

**VIAFARINI**

via Farini 35 20159 Milano  
Tel. 02 66804473/69001524  
Fax 02 66804473

Associazione per la promozione  
della ricerca artistica

fax

Numero di fogli con questo

da PATRIZIA BRUSAROSCO

a MR ALBERTINI / BESSER CO

note

BESSER World Headquarter, P.O. Box 336, Alpena, Michigan 49707, USA  
 Phone 517-354-4111 Fax 517-356-1432 Tlx 510-440-1320

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 Phone (41-41) 972413 Fax (41-41) 972414

# BESSER

**FAX FAX FAX**

TO: VIARANT, MILANO  
 ATT. MISS PATRIZIA BRUGAROSCO

FROM: ALFRED ALBERTINI / PHONE (41-41) 97'24'13  
 FAX (41-41) 97'24'14

DATE: 22 FEBRUARY 1994

RE: ALAN BEACHER ART PROJECT

DEAR MISS P. BRUGAROSCO

I MAKE REFERENCE TO MY VISIT AT YOUR GALLERIE TOGETHER WITH MR. DR. VERZERIO OF VIBRAPAC, SOLARO, AND LIKE TO THANK YOU AGAIN FOR YOUR FRIENDLY WELCOME.

PLEASE FIND BELOW MENTIONED SOME ADDRESSES OF BESSER CONCRETE BLOCK CUSTOMER IN NEW YORK AREA.

ONONTA BLOCK COMPANY  
 BOB HARLEN, V.P. PRESIDENT  
 ROUTE 23 - SOUTHSIDE (ACROSS FROM CENTRAL TRACTOR)  
 ONONTA, NY 13820  
 PHONE 507 432-6641

TAYLOR CONCRETE PRODUCTS  
 GEORGE E. WOODRUFF, PRESIDENT  
 20475 OLD ROME STATE ROAD  
 WATERTOWN, NY, 13601  
 PHONE 315 736-3191

ATKIN BLOCK CORPORATION  
 FRANK D'AMATO, GEN. MGR.  
 2168 EAST 69TH STREET  
 BROOKLYN, NY 11234  
 PHONE 718 463-1344

PLEASE LET ME EMPHASISE AGAIN, THAT I HOPE TO GIVE YOU IN APPROX. 10 DAYS A MORE POSITIVE REPLY ABOUT BESSER INVOLVEMENT FOR THIS PROJECT. IN THE MEANTIME I LIKE TO REMAIN WITH BEST REGARDS.

VERY TRULY YOURS  
 BESSER COMPANY



Better own a BESSER than compete with one.

PRESIDENTIAL AWARD  
 FOR EXCELLENCE IN EXPORT

Mr. Paul Ha  
White Columns  
New York

Milano, 28 febbraio 1994

Dear Mr. Paul Ha,

referring to the project that Alan Belcher will realize at White Columns in april '94, please find here the reference of some brick companies that can be interested to collaborate to the project.

We are hoping of a possible interest of the mother-company to be the sponsor of the entire project and perhaps in a publication.

Best regards.  
Patrizia Brusarosco  
VIAFARINI



Bob Harlem, jr., President  
Oneonta Block Company  
Route 23 Southside (across from central tractor)  
Oneonta, NY 13820  
Phone 607 4326641

George E. Woodruff, President  
Taylor Concrete Products  
20475 Old Rome State Road  
Watertown, N.Y., 13601  
Phone 315- 7882191

Frank D'Amato, Gen. Mgr.  
Ajax Block Corporation  
2368 East 69th Street  
Brooklin, N.Y. 11234  
Phone 718- 7631211

# VIAFARINI

via Farini 35 20159 Milano  
Tel. 02 66804473/69001524  
Fax 02 66804473

Associazione per la promozione  
della ricerca artistica

Mr. Alfred Albertini  
BESSER DISTRICT OFFICE  
CH-6013 EIGENTAL /LU  
SVIZZERA

Milano, 1 marzo 1994

Dear Mr. Alfred Albertini,

I want to thank you really for your visit to Viafarini and your fax of 22 february.  
It was really nice of you sending us some adresses about the Besser Concrete Block  
Customer near New York: I transmited these to Alan Belcher, who thank you very much and  
will wait for more news about the reactions and intentions of Besser Company for this  
project in order to contact them.

