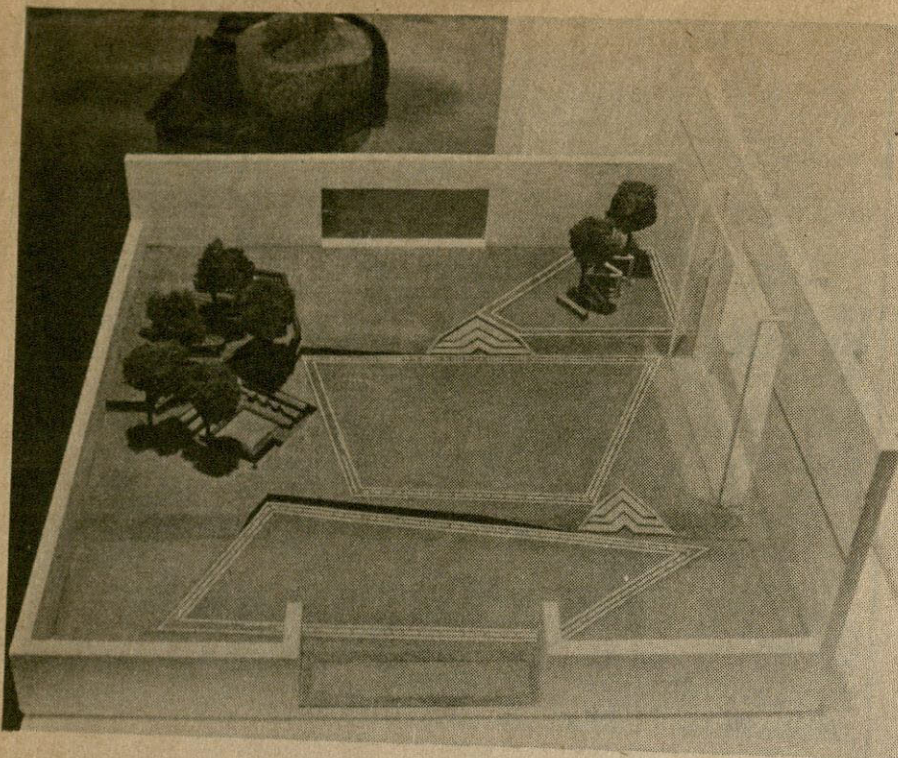
This work functions as a monument to the viewer's reconstitution in perception.



SIAH ARMAJANI

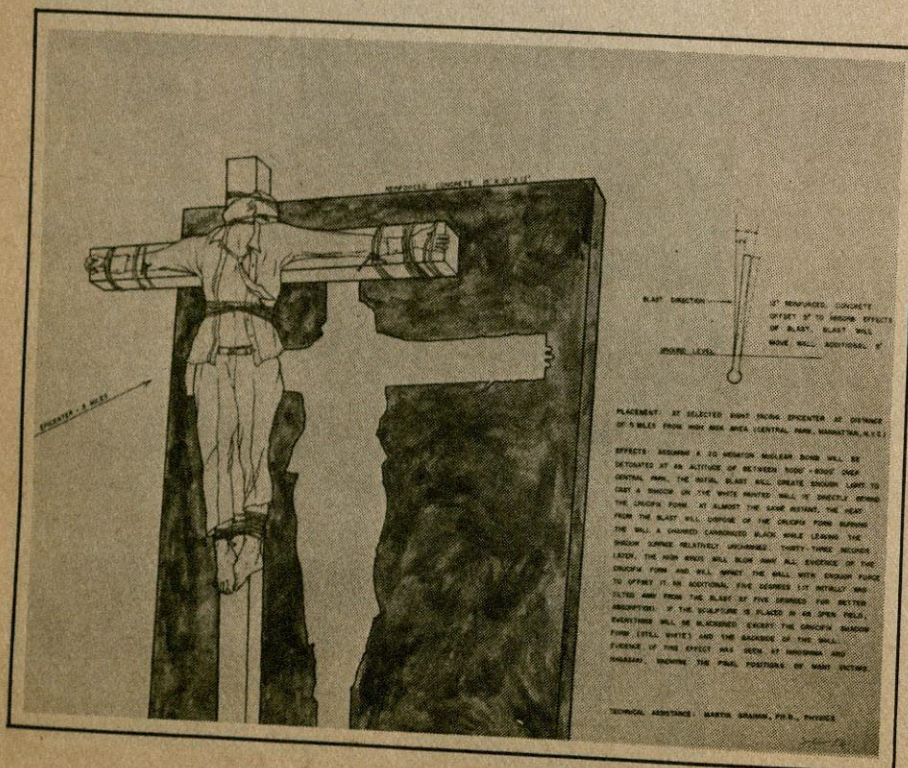
Poetry Garden Project
mixed media maquette

Photo Credit: Yuri Hrynyszyn



JEFF

Nuclear Burn In 1982
ink & charcoal wash on rag
tracing paper
24" x 32"

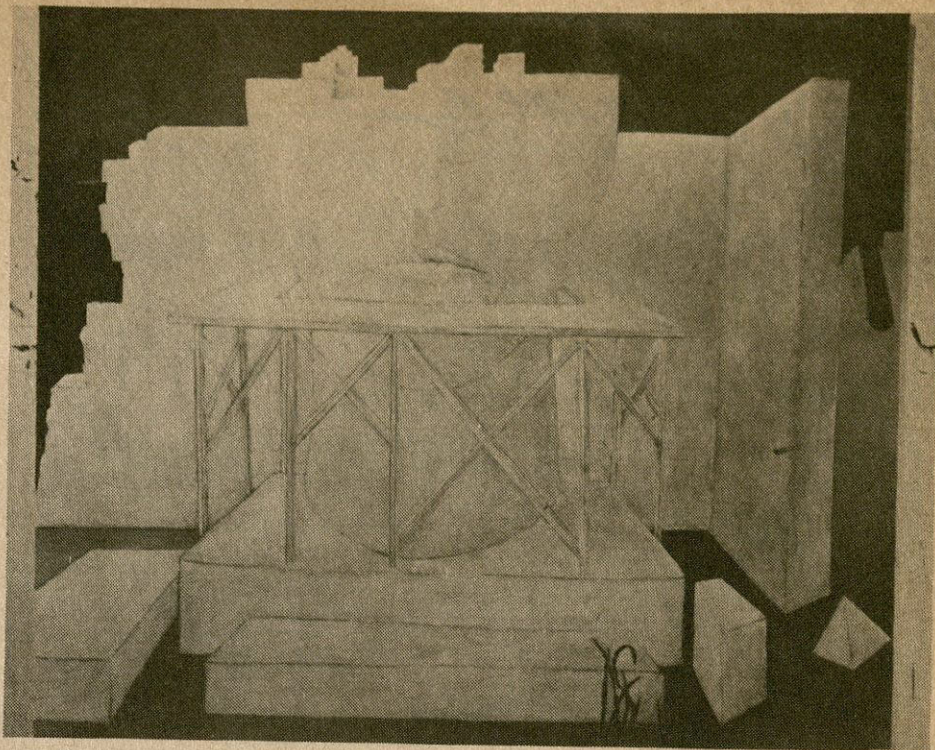


With the strong possibility of a nuclear holocaust, I want to place works in the environment that the energy of the blast will complete. This proposal deals with before and after crucifix images. The sculpture would be of a man in a business suit tied onto a cross in front of a white wall. The intense 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.

STEPHEN CHAPIN

Untitled 1982
Oil on canvas
6' x 7'

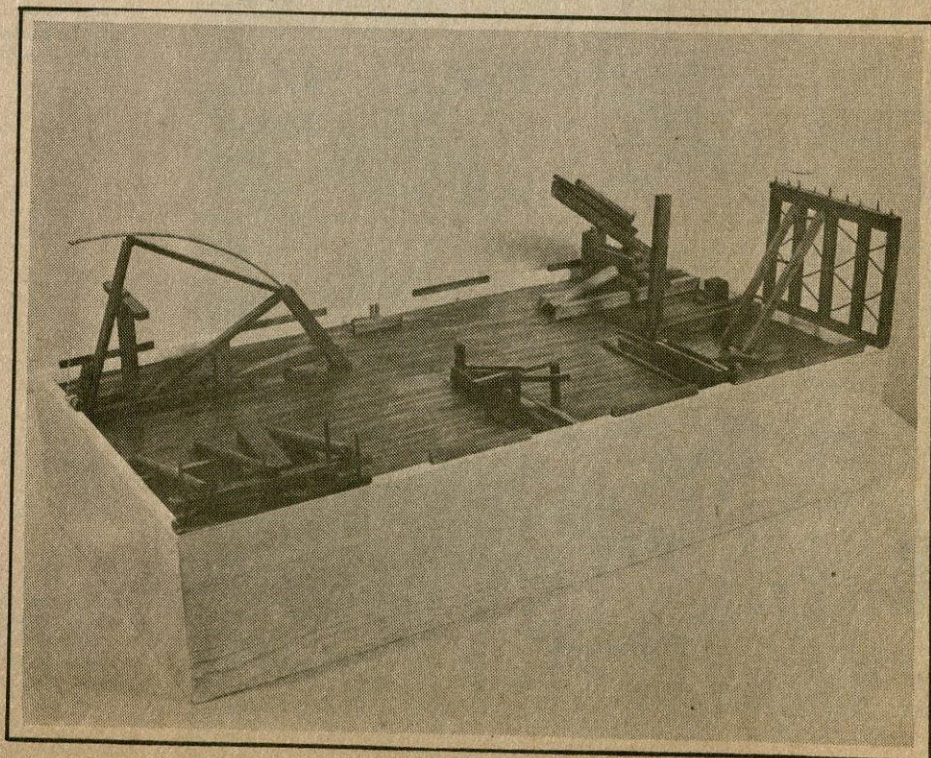
Monsieur de Chirico has just bought
a pink rubber glove, one of the most
impressive articles that are for sale.
-Guillaume Apollinaire



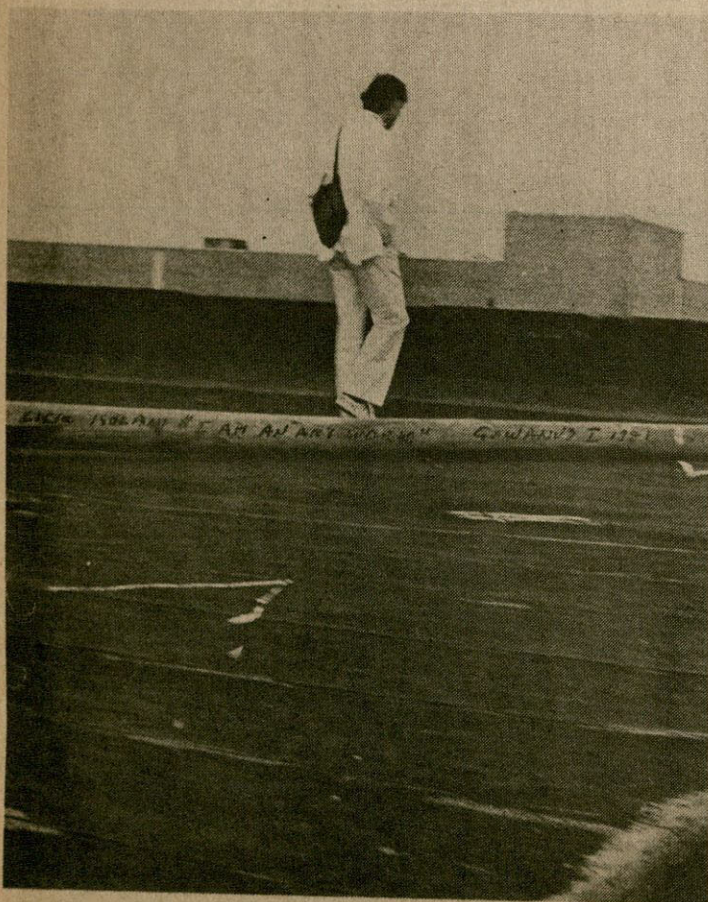
GERRY GRIFFIN

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: inven-
tion, destruction, valor, torture, em-
pathy and depravity. A war memorial
is a reminder and a warning.



Performance



SELF-HISTORY: A MONUMENT
curated by Licio Isolani

Eric Darton
Jenneth Webster
Charles Allcroft
Ron Rocco
Manne Serge
Diana Jacobowitz
Kim Jones
Peter Pryor
Tzivia Stein
Licio Isolani

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 Sextette
Laura Foreman
Eva Machauf - Film: Udders



Gina Wendkos

Photo Credit: Andy Freeberg

VOLATILE URBAN MONUMENTS
curated by Brant Kingman

Spectrum Dancers
AVANT
Petty 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--
art 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 ALMY

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

MATTHEW GELLER

Times Square Show and Windfall

SHALOM GOREWITZ

U.S. Sweat

PAT HEARN

Always In Space

GULLA

Ceramic Images: A Portrait of Ken Goldstrom

HORSES, INC.

Gay is Out

RICHARD LOWENBERG

Thermographic Cartoons

SUSAN MOGUL

Waiting at the Soda Fountain

HOWARDENA PINDELL

Free White & 21

JOE REES/TARGET VIDEO JOE REES/TARGET VIDEO:

Black Flag: Rise Above and Flipper: Lowrider

DAWN SHIFREEN

The Wedding

GLEN SCANTLEBURY

Survival Oblivious

JIM WHITEAKER

Emergence Delirium

STEVO WOLFSON

Journey Through the Center of Yr TV

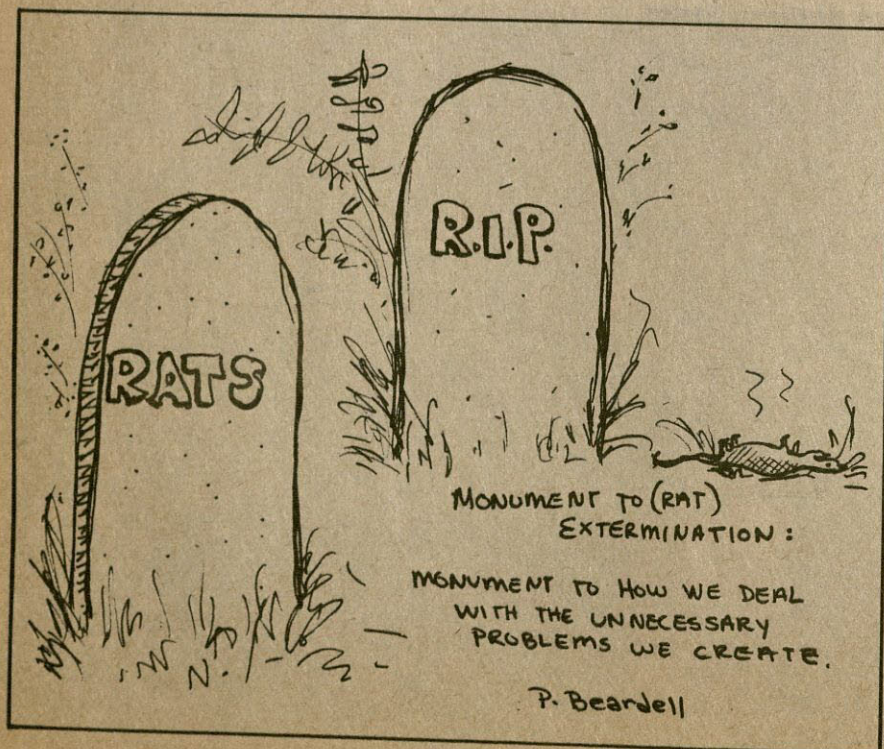
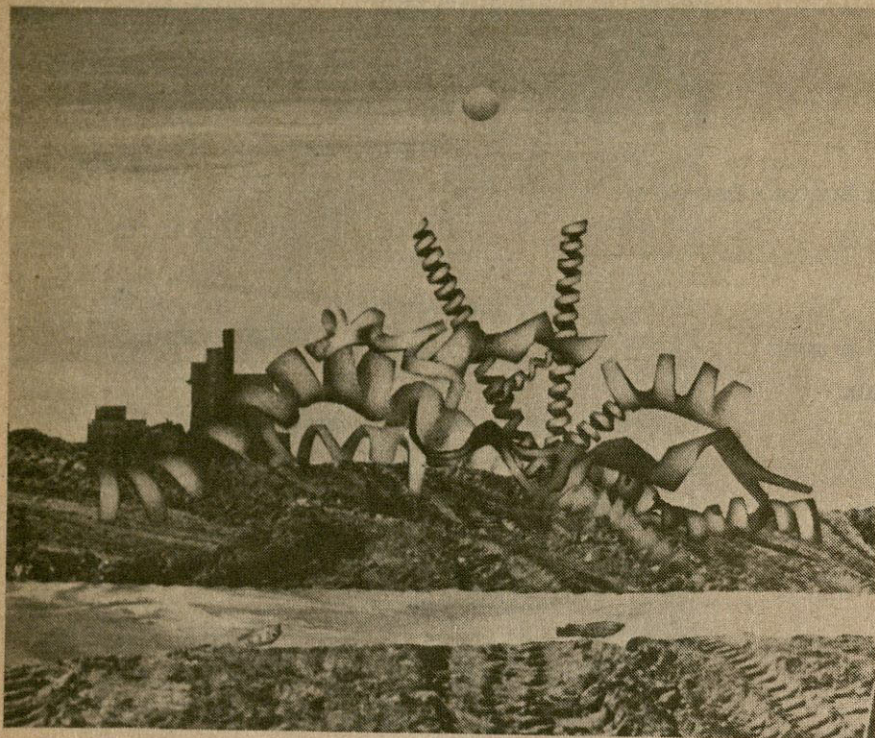
BRUCE YANEMOTO

Love Lines

Public Place

AL MILLER

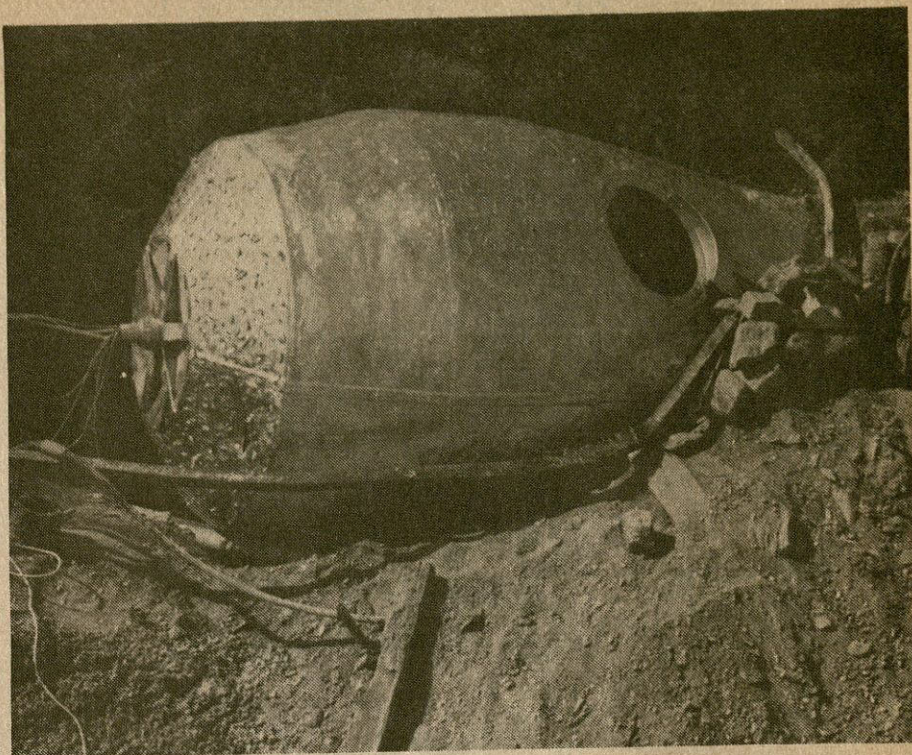
Untitled



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.

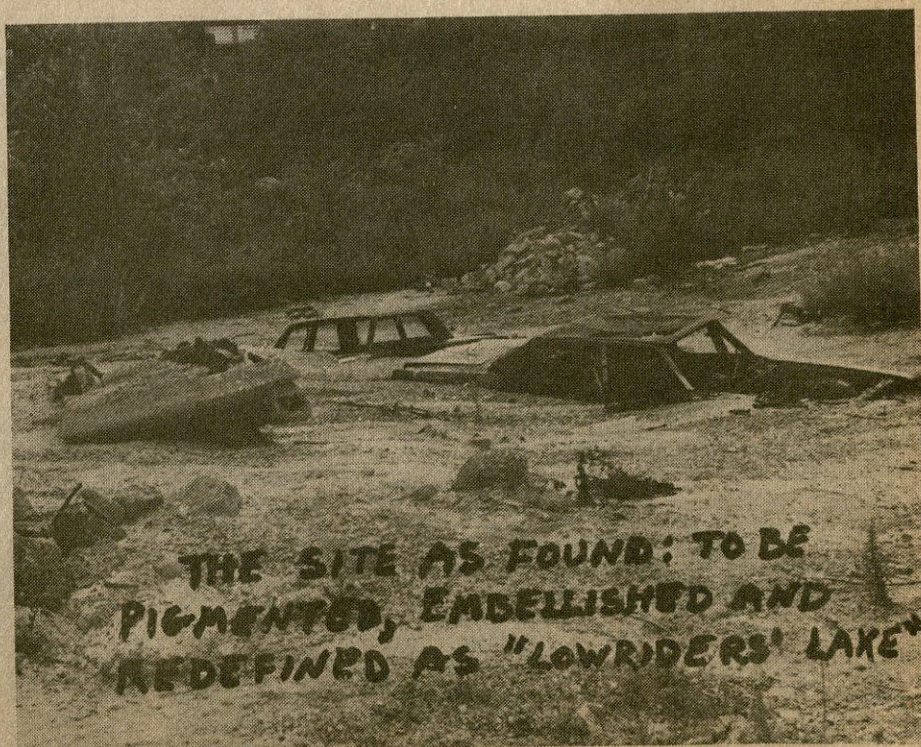


GILDA PERVIN

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.

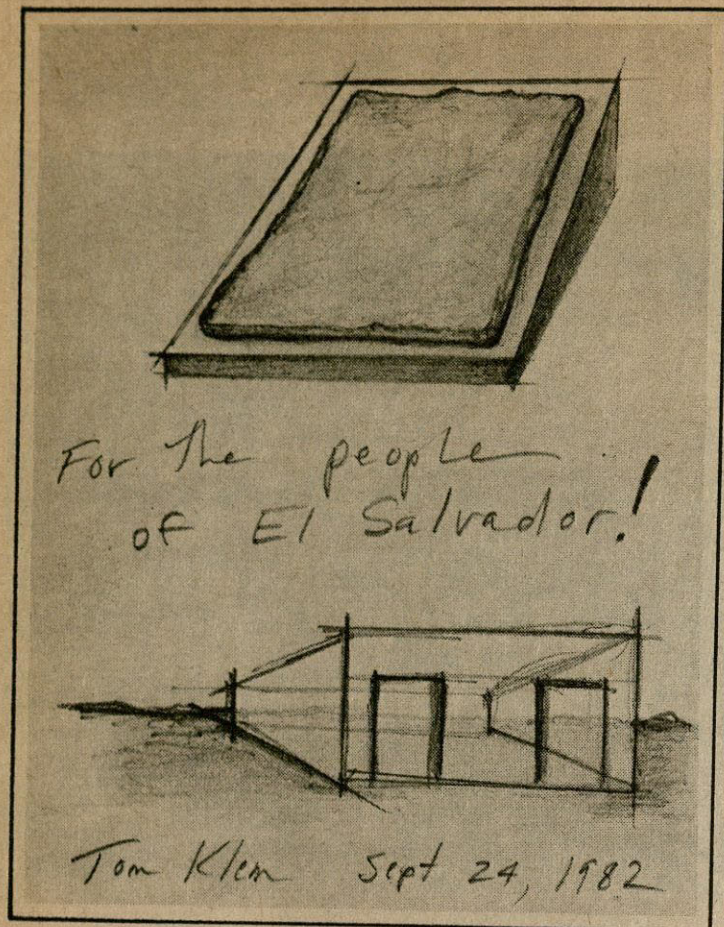
The vacant lot of a community is never vacant.



