

PS122 GALLERY'S

**LAST  
CALL**

July 10–18, 2010

## LAST CALL

I think the somewhat random but but wonderfully diverse and fascinating collection of images and comments in LAST CALL is a perfect reflection of my time as the director of PS122 Gallery.

As I have done for fifteen years with our annual call for exhibition proposals, I put out a call for artists, curators, interns, jurors and advisory board members to send me a remembrance – either an image or a written reflection, whatever they felt would best express their experience with PS122 Gallery. The results were exhibited in the gallery along with a further invitation to create an on site memory. They are also assembled in this catalogue.

I do hope you will come away with a sense of the amazing creativity, dedication, support, generosity and talent that I have been fortunate enough to get to know in the many artists and curators with whom I have worked. Over these fifteen years I have continually been surprised and gratified by the willingness of the people I encountered to give so generously of their time and expertise and to make this small, underfunded and somewhat funky space succeed.

The gallery is closing now while the building undergoes a major and much needed renovation. I am certain that the space will be wonderful when the building reopens and there will be exciting new programs for artists. I will always have a soft spot for the idiosyncratic, scrappy little space I was fortunate to run for fifteen years. I will not be back to work in the beautiful new space – it is time for me to move on.

I thank every artist who has shown their work at PS122 Gallery – I learned so much from all of you. I am also grateful to all the brilliant people who agreed to participate in our demanding jury sessions. They consistently selected interesting shows and made each exhibition season illuminating and exciting. I have been lucky enough to attract committed and very talented volunteers and interns without whom it would have been impossible to keep the gallery going and I hope you know how much I appreciate all you have done.

I have always relied upon our advisory board for support and ideas. The current board consists of Allen Frame, Calvin Reid, Jody Culkin, Robin Tewes, Sue Canning, Patty Harris and Omar Lopez Chahoud. They are among the smartest, nicest, most wonderful to work with people I have ever known and I thank you all. They served in so many roles at the gallery ranging from curators, program advisors, writers, jurors, editors, fundraisers – it just goes on and on. They are all amazing and I will miss working with them.

Karen Eubel, one of the founders of Painting Space 122, has spent years working in the gallery to make sure that the things that needed to happen could happen. She has been such a strong and supportive presence for the artists, interns and for me and I am so appreciative of her efforts.

The New York State Council on the Arts has provided the financial support to keep the gallery going through good times and bad for all these years. Elizabeth Merena, the Visual Arts Program director has been an important source of advice and wisdom for many, many years and I am very grateful to her as well.

Lynn Koble has been so very generous in designing and maintaining our amazing website, as well as our announcement cards, our logo, she even hand painted our sign! This final PS122 Gallery project has also been designed by Lynn - thank you so much. It has been a great pleasure to work with you.

My very best wishes to all of you.

**Susan Schreiber**

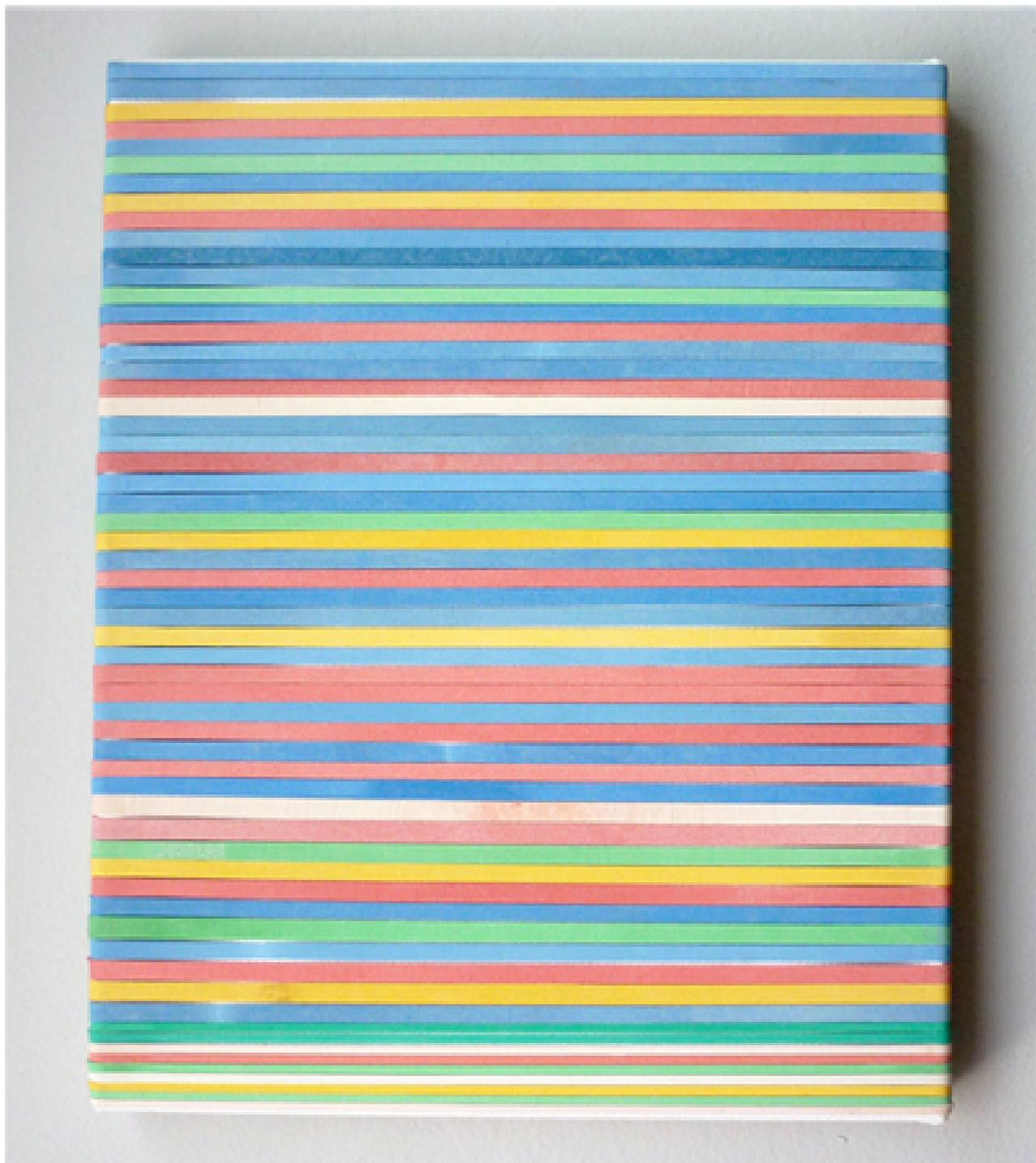


Ahn Jun

Self-Portrait

2009

Silvina Arismendi  
Untitled (Work in progress), 2010  
Rubber bands on canvas





Emily Barletta



Mary Begley  
Atmospheric Debris  
Oil on Canvas  
40" x 40"



**Color Digital Print 40x60 inches  
Drag Queen Gusty Winds  
Photograph (C) John Bentham  
[www.johnbentham.com](http://www.johnbentham.com)**



Chris Bors



Aileen Boyce, *"Blue Dress"*



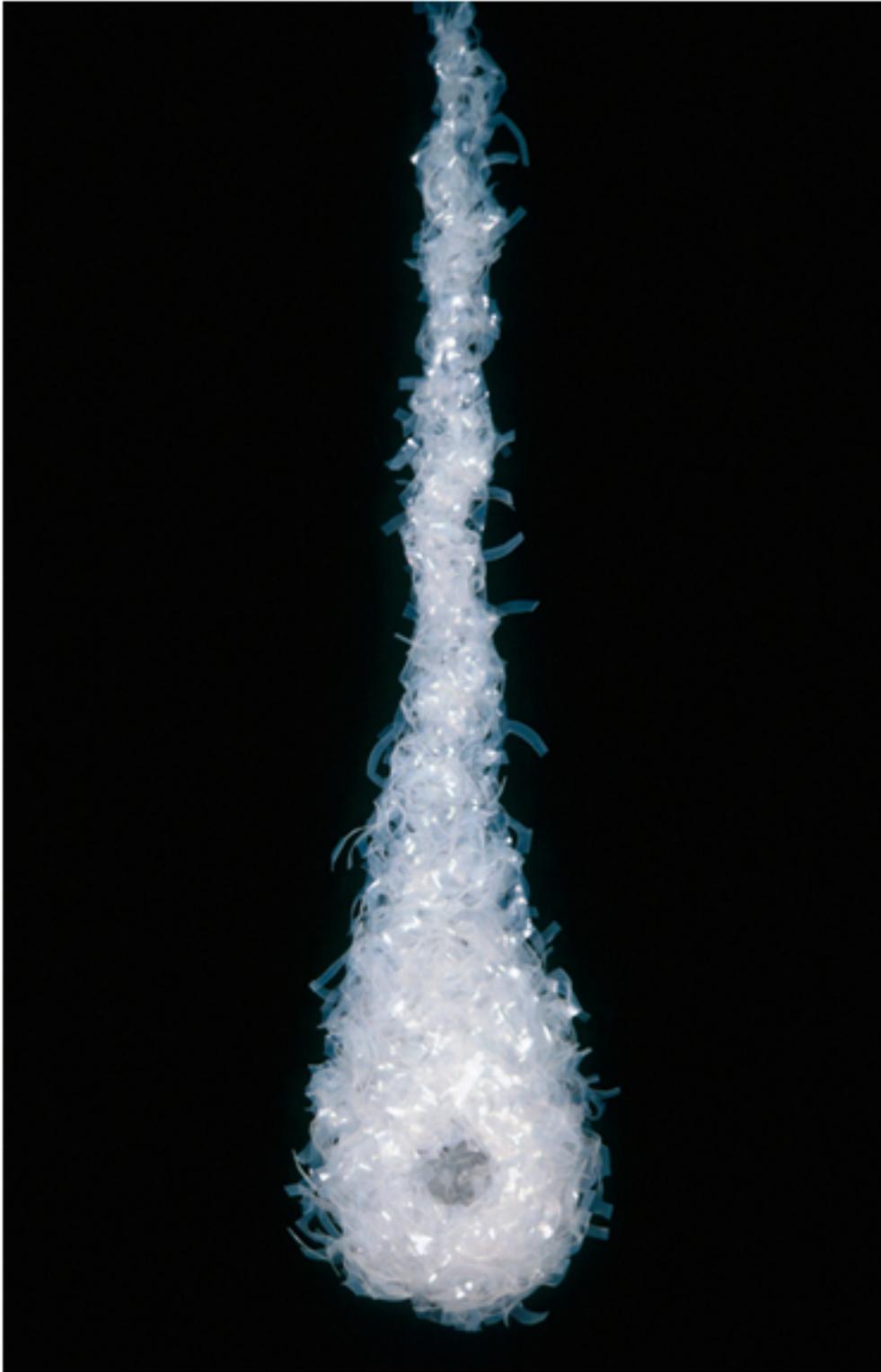
Susan Breitsch  
*Jubilee*; collage and paint on museum board; 13x16"  
Shown in *Impossible Bottle* curated by Nancy Cohen, March 2008  
collection: Barbara Zucker



I did lots of  
 cool stuff @ PS1&2  
 gallery starting with  
 "CoverGirl" in '92 with  
 Kelley O' Boskey and  
 including the "Street Art  
 Show" in 1995 + Allen Fran  
 great show "Bearings: The  
 Female Figure" in 2006.  
 YOU GUYS ROCK  
 I'll miss you  
 I'll miss Susan