I hope that a kind of collaboration in a on going project will be possible in the future.

Thank you again and I look forward to hear from you, sincerely,

Patrizia Brusarosco



TO: NEW YORK STATE CONCRETE MASONRY ASSOCIATION.  
ATTN: MR. GENE C. ABBATE, PRESIDENT.

FROM: ALFRED ALBERTINI /

PAGE 1 OF 1

DATE: 7 MARCH 1994

RE: CONCRETE BLOCK ART PROJECT OF ARTIST ALAN BECHTER, FOR NEW YORK.

Dear Mr. G. C. ABBATE

YOU MAY HAVE BEEN INFORMED THROUGH OUR MR. KEVIN CURTIS, VICE PRESIDENT OF BESSER COMPANY, ALPENA, MICHIGAN, THAT I HAVE BEEN APPROACHED BY OUR CUSTOMER "VIBRAPAC s.a.s." IN SOLARO, ITALY, THAT MR. A. BELCHER IS PLANNING TO DO A CONCRETE BLOCK ART WORK IN NEW YORK. BEFORE HE HAS DONE A SIMILAR OBJECT AND EXHIBITED IN TOKYO, JAPAN AND IN MILANO, ITALY.

THIS BIG SIZE CONCRETE BLOCK PROJECT WILL BE SHOWN ON 23 APRIL AT THE WHITE COLUMNS GALLERY, 154 CHRISTOPHER STREET, NY 10014.

ATTN: MR. PAUL HA, PHONE 212-924-4212, FAX 212-924-4764.

IN ORDER FOR THE ARTIST TO REALISE SUCH A PROJECT, IT IS NECESSARY TO GIVE HIM SOME SUPPORT.

KEVIN CURTIS AND MY SELF FELT, THAT TOGETHER WITH YOUR ORGANISATION, IT WOULD BE A UNIQUE OPPORTUNITY TO PROMOTE IN A VERY UNUSUAL WAY, CONCRETE BLOCKS.

TO MY KNOWLEDGE THE ARTIST IS LOOKING FROM US FOR THE FOLLOWING SUPPORT:

- APPROX. 17600 PLAIN FACE BLOCK, 20 x 20 x 40 CM.
- DELIVERY AND REMOVE OF BLOCKS.

BESSER COMPANY IS THINKING OF A DONATION AND WE BELIEVE, THAT WITH YOUR HELP THIS NONE PROFIT PROJECT COULD BE REALISED.

I HOPE, THAT YOU COULD CONSIDER THIS PROJECT TOO, AND APPRECIATE IF YOU COULD GET IN CONTACT WITH MR. KEVIN CURTIS AT OUR HEAD OFFICE IN ALPENA IN ORDER THAT WE CAN COORDINATE THE NECESSARY ACTION.

VERY TRULY YOURS  
BESSER COMPANY

ALFRED ALBERTINI  
DISTRICT MANAGER

CC: KEVIN CURTIS



The Quality Standard

Better own a BESSER than compete with one



PRESIDENTS AWARD  
FOR EXCELLENCE IN EXPORT

Mr. Alfred Albertini  
BESSER DISTRICT OFFICE  
CH-6013 EIGENTAL /LU  
SVIZZERA

Milano, 13 marzo 1994

Dear Mr. Alfred Albertini,

after my fax of 1 marzo, I knew from Alan Belcher that the Ajax Block company has been contacted in New York, but they don't have color bricks.

This letter is in order to know if the Besser Company President has perhaps specified the possible more right sponsor company in New York.

The show is in april and the time is very short, so that I look forward to hear any news from you if you have.

Thank you very much again for your collaboration.

Sincerely  
Patrizia Brusarosco



- BOB HARLEM, JR., PRESIDENT  
Oneonta Block Company

~~Bob Harlem~~

ROUTE 23 - SOUTH SIDE (ACROSS FROM CENTRAL  
TRACTOR)

ONEONTA, NY 13820

PHONE 607-4326641

- GEORGE E. WOODRUFF, PRESIDENT  
TAYLOR CONCRETE PRODUCTS  
20475 OLD ROHE STATE ROAD

WATERTOWN, NY, 13601

PHONE 315-7882191

- FRANK D'AMATO, GEN. MGR.  
AJAX BLOCK CORPORATION  
2368 EAST 65TH STREET

BROOKLYN, N.Y. 11234

PHONE 718-7631211

MR. ALBERTINI, BESSER CO.