TOM KLEM

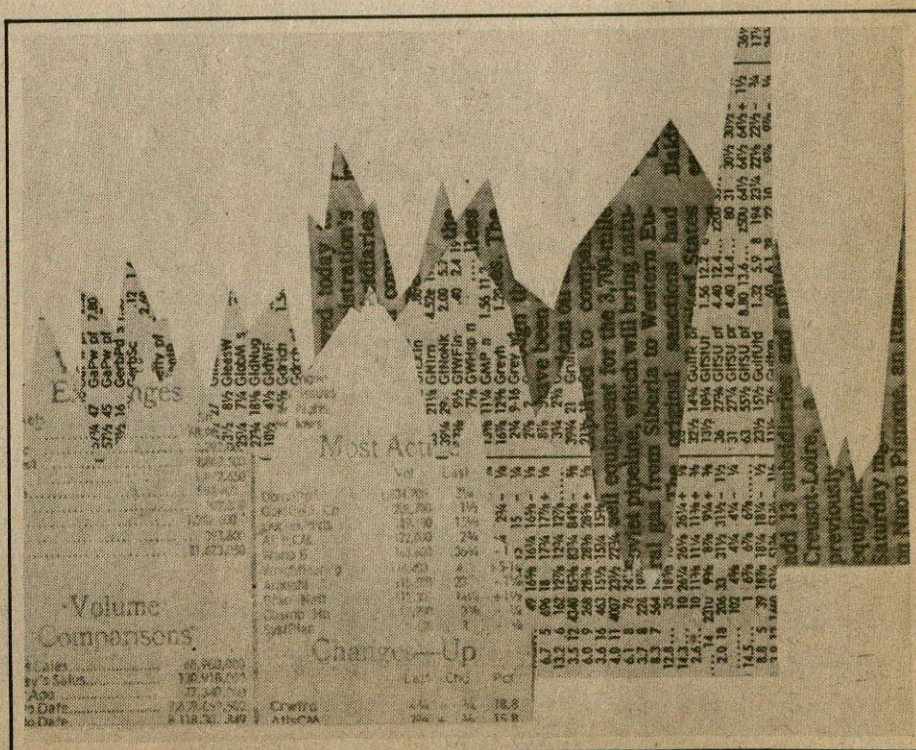
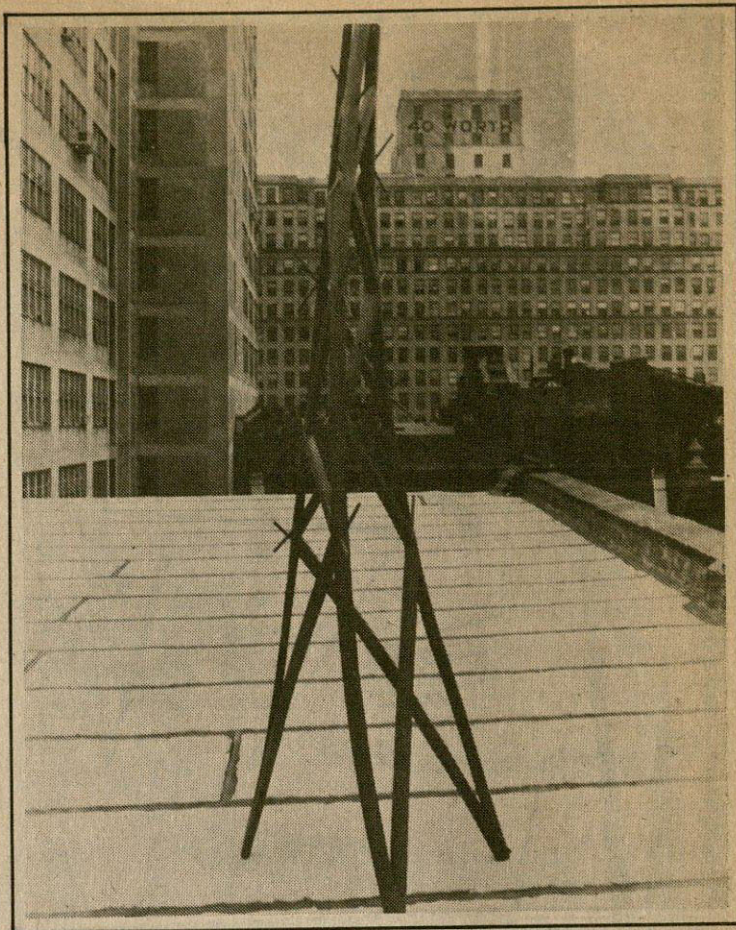
For the People of El Salvador

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.



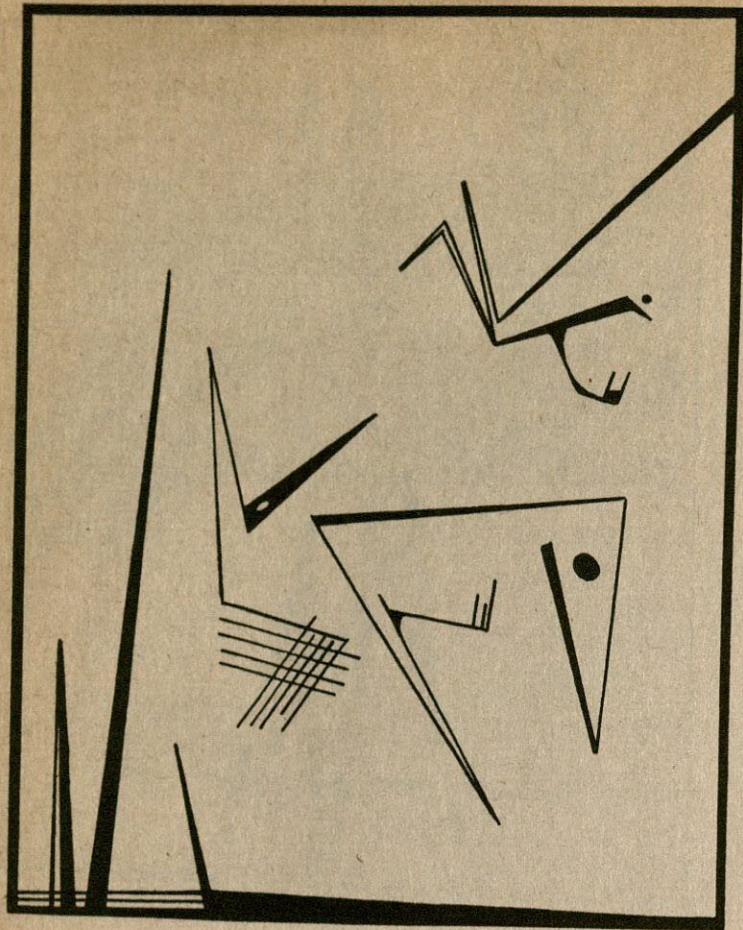
JONATHAN JENKINS

Untitled



ROBERT DOMBROWSKI

Within the Ruins



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?

BRAD MELAMED

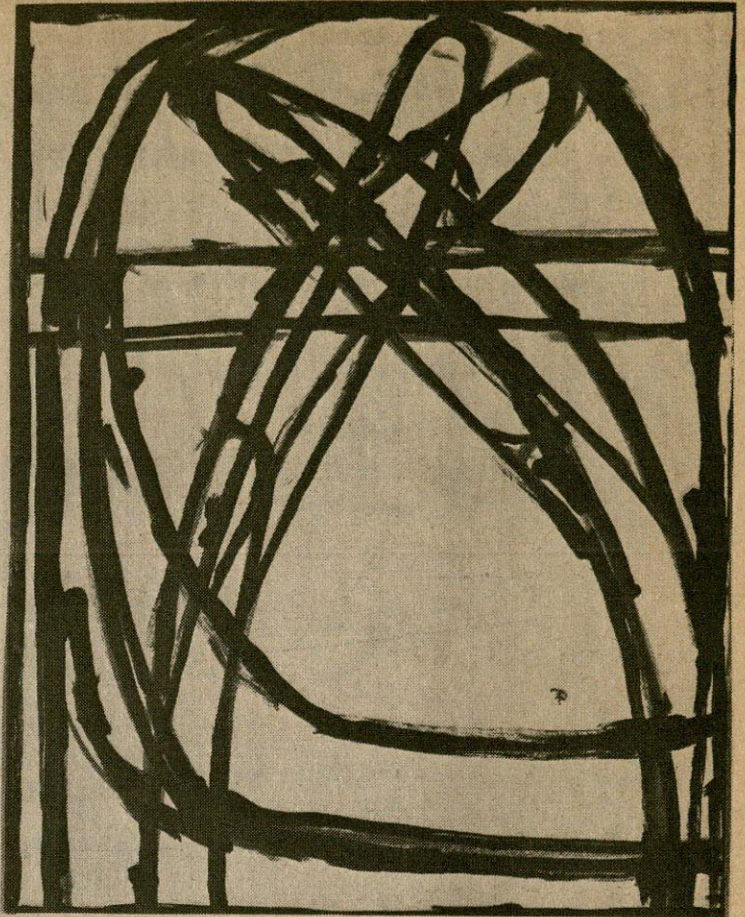
Monumental Questions

Redefine the monument by
humanizing it.

SAMUEL SHAFFER

Return of the Prodigal Son

to be added to thanks list:



TOM WACHUNAS

Tent

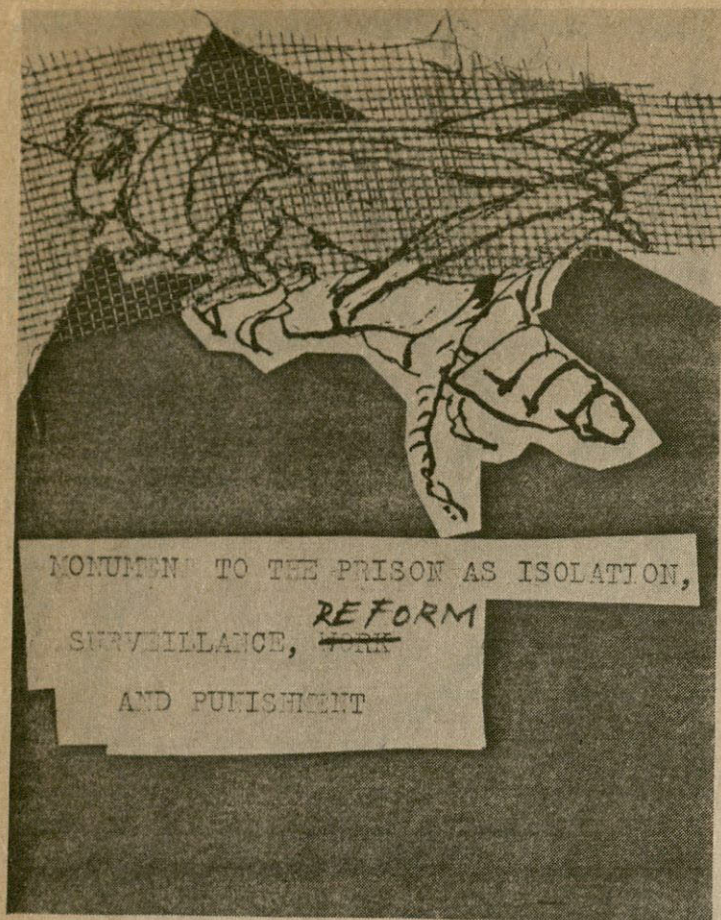
12' x 9'

Steel and painted fabric



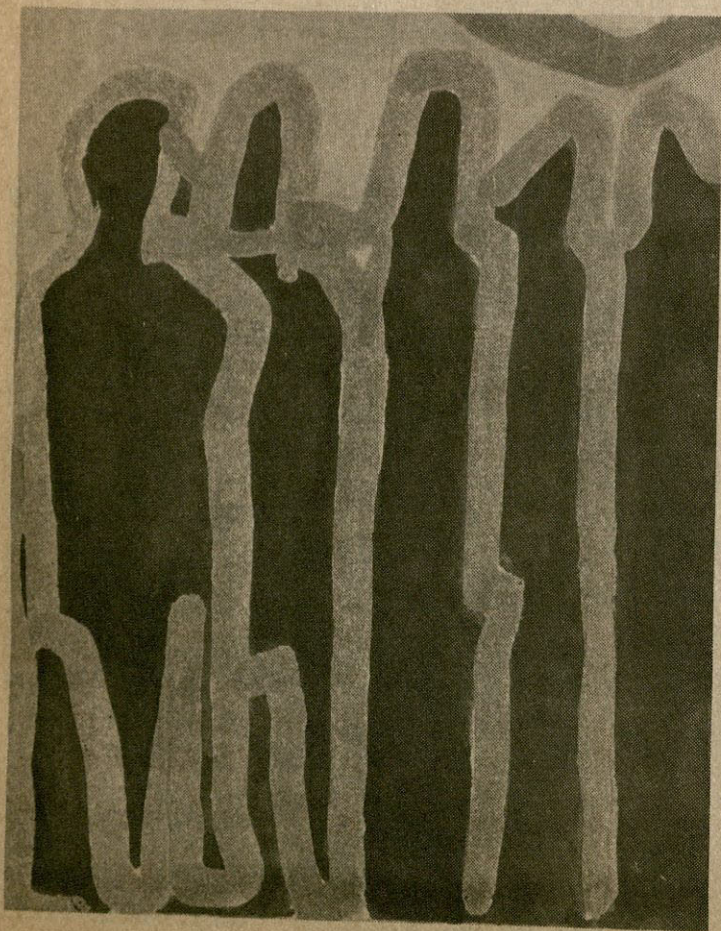
ANGELA FREMONT

Untitled



JENNIFER STEIN

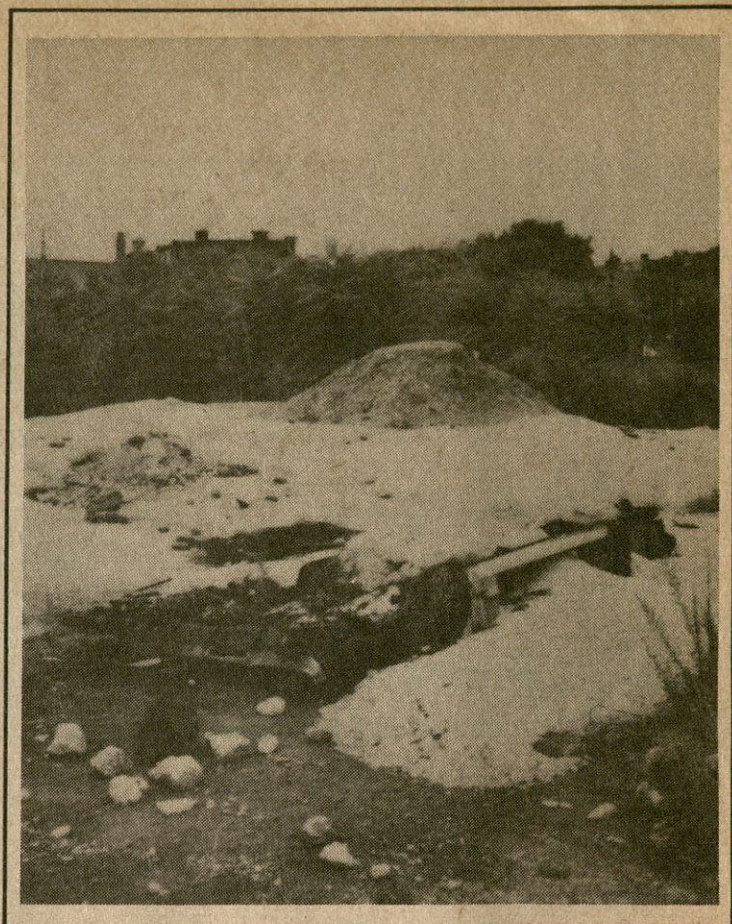
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JULIUS VALIUNAS

Lizard effigy mound - dedicated
to the lost American Indian
civilization

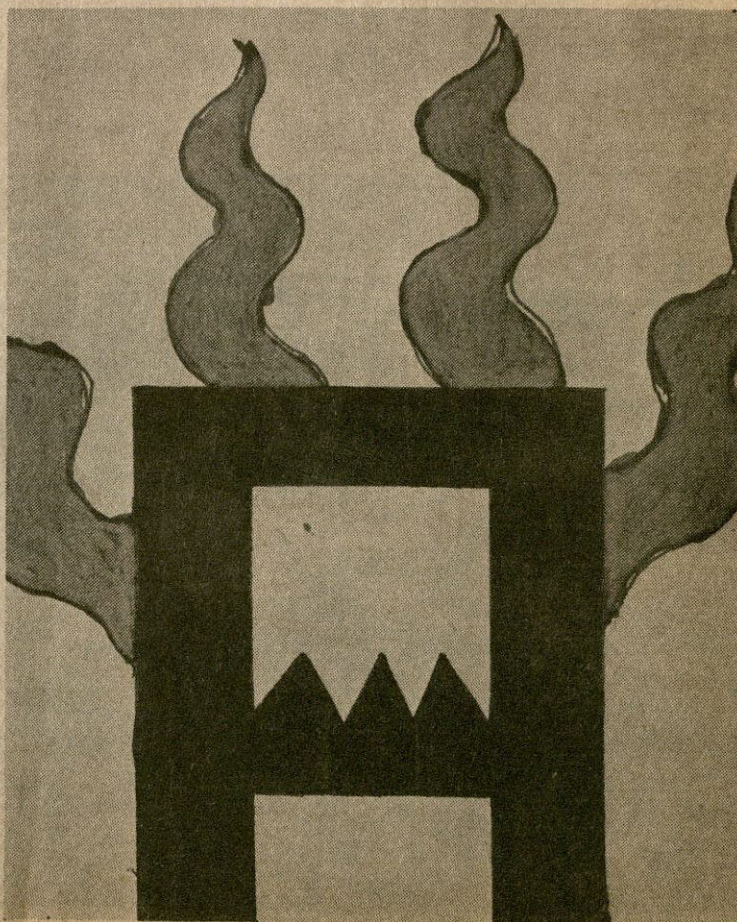
The burial of toxic ignorance is
all; only weak gestures remain to
justify the genocide of culture.
May spirits touch in the arena, or
tears wash madness.



CHRIS GRIFFIN

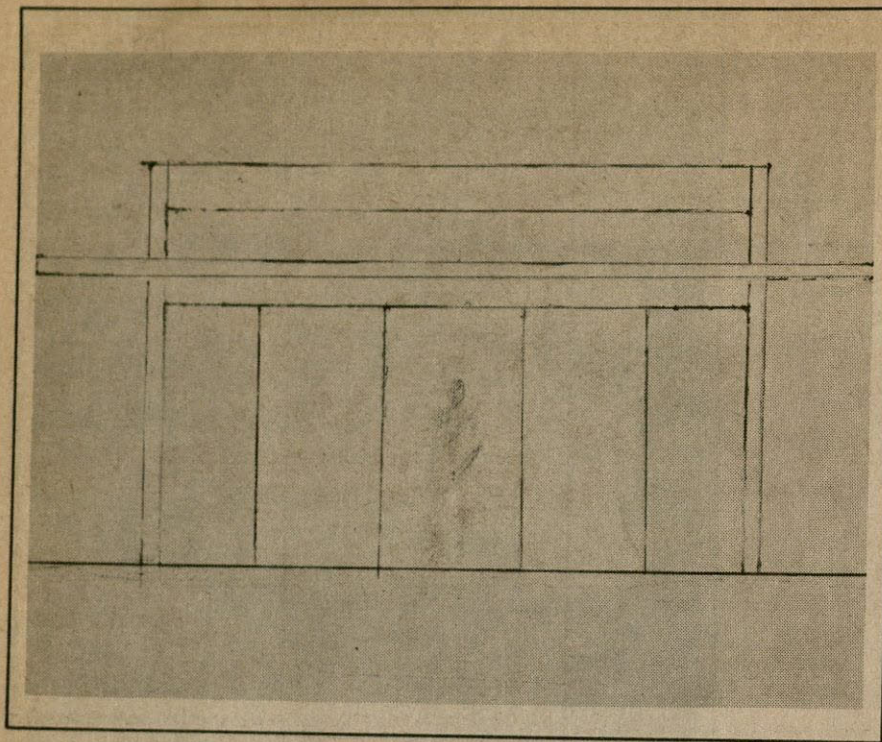
Monument to Anxiety

Why not a monument that embodies
an aspect of daily life?



MICHAEL ROUILLARD

Untitled



FRANK SHIFREEN

The Sleeper

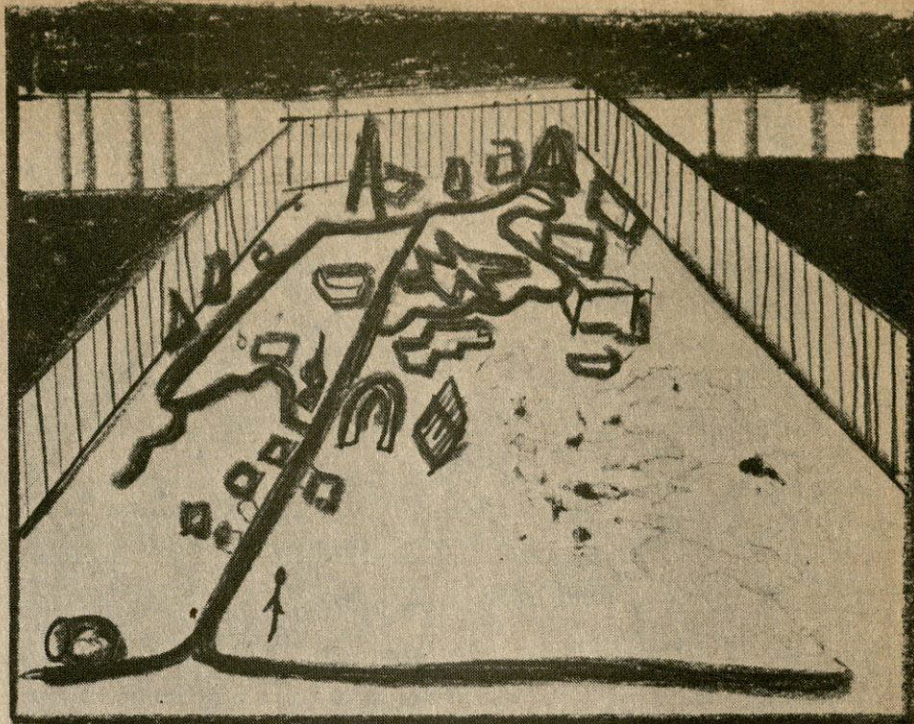
Gawanee means the dreamer, the sleeper or a place of rest in the Mohawk language. This was a sacred place for shamans. Uncle Sam falls asleep and dreams of Gawanee. One day Gawanee will wake after dreaming of Uncle Sam.



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.



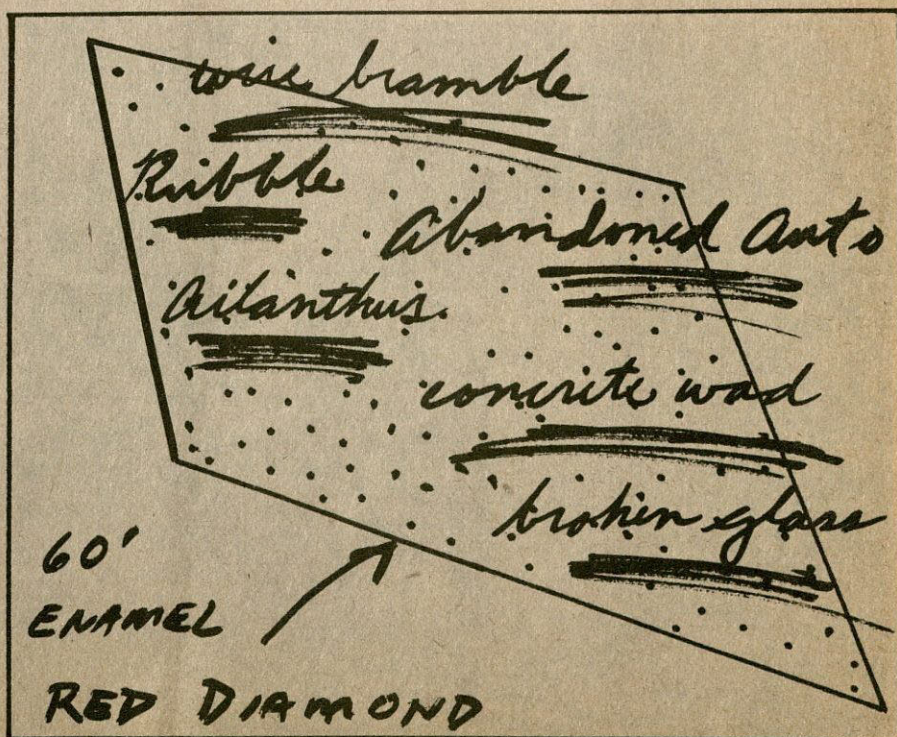
GERALD NICHOLS

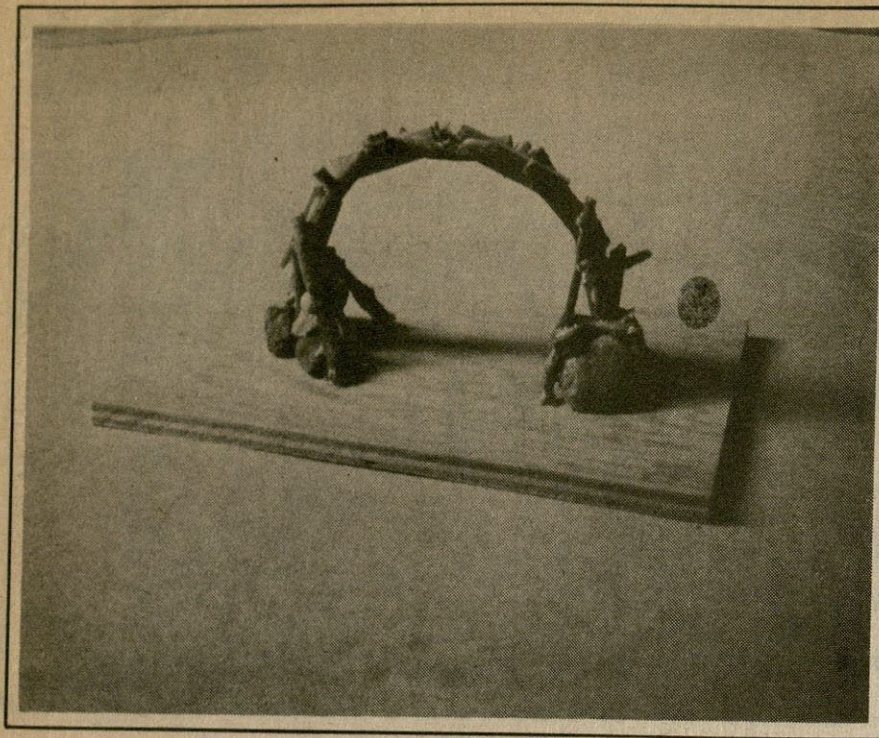
The Essence of Redness

To E. Husserl

60'

Red enamel and landscape

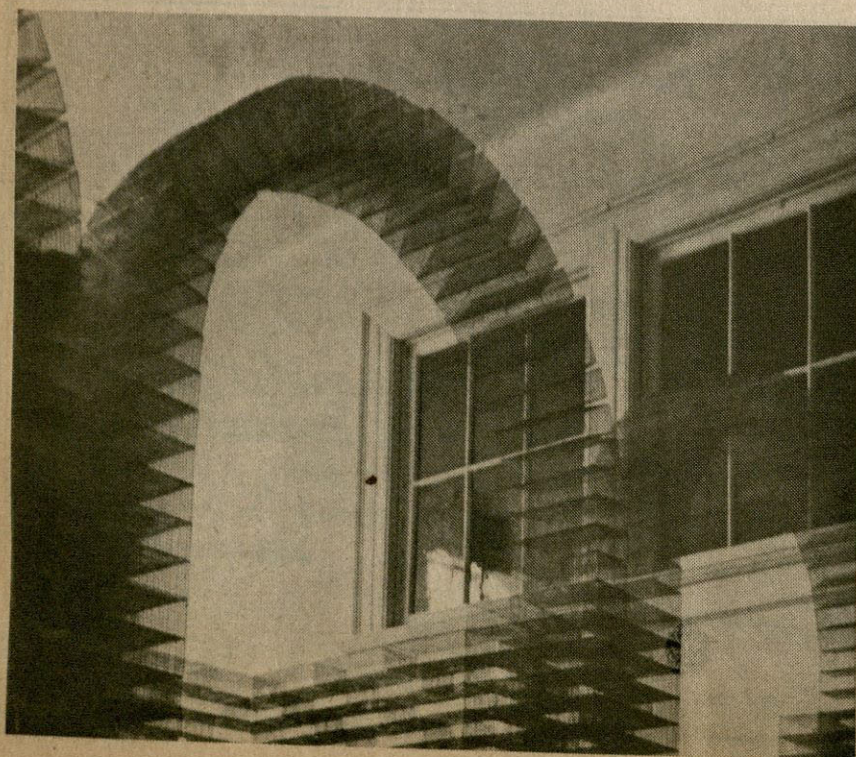




JOSEPH CHIRCHIRILLO

Grizzly Bear Arch
Model, to be installed
15' x 15' x 3

"If you gonna be a Bear
Be a Grizzly Bear."