Come Back Soon

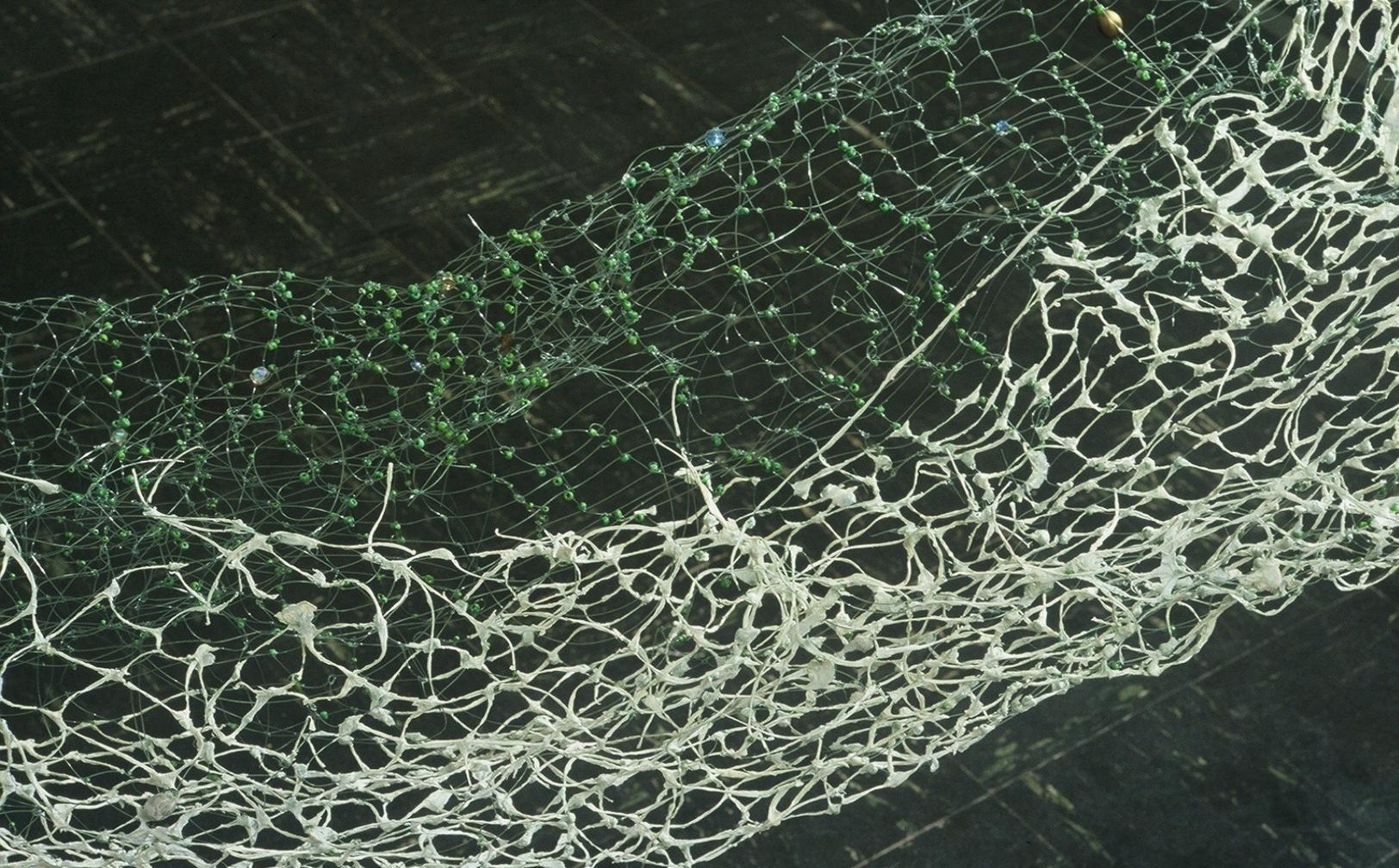
→ Pam Butler



Linda Byrne



Paul Caranicas



Nancy Cohen "Open Bed" PS122 Gallery 2001



Lynora Conti

# FAUNS AND SHACKLES

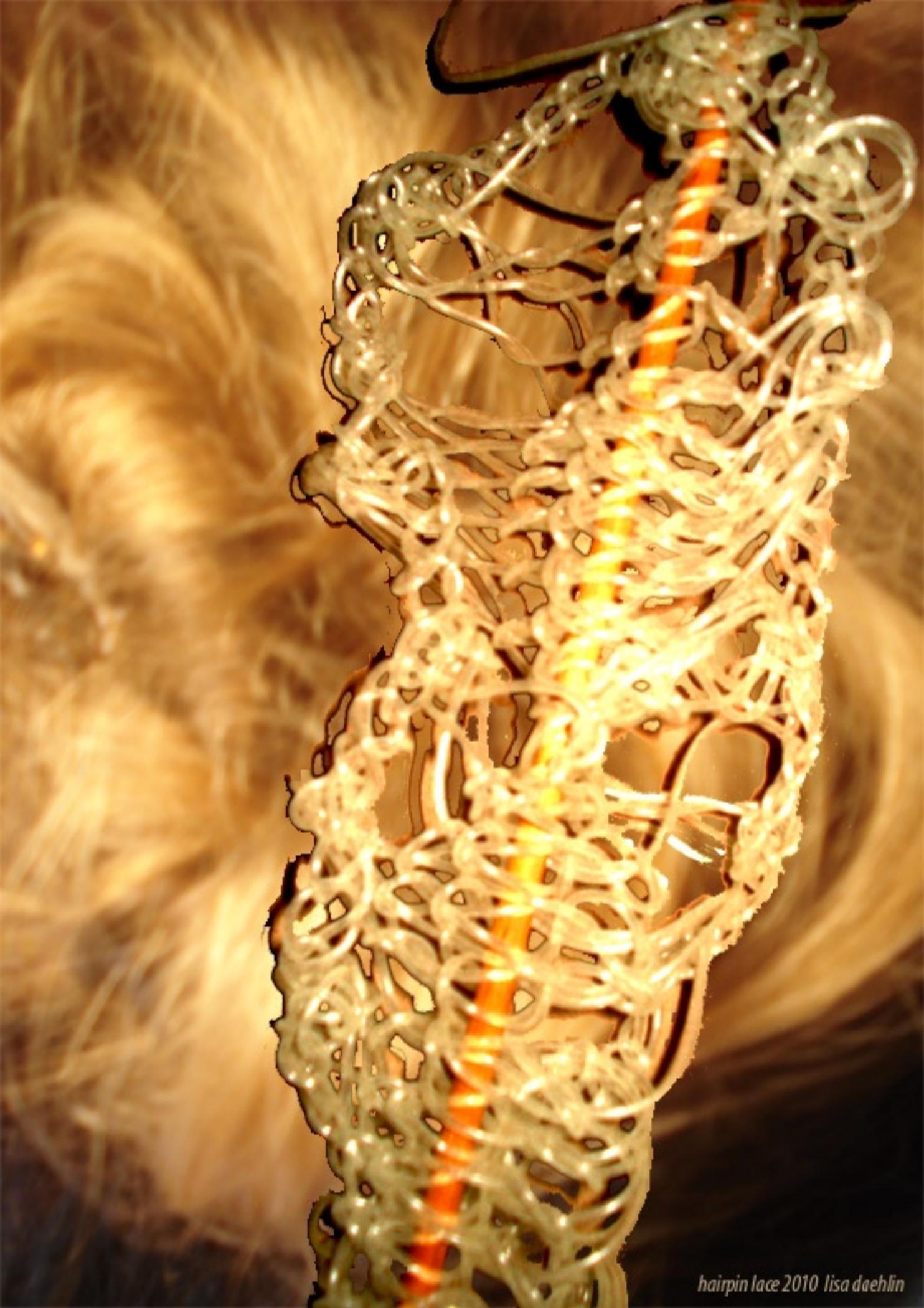
Homage to Harriet Hosmer (1830-1908)

A Project by Jody Culkin and Kate Culkin curated by Kathleen Goncharov



“I should mention too, Miss Hosmer . . . the young American sculptress, . . . who emancipates the eccentric life of a perfectly "emancipated female" from all shadow of blame by the purity of hers. . . . works from six o'clock in the morning till night, as a great artist must . . .”

—Elizabeth Barrett Browning





PS122 was a defining experience for me, spanning over a year from 2005-2006.

During that time, I was awarded a Project Studio up on the 4th floor where I made some breakthroughs in my painting. Notably, my long-standing use of words in my images mysteriously vanished. I often wondered if it had anything to do with the pre-linguistic vibe of my studio's elementary school classroom days.

Also during the same period, I was serving as the gallery director of the Matzo Files – a flat file gallery run out of the storefront of the Streit's matzo factory on the Lower East Side. We had to relocate for Passover, when the store was really busy, and Susan Schrieber and PS122 Gallery were kind enough to put us up for those weeks in the back office area. The Matzo Files only lasted about a year as a gallery, but lives on in my mind as a place where I met many amazing artists operating with a true spirit of generosity.

As luck and timing would have it, at the end of my studio tenure I was awarded one of the juried shows – paired with HaeJae Lee; with Michelle Provenzano in the Hallway space. The opening was a rainy night, but we still got a decent crowd, several of whom were people I'd been hoping to meet for a while. The photo above is a great example of how I remember that night: me in the center talking to Amy Chan (who had the next show) for the first time, with my upstairs studio neighbor Vince Ciniglio to the left, and to the right the person who first suggested I consider art seriously, my friend and undergrad professor Mark Wethli. All of the work I put in the PS122 show had been made in the studio upstairs.

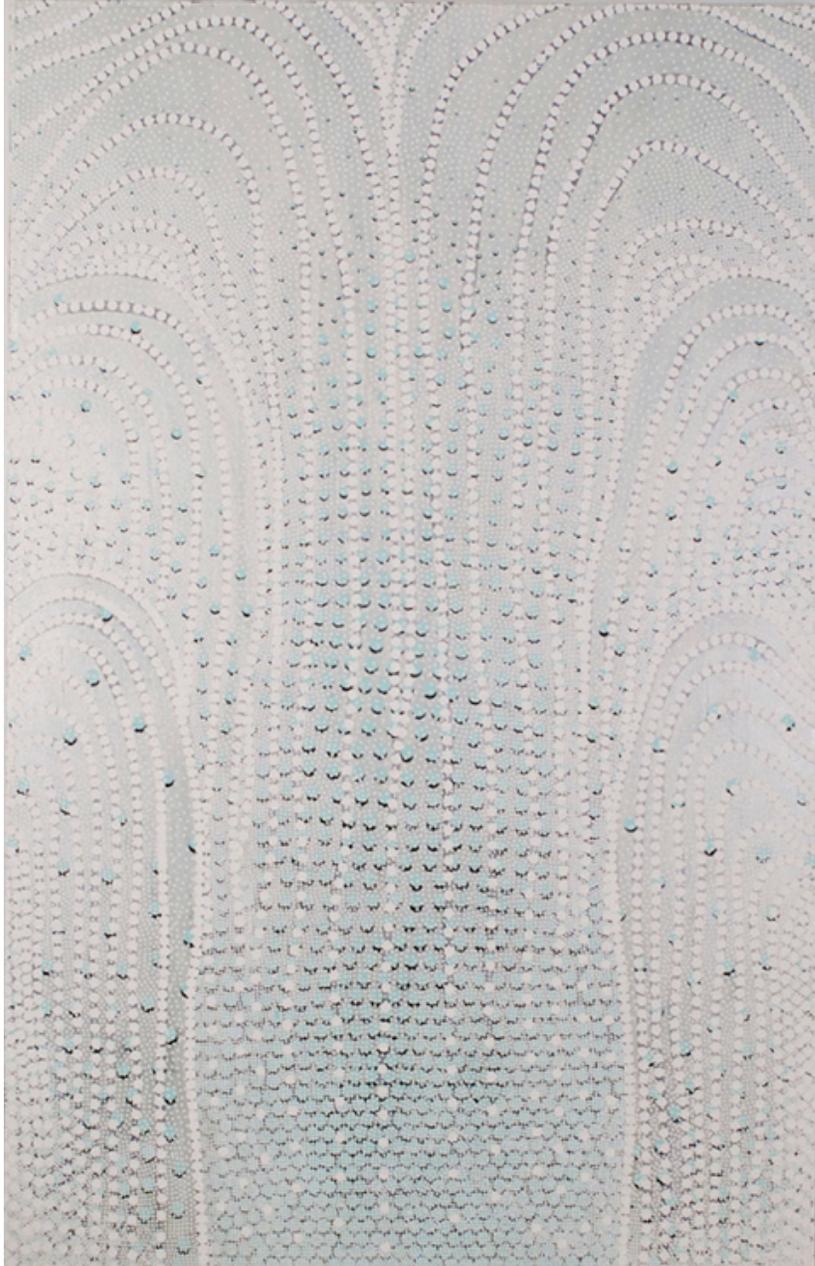
LISA DAHL  
[www.lisadahlstudio.com](http://www.lisadahlstudio.com)