---

FOR WHITE COLUMNS

BESSER COMPANY  
Alpena, Michigan, U.S.A.

INTEROFFICE FAX

Sig Abbate  
518-4630015  
4630073

SALES & MARKETING DEPARTMENT  
Fax Number: (517) 354-3120

NUMBER OF PAGES: 1

TO: Alfred Albertini  
FROM: Kevin Curtis *KLC*  
DATE: 14 March 1994  
SUBJECT: New York State Concrete Masonry Association

Gene Abbate has sent a letter to the producer members of the New York State Concrete Masonry Association asking them for their support. It will take at least seven to ten days before we will get a final decision. It looks very positive and I'm sure it's all going to work out in our favor.

Best regards.

Page 1 of 2

KLC/dar

Dear Miss P. Brusarosco

Thanks yr. Fax today.

Pls find two Faxes which are self explanatory

Pls be patient. It is out of my control  
will advise as soon as possible

Reg. A. Albertini



For Alan Belcher

Milano, 21 april 1994

Dear Alan,

I just received now the invitation for your exhibition! Thank you.

I'm very happy that everything happened and I believe in a great show. How is doing? Are you having problems?

I'm satisfied at the end for the participation of the sponsors, as we supposed.  
At this point please remember to mr. Paul Ha that Viafarini, as the only not for profit organization in Italy, would really appreciate to be remembered in this way in the press release, at least.

This is important for future development in projects, even perhaps with White Columns; I'm sure that you can understand and I believe that is something understable, considering the role of Viafarini as organization that could provide some help. Thank you very much. For the rest, I'm doing well and I'm having some good news.

Lots of wish, if you want to contact me I'm here till 7.30.

Please give my best to Mr. Paul Ha, that knows me as a member of White Columns(!).

Looking forward to hear from you,  
Patrizia Brusarosco

*Patrizia Brusarosco*



## WHITE COLUMNS

send to  
ALFRED

**For Immediate release**

**April 23 - May 27, 1994**

**Members-only Reception: Saturday, April 23, 5 - 7 pm**

**Public Reception: Saturday, April 23, 7 - 9 pm.**

### **Alan Belcher Complex**

In this newly commissioned installation, Köln-based Canadian artist Alan Belcher reconfigures the main galleries with over 1,600 concrete blocks covered in photographs. The photographs depict similar blocks in their more conventional use as building materials. This is Belcher's first major installation in New York City but Complexes have appeared in Tokyo, Toronto and Milan.

*"The project by Alan Belcher is creating a great deal of interest in the masonry industry as well as among the NYSCMA membership. Concrete masonry block has traditionally been considered a building material that helps architects design better, safer, stronger and more appealing buildings. But now, concrete block is proving to be a viable medium for pure artistic expression as well.*

*"The free form, interactive sculpture which the artist refers to as an 'architectonic structure' can be considered a commentary on the social and physical shape of urban life, while also possessing qualities of being environmentally renewable, recyclable and biodegradable; all of which essentially describe concrete masonry blocks."*

- Gene Abbate, NYSCMA President

"Complex" is made possible by the assistance of The New York State Concrete Masonry Association, a not-for-profit trade association comprised of New York State based concrete masonry block manufacturers and suppliers from Buffalo to Long Island; Besser Company, the largest manufacturer of all concrete block manufacturing and handling equipment; Imperia Bops, Inc., Pelham Manor, NY; Earlita Patio, Inc., Bayonne NJ; and Lonestar Industries. Additional funding has been provided by the Canadian Consulate General.

### **White Room Program:**

**Rosana Fuenes, Mike Gonzalez, Tatyana Gubash**  
(an on-going series of solo exhibits by emerging artists)

This month's White Room program is special in that the artists live in Buenos Aires, Los Angeles, and Edmonton, Canada respectively, continuing White Columns' commitment to emerging artists not only from the New York area but from other locales as well.

White Columns is funded in part by the National Endowment for the Arts, the New York State Council on the Arts, the New York Department of Cultural Affairs, the Jerome Foundation and Con Edison.