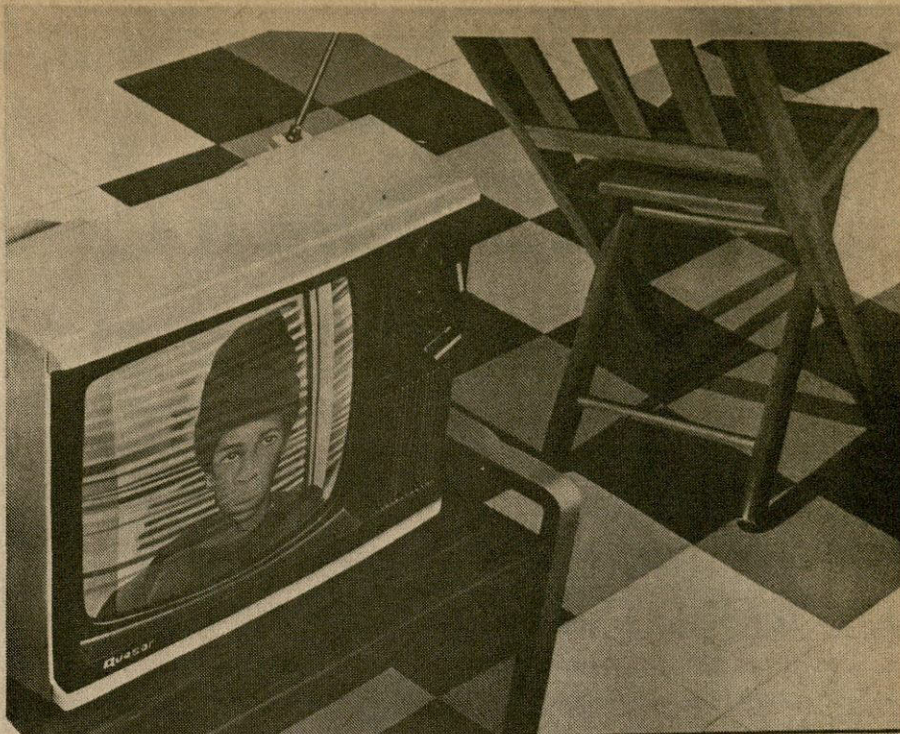


KIT-YIN SNYDER

Aqueduct

MARILYN MINTER

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



JOHN DEPRETER

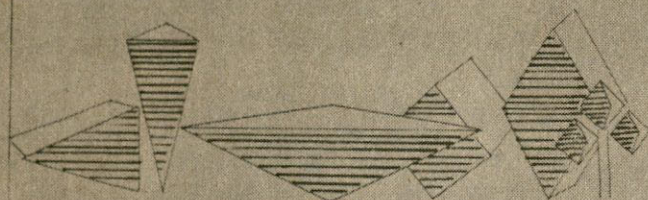
Implants
wood, scotch-lite, cement.

Suggested vegetation for the
Gowanus Canal area.



RESORT DEVELOPMENT

A RETREAT AND
CONVENTION CENTER
ON THIS SITE



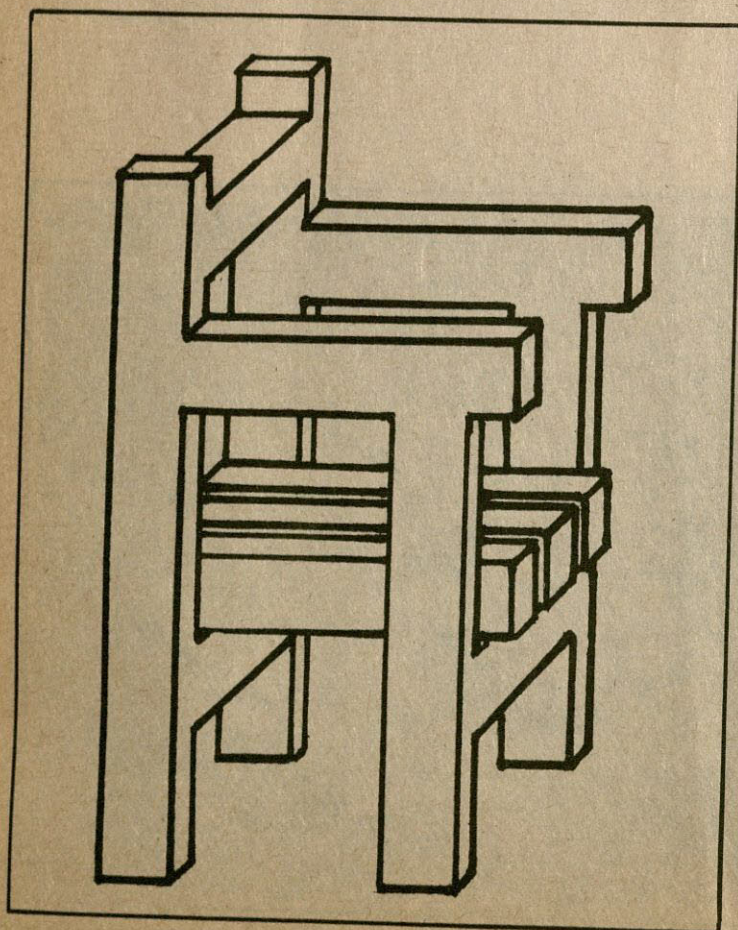
BABJOHN, INC. DEVELOPERS

JOHN BOONE, ARCHITECT

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'

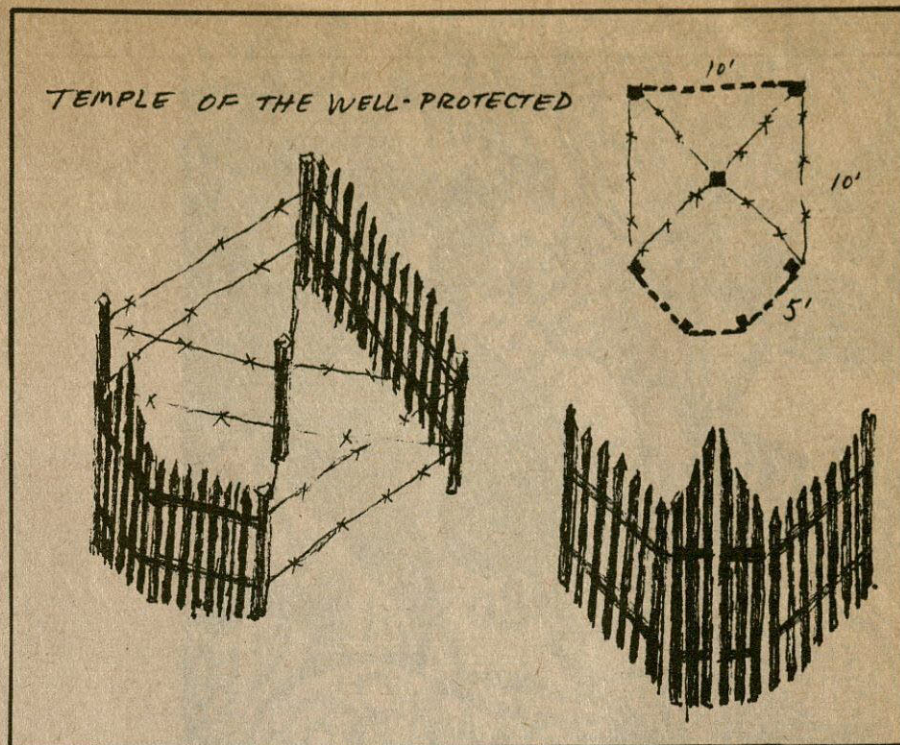
Gunnite surfaced plywood

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

SUSANNAH HARDAWAY

Temple of the Well-Protected

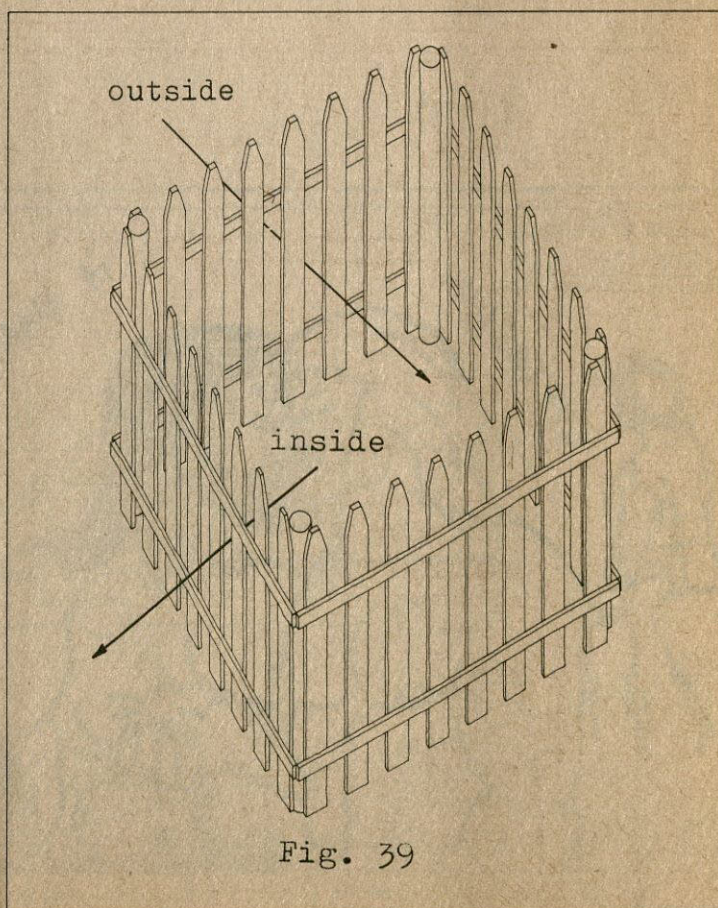
The Temple of the Well-Protected is a monument to paranoia. It presents the double result of building fences: when others are kept out, one is imprisoned.



CAROL WAAG

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

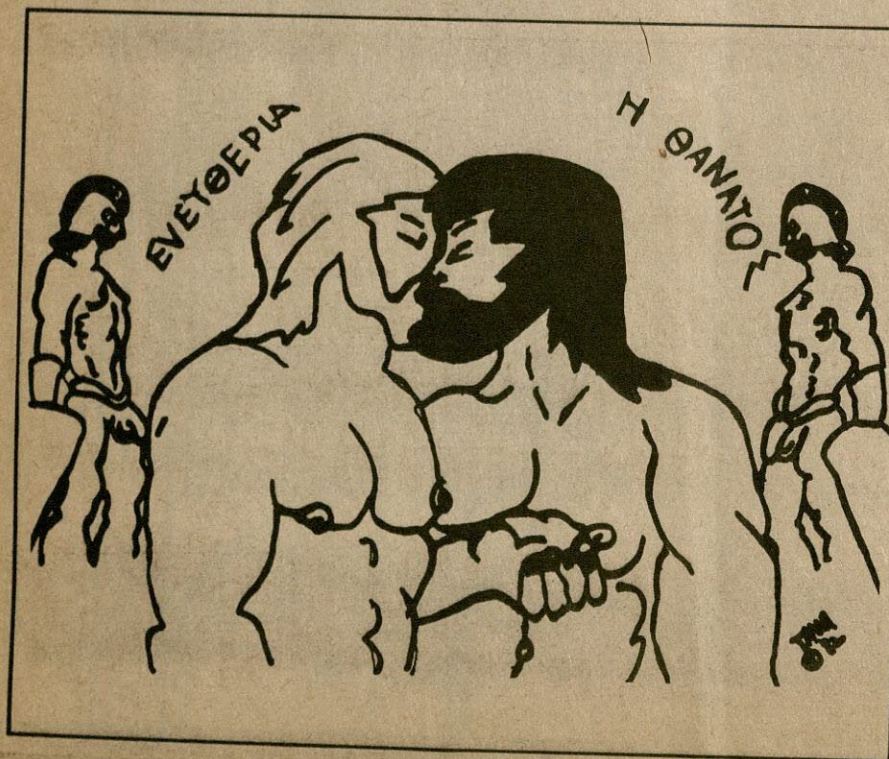
Here we have an enclosure circumscribing an especially ordinary site. It commemorates sacred ground everywhere. Notice this, then look for it in all places.





MARK ROWLEY

Dogs in Mangers



TAVA

Eleutheria or Thanatos

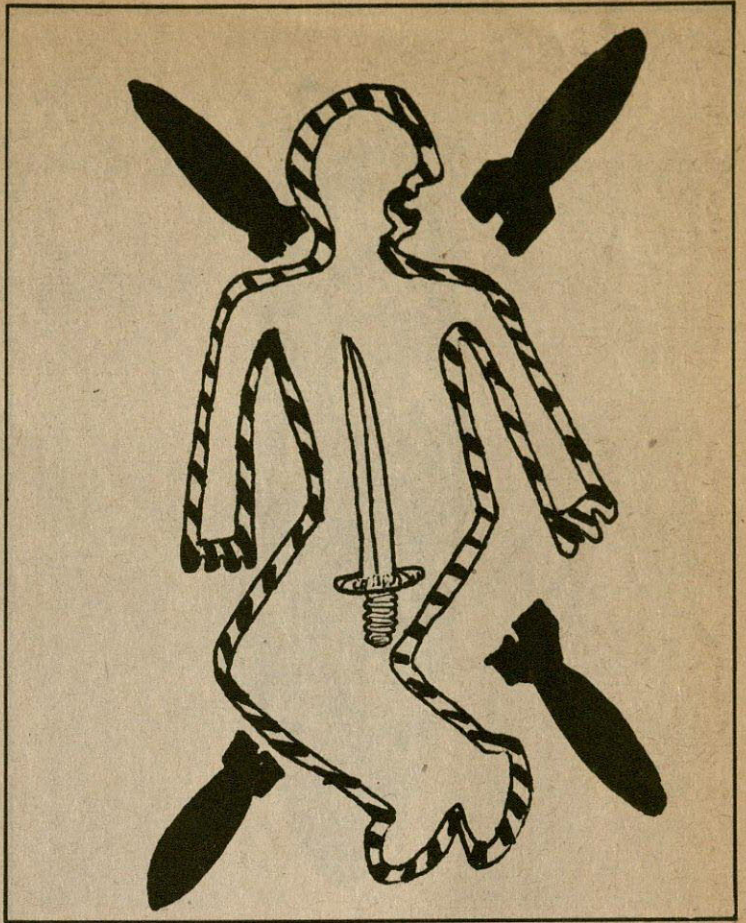
Freedom or Death

220' x 8½'

Latex, brass leaf & gold leaf
on cement block.

AME GILBERT

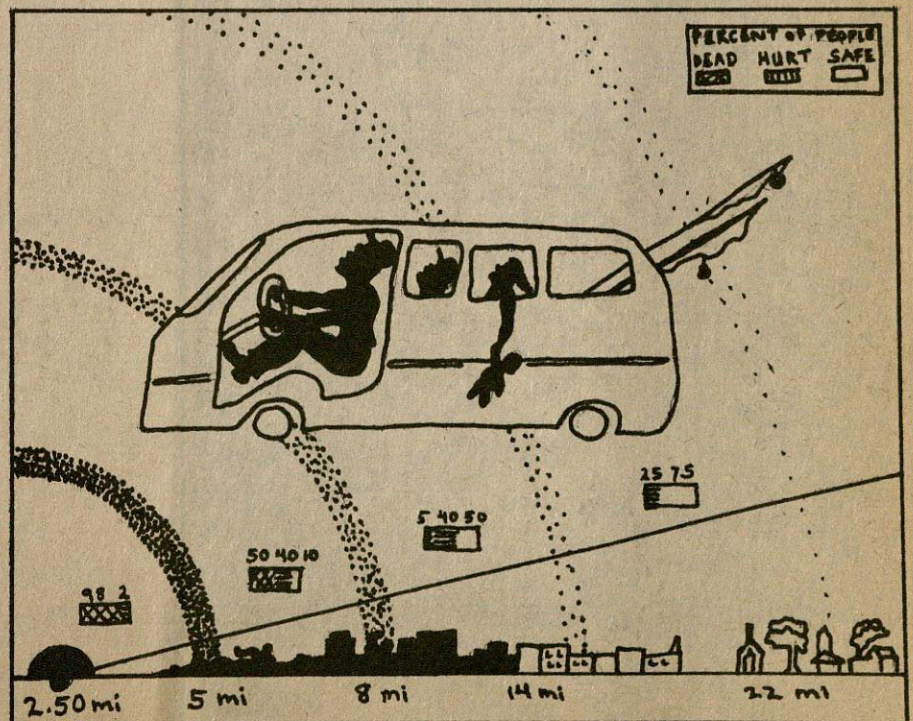
Roger Fischer Monument



ROBERTA WILLIAMS

Monument to American Dreams

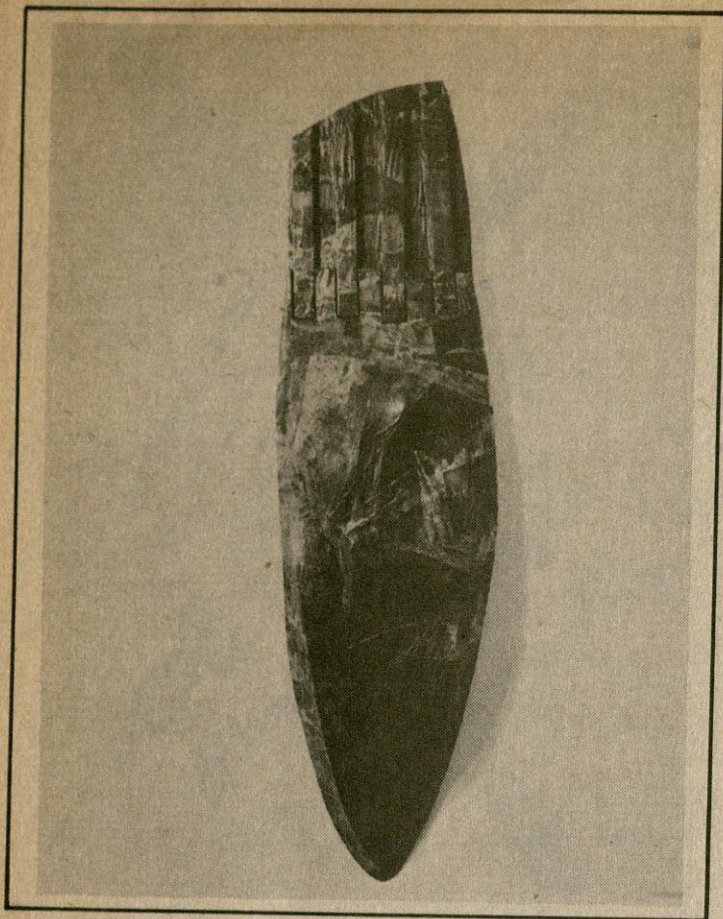
The last monument to the nuclear family.
Independent living.
No idea they were on their last vacation.
Frozen in time -- to be discovered in future space.
And the glow still remains.



CREIGHTON MICHAEL

Bishop-Widow

The Bishop-Widow is a group of wall-floor pieces formed through a 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.



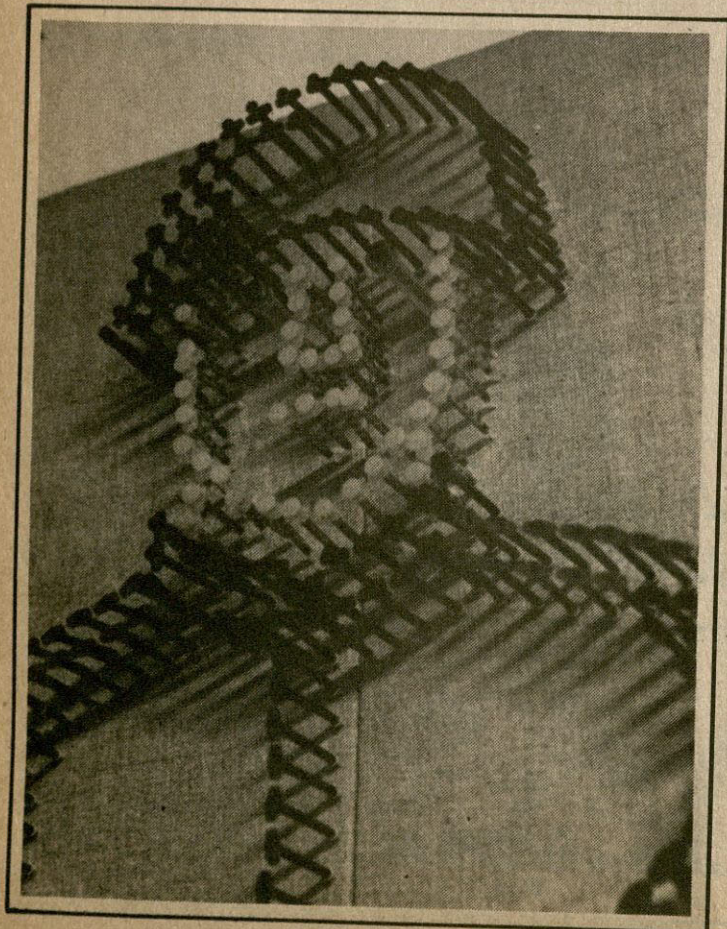
THE GERLOVINS

Syringe Man

4' x 8'

Mosaic on canvas of syringes
filled with oil paint

Painting World needs art injection.



