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December 27, 1972

**PORTLAND
CENTER
FOR THE
VISUAL
ARTS**

117 NORTHWEST FIFTH
PORTLAND, OREGON 97209
PHONE: 222 7107

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Mr. Carl André

Box 540
Cooper Station
New York City 10003

Dear Carl André

Regarding our telephone conversation about the proposed exhibition for the month of February. We've decided to run the Jake Berthot show until Sunday the 4th, and take it down Monday the fifth. So, if you could come out on Tuesday the 6th, you would have 6 or 7 days, dependent upon what hour you arrive, to put your exhibition together. We would schedule the opening for Tuesday evening the 13th.

What are the chances of you presenting a short slide/talk to the people attending the opening on your previous work etc., your philosophy, or whatever?....It's always a treat for the viewing public to have the opportunity to hear something about the work from the artist and put it all in context. As I mentioned in my previous letter, The Center will always try to create a greater rapport between the artist and the public by doing what we are asking you to do....just a short & informal rap.

Please send the material that I requested as soon as possible so we can get it to the printer in time and won't get bogged down in the bulk-rate delivery delay.

Thanking you for your cooperation on this matter and awaiting your earliest reply, I remain with best regards

Sincerely yours,

Robert S. Bell, Jr.
Director

RSB/ml

October 11, 1972

Leo Castelli
4 East 77th.
New York

To Whom it may concern:

First, I would like to take this opportunity to introduce myself as the director for P.C.V.A. which is an artist-initiated and public-supported art facility dedicated to exhibiting contemporary works by important living artists.


Secondly, I would like to ask you if Keith Sonnier is available and more specifically, the video environment and could you possibly make some suggestions as to other shows available around the latter part of January and through the winter?

c Also, what do you have in the way of kinetic & lumia works that I could possibly include in a show sometime in the spring.

In short, we would be most grateful for any comments, suggestions and such as to whether we can work together. As far as we're concerned, we have both the space (5,000 sq.ft.) and sufficient funding to do just about anything we want to do, so.....

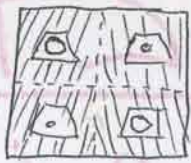
Thanking you for your cooperation on this matter and anxiously awaiting your earliest reply, I remain with best regards

Sincerely yours,


Robert S. Bell, Jr.
Director

PS: I forgot to mention that we are opening the center on Nov. 8th. with an exhibition of recent works by Jack Youngerman.

MAY 24, 1973

DEAR MEL - THANKS FOR YOUR LETTER - THE ARRANGEMENT WITH MARYANNE IS FINE - I MISUNDERSTOOD - GIVE HER MY BEST - TOMORROW MAY 26 I FLY TO EUROPE TO STAY UNTIL JULY 10 - IF YOU CAN ARRANGE TRANSPORTATION FROM PORTLAND TO NEW YORK FOR THE PIECES I RESERVED I WILL SEND YOU A CHECK THEN - I NEED THE PATIO BLOCKS - THEY ARE NOT THE SAME AS HERE - YOU ~~MIGHT~~ ^{MIGHT} SEND A HALF DOZEN EXTRA BLOCKS TO COVER POSSIBLE BREAKAGE - CAN YOU FIND SOMEONE COMING EAST WITH A TRUCK? - OBVIOUSLY PRODUCTION OF THE BOOK HANGS ON THESE PIECES - REGARDING THE DUMMY I STILL PREFER AN 8 INCH SQUARE PAGE - 9 INCHES IS TOO WIDE FOR SO FEW PAGES - ALSO IT MAKES IT STANDARD WITH THE QUINCY BOOK - IT IS NOT A LIFE OR DEATH ISSUE - I DO WANT THE PHOTOGRAPHS BUTT TO BUTT & BLED OFF THE PAGE -  - NO WHITE BETWEEN OR AROUND THE PHOTOGRAPHS - I WILL CHECK FOR THE BEST INSTALLATION SHOTS FOR THE COVER - THE TWO BEST SHOTS COULD BE PICKED BY MARYANNE - THE FRONT COVER COULD BE ONE INSTALLATION SHOT OVERPRINTED WITH - 144 BLOCKS AND STONES - INSIDE FRONT

