In 1978, as part of a national program, I received from New York City a studio at P.S. 1—an abandoned terracotta school that artists saved from demolition in industrial Long Island City. Spending endless hours with the building, I was attracted physically to different classrooms and each one's unique deterioration. I wanted to interact with but not disturb the past. Responding to the physical properties of each room, I created site-specific slide projections. The old building provided an architectural I derived the images for the slide projections container for my experiment. from my Avenue of the Americas portfolio. I used large-format transparencies from the portfolio of original plates and transformed them into hundreds of individual slide From these slides, I built The Beginning of an Expanding Series and frames. situated projectors in different rooms. In some instances, the simultaneous projections passed from room to room, creating a meandering, organic animation. The relationship of the images to real architecture gave a visual shape to the confrontation between past and present.

During my time at P.S. 1, I took over classroom # 202 A as my studio. I was surprised to learn that Fred Sandback previously occupied this particular room as I admired his bodiless installations. His simple string constructions represented a new way to deal with negative space. Now that he is no longer with us, I realize how meaningful it is to me that we passed through the same space. Perhaps he left behind a visionary spirit that provoked my senses and inspired e to make light projections.

Filename: PS1TheBeginningOfAnExpandingSeries.doc
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Title: THE BEGINNING OF AN EXPAN

DING SERIES SLIDE PROJECTIONS

Subject:

Author: ih

Keywords: Comments:

Creation Date: 6/16/2009 4:44 PM

Change Number: 2

Last Saved On: 6/16/2009 5:08 PM

Last Saved By: ih

Total Editing Time: 34 Minutes

Last Printed On: 6/18/2009 11:50 AM

As of Last Complete Printing

Number of Pages: 1

Number of Words: 275 (approx.) Number of Characters: 1,572 (approx.)