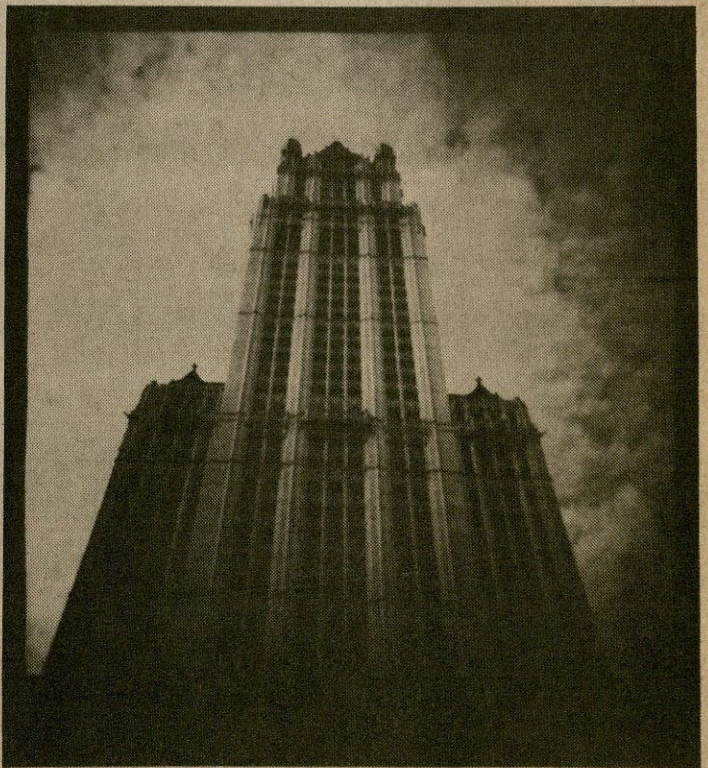
Professional Arts Center

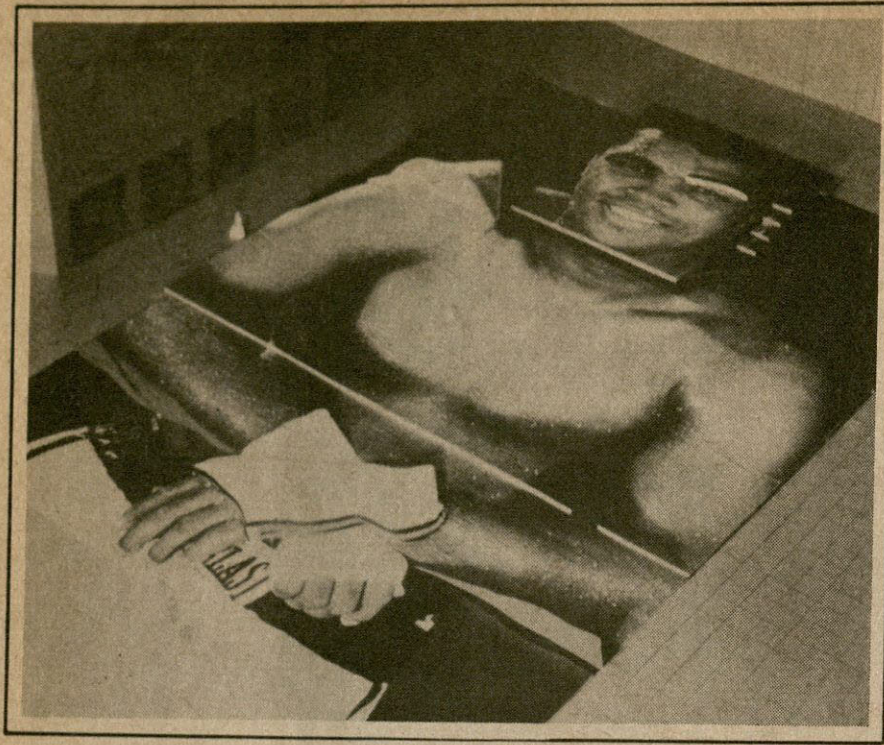
ANDREW GARN

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)

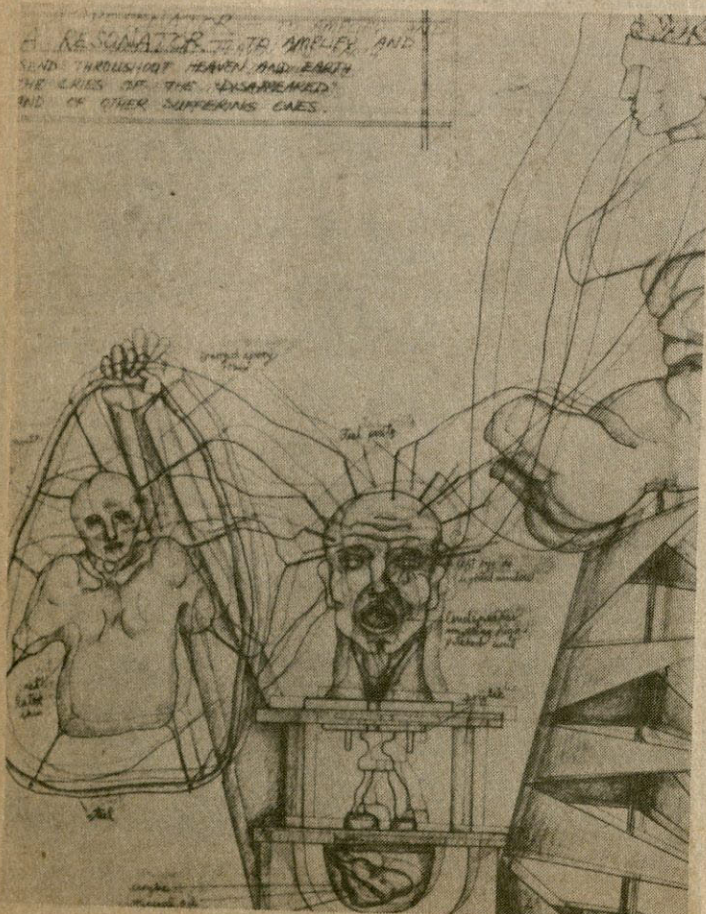




FRED WILSON

Mohammed Ali Plaza

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.

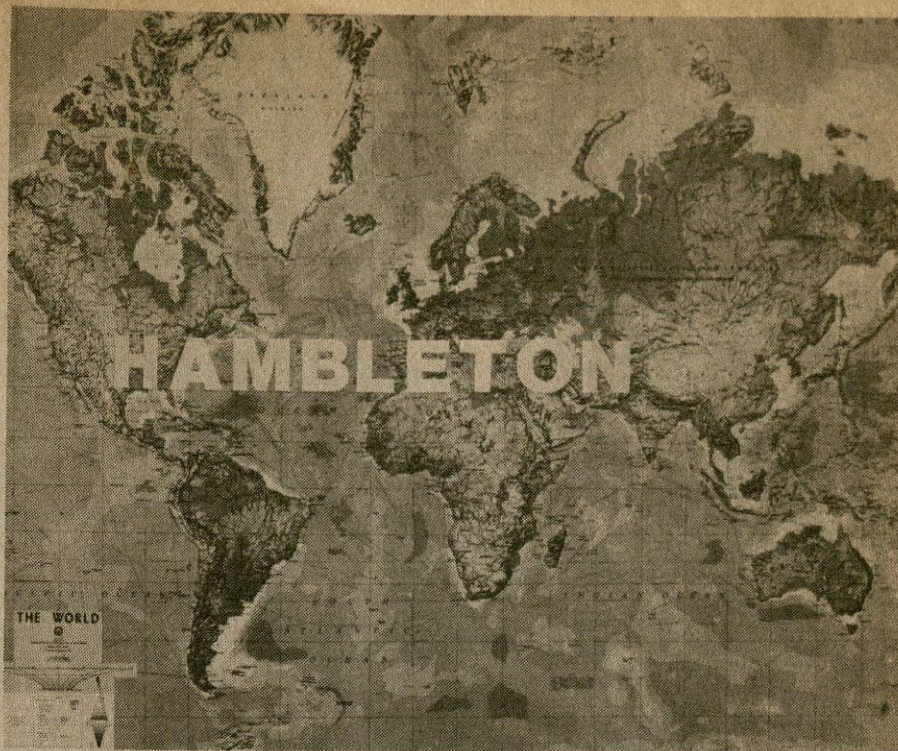


CHINA MARKS

Monument to Missing Persons
(detail)

A Resonator to Amplify and Send Throughout Heaven and Earth the Cries of the "Disappeared" and of Other Suffering Ones. (For J.P.)

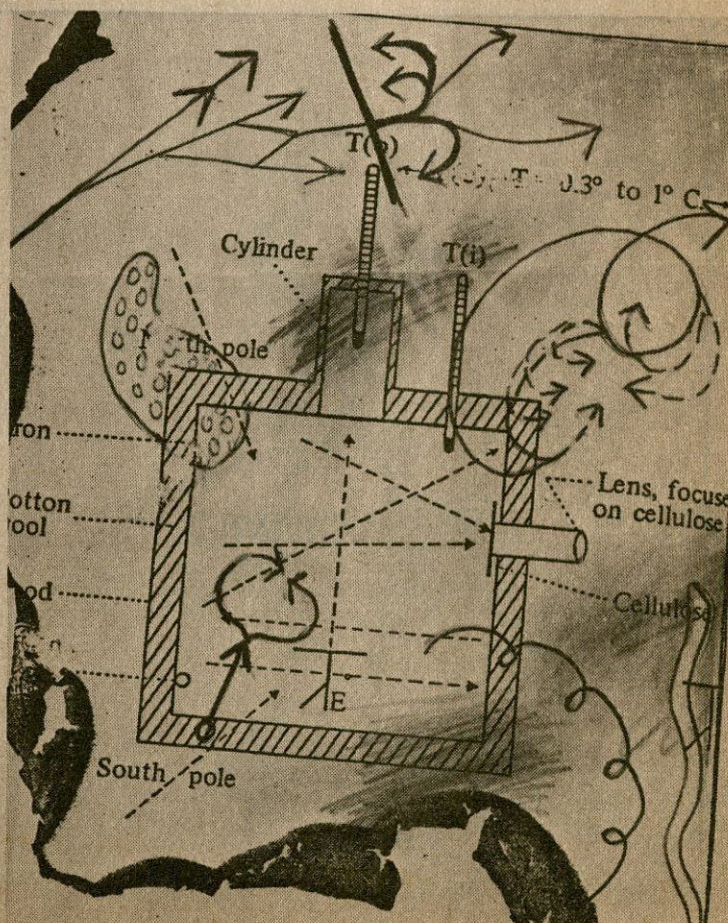
Consider the living monument.



JEFF BRICE

Monument to the Alienated

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.

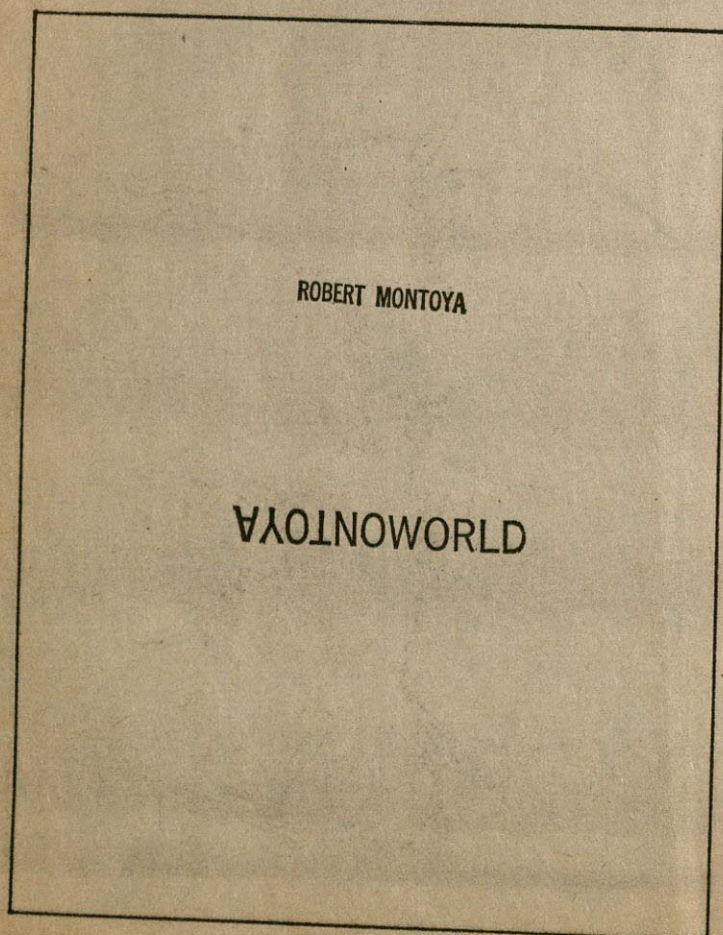




NANCY HOLT

Catch Basin
80' x 90' x 15'
Clay, steel, concrete

Catch Basin functions as a land drainage system. (Commissioned by Visual Arts Ontario in St. James Park, Toronto, Ontario.



ROBERT MONTOYA

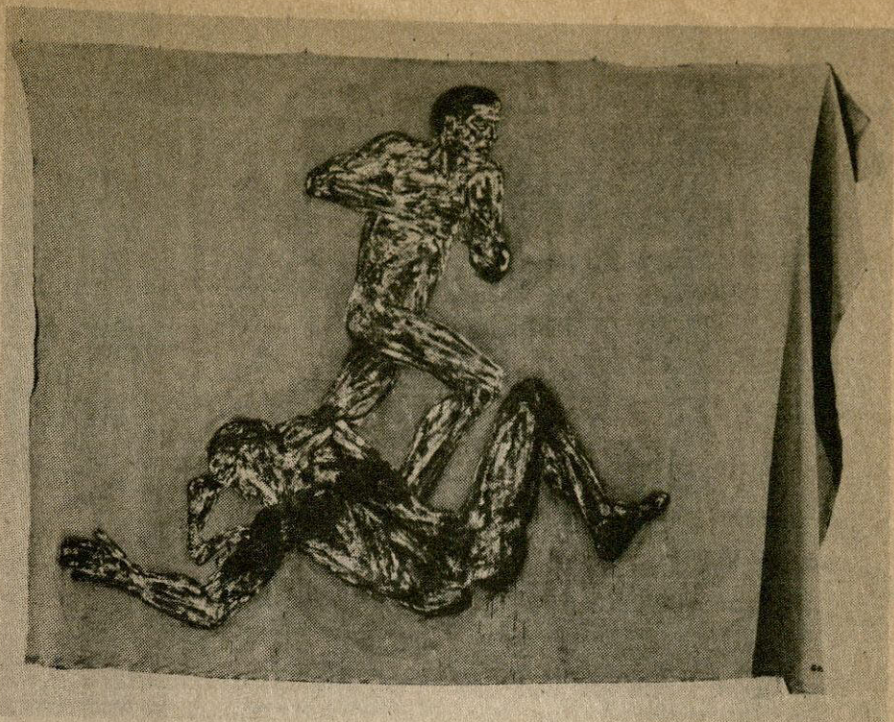
Untitled

ROBERT MONTOYA

AYOI NOWORLD

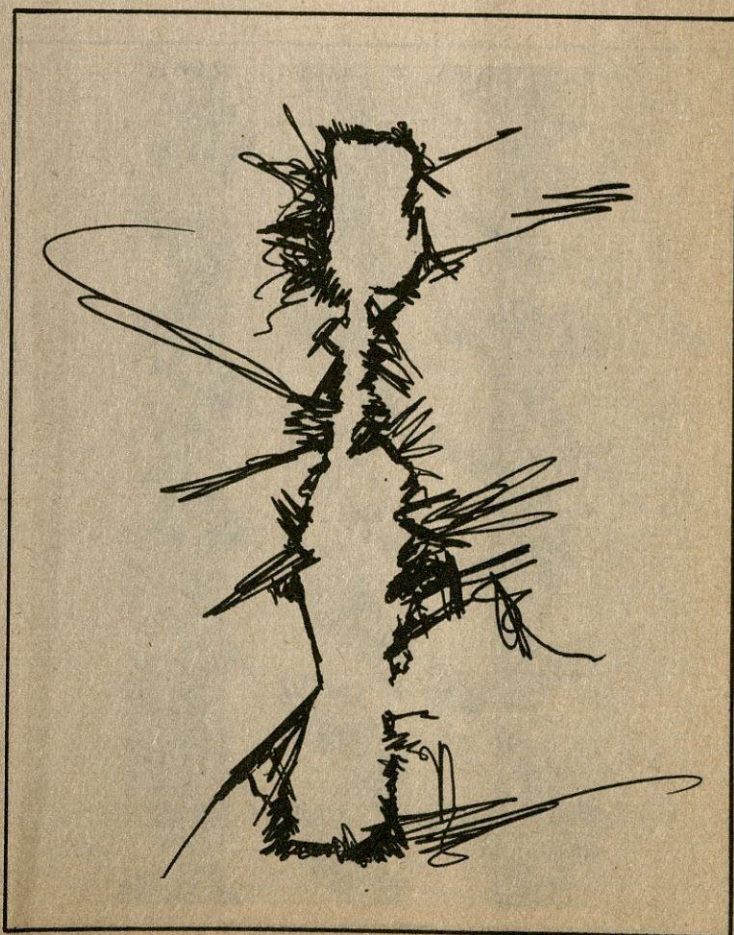
LEON GOLUB

Napalm



SMORGASBORD

Monument to a Potential

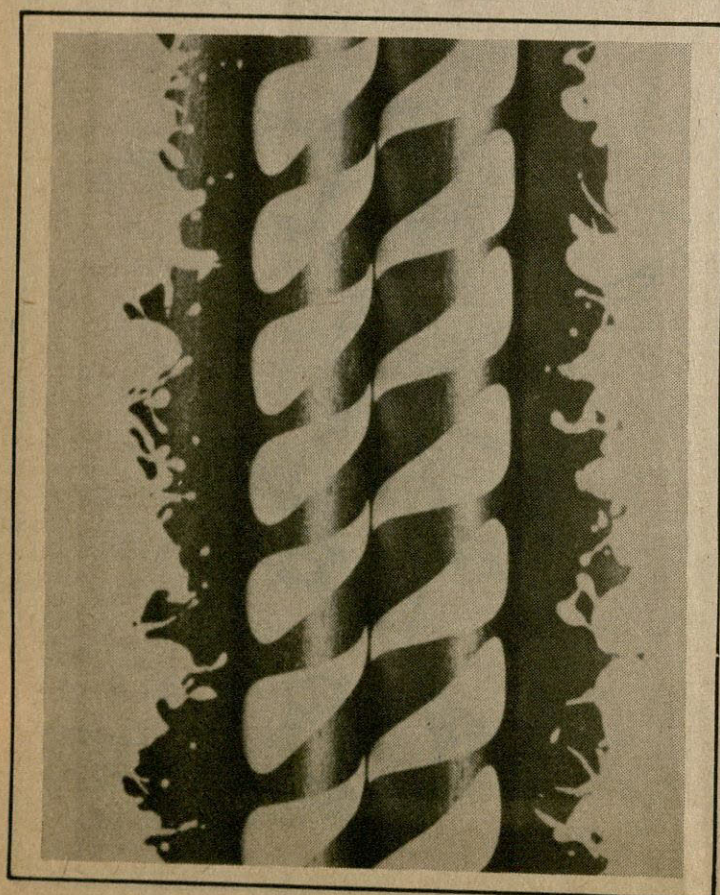




DRAGAN ILIC

Untitled

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



ROLAND FLEXNER

Untitled 1977
(detail)

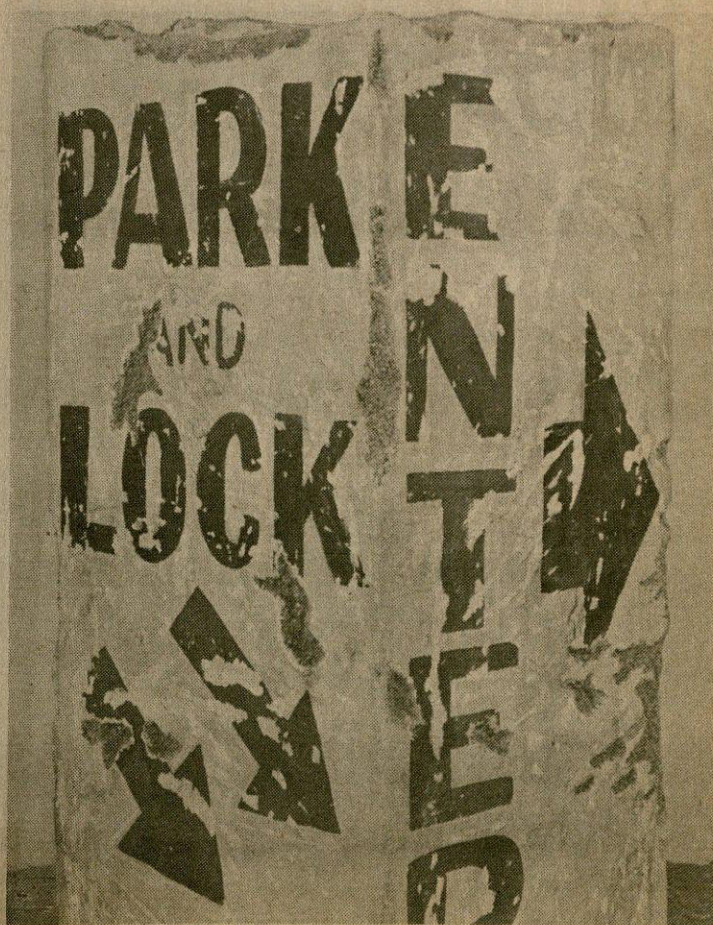
PETER BERG

Institute of Contemporary Art
London 1981



FRANC PALAIA

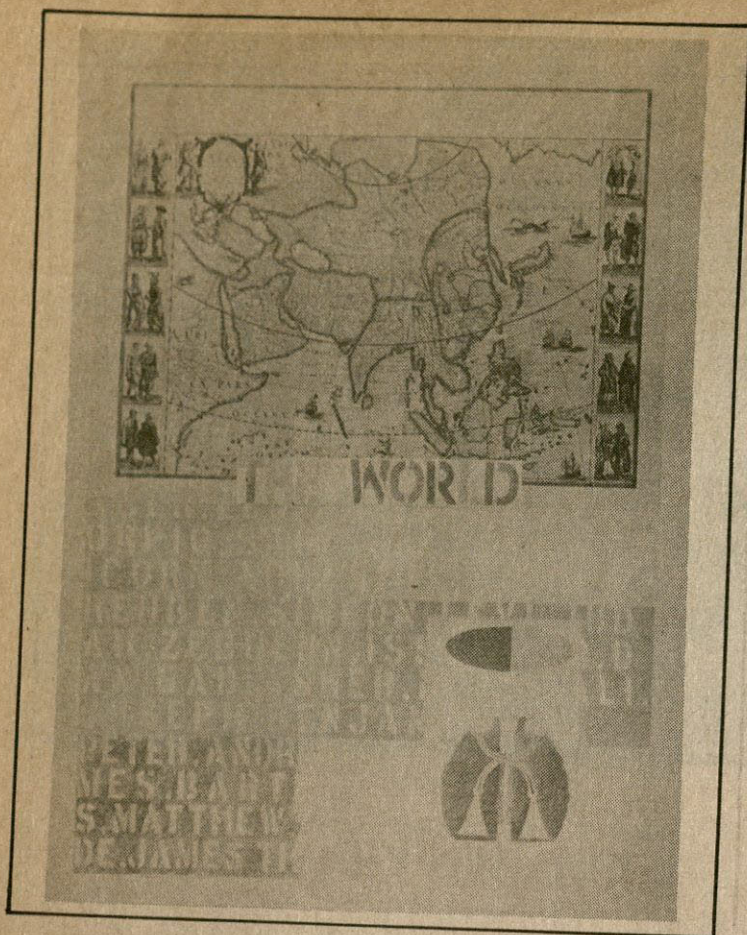
Park 'n' Lock
2' x 2' x 5'
Tempera, plaster & gravel
on styrofoam.



BILL SAYLER

Untitled

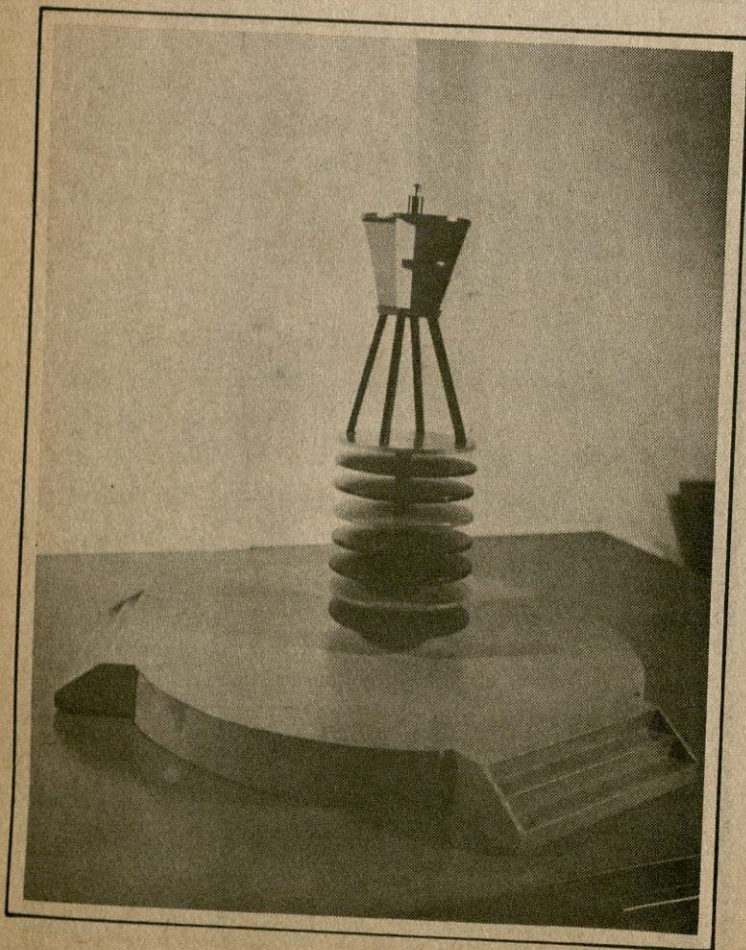
DEATH pervades the concept of a monument. Death is what happens to the body and mind. We make starvation and war "living" monuments to death. Both starvation and war need not exist, we only think that they must.



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.