PORTLAND ORE

CARL ANDRE

1973

PCVA

COVER SHOULD BE THE LAYOUT OF PIECES IDENTIFIED AS YOU SENT TO ME - FIRST TO 36TH PAGE IN THE ORDER AS MARKED FROM SMALLEST TO LARGEST (OVER) ON THE LAYOUT - INSIDE BACK COVER 2ND INSTALLATION SHOT - OUTSIDE BACK COVER SAME AS FRONT EXCEPT NO PRINT BEWELL

Dear Mel, at last I have a chance to relax sufficiently to write. There has been an enormous amount of work I've had to do, not only in relation to the MOMA show but to begin working on some of the new projects I had planned some time ago and had had to postpone. At the moment I am involved in transforming my lethargic body into that of a ballerina for a new video and photographic work. I am deforming very elegantly. I look like a proper duck. Thanks for the pretty mailers and the pix and review material. I'm really sorry I couldn't get there. Saw Linda and she had a great time with you. If you the Center can pay my way I would be glad to come down for a rap. The bill for mailing the show was \$13.50. I believe David forgot to send the bill and it's since been lost. As for the torn photo, yes, I will be needing it this fall for my Buenos Aires show (at the CAYC) so if you could send me ~~\$25~~ \$20. I think that should cover the price of having it reprinted. I told the Museum to put you on the mailing list to receive the last 5 cards, the ones they printed up. But just heard from them that they didn't add the extra names I asked them too so I'm sending them along with this letter. Have a good summer. I heard from Linda about the columns you've been working on. They sound very interesting. Is it at all possible for you to send some pix so I can see what they look like? I'll send the pix back right away. Thanks.

Best,



Paid
7/11/73
Ch # 452
\$ 33.50

February 7, 1973

Video Free America
442 Shotwell
San Francisco, CA.

To Whom it may concern:

I would like to take this opportunity to inquire as to the possibility of Video Free America doing an exhibition at The Portland Center for the Visual Arts during the month of April.

Briefly, The Center is a newly-established, artist-initiated and member-supported public art facility devoted to the exhibition of contemporary art in all media and the concerns of and support for contemporary artists. Since our opening last November, we've sponsored exhibitions and events by such artists as Jack Youngerman, Allan Kaprow, Jake Berthot, Robert Irwin and Carl Andre. Judging by our attendance figures and our growing membership we are obviously fulfilling an important and significant need for those who wish a fuller opportunity to actively participate in the art of their own time.

I had the opportunity to see "All the video you can eat" and was totally flipped!...ergo, I think it's high time that ol' Portland got tuned in to the telly trip... so, could you please send me (as soon as possible) an idea as to whether or not it is feasible and if so, a statement of projected costs etc. I'll need the info. a.s.a.p. for the fact that April isn't that far away. The tentative dates would be from April 10 to May 10 and if you couldn't make the whole month that's okay too because we could always schedule tapes by Keith Sonnier, Richard Serra, Nam June Paik and others.

Thanking you for your cooperation on this matter and anxiously awaiting your earliest reply, I remain with best regards

Sincerely Yours,

Robert S. Bell, Jr.
Director

Feb. 4 75

Dear Mary Beebe

I've received all
your letters and
I've been running
in circles so much
to do.

Tomorrow I'm
going to Ypsilanti
+ Detroit but had
to write you first.

I had a wonderful
time in Portland &
you were all wonderful
to me,

Love to you
+ Clyde

Alice

*

(Regardless of money)
(I want to paint)
you

Last week I was
in Cleveland — too
much.

Let me know when
you're coming to
N.Y.

Of course I want
to paint you —
I'll reduce the price
right now to \$5000.