PRADEEP DALAL

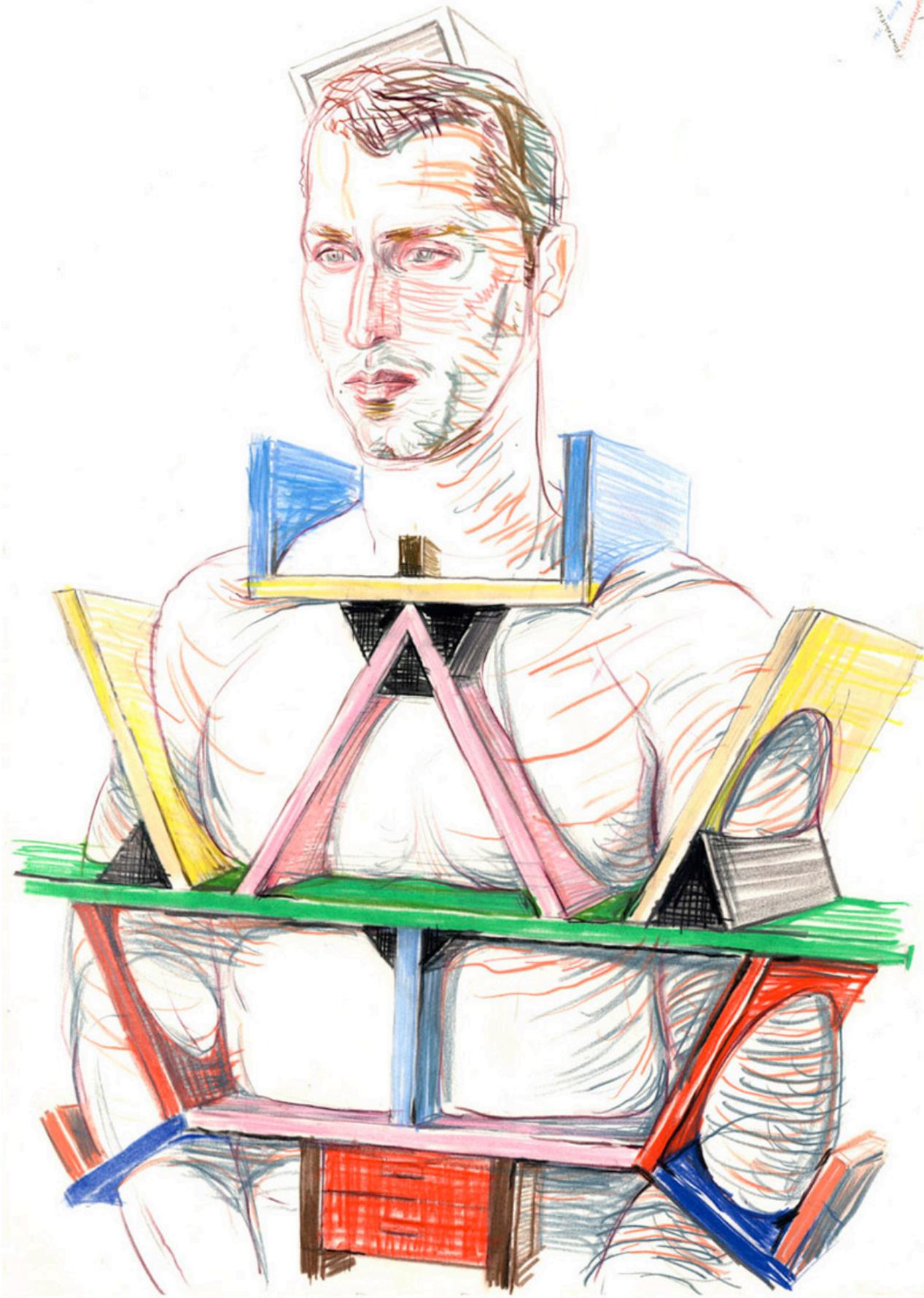


Sally Eckhoff



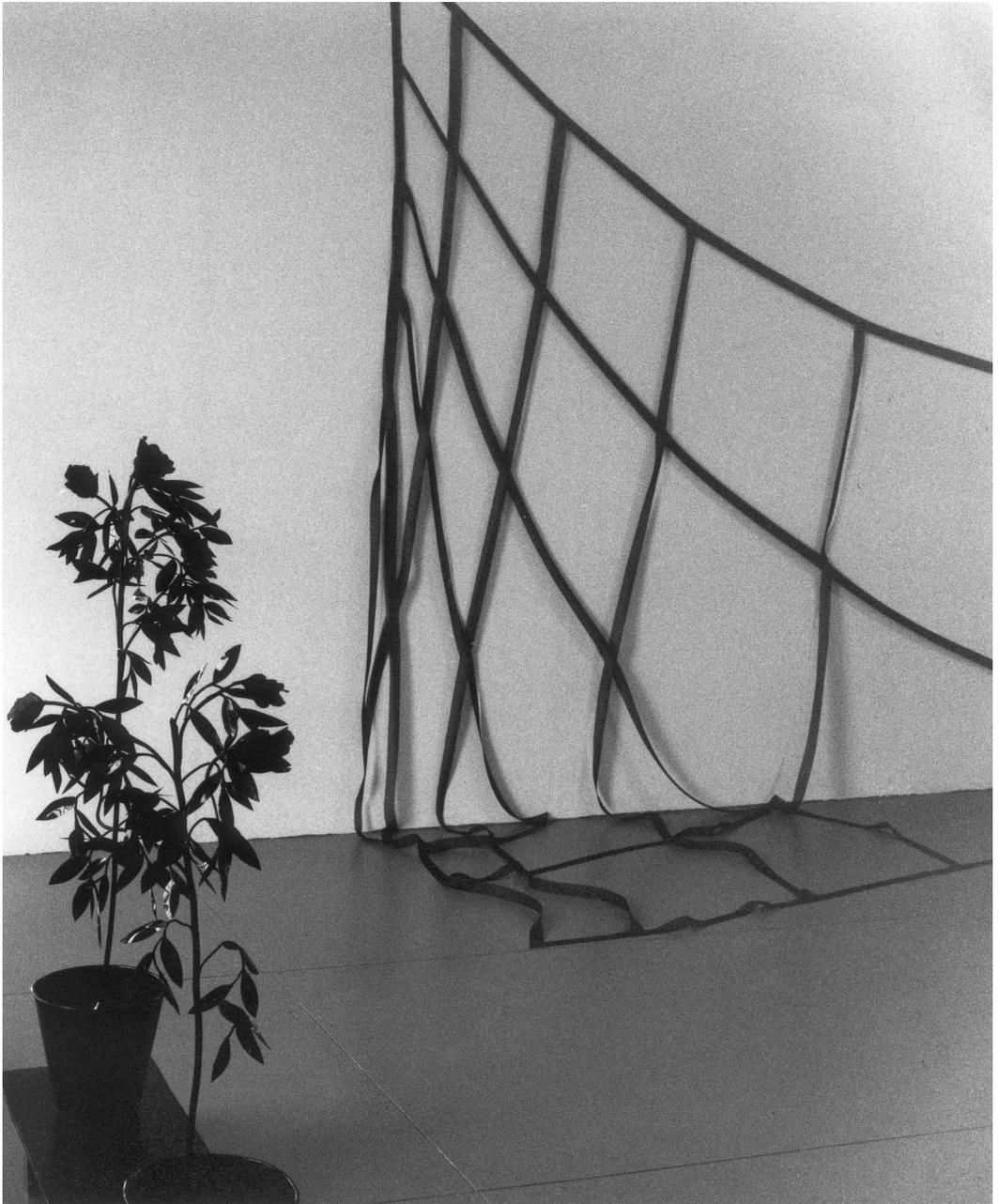
**Chris Fennell**

**I last showed at PS 122 in May of 2009, exhibiting two very large collages on paper, mounted on canvas. The experience was pretty intense: my small son was hospitalized the week the show opened, and things got a little nuts, but it all turned out well in the end.**





Sarah Wood in her installation in The Classroom, March 2008 photo by Allen Frame, Curator



Installation of the exhibition "Sarah E. Wood" in The Classroom, March, 2008, photo by Allen Frame, Curator



Installation of the exhibition "Sarah E. Wood" in The Classroom, March, 2008, photo by Allen Frame, Curator

Interview with Sarah Wood by Allen Frame on the occasion of the exhibition, "Sarah E. Wood" in The Classroom, March 7-30, 2008.

Allen Frame:

One of the things I am struck by is how perfect the window light is, casting shadows of the window frame onto the wall where you've installed the window shadow piece itself. Also, the all-black aspect of the plant installation piece creates a dramatic sense of silhouetting, relating to this dark window shadow piece. Did the inspiration for the shadow piece come from a particular shadow or shadow experience, or from your imagination?

Sarah Wood:

The idea came before I had a model. Then I was looking around for a model shadow and I found it but I didn't have access to it. I saw it from my window in another building far away...so I kind of modeled it after that shadow but not so directly. I didn't make measurements.

AF:

You said something interesting about the difference between these two pieces, existing in a different relationship to representation and abstraction. The plant installation is so specifically representational, the shadow is looser.

SW:

What I was trying to get at was the idea of building something and crafting something, the notion of skills and touch, and all those things are important to me, and it's the kind of art I like to think about and look at. One thing is time and the way they're fabricated; in the end they have a similar approach. It's about a minimum amount of detail to get out of the materials, not about creating some sort of truthful representation of something.

AF:

You know when you're done with these plants.

SW:

I feel like I do and I'm trying not to go too far, with any kind of decorative detail.

AF:

There's a mixture of the mundane and the Southern Gothic. You're from Kentucky. Along with a sense of ordinary reality, there's this dark humor and a bit of the morbid, as in Southern Gothic literature.

SW:

You're right. I think Flannery O'Connor stories and other fiction in that genre appeal to me because they create a complete picture; that fiction has humor and disappointment, hopefulness and despair, all in the same breath. It seems so realistic to me to have all these things together; it's not just dark, it has so

much else going on.

AF:

Why black? There's this sense of defeat and disappointment, gloom, dark humor. What interests me most is the sense of negative space and the reverse of something.

SW:

I don't want to be coy but if somebody makes pencil drawings, you're not going to say, how come the palette is black. I feel like I'm making a big decision from the start and I am supporting that decision by everything I make and, in a way, I feel unapologetic about it, but at the same time I know it's complicated. Using just black (and the rest of my work is black, too) is for me about a simultaneous presence and absence. It's conceptual. Not just about not liking red. It's a really concise starting point for me every time I make something. A way to connect all of whatever I do. The benches are shellacked but it's a shellac that was mixed specifically for this project, but I prefer to just use black things. I don't paint things black if I can help it.

AF:

You said you like to have materials around so you don't have to go shopping when you get an idea.

SW:

I used to have a crisis after I would finish making something, so the new thing for me is to figure out the material and then go shopping. I acquire materials and they're always black so when I'm ready to work, I'm not in need of something. My studio is an environment of black stuff.

AF:

Will you talk about these benches you're using as bases for the plants.

SW:

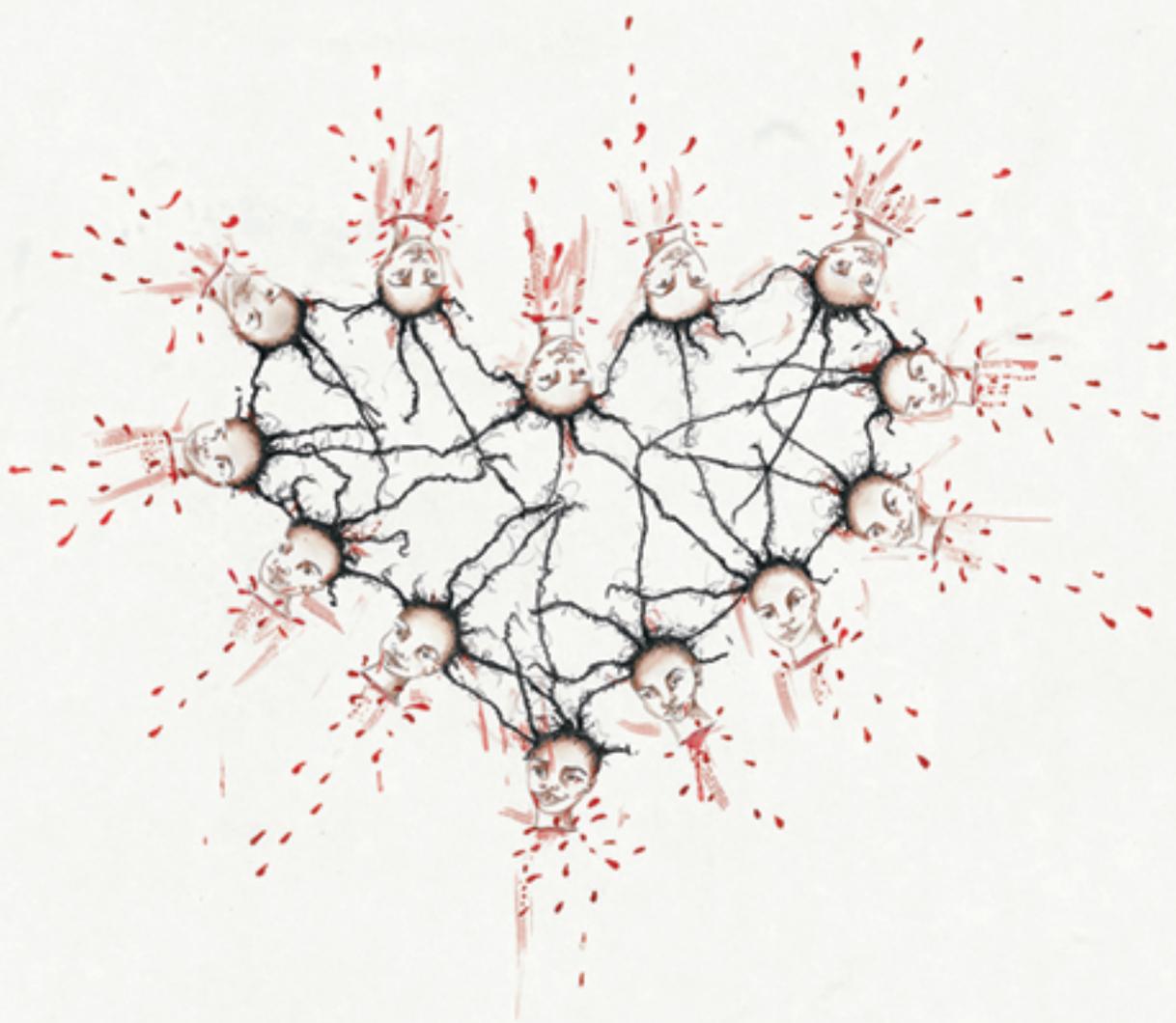
When I made the first plant, I thought it was just going to be one, so I made a starter plant, and I made a table and a chair and it seemed like it was an interior scene. Then it needed more plants, and I kept my head down and really focused on making plants for a while, and when I was trying to figure out how to display them, I thought about my relationship with the bench, which goes back to my grandparents in West Virginia who had a sun porch and a variety of not very flashy plants scattered around on odd bits of furniture. So that's how this came about, this kind of rustic American furniture. And my husband, Ryan Reggiani, designs furniture, and we worked together on the design and I had him build them for me.

Press Release for "Sarah E. Wood" exhibition in The Classroom at PS122 Gallery

Sarah E. Wood will show recent sculpture in an exhibition opening in the Classroom at PS122 Gallery on March 7 at 5pm. Allen Frame is the curator in a series of collaborations between artists and curators in this not-for-profit space for emerging artists. Wood's work uses motifs of shadows, silhouettes, and negative space to play with ideas of disorder and disassociation. She references familiar forms, both architectural and organic, to suggest the mutability of that order. Her series of constructed house plants, all black and in a state of stasis create a poignant sense of the banal and could suggest the disappointment of good intentions gone awry. Her Window Shadow, a piece made of cut mesh that falls across the wall like a stray shadow from Dr. Caligari's cabinet, theatricalizes an everyday lighting phenomenon and lends a bit of drama to her investigations of the mundane. In Wood's use of The Classroom, shadows and silhouettes mingle with objects to create a sense of a metaphoric dimension that impinges on reality in a dialogue between the material and philosophical.

Sarah E. Wood was recently one of four artists included in the exhibition Plastic Poetics at Carnegie Mellon University Gallery. She graduated from The Maryland Institute, College of Art BFA program and Rutgers University MFA program.

Allen Frame is a photographer whose monograph Detour was published by Kehrer Verlag in 2001. He has been the curator of many exhibitions of emerging artists, including Bearings: the Female Figure at PS122 Gallery and In This Place and Darrel Ellis at Art in General.



charo garaigorta



**Jim Gaylord**

"Tunnel Vision Painting #1" (detail)

2010

This is a detail from an ongoing project in which I receive mystery source images from friends, which I use to make paintings from. Working in small increments within a circular hole, I keep everything else covered up, so as not to reveal to myself what I am actually painting until the end.



Abby Goodman



Crystal Gregory, On the Fence, 2009  
Six week performance installation stitching  
the 9th Street fence

There wasn't much else to do:



make something and die...

There wasn't much else to do:



make something and die...

REBECCA HACKEMANN  
2010

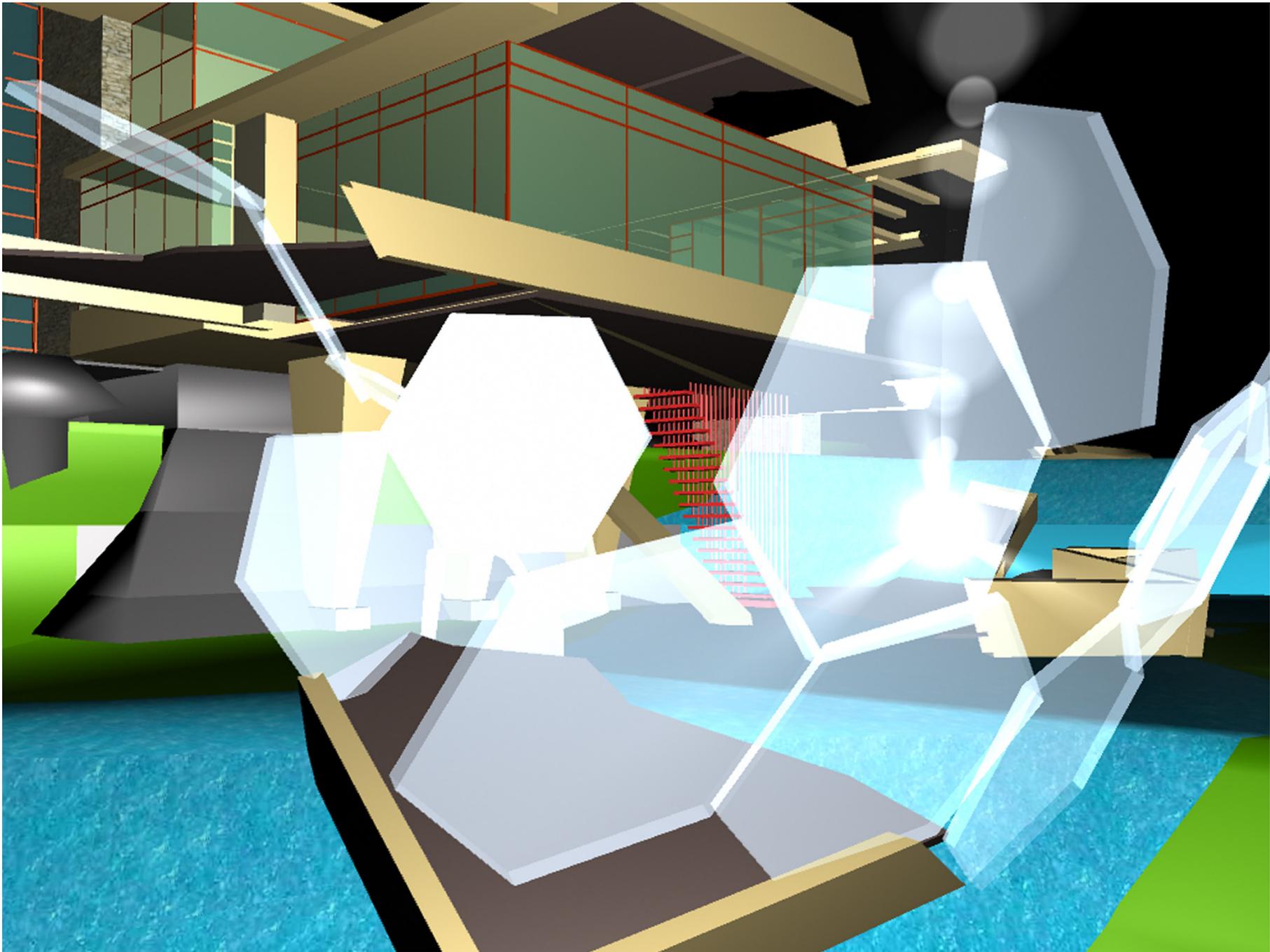
The PSI22 Gallery show I had in October 2007 is one of my favorite experiences exhibiting art. I love the sense of happy community that infuses PSI22 Gallery and the people within it. Susan Schreiber created a gallery culture that was serious and focused while still being informal, supportive, and warm. For me, this was the ideal space in which to make and show art.



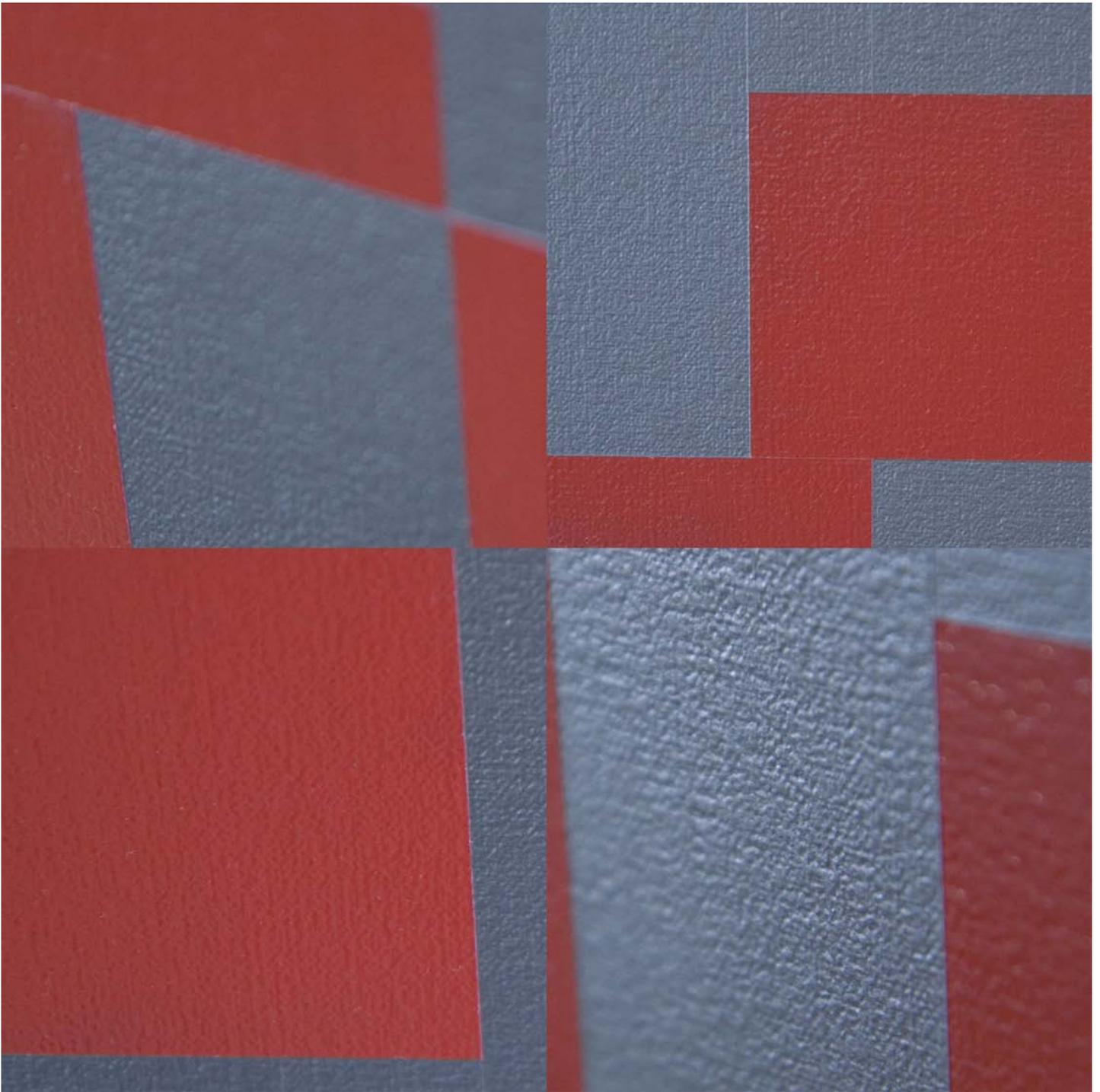
Gallery visitors listening on their cel phones to stories accompanying the photographs

My participation with PSI22 has had a lasting impact. Part of the commitment of showing art at PSI22 is taking a turn monitoring the gallery during its open hours. The time I spent observing how people looked at artwork led me to consider different approaches to creating ongoing interactions with the viewer. I am very thankful to have had the opportunity to be part of PSI22.