T. WANVEER

Slow Travel

Mixed media 80" x 30" x 74"

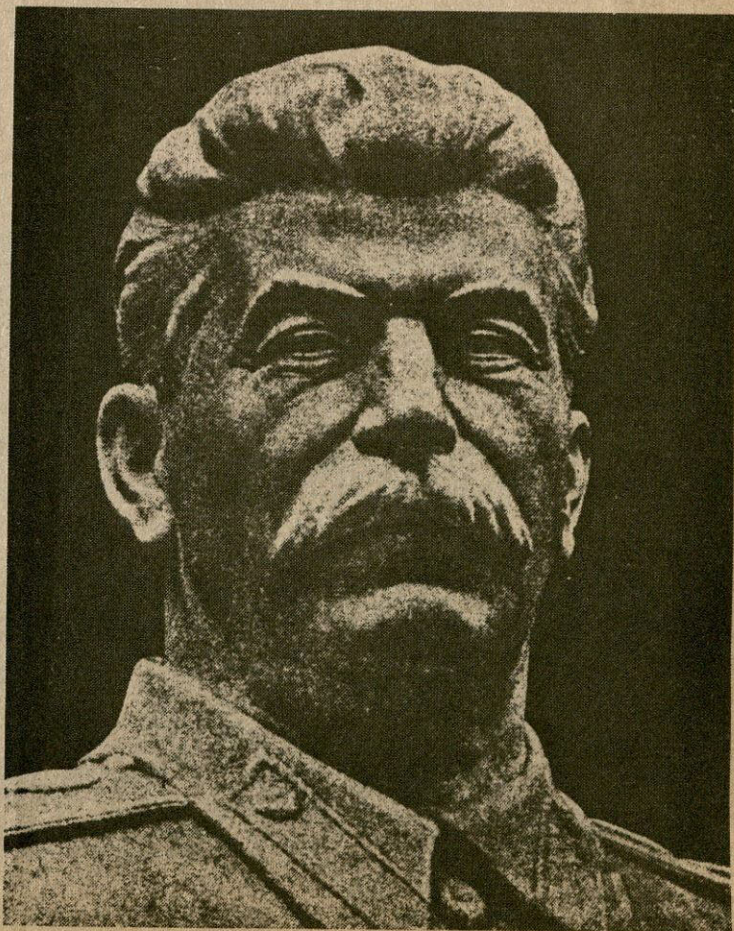
1980



KOMAR & MELAMID

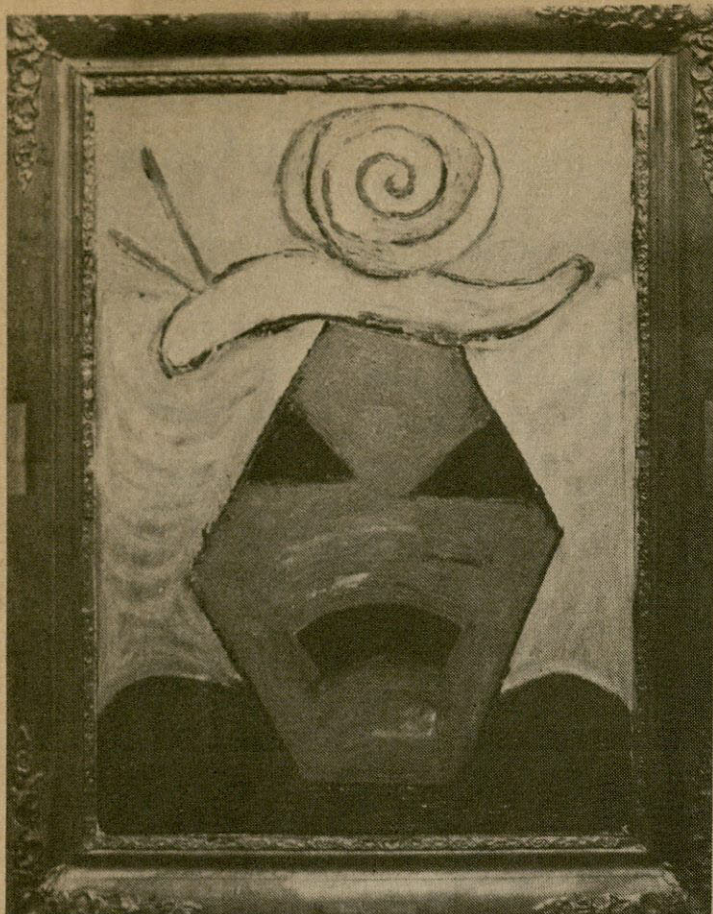
Untitled

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 Khomeini, ancient traditions have risen up against bourgeois modernism.



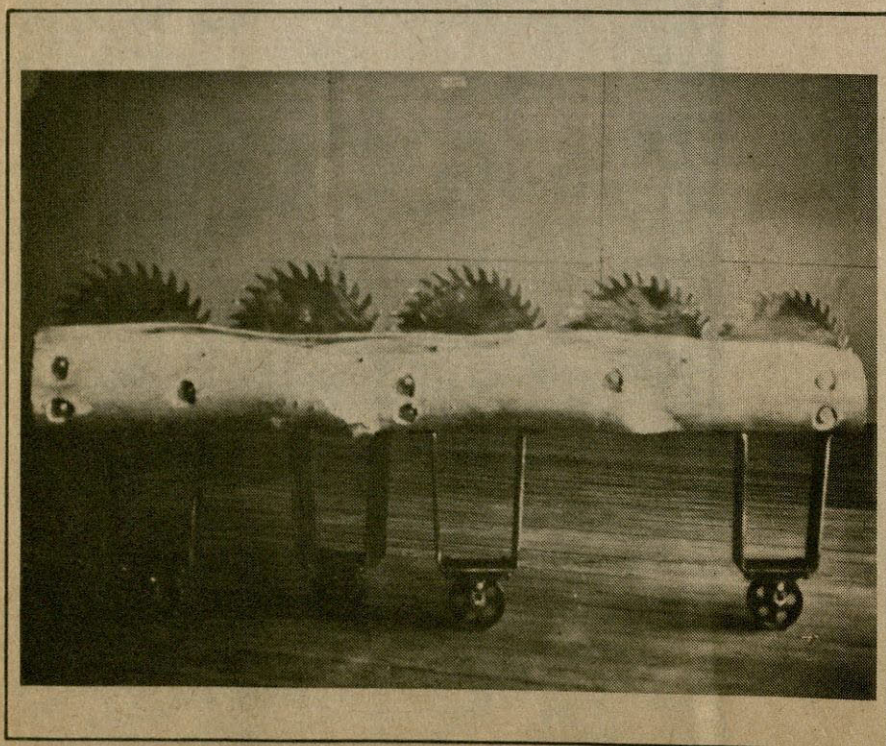
THIERRY CHEVERNEY

Untitled



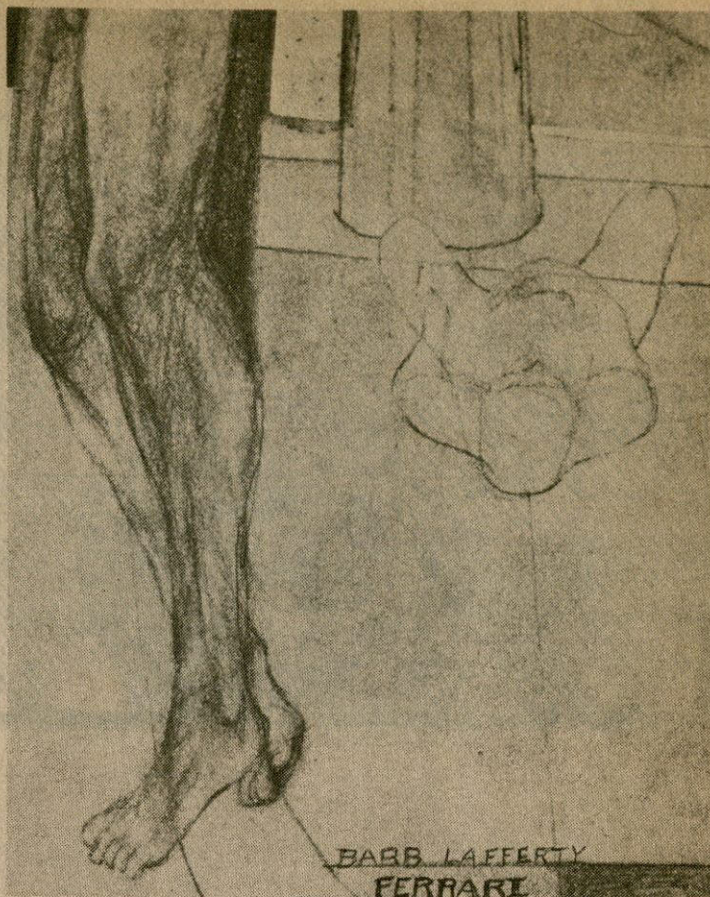
RON MURPHREE

Untitled



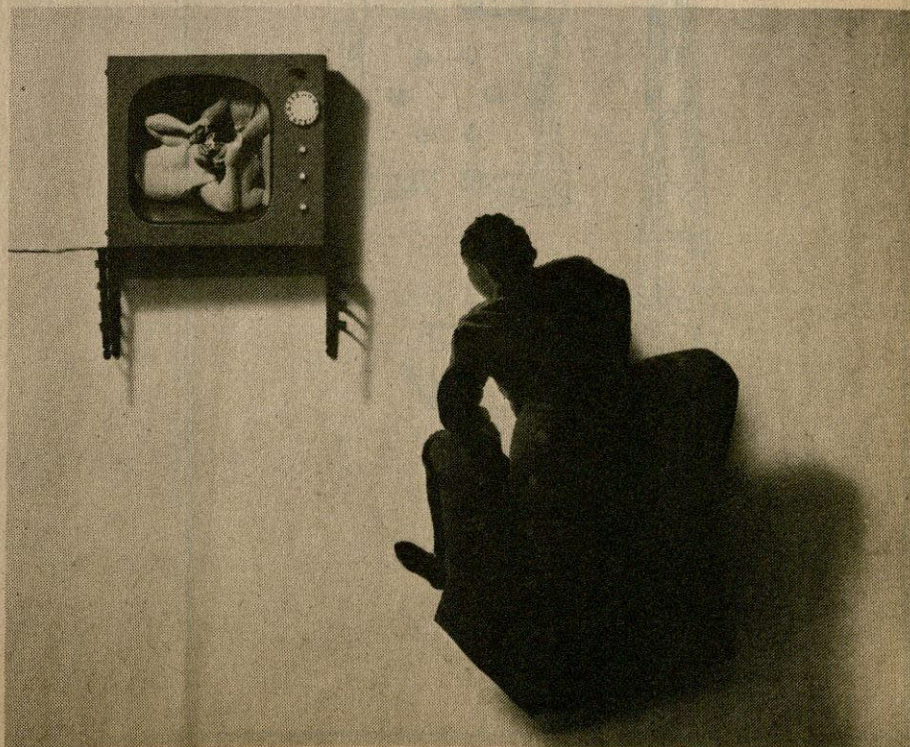
BARB LAFFERTY FERRARI

Untitled
(detail)



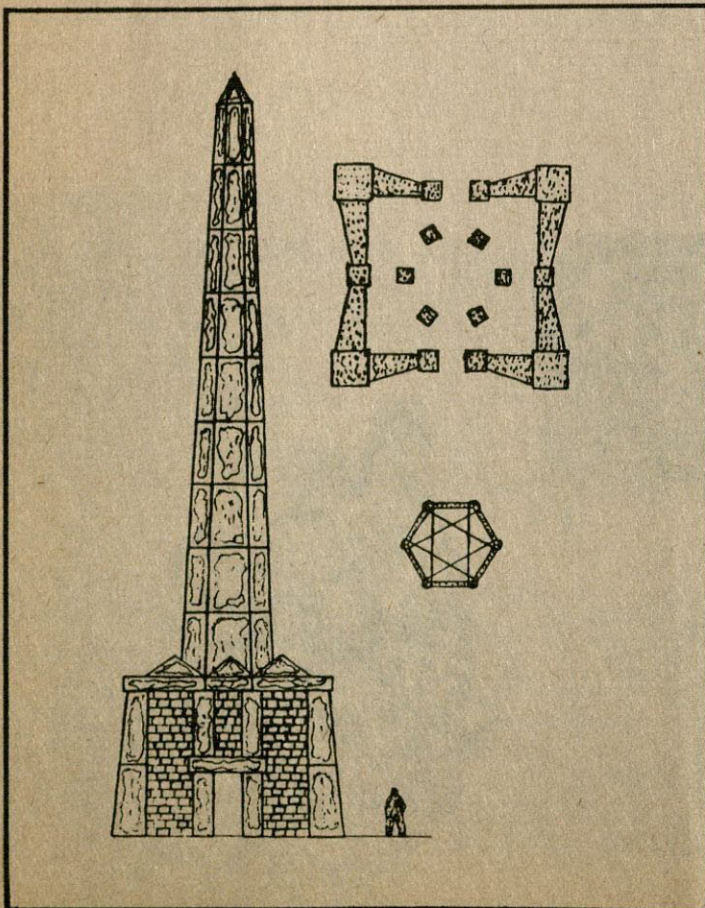
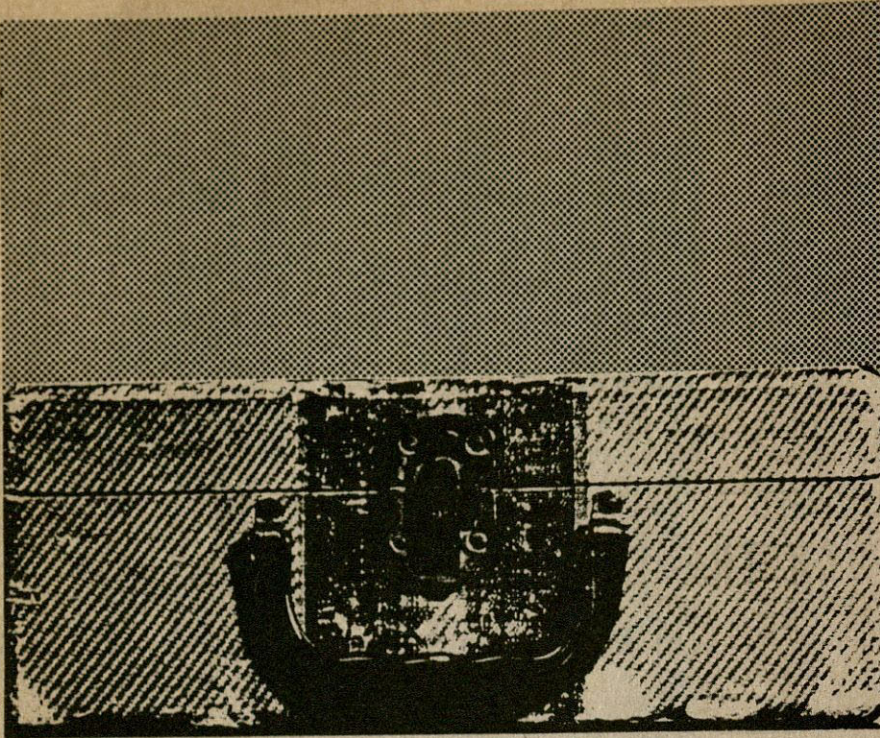
KATHLEEN MCCARTHY

Untitled



PAUL ZELEVANSKY

The Case For The Burial of Ancestors-
(Third Arrangement), Sept. 1982



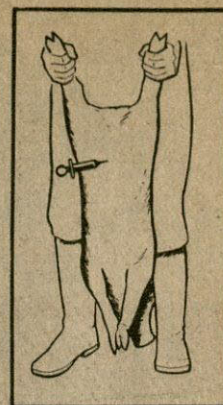
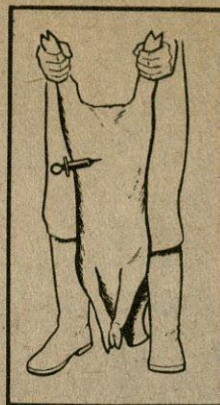
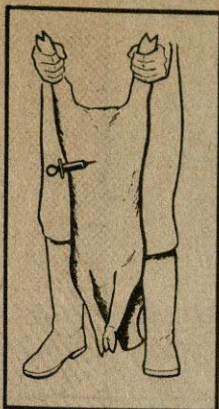
BOAZ VAADIA

For Peace -- Egypt-Israel
96' x 29½' 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.

TODT

For The Charitable Decimation
of Peoples

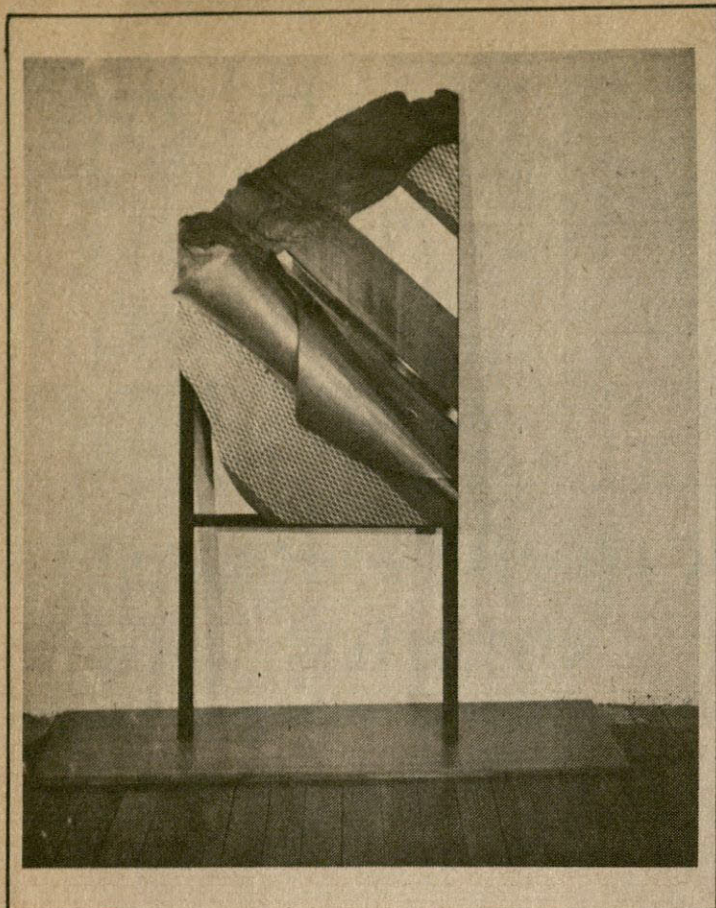


**FOR THE CHARITABLE DECIMATION
OF PEOPLES**

BILL DOHERTY

First Installed Posture

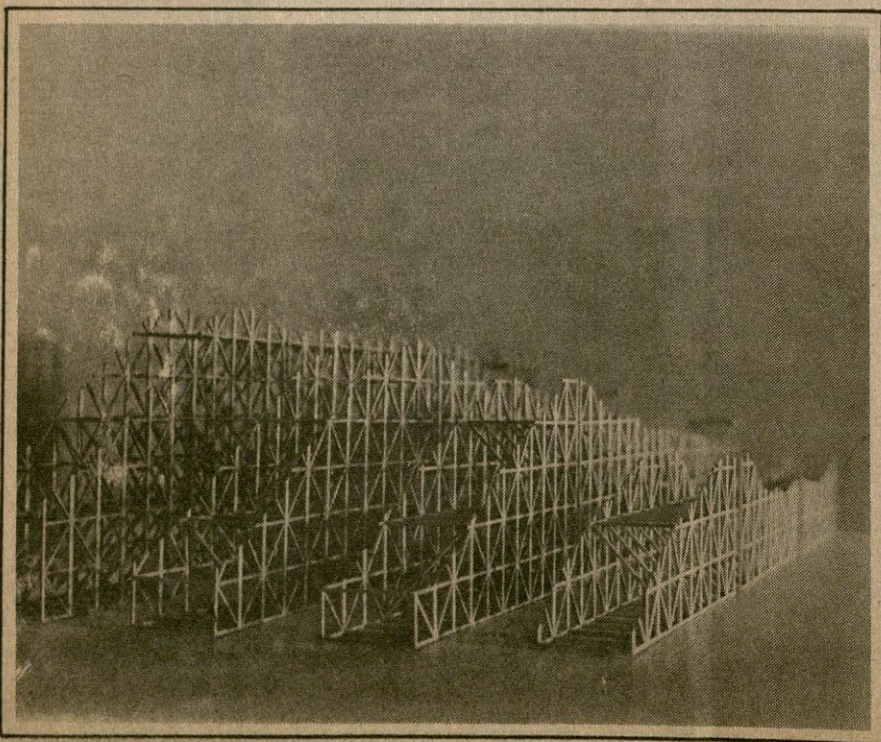
BY BILL DOHERTY THE ARTIST



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

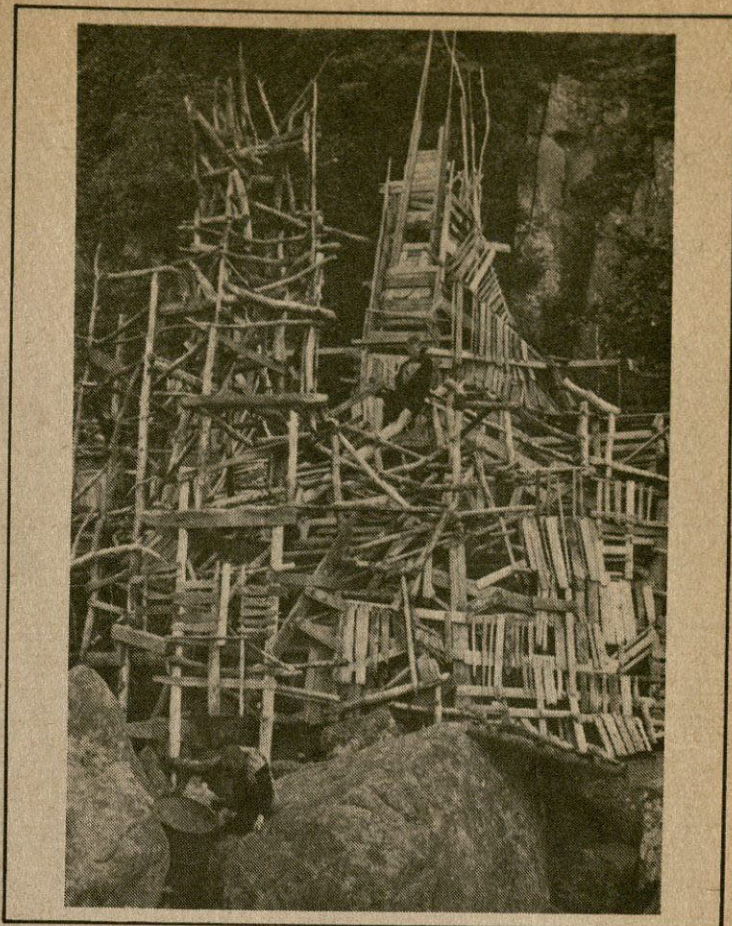
Barracks II 1980

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

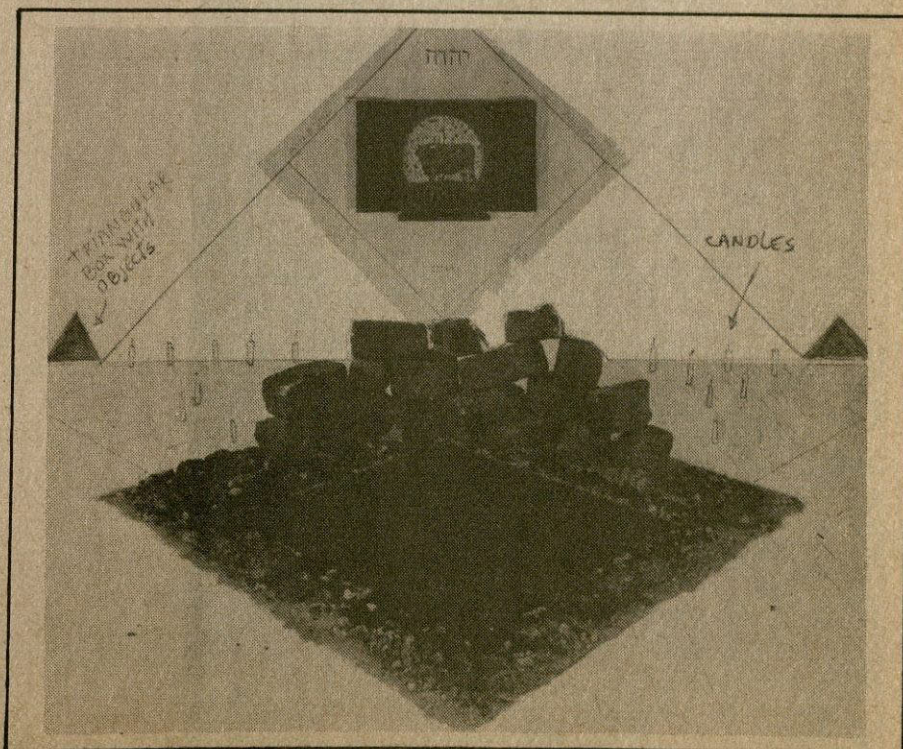
Nimis

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.