I wanted you to
know I won't be here
until ~~the~~ Feb. 8th
just in case you
came before,

AUGUST 27

MEL -

HEY: I MISS SEEING YOU, TALKING TO YOU -

YOU COMING TO NY AT ALL THIS YEAR? ADMITTEDLY, I'VE BEEN ON THE WEST COAST A FEW TIMES OVER THE PAST TWO YEARS, BUT MADE MYSELF THINK IT WAS INCONVENIENT TO COME UP TO PORTLAND -

I'LL BE IN SAN FRANCISCO AT THE END OF MARCH, SHOW AT THE MUSEUM, BUT I HOPE WE CAN SEE EACH OTHER BEFORE THEN -

I STILL THINK BACK WARMLY ON THE TIME IN PORTLAND. IN RETROSPECT, THAT TIME WAS A MUDDLED, ALMOST 'OVERLY DECORATIVE' WORK-PERIOD FOR ME. THINGS HAVE GOTTEN SHARPER, I THINK: MORE CLEARLY DEFINED USE OF GALLERY/MUSEUM AS COMMUNITY-MEETING PLACE, FORMATION OF COMMUNITY.

(BY THE WAY, IF PCVA MIGHT BE INTERESTED: THERE'S A RECENT VIDEOTAPE OF MINE - A 2½ HOUR TAPE, THE RED TAPES, KIND

OF NARRATIVE (HISTORY/NEWS), VERY AMERICAN-
LIKE - BY FAR THE BEST FILM/VIDEO KIND
OF THING I'VE DONE. IF YOU'RE
INTERESTED, CASTELLI/SONNABEND TAPES & FILMS
RENTS IT FOR \$100, ONE-TIME SHOWING.
I'D LOVE SOMETHING ELSE TO BE AT PORTLAND -
SOMETHING 'HARDER' THAN THE LAST PIECE.)
I HOPE THINGS ARE GOING WELL.

Vito

April 25, 1975

Mr. Ivan Karp
O. K. Harris
363 West Broadway
New York, New York 10012

Dear Ivan:

It was great to catch a glimpse of you. I didn't mean to sneak out without saying goodbye. It is just that I was sort of tearing about. I have written the artists in California whose names you gave me, and I am looking forward to receiving material from them. I also discovered that your announcements from the Portland Center for the Visual Arts had been going to the old address. We are plugging in the new.

Did you go to Hung Far Low's--our favorite Chinese restaurant which is directly across the parking lot? The bar is called the Temple Lounge. It is truly tacky; but fabulous food. I can't resist suggesting that if you really open a Chinese restaurant in Soho you call it Hung Far Low East. I like that kind of instant East-West communication. Besides that it might get you to Portland faster than you had intended.

Anyway, have a nice spring!

Very best wishes,

Mary L. Beebe
Director

MLB:bmb

March 28, 1975

Mr. Richard Serra
319 Greenwich St.
New York, New York 10013

Dear Richard Serra:

Bill Hoppe has asked me to write following up his recent conversation with you. PCVA is extremely pleased with the prospect of a Serra exhibition in November. I am sure he told you that we would pay your transportation and expenses and a small honorarium if you would give a talk at the opening.

Enclosed is a floor plan and an announcement with photographs to give you some idea of the space. There are a couple of other pertinent facts for you to consider. We do have a freight elevator but whatever comes in must still be hauled up eight steps and through a 52 inch by 7 foot doorway. The floor is a very old simple three-inch tongue in groove with minimal structural support. Our "building code capacity" is 500 people. (We have had as many as 760!) The significant point is that a concentrated heavy weight mass on one spot or area is out of the question. I hope these limitations don't put a severe crimp in your thoughts. If they do, however, don't rule out the possibility of a work outdoors. That should probably happen at a sunnier time of the year.

A short survey of the yellow pages revealed an availability of Columbia River basalt, lava, black gold pumice, desert moss, Steins Mountain basalt, white marble and something called antique red from Nevada, plus a lot of just ordinary river rock. I imagine that with a little more effort, one could add to this list. We will keep our ears open.