– Ethan Ham



Harris\_Patty.pdf

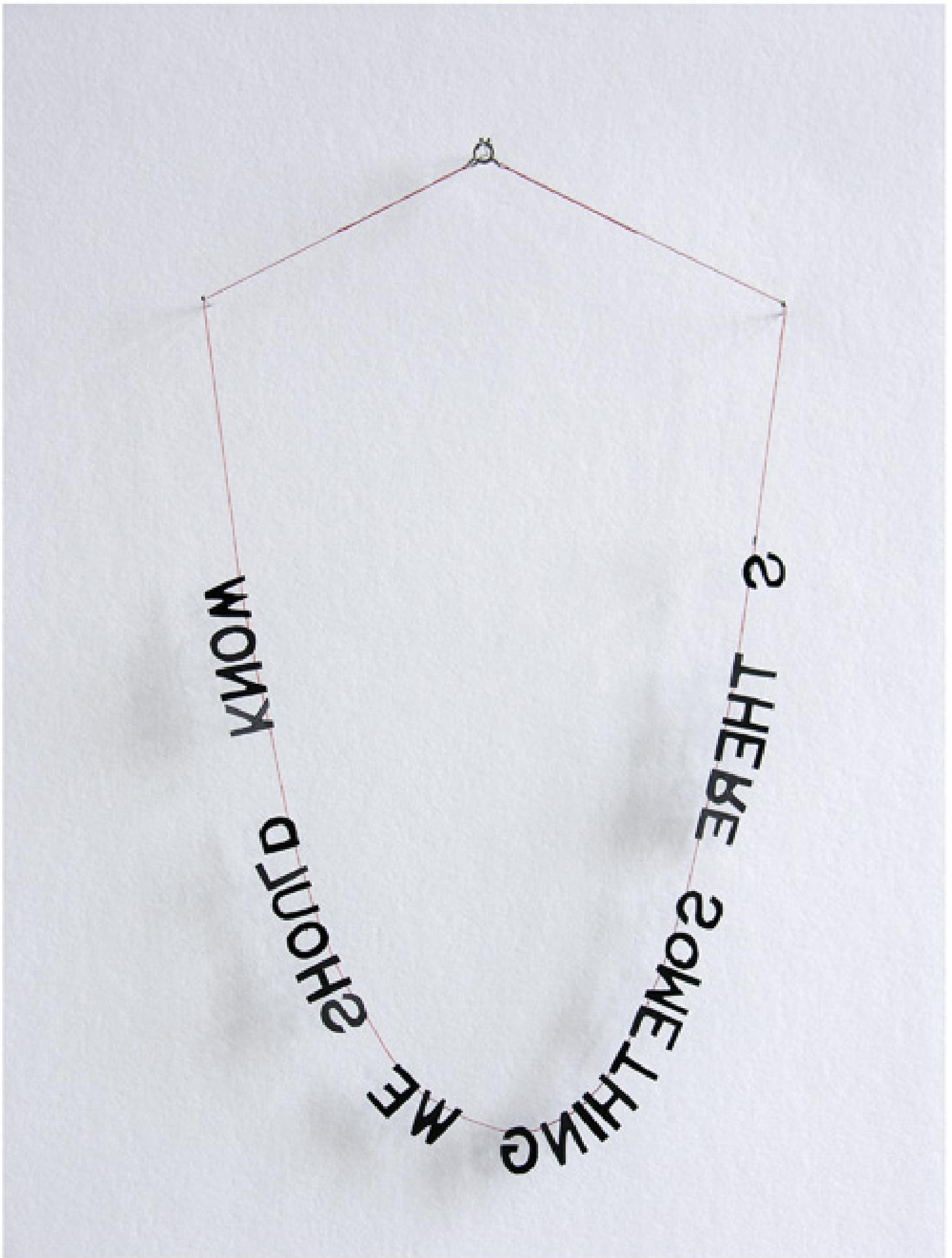


Daniel G. Hill  
*Red Gray Square*  
archival inkjet print  
image area, 22x22 inches  
2008

This work developed from a series that I began while participating in the PSI22 Studio Program in 2006–2007. Other work from that series was exhibited in the Classroom at PSI22 Gallery in September 2007.



Ketta Ioannidou



Boukje Janssen, *Is there something...*, 2008, 7.5 x 12,2 inch, paper and sewing cotton



Lynn Koble

Thanks to PS122 Gallery, I exhibited my first interactive installation in 2002.

# GOODBYE

SUSAN!

Thank  
you!



! wow

THIS PICTURE WAS TAKEN ON OCTOBER 26, 1999 BACKSTAGE AFTER "COMMITMENT," MY PERFORMANCE TO BENEFIT PS122 GALLERY AND COMMEMORATE ITS 20<sup>th</sup> ANNIVERSARY. IT WAS MY MOST AMBITIOUS PERFORMANCE UP TO THAT TIME, WITH SIX COSTUME CHANGES AND AN OPENING LIP SYNC/DANCE ROUTINE BY PABLO HELGUERA, CHRISTINA McGRATH, AND REGINA McLEAN WHO ALSO PERFORMED AS STAGEHAND AND BACKUP SINGERS RESPECTIVELY. OF COURSE, MY SISTER AND HER HUSBAND, JANET & RANDY KENNEDY WERE FEATURED PROMINENTLY AS ALWAYS. MY FRIEND JOANNE WESTERMAN SERVED AS WARDROBE MISTRESS AND DRESSER BACKSTAGE. IT WAS A WONDERFUL NIGHT, AND I CAN'T BE COMPLETELY SURE (BLAME THE JACK DANIEL'S), BUT I CHOOSE TO REMEMBER IT AS ONE OF MY GREATEST TRIUMPHS ON STAGE!

I DID EXHIBIT AT PS122 GALLERY PROPER ON SEVERAL OCCASIONS: A TWO-PERSON SHOW, "CIRCULAR CIRCLE" WITH DIANNA FRID IN 1998, AND A FEW ANNUAL BENEFIT SHOWS INCLUDING "SHAKE," "SOUVENIRS/DOCUMENTS," AND THE CLOCK SHOW.

LARRY KRONE 2010



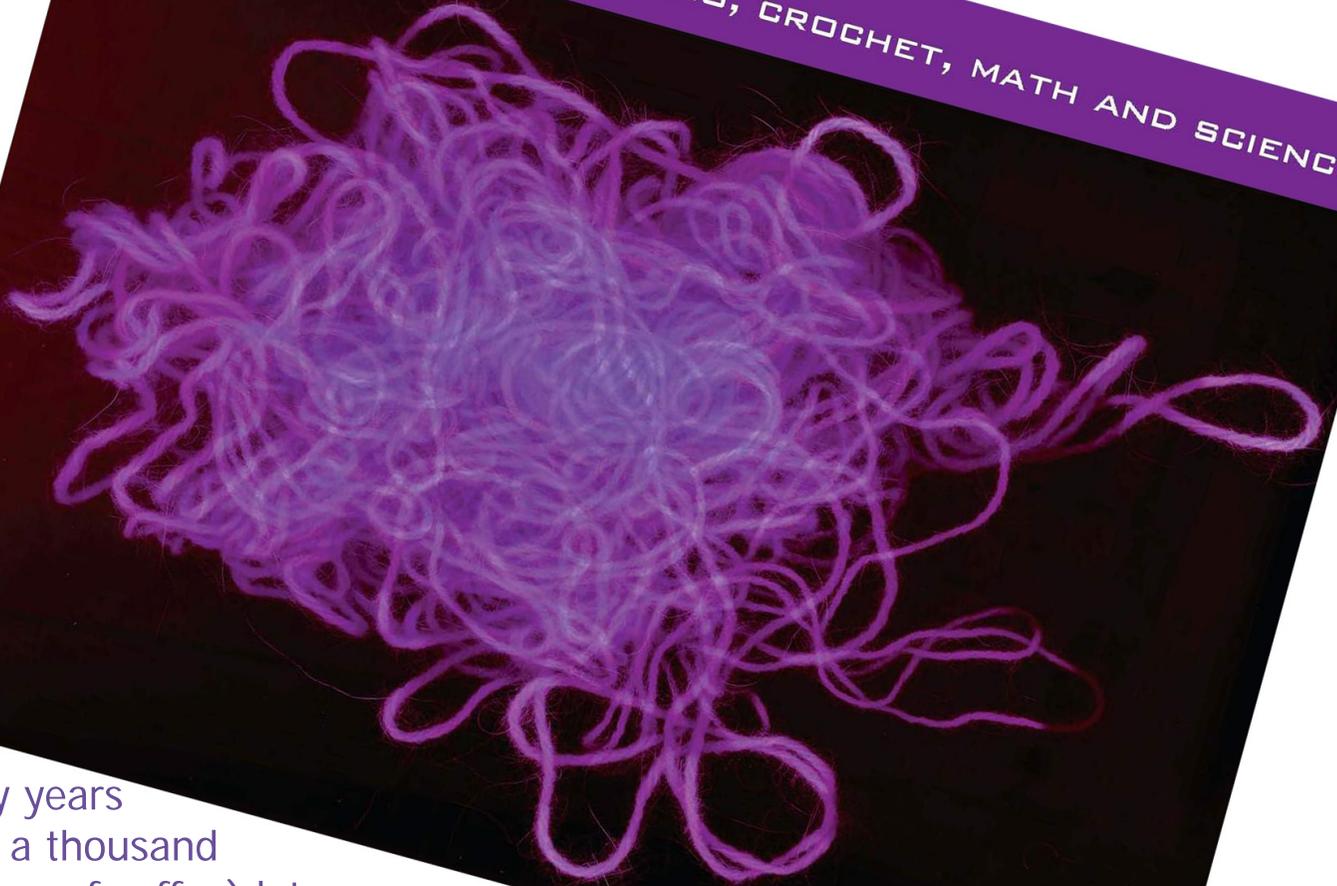
Haejae Lee

My memories of being at PS122 Gallery include chaotic, happy images of artists bringing in work, interns busily trying to clear space, Susan patiently explaining the application process over the phone, again and again.....

I was an intern in the 1990's, before graduate school.

My last project involved co-curating a group show with Susan, called : **"Domestic Violence: The Facts Are In"**.

**YARN THEORY: KNITTING, CROCHET, MATH AND SCIENCE**



Many years (and a thousand cups of coffee) later, we worked together to make

**"Yarn Theory: Knitting, Crochet, Math and Science"**.

This was a very different sort of show but with the same do-it-yourself gusto and energy I associate with Susan and the gallery.

It is the end of an era, and it is a bittersweet sensation to memorialize it here....

**Martha Lewis**



**Mysterium Cosmographicum Falsigraphia,**  
2009

Angora, wool, lurex, and polyimide yarns,  
aluminum knitting needles,  
vintage steel knitting needles, fish hooks,  
aluminum stand, photocopies,  
stolen cable wire (industrially knit metal),  
paper, light bulb, tape and cardboard.