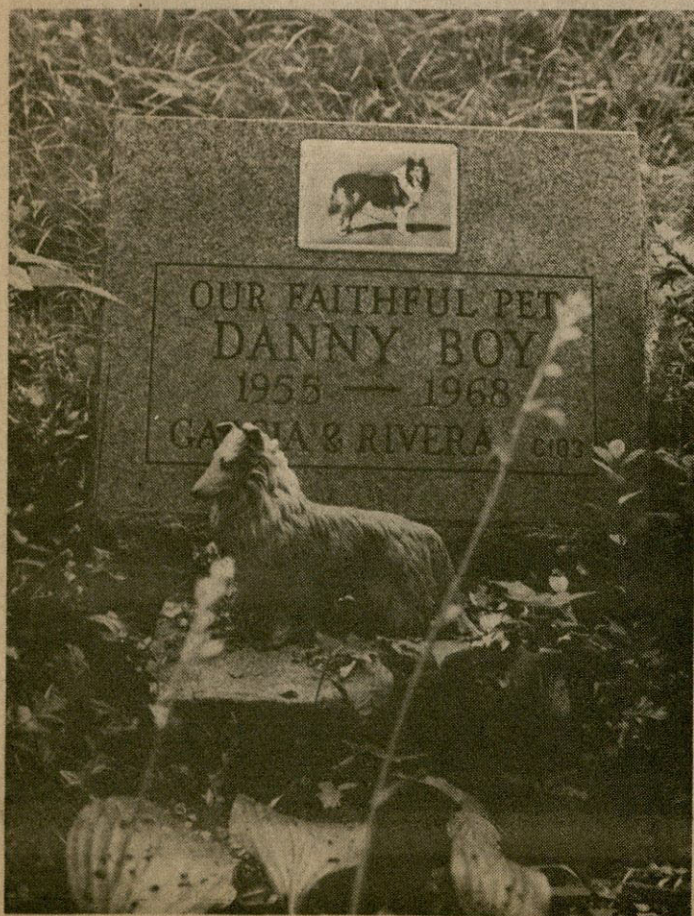
MARGALL

Oh My God! Candela! (Monument to-the Great Damn Doom) 1982
Installation with stones, paint, candles, objects. 12' x 12' x 12'



ERIC APPEL

The Night



HELEN BLOCK

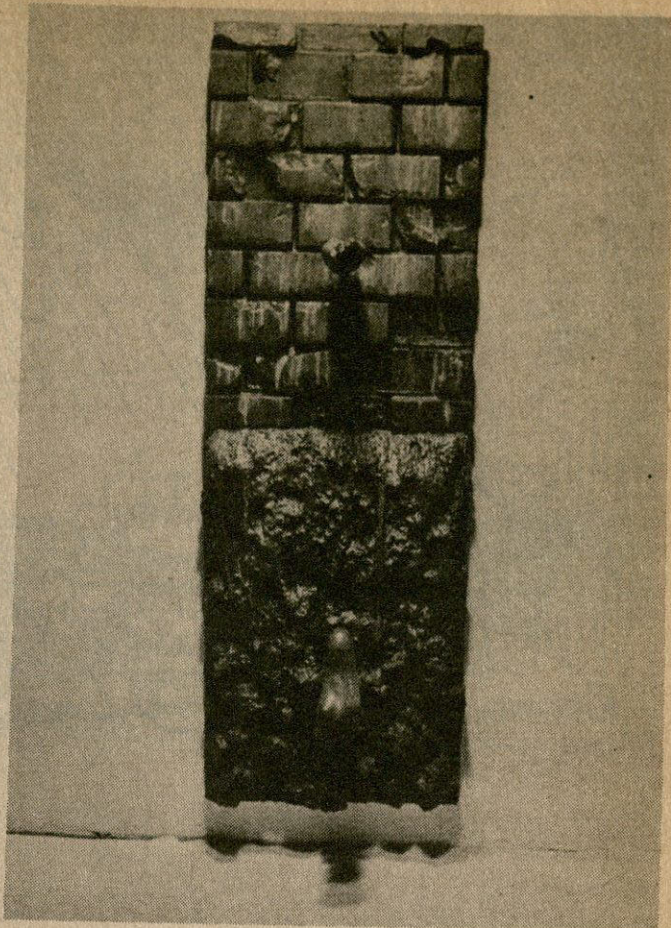
Untitled

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

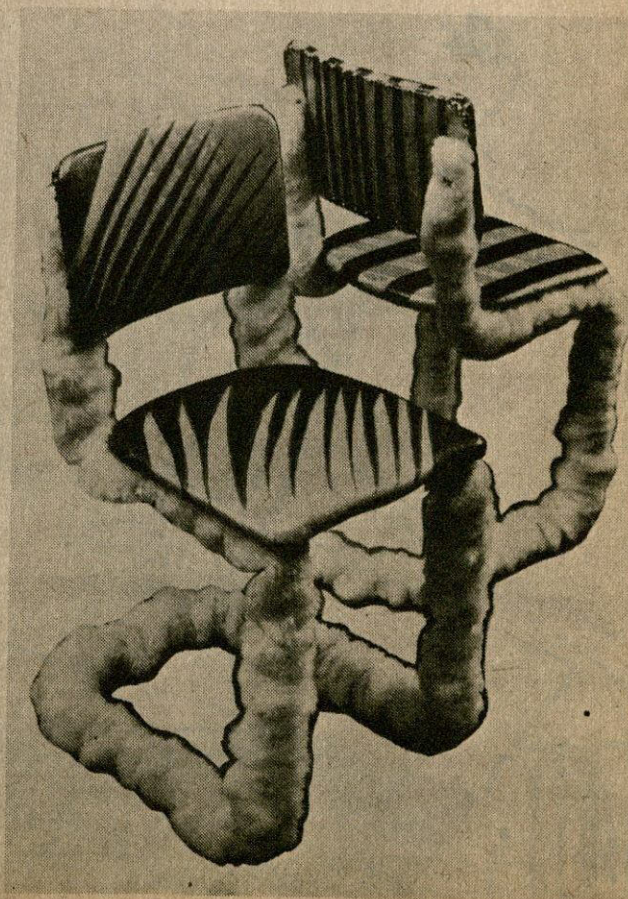
Memorial for Mr. Fukai is made in memory of a man who is reputed to have been encountered by German priests in search of the survivors of the Hiroshima bombing. Stark naked in the acid rain, he stood holding his eyeball in the palm of his hand, and in the extremity of his pain, he fled and returned to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

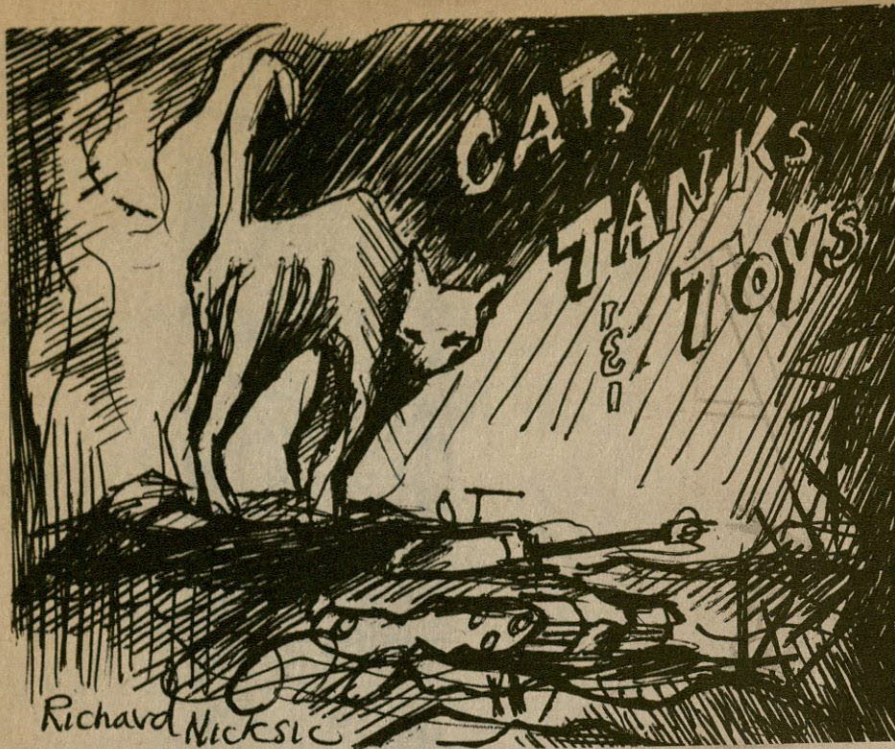


LIZA JANE NORMAN

Vinyl Vinyl

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

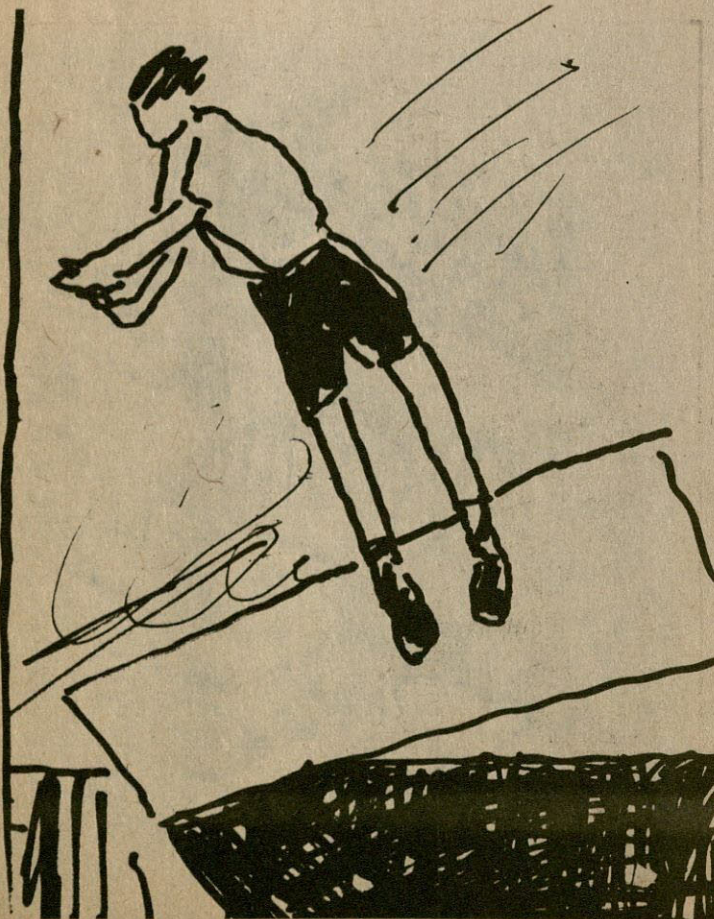




RICHARD NICKSIC

Cats, Tanks & Toys

Contradiction
 and Society are similar
 but not the same
 whats right usually Isn't
 And to say it again would be
Redundant



ANNE DORAN

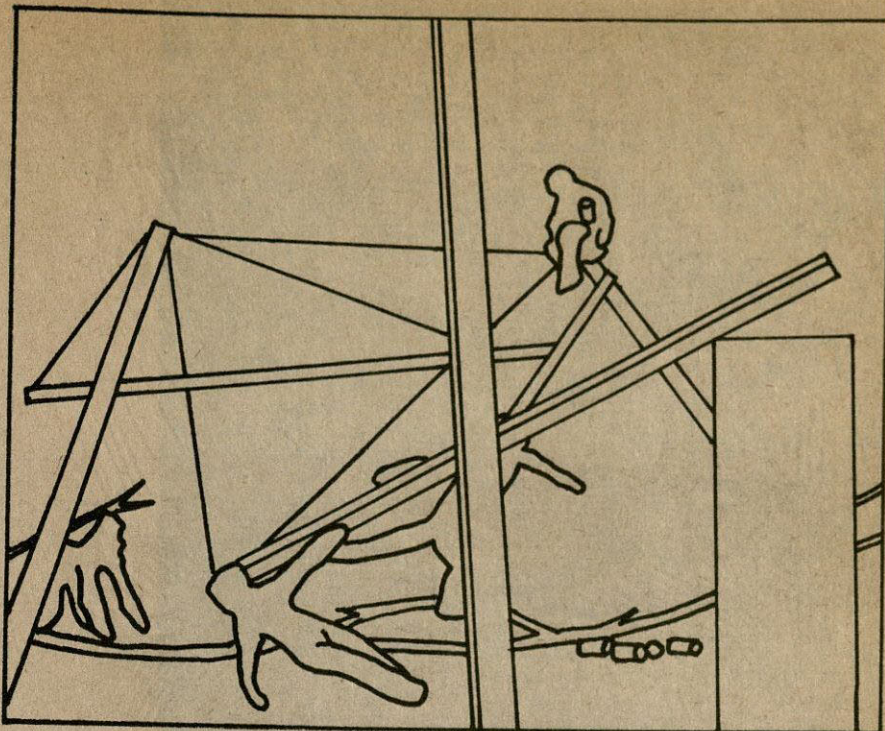
Untitled

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

KURT OSSENFORT

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.



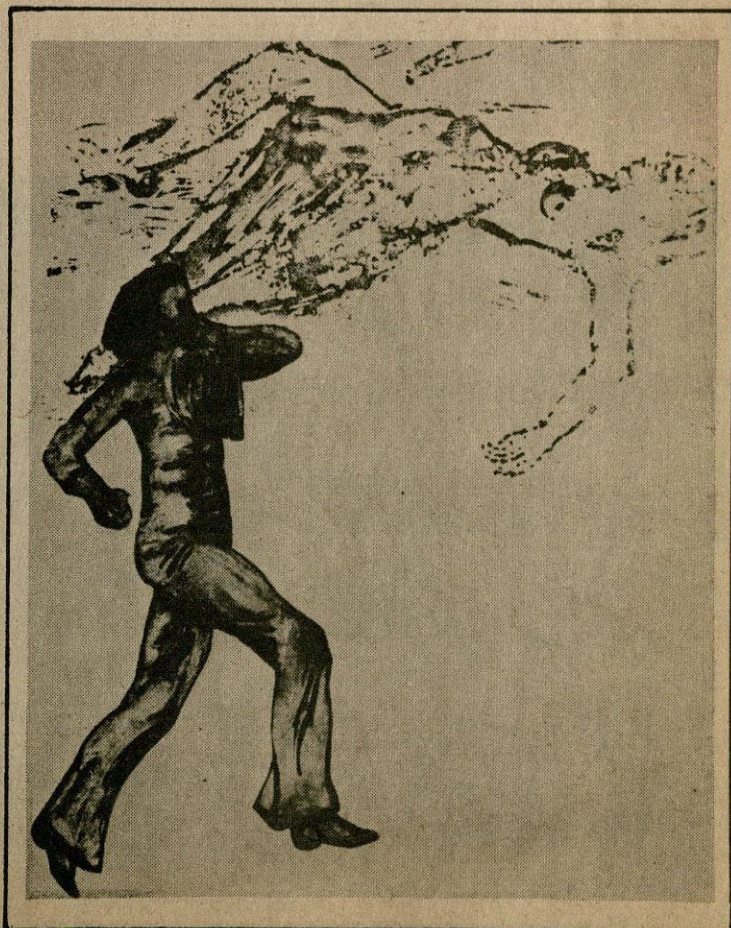
NANCY SPERO

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 con-
tent 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.



RUDOLPH BARANIK

Dictionary of the English Language,
24th Century
(detail)

...anthropological studies later linked this attempt
to other creatures' "marking" their environment
structure of inter-human oppression, known as state (obsa-
...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
al Endowment of Egypt and the National Endowment for the
the Late North American Empire.

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

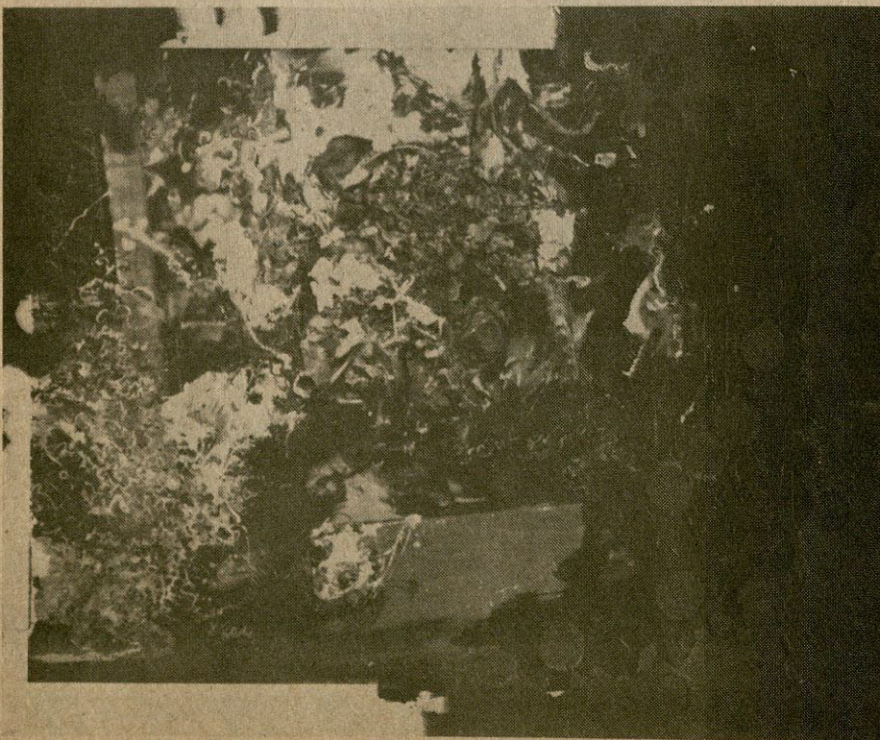
MENT, the demise of, a phenomenon which evidenced itself
er part of the 20th century during the Modernist and
st periods in art (archaic). The term monument became
ted with pompous impulses and fell into disfavor. How-
r became clear that only the terminology changed, since
believed that the creating of monuments, including cel-
f corporate power, continued through the last decades
Millenium under the term of public sculpture.

MENT, The - Redefined, the name of an exhibition which
n New York, the major city of the North American Empire
e end of the 20th century. Archaic means of documenta-
video-tapes, micro-film and diapositives show that the
ion attempted to redefine the term by presenting as mo-
ions of protest and dissent, as well as works in mate-
red non-permanent. Some preserved texts of writing by
te) show that the exhibition's aim was considered posi-
it was pointed out that some artists-participants rat-
sidered their habitual work as falling under the rubric
nition.

...OF THE ENGLISH LANGUAGE 24th CENTURY

MAURICE P CLIFFORD

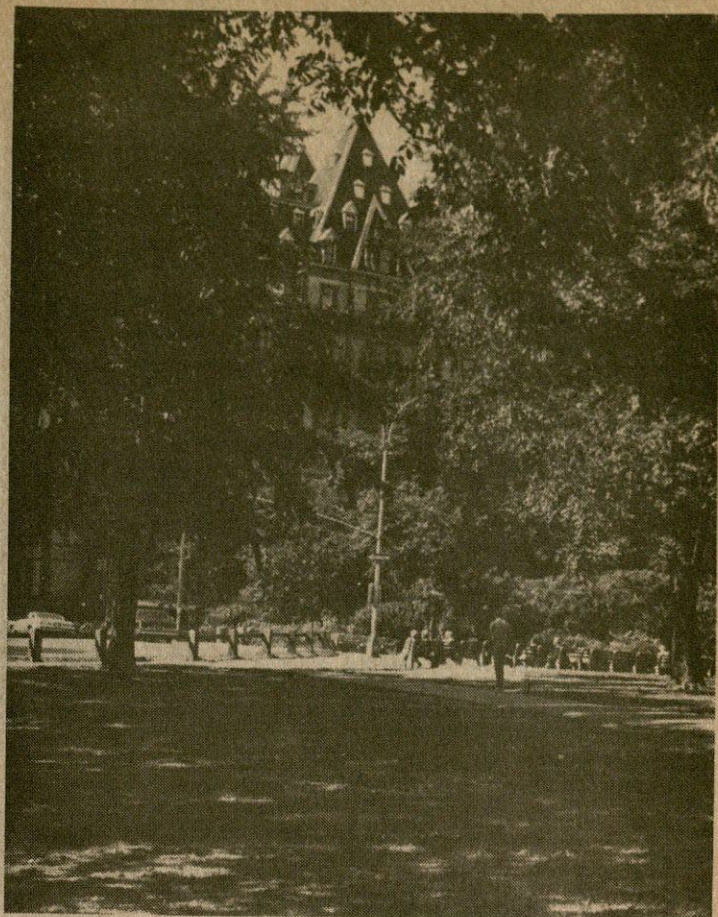
Chip Off the Old Block
78" x 78" x 78"



CORAL BOURGEOIS

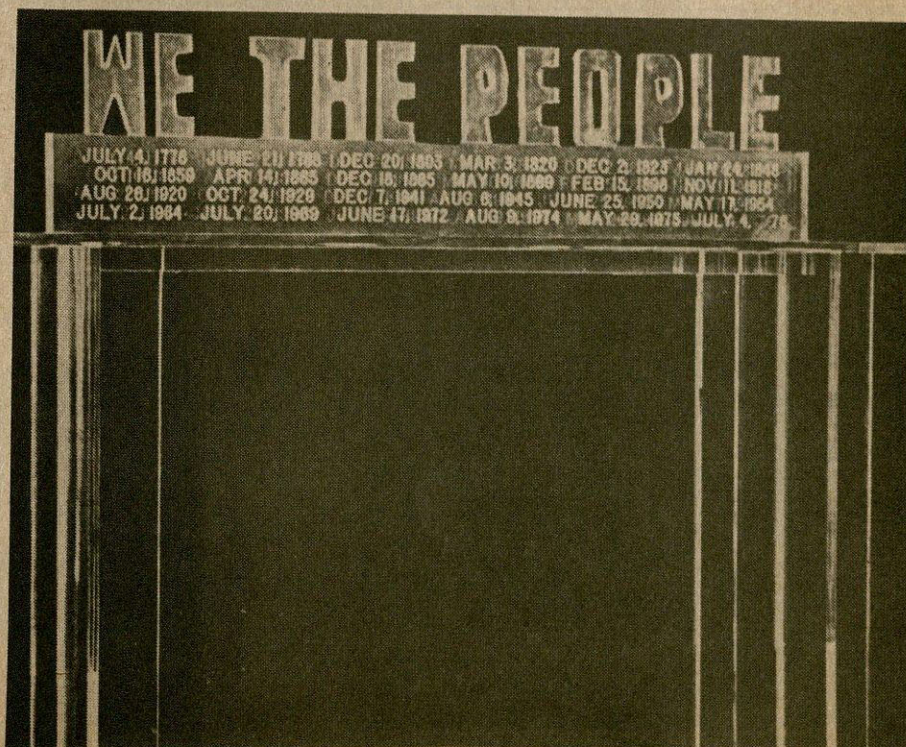
An Isolation Tank For John Lennon

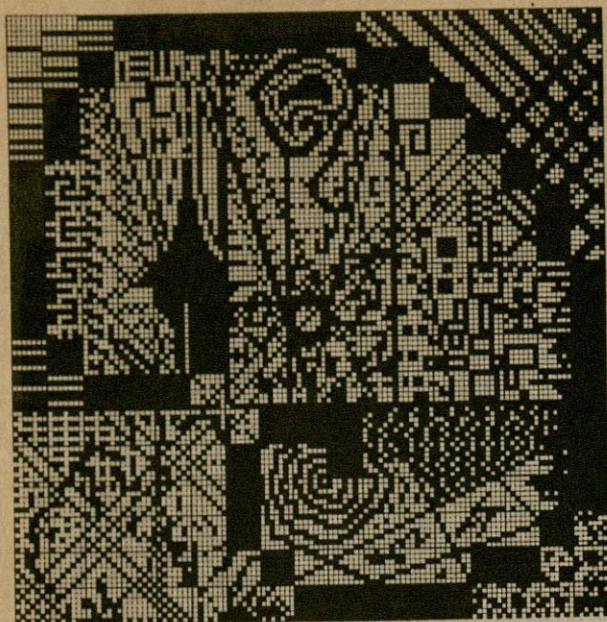
Within the shadows of the
"Dakota" would lie a tribute
to peacefulness, poetry
and sound.



JOYCE CUTLER SHAW

We The People: Message Monument No.1





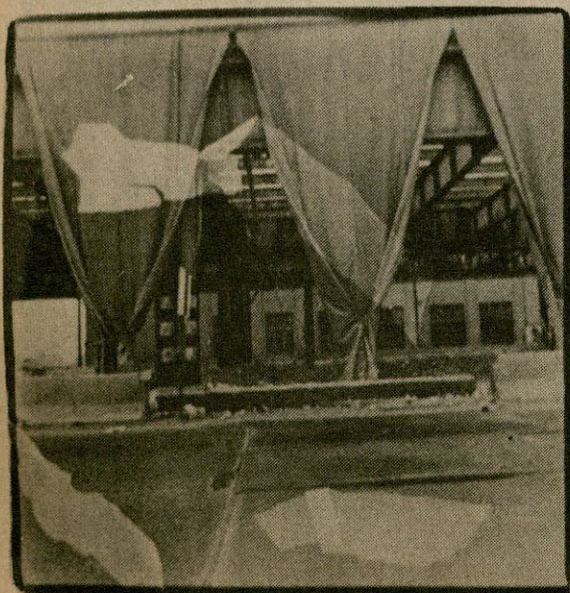
DAVID WEINSTEIN

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.