Charlie Cowles, who is now at the Seattle Art Museum, is very enthusiastic about your doing a work there also, perhaps right after opening here. I imagine he will be in touch with you. At any rate, we intend to stay in close touch with him. Either Bill or myself will call you again in a week or two to confirm some of the arrangements. I understand that you are going to L.A. for a bit. Please let us know how to get in touch with you if you plan to be there for long.

Sincerely,

Mary L. Beebe
Director

MLB:kp

February 4, 1970

Mrs. Bagley Wright
550 - 36th East
Seattle, WA 98112

Dear Virginia:

A note of very great thanks for your generous contribution toward Richard Serra's movie. He came back, took a lot more footage and called from New York City yesterday to tell me he'd just seen the developed film and is very pleased. He's coming back again fairly soon--and hopes to finish. He might stay awhile this time--in fact, he mutters things about maybe moving here, he likes it so well!

It would be absolutely marvelous to have a Serra piece in Bellingham (someday I must get there for a visit). I know Richard wants to do a work there and was very pleased to be asked, needless to say.

When his film is done, we will definitely show it here with some kind of fanfare. If you couldn't come down, we could surely find a place to show it in Seattle, too.

Anyway, you'll hear from us about it. Again, thanks so very, very much!

Sincerely,

Mary L. Beebe
Director

MLB:kep

COPY

GUY DE COINTET
212 So. Los Angeles St.
Los Angeles, Calif. 90012
Tel: (213) 489-1645

August 30, 76

Dear Mel Katz

Here are photographs of some performances and others informations. Most of the pieces run from ten minutes to about half an hour. So, for an evening it's possible to do two, for instance one ten minutes and one twenty minutes.

Yours,

Guy de Cointet

JOHN BALDESSARI
2405 THIRD STREET
SANTA MONICA, CALIF. 90405
213-396-8215

18 DEC.

DEAR MARY BEEBE-

YOU CAN USE ONE OF THESE
(VIZ M VICE) FOR STATEMENT
PLUS FROM ARTFORUM COVERED
STORY MARKED IN TS/D.

YRS IN ART-

John Baldessari

Dear Mel,

I'll now almost surely be in LA about Nov-21 →
Dec-21 to do some thing(s) - Watch out for
Michael Asher at LAICA conference - he will probably
be instigating the students toward political action
re: closed conference -

Enclosed is my proposal of 2 years ago for an analogous
project to Mike Asher's which I described to you -

Some younger artists whose work I like are:

Dara Birnbaum
216 Centre St.
NYC 10013
212 - 966-7344

Amy Taubin
141 Wooster St
NYC
212 - 673-6428

Jeff Wall
3136 Point Grey Rd.
Vancouver, B.C.
Canada
604 - 734-1642

Darryl Lange
c/o Jack Wendler

Barbara Bloom
68 Bleeker St.
NYC
212 - 533-0521

Roger Cutforth
300 E 34 St.
#3416
NYC
212 - 689-8829

Thanks for your hospitality - hope to come to
Portland in the fall - Dan Graham

April 6, 1979

Robert Pauschenberg
P.O. Box 54
Captiva, Florida 33924

Dear Bob,

This show is absolutely the most beautiful, the most up-lifting, wonderful, daily-increasing pleasure to have at PCVA and live with that I just had to write to relay once again our enormous and deep thanks. The opening was a grand and glorious event and the poster a truly historic honor. We are getting most of them reprinted but trying to keep the problem very quiet -- will eventually send more to Florida for signing if that's o.k. with you. But in the meantime, I wanted to tell you again what an important and terrific thing you have done for us. You are an extraordinary and most generous human being -- our very warmest and great thanks to you for everything you do. It was wonderful having Bob, the Grinsteins and everyone come for the opening. The romance and fantasy of your appearance from the clouds to your vanishing into the stars left a great lump in my throat.

A huge hug for you and for Bob, too, from me on behalf of everyone at PCVA and all the hoards of artists, the young and old, rich and poor, who are flocking to see the work.