Martha Lewis



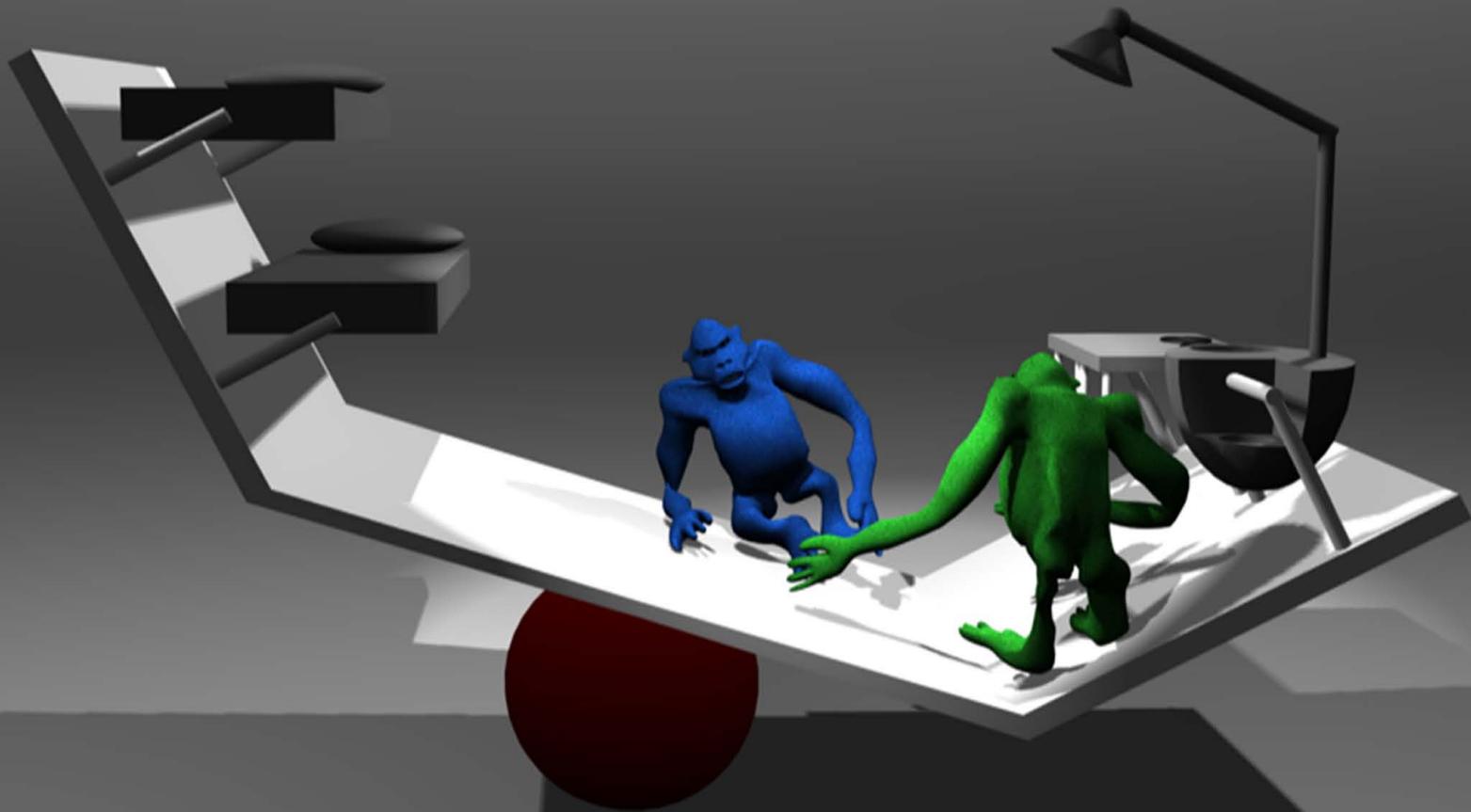
Greyson in his bumblebee costume, Edisto, South Carolina 2008



Robert Marshall



Julie A. McConnell



Balancing Act, animation still, 2009, Tricia McLaughlin



Thank you PS 122 Gallery.

You opened closed doors for so many emerging artists.



As Volker Harlan has written in discussing the work of artist Joseph Beuys, if we understand the word aesthetic to mean the opposite of anesthetic or numbness, then the artist and the art process have to do with aliveness. A successful work of art is enlivening. It alters perception. Art making "links...to responsibility, not as a moral imperative, but to response-ability, or the ability to respond!"

While it is the job of art to 'tell the truth,' it is not the job of art to factually inform. Art making is more than making something that is 'attractive,' 'pleasing,' 'interesting' or novel. Artworks have to do with experiential and transformative processes. Artworks mobilize us to disrupt or "scratch on the imagination," enabling us to become mentally active and engaged.

Through the art making process it is possible to unify apparent contradiction, convey intense feeling, and integrate thinking/feeling/moving functions.

Art making is the construction of a world that has an inner logic, an organic integrity, that includes everything that is essential, and nothing extraneous.

Cyrilla Mozenter

# DEPARTURES



# ARRIVALS

Laura Napier  
*Spontaneous Formations in the classroom, April 2008*



Meredith Nickie, AfroBlue, Mixed Media Installation, 2010



Yunsook Park *Amazing 8's*, 2007, collage and acrylic on canvas, 26 x 22 inches



In 2004 I made an installation *Caught in the Kitchen* as a Hallway Project.

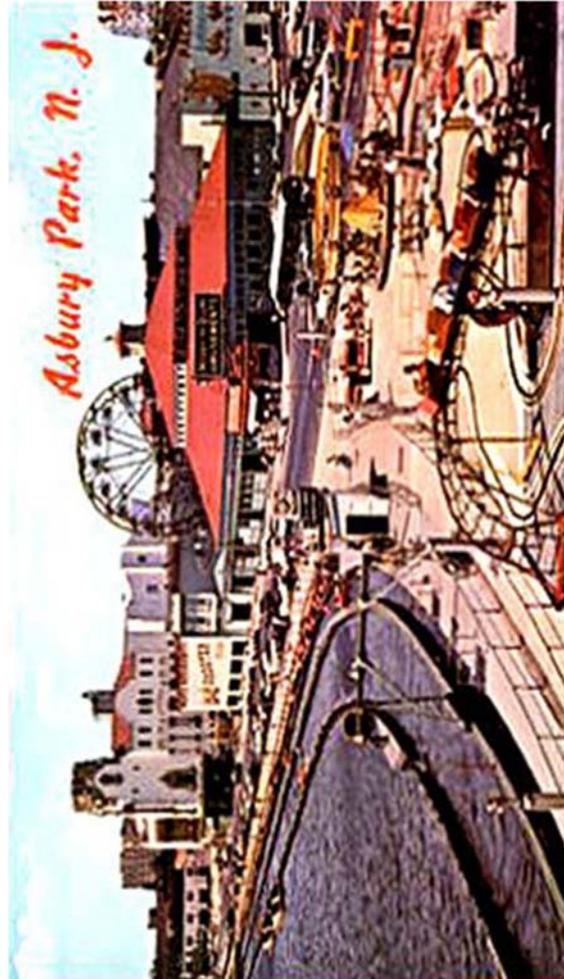
ANTONIA A. PEREZ



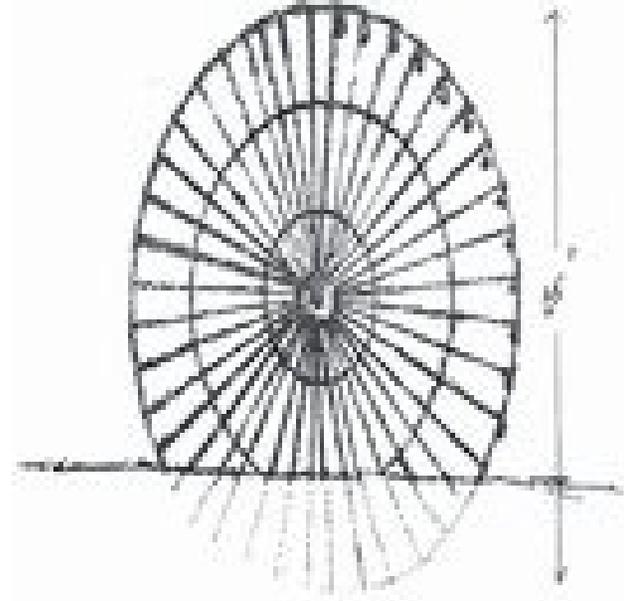
Image from "Time with Teeth : An Inheritance" installation in PS 122's Classroom from May 10 to June 15, 2008.

“By themselves, monuments are of little value, mere stones in the landscape. But as a part of a nation’s rites or the objects of a peoples national pilgrimage, they are invested with national soul and memory”.

*James Edward Young*



## ***The Buried Ferris Wheel Project***



*Rocco Scary*

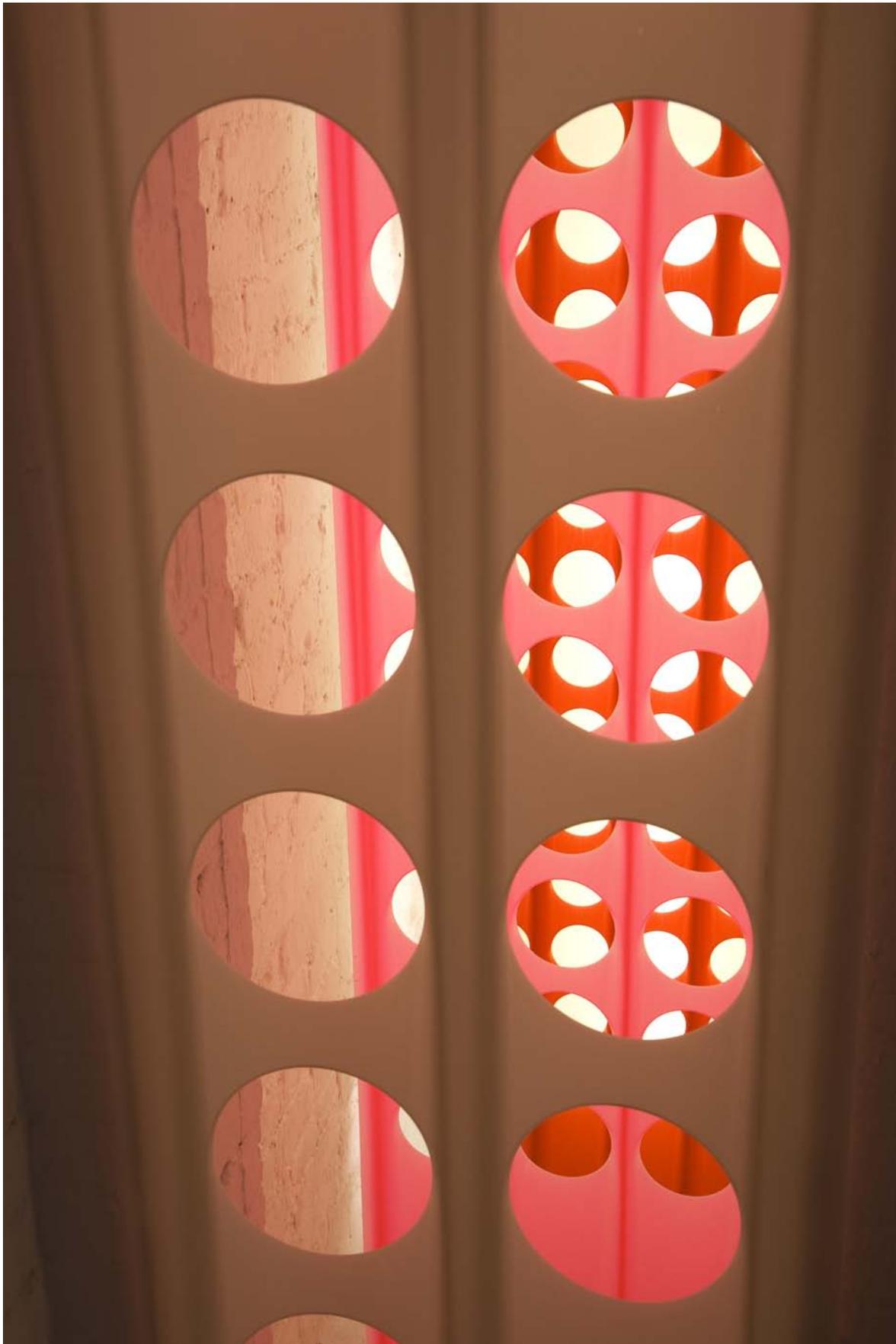
*Site Specific work for Asbury  
Park N.J.*

*Copyright © August 2006*

For Display use only, please do not remove..

Note : James Edward Young, *The Texture of Memory* ,  
(Yale University Press, 1993).