154 CHRISTOPHER STREET, NEW YORK, NY 10014

TEL: 212.924.8212 FAX: 212.645.8764

BILL ARNING - EXECUTIVE DIRECTOR PAUL HA - ASSOCIATE DIRECTOR

WEDNESDAY - SUNDAY, 12 - 6 PM

## Description of White Columns

White Columns consists of an ongoing program of culturally diverse exhibitions and services for visual artists. It is a not-for-profit gallery which is open to the public, free of charge, ten months per year and presents new exhibitions each month. We commission new large-scale installations by emerging artists, publish artists books and limited editions and pay artists who show their work with us a fee. Many of this country's most prominent artists received their first major exposure through a White Columns show. These artists include Gordon Matta-Clark, Alice Aycock, William Wegman, and more recently, Lorna Simpson, Andres Serrano, Adley Bickerton, and Cady Noland. Our reputation has grown tremendously over the years as we have continued to occupy a unique place in New York's cultural arena. In January of 1991, we relocated and expanded the organization to further meet the demand for quality visual arts programs. Our new custom-built space in Greenwich Village enables us to exhibit the works of over two hundred artists each year and draws an average of 1,200 visitors each month.

White Columns is New York's oldest alternative art space. It was founded in 1969 to present and uphold the most challenging and creative visual arts by under-supported artists. Today this commitment continues with an ongoing exhibition and review program. The Executive Director personally meets with and advises more than 800 artists each year. Artists from many locations throughout the U.S. bring actual artwork and other documentation to our West Village location for their 30-minute interview. Through this unparalleled program, hundreds of young artists get their start and the public can visit exhibitions of new painting, sculpture and photography never before seen in the New York area.

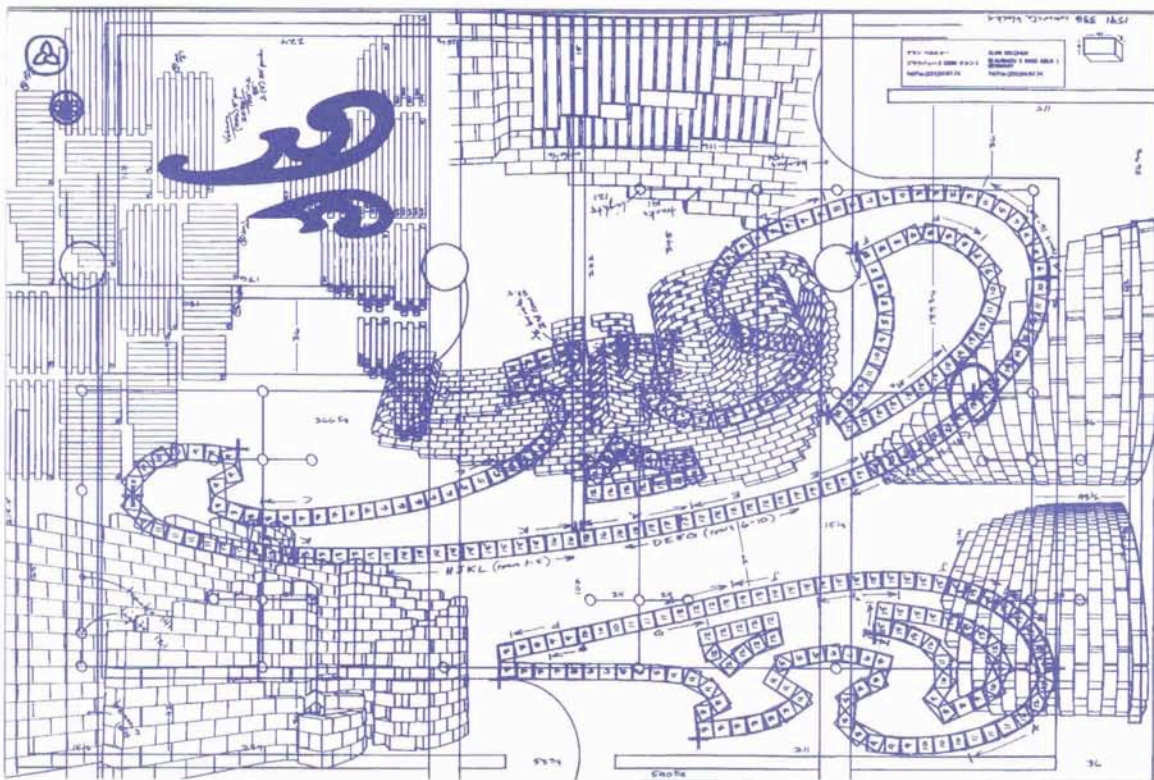
Our mandate is to represent the best work being done today by New York's emerging and under-supported artists. Although we concentrate on local artists, we try to represent a number of artists from other regions in the U.S. by traveling to other locations such as Chicago or Los Angeles to make studio visits, and by accepting proposals from out-of-town artists. To do this requires a tremendous amount of responsibility to the artists who approach us. Unlike most other galleries, we accept and review artists' materials all season, and make studio visits with over one thousand artists each year. We currently exhibit approximately two hundred artists each year and meet with many more. Our slide registry includes over two thousand selected artists and is used frequently by curators, writers, collectors, and galleries looking for new art. Our exhibitions program consists of extensive main gallery shows which include thematic group shows and commissioned installations, and the White Room Artists Program, a series of eighteen introductory solo shows by emerging artists. Each year opens with a special show titled "Update." This exhibition and feature all of the White Room Artists from the previous year in a new location. This enables our audiences to see how these young artists have developed their work over the past year.