NINA KUO

Photo Membranes
16' x 20'



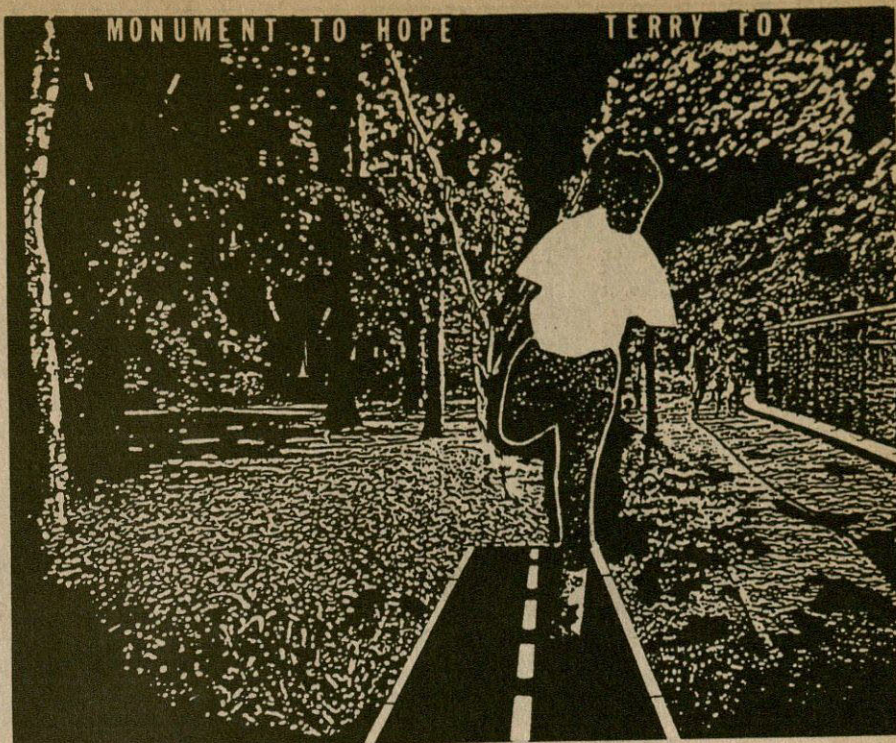
SCOTT SIKEN

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 a positivism, 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.

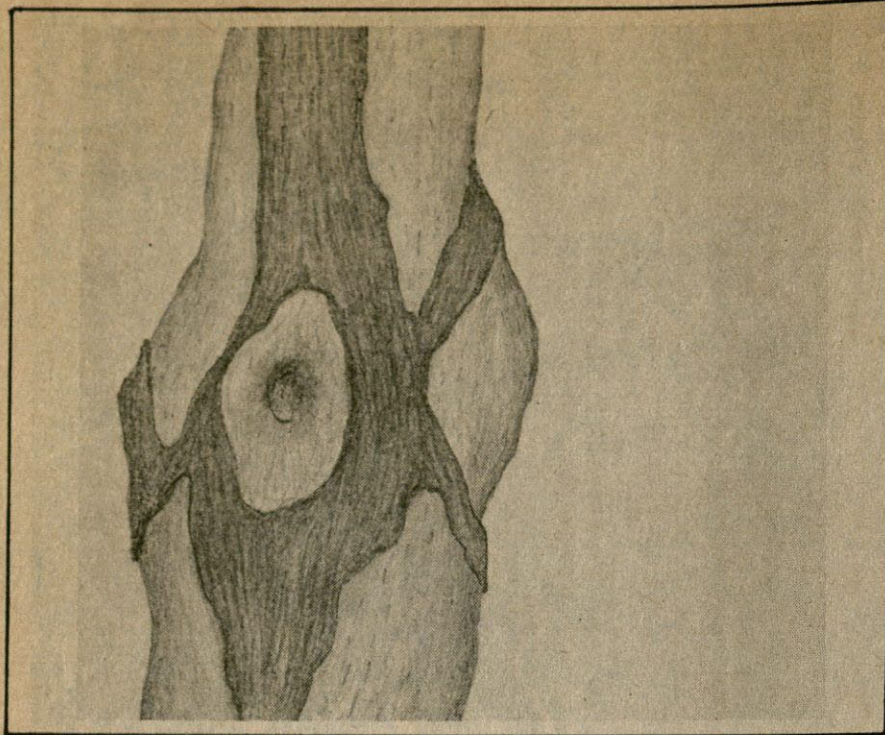


GARY ERIKSEN

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.

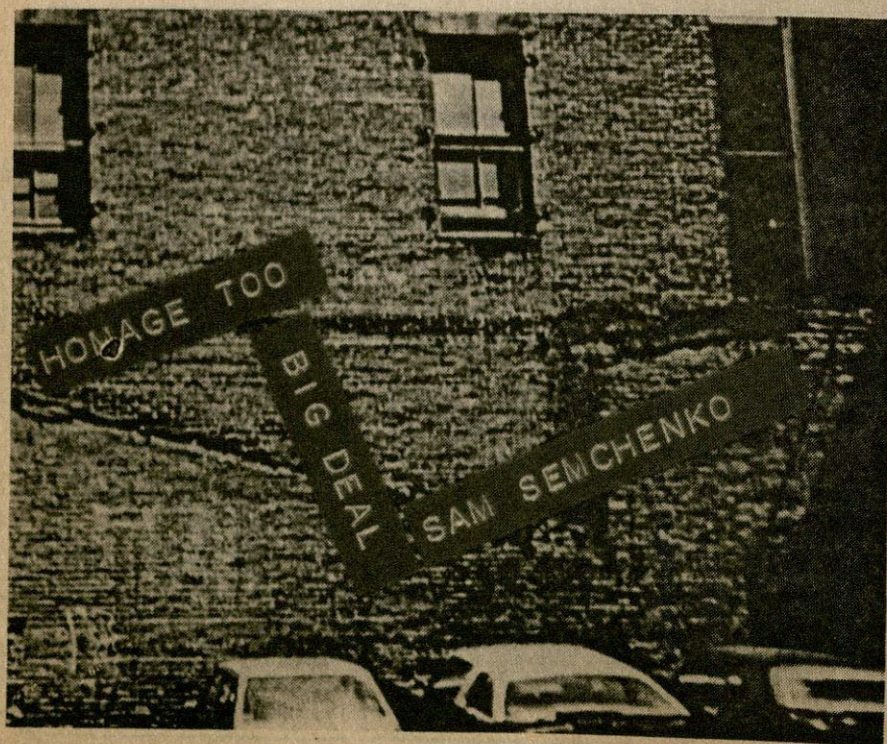




R. SCOTT LLOYD

Emerson Park Project: The Tree -
A Monument to Itself

A proposal for the reinstallation of a large dead tree at the corner of 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.

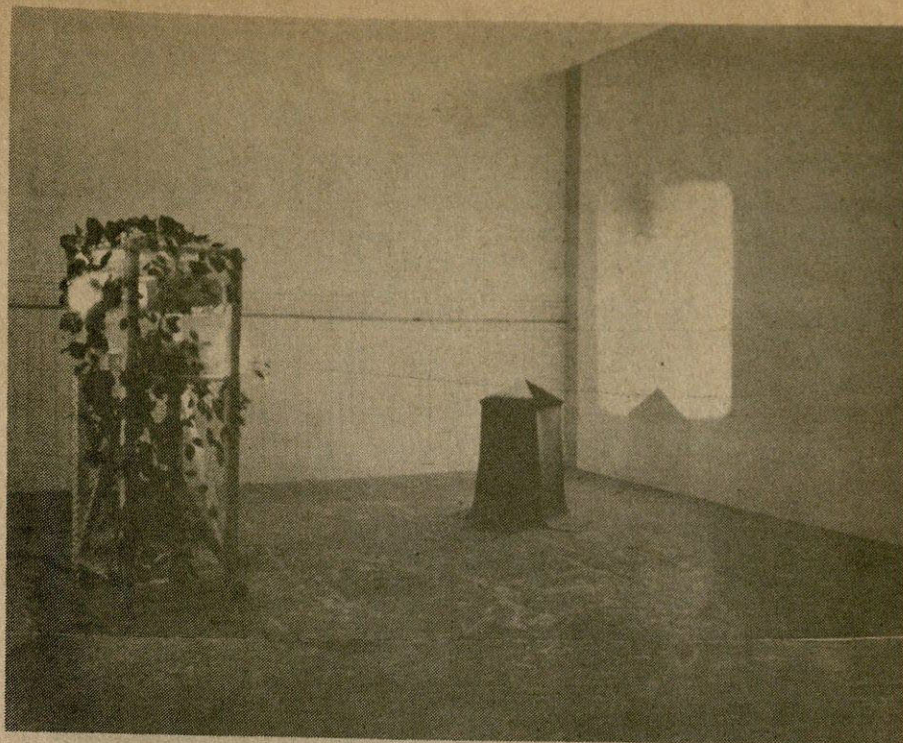


SAM SEMCHENKO

Homage Too Big Deal

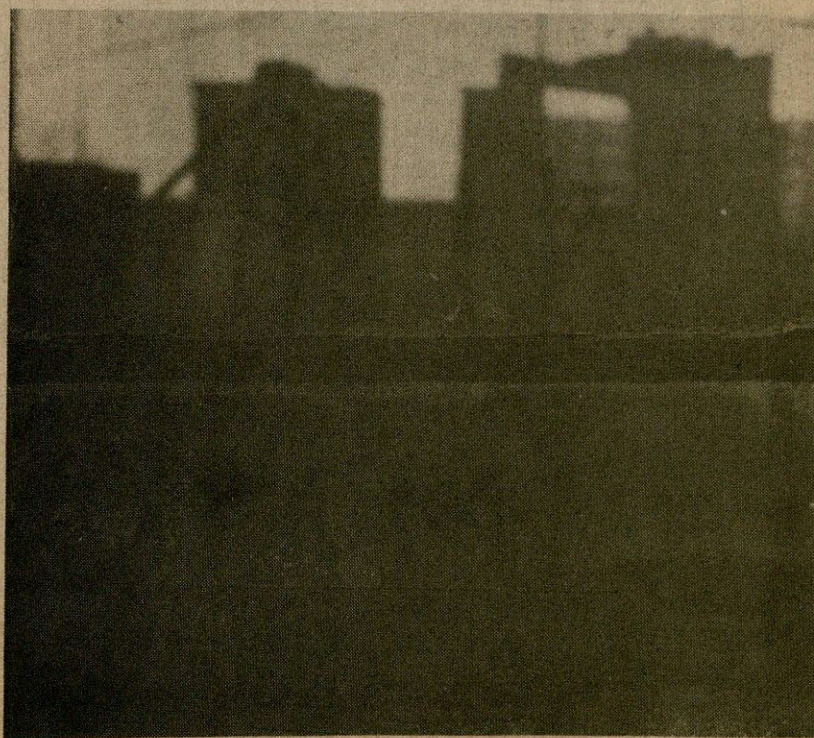
JACK BANKOWSKY

Untitled



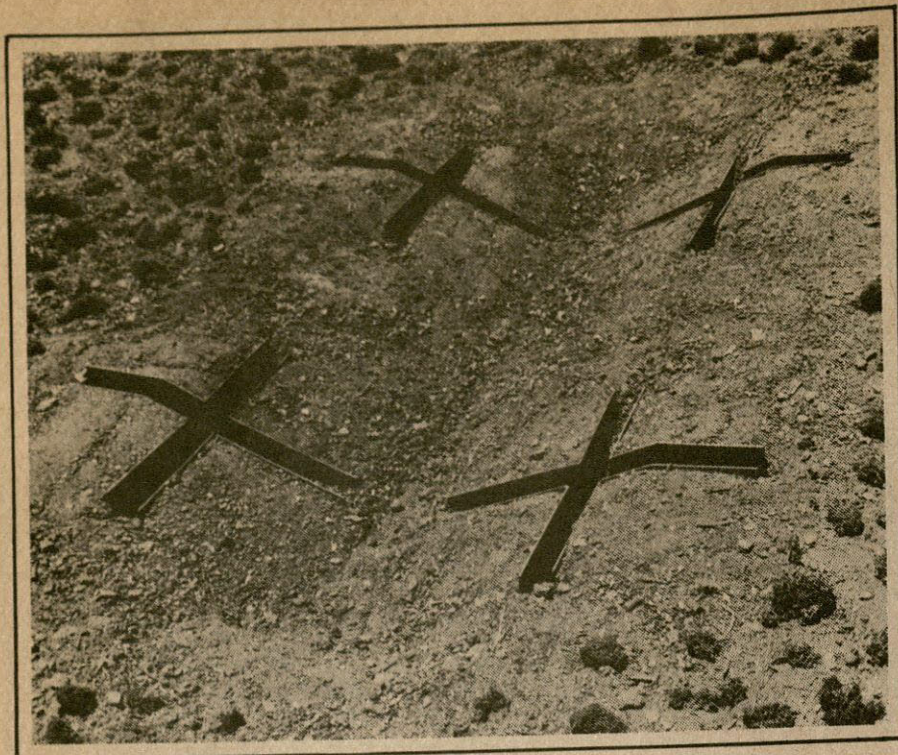
YURI HRYNYSZYN

Mom



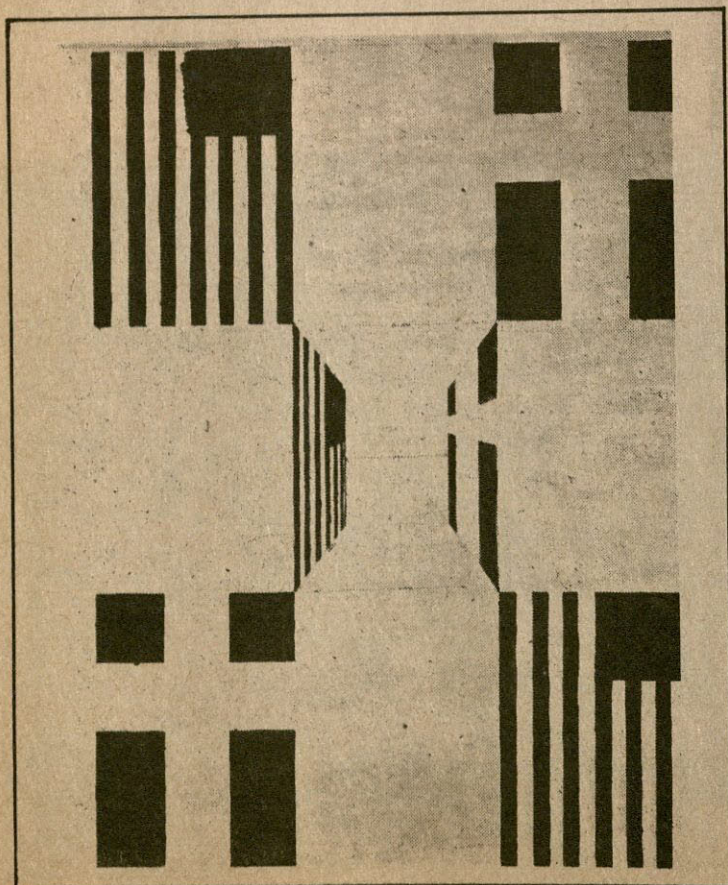
JOHN BARRACO

Desert Piece
Steel & earth



ANNETTE LeMIEUX

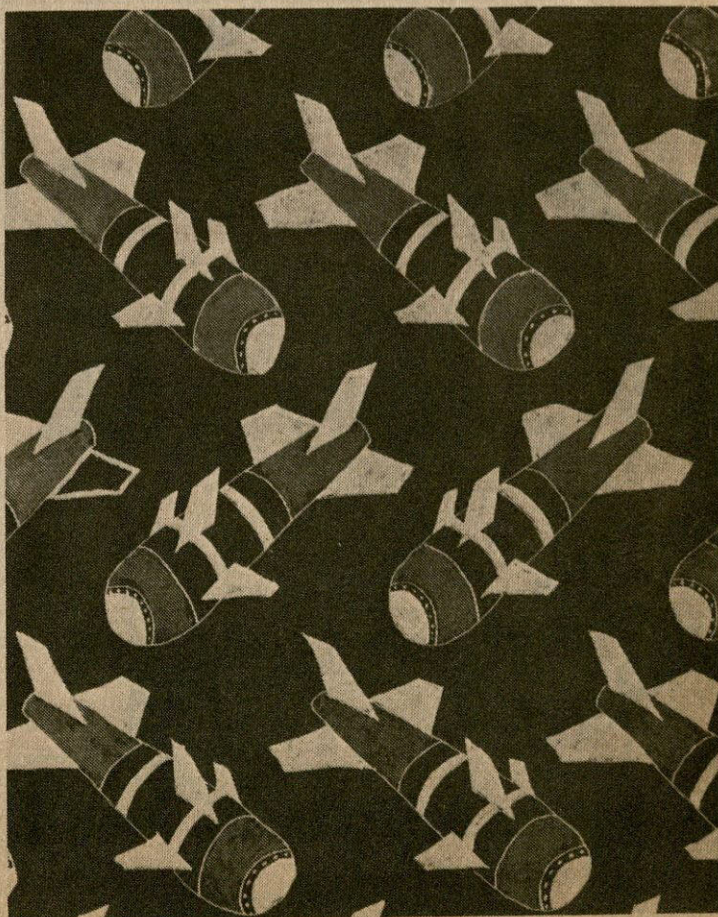
Balance of Power
Acrylic paint & graphite on paper
18" x 24" 1982

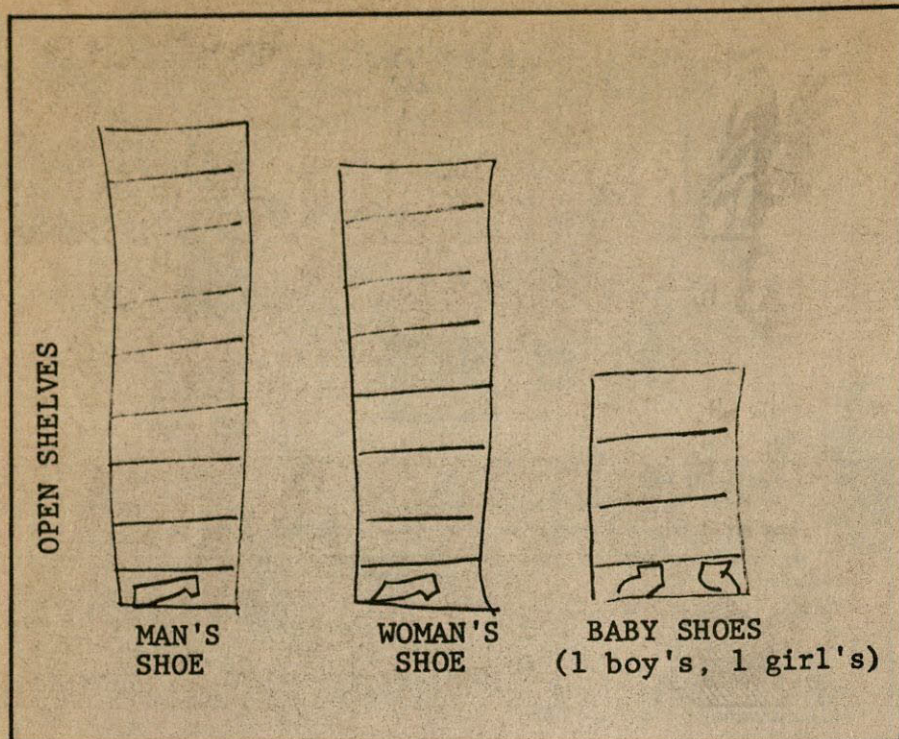


Space Available



Wallpaper
Monument to World Power

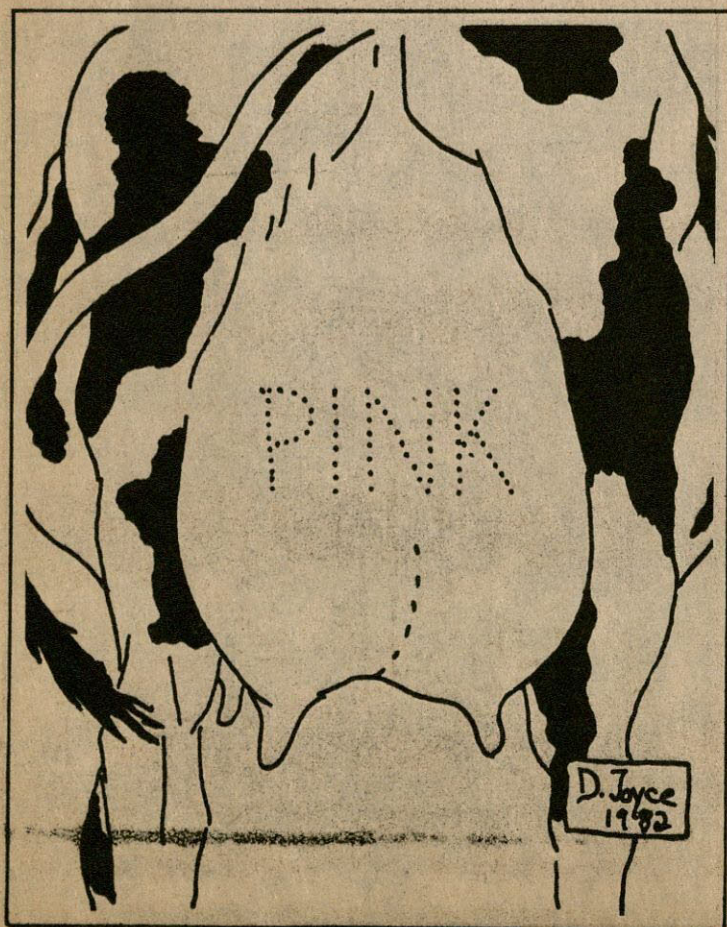




LAURA FOREMAN

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

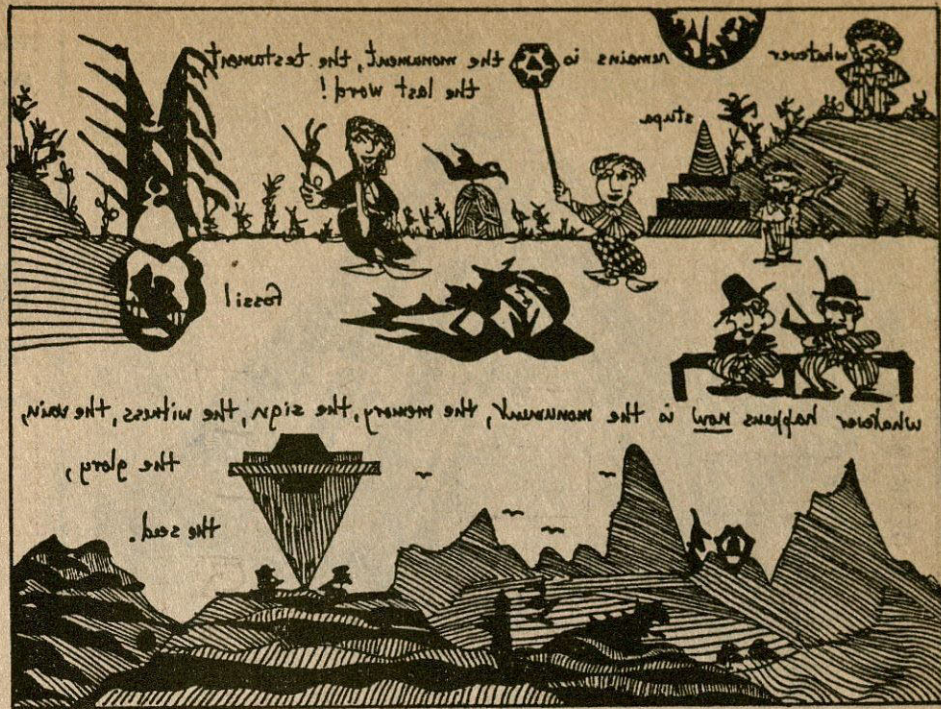
My "monument" to the "family" is composed of empty shelves - a "modern" family.



DENNIS JOYCE

Moo-nument

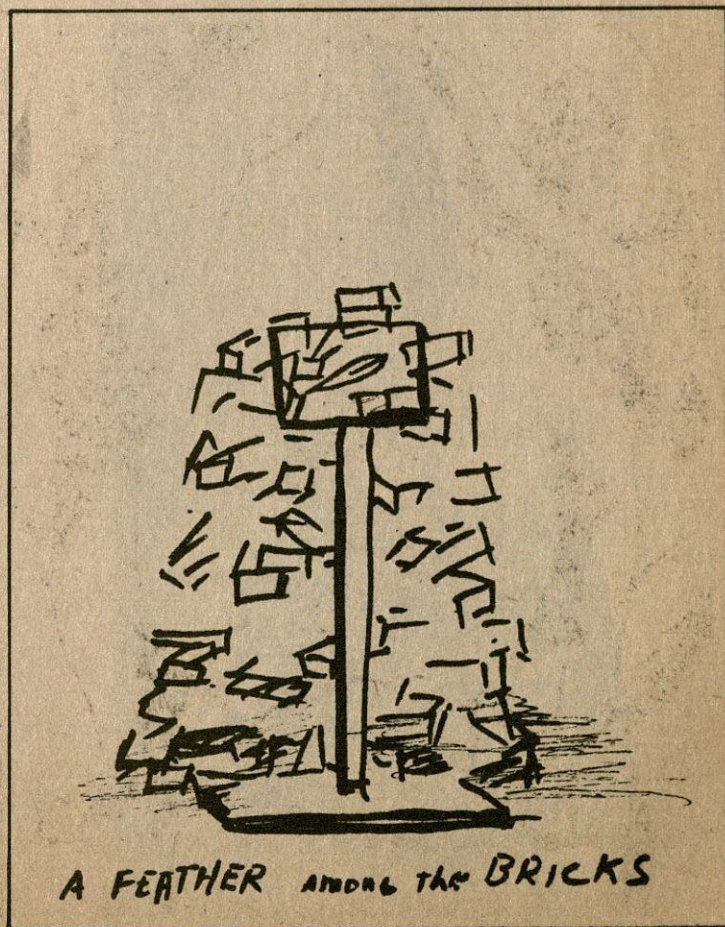
But monuments do exude a milky suburban wholesomeness and make ideal meeting places.



ANAIT

A Feather Among The Bricks
Transmission hologram and bricks.

A monument made with a laser is ----.