Mary Schiliro  
*A Light of Its Own*, 2009, (detail)  
a site-specific painting installation created for the hallway project space



Seung Ae Kim, *The Hybrid garden*, 21" X17", Mixed media on light box, 2008



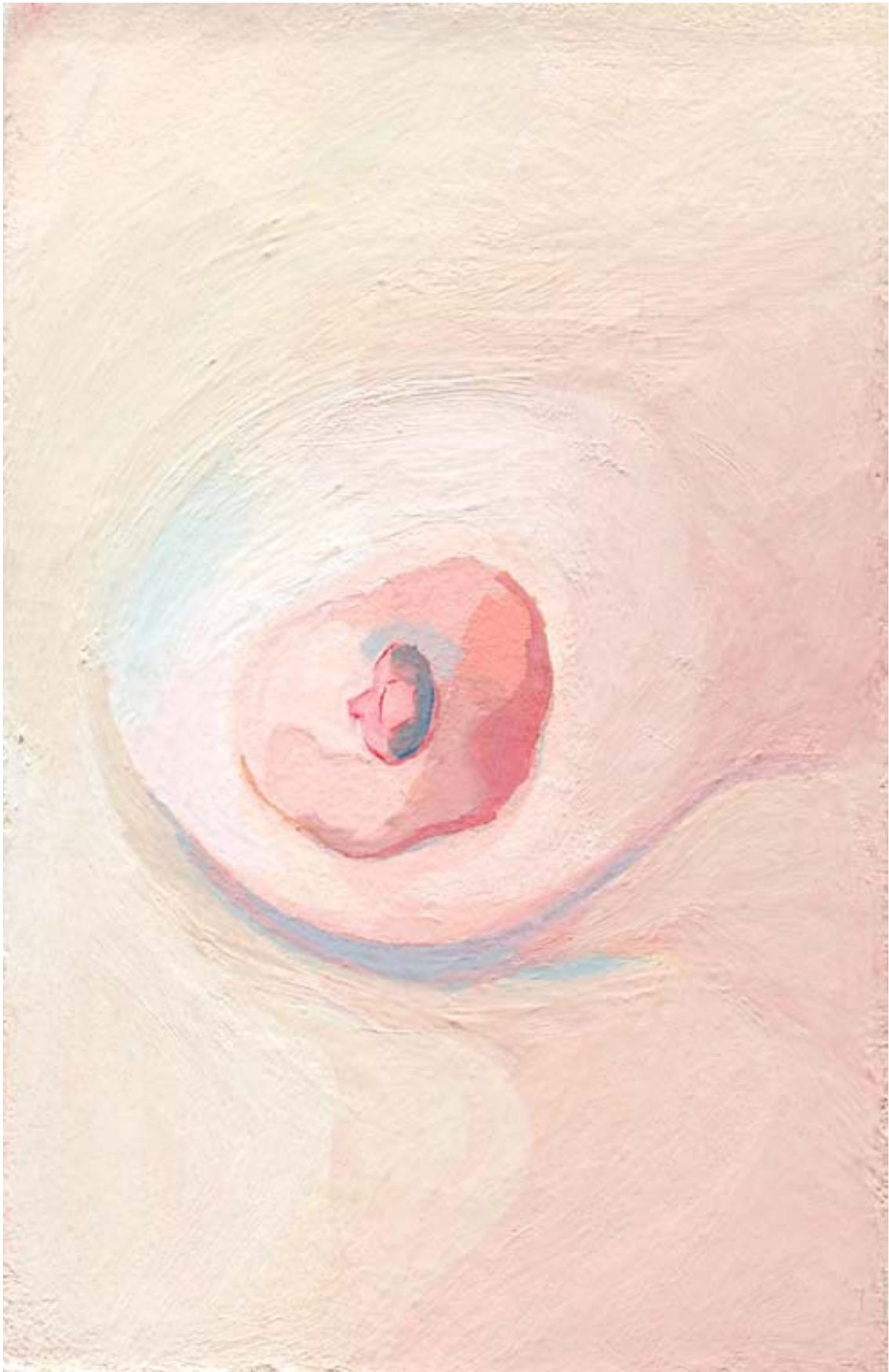
Pimple Me, 2009  
Karen Shueh  
paper bowls, paint



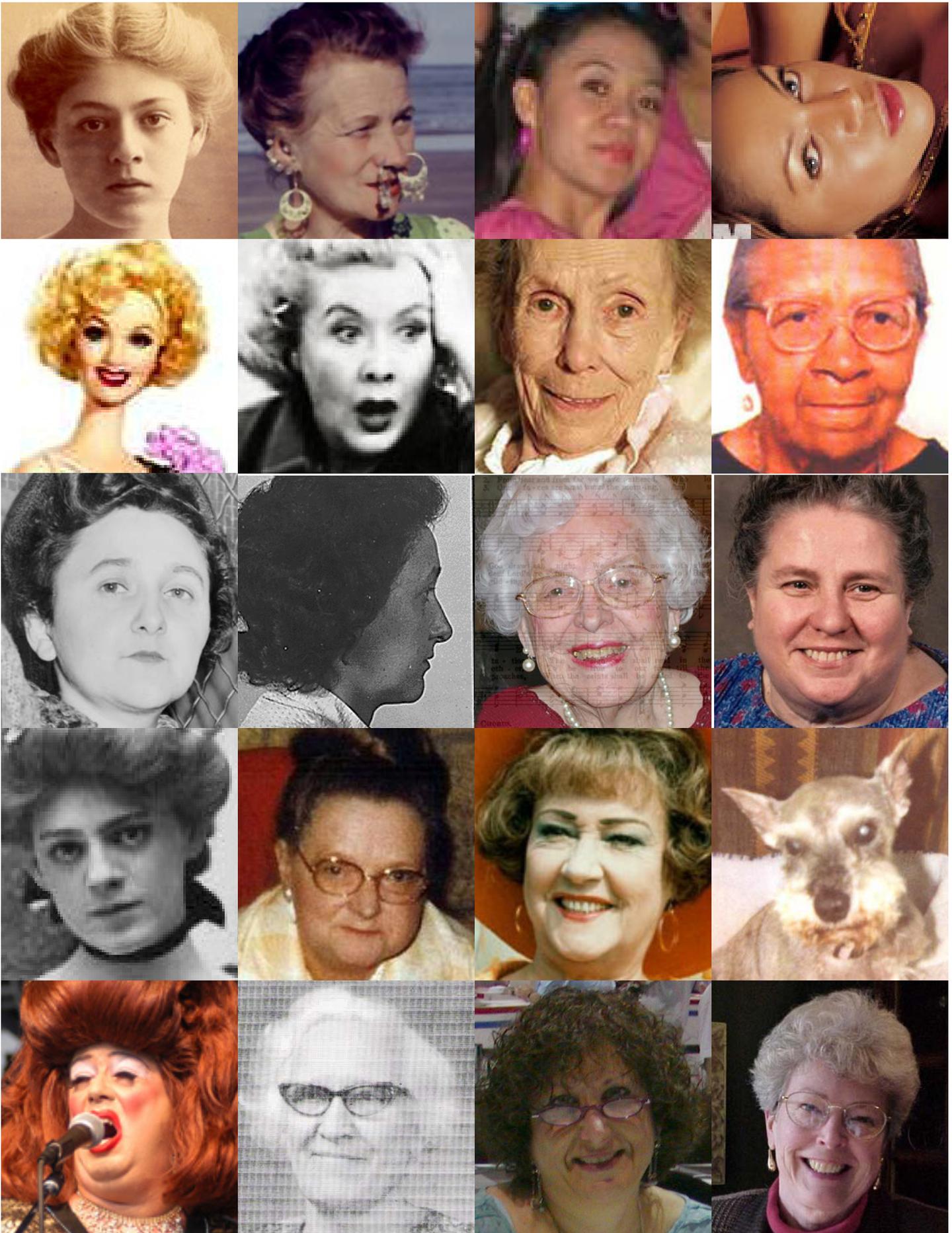
Brad Silk  
I Always Forget How, June 2010  
Acrylic Yarn, Acrylic Paint, Thread, Found Frame, and Wheat Paste  
7 x 5



CHRISTY SINGLETON, "JOY RUNNER"  
THIS SCULPTURE WAS FEATURED IN THE EXHIBITION "HELLZAPOPPIN" 2009

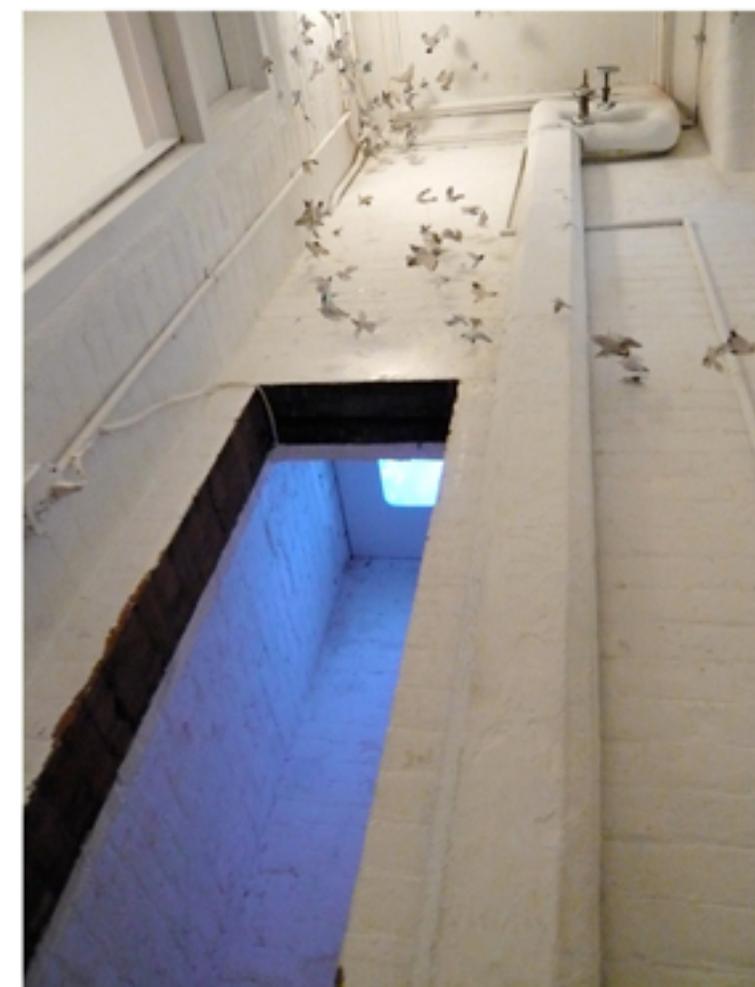


Maria Spector  
Nipples, a Hallway/Closet Installation, at PS122 in 2002  
Image: Nipple, Gouache on Paper, 2"x3", 2005



Ethels for the Ghost of Ethyl (June 24, 2010)

John Stanley



*flock*



a very small video installation by cindy stockton moore  
february 2008



Joanna Tam



Joanne Ungar  
one of in series of knitted caps for PS122 fence, 2009



*Confabulator*

Joanne Ungar & Joyce Yamada, 2009 installation, video

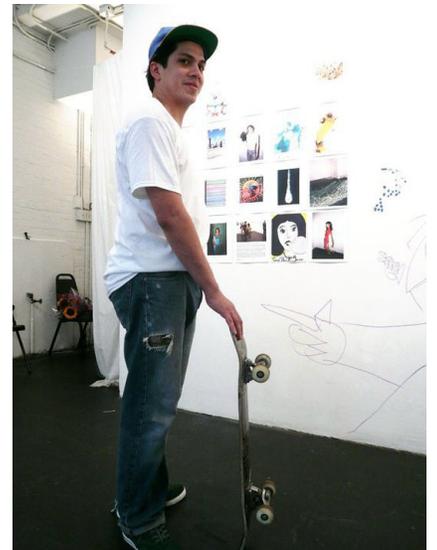


Suzanne Unrein  
"Que Besa Su Mano," 2009  
Oil on canvas  
59" x 69"



Betty Zanelli

LAST CALL: opening photographs



Some comments by artists in response to LAST CALL:

Dear Susan,

One of my first shows in New York was at PS 122 Gallery, in June 1991. The show was entitled "Public Spaces/Private Thoughts." It was the first chance that I'd had to show more than a single piece in a large group show. So this was a kind of pivotal moment for me. Not least important was that I met Allen Frame, who was, at that time, the director. Today we teach a workshop together at ICP: Words and Pictures.

About five years ago I organized a reading in the upstairs gallery with John Haskell, Sarah Bynum (since then a National Book Award nominee) and Jill Bauerle. I also read at an event that Allen organized, along with Rosie Moore and .... well my memory isn't as good as I wish.

Anyway, I truly am bummed about the closing. Part of a larger picture, I know. I was just by there on Saturday for Wayne Liu's opening, and was thinking how great that a vibrant nonprofit space was still .... oh welll..

Robert Marshall

looking/thinking  
collecting/sorting  
finding/making  
scraping/painting  
experimenting/ trying  
wiring/taping  
nailing/gluing  
fixing/placing  
holding/tethering  
rigging/building  
thinking/knowing  
arranging/seeing  
imagining/doing

Watching the gallery and the classroom evolve. Many shows and many artists. Opportunities and ideas. Lots of work becoming visible. Emerging art developing, being seen, finding an audience. The beginning of a conversation. . . .

Patty Harris  
artist, advisory board member  
June 2010

My PS122 Gallery exhibition in 2007 is one of the very few times I have been able to assemble my work the way I wanted, without curatorial oversight. It was a liberating experience, though looking back I wish I had taken more chances and not simply put framed images on the wall. Lots of friends came and saw the show and in a wonderful stroke of luck Edwin Ramoran, the curator at Aljira Contemporary Art Space stopped by and a year later he remembered my work and included me in a terrific group show on house music and dance culture called B Sides - and so it goes - thank you PS122 Gallery!