Cheers and long life -- I hope our paths cross again soon. You are an important inspiration to us and we will all work harder because of it.

Love,

Mary L. Beebe,
Executive Director

Check enclosed for \$198 - note "Bob -
we always pay for artists' airfare & expenses - needless
to say, under the circumstances, this is but a small
gesture" XO M "

TCB
JANUARY 13, 1979

MARY L. BEEBE
PORTLAND CENTER FOR THE VISUAL ARTS
117 NORTHWEST FIFTH
PORTLAND, OREGON 97209

BOB RAUSCHENBERG HAS ASKED ME TO WRITE AND TRY TO ANSWER A FEW OF YOUR QUESTIONS ABOUT THE SCHEDULED SHOW AT PCVA. HE DOES APPRECIATE YOUR CONSIDERATION FOR HIS WISHES.

APRIL 2 IS OK FOR THE OPENING DATE. BR WOULD PROBABLY ARRIVE IN PORTLAND ON THE 30TH OF MARCH IN TO HAVE TIME TO HANG THE SHOW.

THE POSTER DETAILS WILL HAVE TO WAIT TILL BOB RETURNS FROM HIS WHIRLWIND LA-SEATTLE-WASHINGTON-MIAMI OPENINGS TRIP. HE WILL PROVIDE CAMERA-READY WORK BUT I DON'T KNOW ABOUT THE GRAPHICS AT THIS TIME.

AS FAR AS A PRESS PARTY GOES, BOB IS NOT FOND OF THEM BUT HE KNOWS IT WOULD BE BENEFICIAL TO YOU. HE WILL ATTEND BUT IT WOULD BE GREAT IF IT COULD BE KEPT SHORT AND SIMPLE. PLEASE DON'T SCHEDULE TV INTERVIEWS, AS BOB FINDS THIS VERY DRAINING.

PARTIES IN GENERAL-NOT SEVERAL IN ONE DAY (I.E., COCTAIL, DINNER, AFTERWARD, ETC.). ONE OR TWO CASUAL PARTIES, NOT TOO LARGE WOULD BE ALL RIGHT.

AGAIN, MS. BEEBE, LET ME THANK YOU FOR CONSIDERING BOB'S PREFERENCES. IT IS ALMOST UNHEARD OF FOR SOMEONE TO ASK. IF I CAN BE OF FURTHER HELP, PLEASE DONT HESITATE TO CALL OR WRITE.

SINCERELY,

Sheryl Pharr
SHERYL PHARR

EDWARD RUSCHA, 1024³/₄ N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

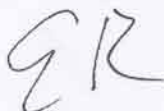
3 July, 1979

Mary Beebe
Portland Center for the Visual Arts
117 Northwest Fifth
Portland, Oregon 97209

Dear Mary Beebe,

Regarding the proposed exhibit of my work, any time before November 25th is impossible for me. Could we arrange something then or later? I am anxious to do something at the Portland Center as you may know. Is this possible? I await your reply.

Best Wishes,



Edward Ruscha

8/8 - called - spoke with assist.
curator - Jan 24 - Mar 2

*current
performance
proposals*

251 East Houston Street
New York, New York 10002
212-473-2807

May 19, 1980

Dear Director:

I'm arranging a tour schedule for Oct/Nov. 1980 and would very much appreciate the opportunity to present my work at the Portland Center for the Visual Arts.

As the enclosed material indicates, I've been adapting my writing for a variety of live and recorded performance formats, and since 1975 I've toured with these works in the U.S., Canada, and occasionally in Europe.

The reading/performances evolved from qualities inherent in my writing-- its narrative flow, rhythmic structure, vernacular tone. Such qualities have allowed my written language to carry over into a spoken word context, a context that at times has been enhanced by the inclusion of sets, props, lighting and musical material, as with the Modern Love and Lucy Amarillo scores composed by Philip Glass.