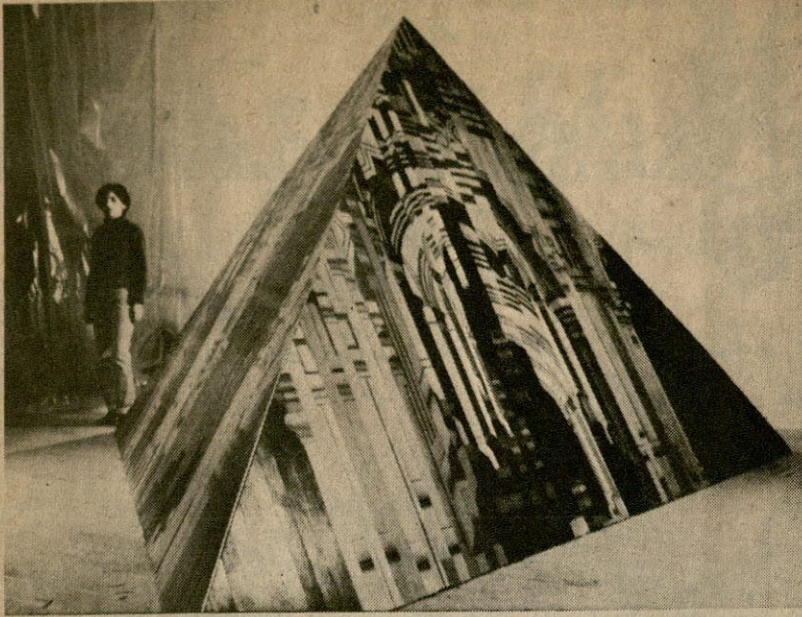


JACK OX

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



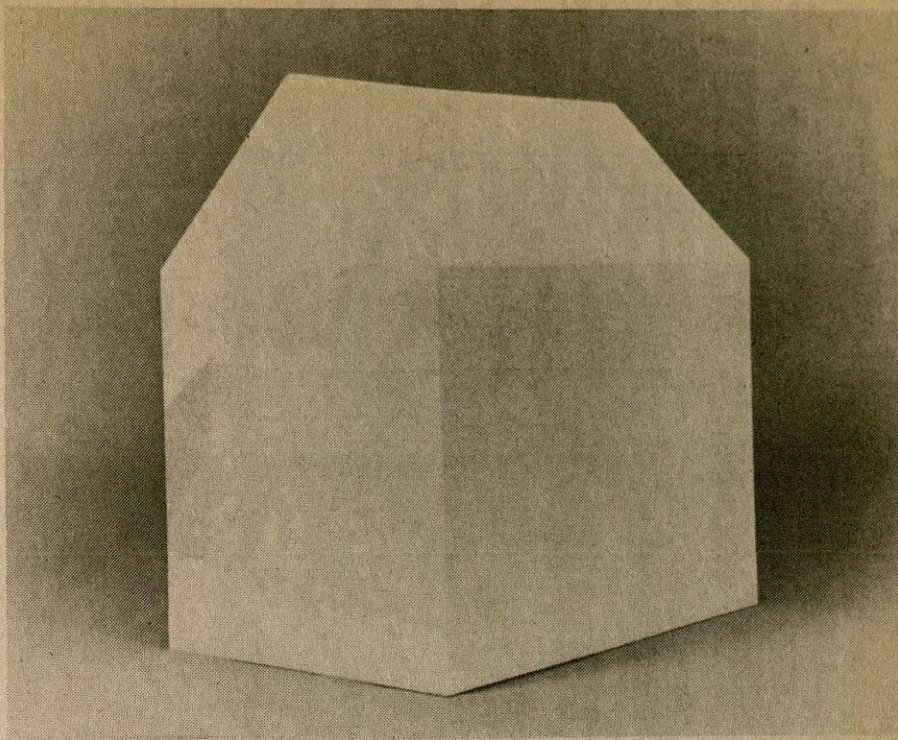
GARY SPRADLING

Monument For the Museum of Magic
Model 10" x 1 3/4" x 4"
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.



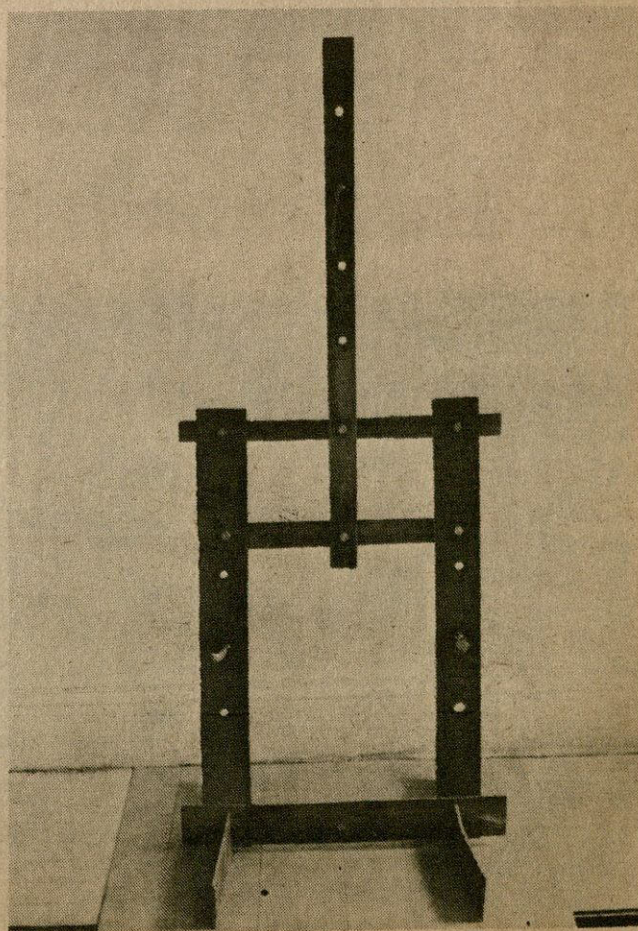
*Russell Redmond
"New House"*



ABRAM NITSBERG
JIM RENVELH

Easel

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 concept, association and revelation, enabling the object to become THE EVENT.



DANITA GELTNER

The Father
65" x 40" x 11"

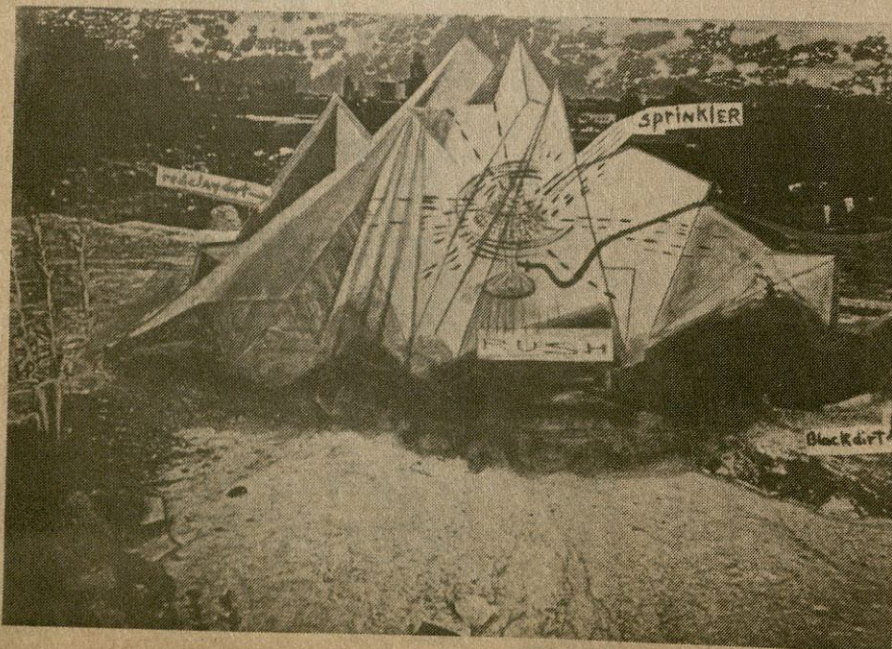
The objects that I make symbolize a personal realism. They allegorize the struggle of both physical and psychological tensions relative to the existing political structures and current issues of this decade. The objects bring to question the destiny of natural order and the possibilities of ecological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



JOANNE LIPTON

Waiting Mountain
144: x 68" x 42"

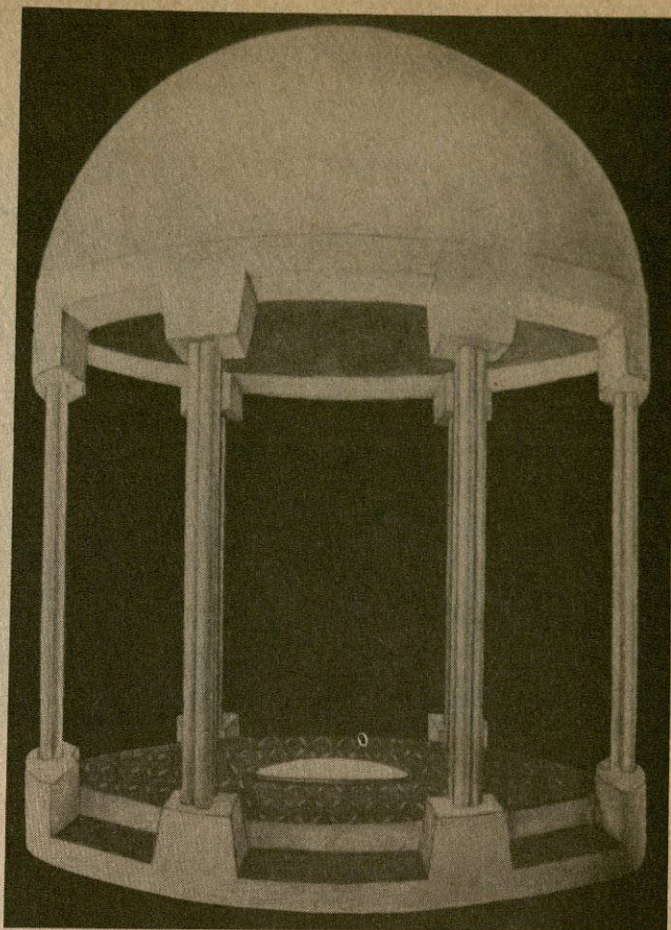
The Waiting Mountain project exposes a geometric structure and produces an organic ever-changing line on the ground.



STEVE BARRY

For Whom the Bell Tolls

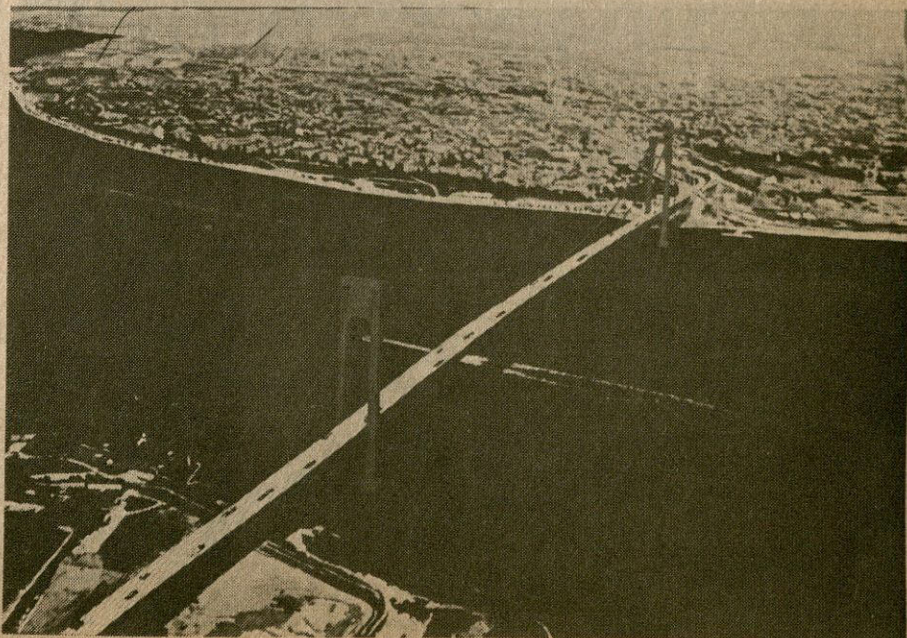
Steve Barry with technical assistance from Peter Volkart.

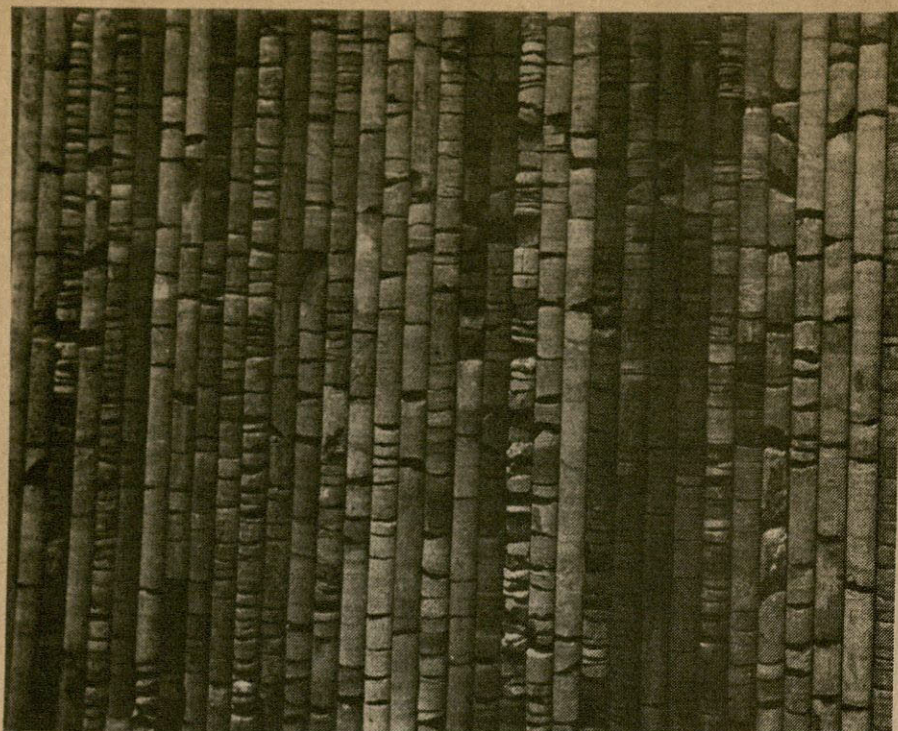


WILLIAM HELLERMANN

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 SONFIST

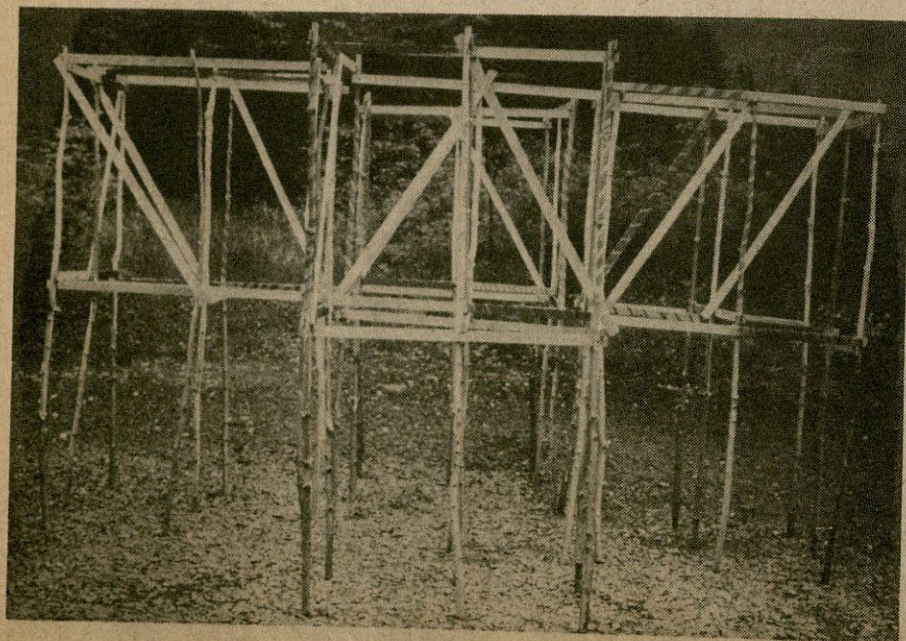
The Wall of Earth

HANK DeRICCO

Born Too Loose

12' x 12' x 8'

Sapplings, wood, cloth, acrylic.



Architecture

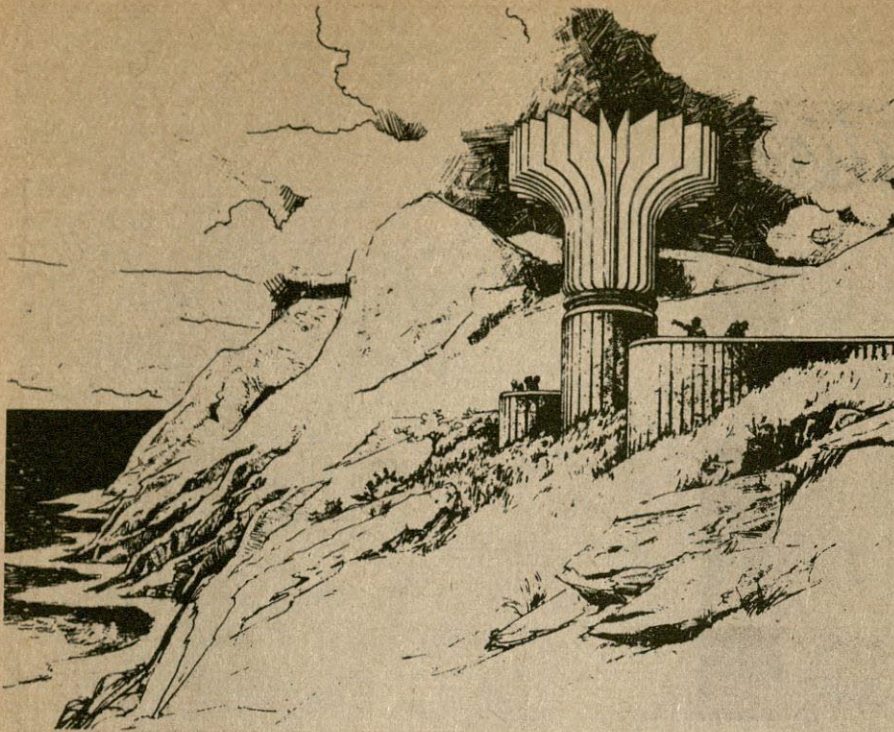
Architectural Proposals: The Gowanus Canal Redefined

Curated by Kyong D. Park, Scott Siken and Frank Shifreen.

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.

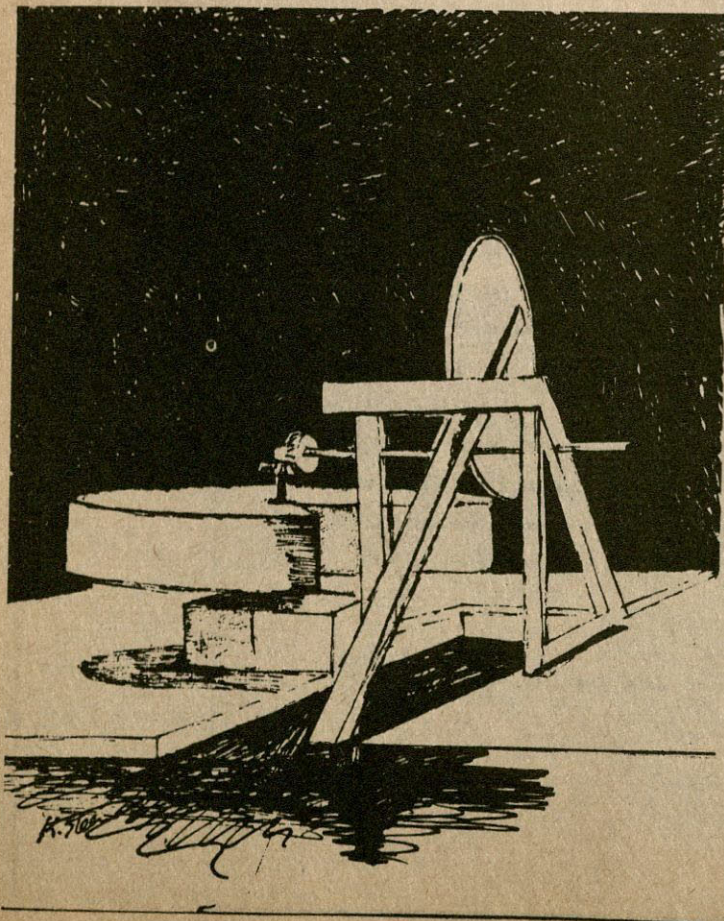
- James Albano
Gowanus Canal Community Development Corp.



THOMAS LINDSEY

Windworks

33 Flatbush Avenue



KRISTIN STEEN

Gowanus Canal Water Clock

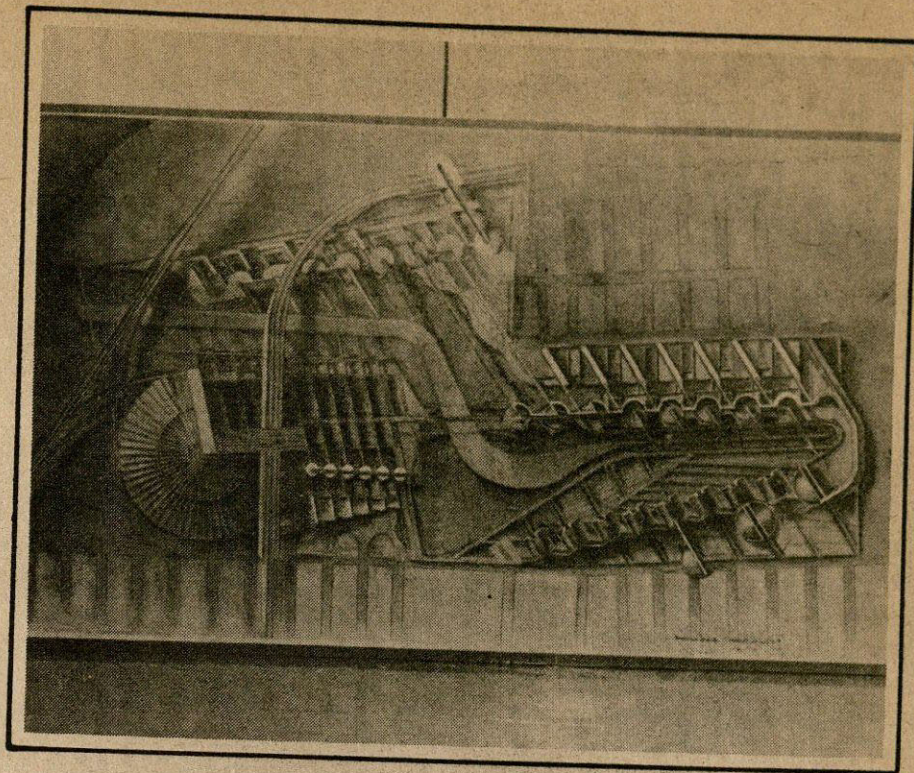
Fully working scale model for
construction on east side of Canal.

33 Flatbush Avenue
Professional Arts Building

PAUL BRADICICH

Untitled

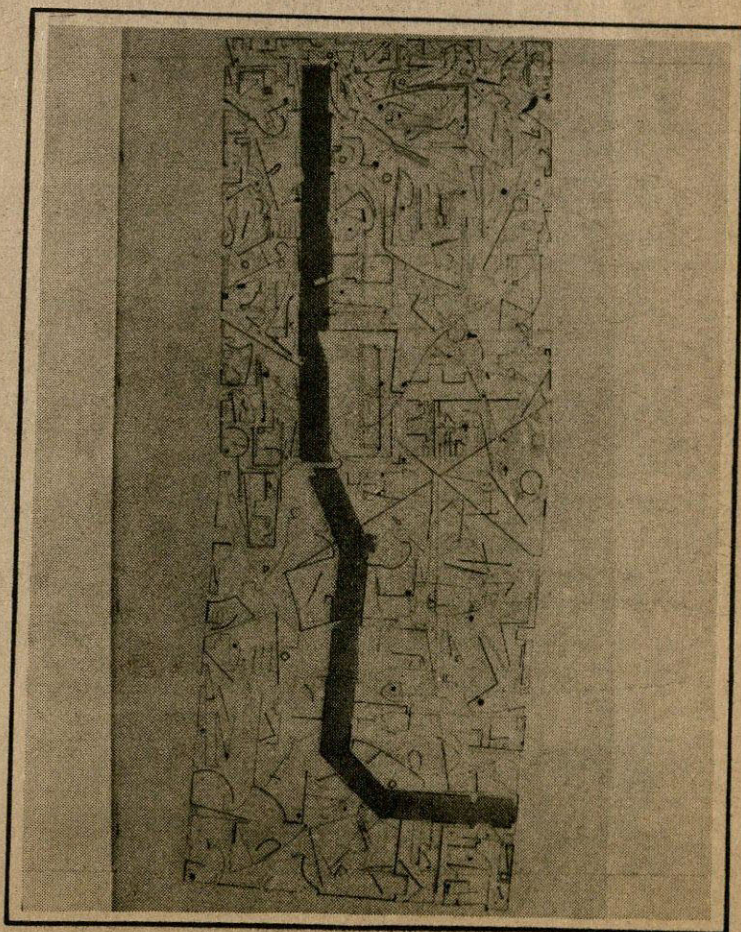
Downtown Cultural Center



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 Millenium 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