Pradeep Dalal

Hi Susan,

I'm so sad to hear the news of PS122 Gallery closing! You are such an amazing director and it was a wonderful opportunity to be able to work with you.

I would love to know more about your future plans...wherever you go, they will be lucky to have you!

Anyway, best of luck in the future,

Best,  
Kate Stewart

I was very young and I couldn't believe I was having a show in New York!  
I came from Italy, and it was 1985. I've been astonished for months. I watched myself walking among those buildings and those colourful streets as in a dream. It was like walking in an enchanted world, or Neverland...the East Village in the 80's was every artist's dream. Friends brought me to PS122 Gallery where Barbara Quinn and Alessandra Fontanesi had organized an exchange between Italian artists and New York artists. So, "La Banda dei dodici" went to Bologna to show at Centro Mascarella, while three young Italian artists came to New York with the show Apparenze/Apearances, curated by Ida Panicelli, who later became the editor in chief of Artforum. Those were hot years!  
I showed twice at PS122 Gallery. My second show was "Relative Aliens" with Beatrice Muzi in 1988. I participated in many benefit exhibitions, won a studio program in the early 90's and, together with Andrew Glass, represented PS122 at Arte Fiera, in Bologna, Italy in 1994. I married Andrew, a P.S.122 artist, and stayed in NYC for about 8 years.  
That's why I couldn't miss this last show... PS122 wasn't just a place for me, it was my life. I'm still an artist, working and showing in Italy where I also teach at the Academy of Fine Arts in Bologna.  
Betty Zanelli, June 2010

Hey Susan.

A few weeks ago Paul Caranicas and I were driving past PS122 and we noticed the scaffolding was FINALLY off the building. I thought this would be a fresh beginning for PS122 Gallery but it's just the opposite. We will definitely come to the closing festivities. FYI - I have 2 drawings in the current group show at Feature Inc. Gallery, so I'm still plugging away. Thanksfor giving me and so many people their start.

x Robert Fontanelli

Dear Susan

I'm so sorry to hear that PS122 Gallery will be no more with you as its Director! Where are you going? What is happening? Is the sky falling? I hope not - I know you at least will go on to have and create incredible artistic adventures! I am SO THRILLED that I was able to be a small part of such an amazing art space.  
Thank you!!!!

Best wishes,

Julie McConnell

Susan:

Thanks so much for the opportunity to experiment in such a innovative, quirky, beautiful and supportive environment. I wish you the best of luck in your next adventure - thanks for all of the hard work over the years. You will be missed.

Best,

Cindy Stockton Moore

Dear Susan and PS 122 Gallery,

Thank you so much for all your wonderful years of service and dedication to artists. You will be greatly missed! I so enjoyed participating in the Hallway Projects.

With fond regards,

Antonia A. Perez

While volunteering my time as an intern on Friday afternoons at PS122 Gallery during graduate school, I met many genuine, helpful, and committed artists and arts professionals that I am still in contact with. Having interned at a commercial gallery the summer before, PS122 was a nice change. Director Susan Schreiber was generous with her knowledge and had me working on all aspects of how to run a not-for-profit gallery. After I graduated, Susan gave me the chance to show my video *Beat Down* in the hallway project space and a few years later a jury selected my work for a two-person show. The same artist I had met while interning at PS122 Gallery, Karlos Carcamo, helped me hang my cibachrome photographs on the unforgiving brick wall that is no longer there. Two years ago Susan asked me to be on the committee for the gallery's annual benefit exhibition and I was glad to offer my help. While saddened that this will be the final season under this form for the 30-year-old exhibition space, I will remember it as the scrappy underdog that has yet to be fully appreciated for what it has offered the art community and hope that it will rise again. —Chris Bors

On the Fence was a project linking the issues of landscape, handwork, and community with one continuous thread. On the Fence was a site-specific fabric installation around the building of PS 122, installed over the course of a six-week performance. The project was inspired by the role that fiber handwork has played in bringing communities together around the world, and builds on that relationship to connect communities to their surroundings. With one unbroken line of yarn, I wove a web of soft, organic fibers onto the hard, manmade cast-iron fence surrounding PS 122.

Crystal Gregory

PS122 Gallery has been a tremendous venue, I will cherish my memory of it!  
And thanks again for all your efforts!  
Best regards,

Rocco Scary

Good Day Susan Schreiber,

"Thank You" for accepting an early-on informal presentation and proposition for "Defense Mechanism" show! PS122 Gallery: thanks to a superb directorship: you knowingly, "& simply do" the additional side of the art market -but isn't that what made and "makes" East Village so special, and the existing history thereof? Robert Costa, (independent curator) sat with me in PS122 Gallery on Sunday, November 8, last day of exhibit, and we talked nearly 2 hours about the art business, real estate, & our personal new projects. During our conversation we reflected back on the neighborhood(s). He said "people don't understand what this community was like," a few years ago to early nineties. How the many new occupants from other countries and more so the upper-class students from other parts of United States, are attracted to this place for the trend and style (paraphrase), as he detailed the fires, the much drug use etc. et al. (Robert lived in the East Village for 25 years).

All this said to say that PS122, stood over the years, and is still contributing to a larger art community from within New York across United States. This is why I visited over the many years, and "if but" to suggest an artist name, made me glad that they were accepted! But then ultimately to organize and to curate a show was so rewarding, to the artists and for equally me.

Thank You Again, for all the assistance.

Anthony Archibald J.

Hi Susan,

Attached is my file for the e-catalogue to celebrate PS122 Gallery. How sad it is closing, but how wonderful it existed.  
Thanks for including me.

Suzanne Unrein

Dear Susan,

You are going to be missed and so will PS122 Gallery. I have no doubt that you are moving forward with new great things on the horizon. You are great!!!!!! Thanks for everything!!!!!!!!!!!!!!

Abrazos,

Omar Lopez-Chahoud  
Advisory Board member

PS122 Gallery has been an open-ended and open-minded place for artists to convene, make and share their work. A venue for art that hasn't been seen before and a place for experimentation with modes of presentation and ideas for exhibitions that fall outside the commercial art world. I have been fortunate to have participated in three varied and meaningful projects.

My first experience with PS122 Gallery was in 2001, going through the open call for submissions where I was paired with a painter from California, Jim Gaylord. I made a site-specific work for the central column and ceiling of the gallery and juxtaposed that with small wall sculptures. Jim and I worked together to design the layout of the show and on related publicity. Our show took place in October of 2001. You could still smell smoke from downtown but the continuation of the gallery program in that confusing time was important and emblematic of PS122 Gallery's commitment to artists. I think the neighborhood was receptive to the gallery being open and I met a number of interesting artists through that exhibition including a neighborhood poet who I have since collaborated with.

Several years later, I began thinking about two wonderful artists whose work shared some interesting qualities and had not been given the exposure it should have. I hadn't curated before but spoke with Susan Schreiber about these two artist's work and how I might help find a venue for their exhibition. Susan suggested I find a third artist whose work would complement the first two and she encouraged me to put together a proposal for a group exhibition in the gallery the following year. With Susan's assistance and support I was able to curate an exhibition of Susan Breitsch, Christopher Lesnewski and Rocco Scary. Through that process PS122 Gallery helped me to recognize and present work that I felt was important and needed to be seen and also guided me in the process of organizing an exhibition: choosing work, installing the exhibition, writing the press release and organizing the overall presentation of the show. Once again, PS122 Gallery provided a venue for the presentation of strong work and gave opportunities to both exhibiting and organizing artists.

Finally, in 2009 the curator of a very unconventional show on the intersection of knitting and mathematics, Martha Lewis, invited me to participate with a somewhat unusual project. My mother, who is a lifelong knitter of sweaters, and my mathematically inclined teenage son and I collaborated together on a multi-generation piece. The mathematical concepts came from my son, then he sewed those concepts, my mom knitted them and I crocheted them in wire finally making a piece that intersected our interests and our lives. PS122 Gallery has played a vital part in my artistic life and I am most appreciative.

Nancy Cohen  
June 2010

## A FOUNDER REMEMBERS PS122 GALLERY

Back in 1978, when Cindy and I founded Painting Space 122 Association, we knew we wanted a gallery for artists like us—emerging ones, although the term had not yet been coined. After some months, we inaugurated PS122 Gallery up in room 406. Patrons had to be buzzed in, then had to walk up four very tall flights of stairs. It was not ideal, but it was a beginning. We did quite a few shows in that space.

Later we acquired some space on the ground floor and the program began to grow. We invited art world professionals to jury the work, but we still had to deal with all the details of mounting monthly exhibitions. It was hectic, but we showed quite a few emerging artists in a venue where they got more traffic and attention.

We met Allen Frame who would become our director for a year. Allen pointed us in the right direction, that season, and put an important “face” on the gallery.

After that year with Allen, we knew we needed a director to continue the momentum. We had the very good fortune to meet Susan Schreiber, who has been our director now for approximately 15 years. Susan immediately upgraded every aspect of the program, from the choice of jurors, to the appearance of the gallery. She was great working with artists and gave them each a lot of personal attention. She paid attention to the details of their show and advised them on all matters that plague artists mounting their own exhibition—some, for the first time. She had a good eye and intuition and, under her guidance, the gallery took several giant leaps forward.

This didn't mean that there weren't still many problems, and minimal funding with which to solve them. But, Susan was very creative and looked for ways to maximize the experience and exposure for emerging artists, doing it, of course, on a shoestring.

***The Hallway:*** There was a broom closet at the entrance to the gallery. Yes, a *broom closet!* Susan thought it could be a space where artists could do small installations. Artists loved it! It was a great way to test out ideas.

***The Yard:*** Many New York apartment buildings have a *stoop* in front of their building, with a few steps. PS122 Gallery has such a stoop, but then there is a tiny piece of property right next to the stoop which is behind a locked gate. Susan inaugurated another new program for small outdoor installations. It was, again, a win for the artists. However, even with a locked gate, it was next to impossible to prevent theft and vandalism. But then, that's all part of the street art scene, so we considered the program very successful, even though we decided to discontinue it for a few years.

***Artwurl:*** Calvin Reid was the first editor of Artwurl, an e-zine that featured essays and criticism by artists, writers and curators on a wide variety of subjects. PS122 Gallery

mounted an Artwurl exhibition each year. Calvin later turned the editorship over to Carlos Motta, who also did a wonderful job for a number of years.

***The Classroom:*** The idea for the Classroom was to present solo shows of emerging artists who worked in conjunction with a curator. A requirement for their show was to do a presentation that would be open to the public, and for the curator to write an essay. This program, too, was an opportunity to expose the work of emerging artists.

***PS122 Gallery Benefits:*** We were, of course, always seeking more funds for the program. PS122 Gallery benefits became something that artists looked forward to every year. Whether it was a “raffle” type exhibition, where people bought tickets, then picked their own prize art right off of the wall; or the “\$122 for 122” benefit model, where all work was priced at \$122, we had great participation from artists, and a good crop of buyers for original art at *not-to-be-believed* prices.

## NOW COME THE THANK YOUS

Now PS122 Gallery is closing while the building undergoes major renovations. When we open again it will be in a much renovated, updated and more beautiful space. But, it began as a very raw, simple, space where emerging artists could get their work onto walls and invite the public in. These are years that I don’t think I’ll ever forget. However, there are those who have helped us along the way.

First thank you goes to Susan Schreiber, and to her predecessor, Allen Frame. To Allen who got us *onto the bicycle*, and to Susan who taught us *how to stay upright and keep going*. Susan Schreiber has dealt with more problems than one can even begin to enumerate, and yet month after month new shows went up on the walls and the work got better and better, and more interesting, and more varied and more vigorous. She stuck with us for 15 years and I know that the artists who have shown in the gallery are sorry that she has to leave.

Susan organized a board of advisors. A second thank you must go to those advisors who were available to help us brainstorm and find the resources we needed. We had a yearly need for new jurors, many of whom came to us through our advisors. And so a thank you. Also, to our many jurors who had the herculean task of looking at tons of images, so that they could select the upcoming season of exhibitions. Again, we were very lucky, and they always did a great job.

We also want to thank those people who assisted those jurors as they viewed all those images. In fact, these are the people who assisted Susan in the daily details--our interns. They have helped with all aspects of the gallery, sometimes even advising us on the newest technological issues that could be helpful to the gallery and to the artists.

Also, a very sincere thank you to all the artists who have passed through the gallery, and have graciously contributed to our benefits. Many of them have gone onto enviable careers. It was a pleasure to mount their work and we take great joy in having been able to launch some careers.

Karen Eubel, co-founder of Painting Space 122