At present, I've just completed the book and libretto for Satyagraha: M.K. Gandhi in South Africa, an opera in three acts by Philip Glass and my novel-in-progress is providing new material to be presented in performance. The novel's opening segment runs to about one hour and is delivered from memory, a method I've been using for some time to project the writing's pacing and to make for a more engaging oral experience. The text is accompanied by a short pre-recorded musical section, which means the technical requirements include an ordinary P.A. system with reel-to-reel tape recorder input.

If there's an interest in scheduling a date during the tour period (or during 1980-81 in general), I will look forward to hearing from you.

Sincerely,

Constance DeJong
Constance DeJong

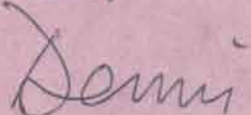
Portland Center for the Visual Arts
117 NW 5th Ave.
Portland, Oregon 97209

November 20, 1980

Hello!

I would like to extend sincere thanks to all concerned with the PCVA installation. It was a rare experience to find so many capable and enthusiastic people, particularly Mary Beebee and her staff- who had the patience to deal with a New York Neurotic.

Best,

A handwritten signature in dark ink, appearing to read "Dennis", with a stylized, flowing script.

Dennis

DENNIS OPPENHEIM 54 FRANKLIN ST., NEW YORK, N.Y. 10013 (212 962-0178)

March 28, 1980

Mrs. Max Roach
26 Shady Lane
Greenwich, CT 06830

Dear Mrs. Roach:

To confirm our conversation of Monday, March 24, we have scheduled the Max Roach Quartet for their performance(s) on Tuesday evening, April 29, at the Portland Center for the Visual Arts are are tentatively scheduling a workshop earlier in the day (to be announced after confirmation with Max).

PCVA will pay Max \$2,000 and Max will be responsible for his own travel and lodging expenses. (May I suggest that we make the reservation for the group at the Benson Hotel which is the best hotel in Portland, only a few blocks from the Center and offers us single rooms at a \$24 per night rate.)

We will set up the sound system and depending on arrival time, will be happy to offer transportation from the airport.

I've enclosed a bit of information about PCVA which you might want to glance at and can only add that we're delighted that Max has agreed to come to Portland.

We look forward to hearing from you soon and wonder if you can send along glossies and other promotional materials that you might have on hand.

Sincerely,

Donna Milrany
Assistant Director

DM:ch
Enclosures

Selections from the PCVA Archive
Letters

From 1972 to 1987, the Portland Center for the Visual Arts brought the most vital emerging and established artists to show their work in the second-floor gallery space at 117 NW Fifth Ave. Founded in 1971 by artists Jay Backstrand, Mel Katz, and Michele Russo, the goals of PCVA were to exhibit the best contemporary art being made in the United States, increase awareness of contemporary art in the area, and bring the artists themselves to Portland to engage in dialogue with the community. The Center quickly developed a reputation among artists as an organization that supported and encouraged the creative process and free expression of ideas. The selection of letters reproduced here, among hundreds more held in the PCVA Archive at the Portland Art Museum's Crumpacker Family Library, demonstrate not only the free flow ideas in the institutional correspondence, but also the materiality of that correspondence in an age before email. These paper letters translate the institution into a handful of idiosyncratic personalities in open engagement with some of the most important artists and arts professionals of the day.

All letters are held at the Portland Art Museum, Crumpacker Family Library, Portland Center for the Visual Arts Archive.

The inaugural exhibition at YU, *Selections From the PCVA Archive*, held May 6 to July 30, 2011, was made possible by the support of YU Founding Members. Lenders to the exhibition were the Portland Art Museum Crumpacker Family Library, Joseph Erceg, Randal Davis, Brian Foulkes and Fernanda D'Agostino, William Hoppe, Christopher Rauschenberg, Michael Stirling, Paul Sutinen, and Seth Tane. The exhibition pamphlet, *Making a Center Far From the Center*, was written by Lisa Radon and published by YU in an edition of 2500.

www.yucontemporary.org