114 Christopher Street, New York, NY 10014

212 924-4212, fax 212 615-4704

Wednesday - Sunday, 12 - 6 pm

Art Director: Patricia Lawrence-Morris



APRIL 23 - MAY 27, 1994

Main Gallery:  
**ALAN BELCHER**  
*COMPLEX - A continuing project*

White Room Program:  
 ROSANA FUERTES, MICHAEL GONZALEZ, TATYANA GUBASH

Members' Preview  
 (Membership is available at door)  
 SATURDAY, APRIL 23, 5-7PM

Public Reception  
 SATURDAY, APRIL 23, 7-9PM

White Columns  
 154 Christopher Street  
 New York, NY 10014  
 Tel 212.924.4212 / Fax 212.645.4764

Gallery Hours:  
 Wednesday - Sunday 12 - 6 PM

White Columns is funded in part by the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, the Jerome Foundation and Con Edison.

"Complex" is made possible by the assistance of the *New York State Concrete Masonry Association*, a not-for-profit trade association; *Besser Company*, the largest manufacturer of all concrete block manufacturing and handling equipment; *Imperia Bros. Inc.*, Pelham Manor, NY; *Farina Patio, Inc.*, Bayonne, NJ; and *Lonestar Industries*. Additional funding has been provided by the Canadian Consulate General.

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**Alan Belcher's *Complex*** installations are massive sky-scraper-like towers of concrete blocks arranged in the shape of French curves. A majority of the blocks' visible surface is covered with color photographs of contemporary urban buildings and buildings in progress. These photographs are sliced into strips and velcro mounted.

The accumulation and collaging of vast numbers of images form sensational, vibrant mosaics of color. They inundate the viewer with a tremendous amount of visual information, too much information to quickly digest. Some photographs are way above eye level. The viewer must strain to see them like ill-placed billboards.

The word "complex" has multiple meanings, the most obvious being the adjective describing something having the quality of complexity - that quality which slows down the process of learning, comprehending and knowing that thing.

The layers of complexity at work here are three-fold: the complex imbricated structure of the blocks, the complex mosaic of photographic images, and the less easily apprehendable inner-structure, in this case the French Curve, a drafting tool for drawing curved lines that has a multitude of twists and turns.

A possible fourth layer is hinged on the structure's multi-layered urbanity; the city images and city materials make reference to the fast-paced, overwhelming bustle of a major city. As with some hayseed arriving in New York fresh off the farm and

wowed by the lights of Broadway, the experience of standing in front of these weighty towers of urbanity can potentially re-acquaint jaded city-dwellers with the experience of the city.

Urban activity is another level of unanalyzable complexity. The center passage in this *Complex*, a tight squeeze bordered by the highest walls, reminds one of the image of New York as consisting of concrete canyons, equally majestic and oppressive.

Times Square, Shinjuku, Zoo Station are dizzying, wondrous urban squares which are covered with photographic images and animated by huge video screens. The luscious

color photographic image is highly seductive and fetishized, even sliced and spliced by Belcher. These patently unattractive blocks are dressed in photographs as seduction, as fetish cloths.

But it is crucial to note that the photographs are not advertising images; they have none of the seductive tools of Madison Avenue in their employ. These are simple documentary images of new buildings, not distinguished architecturally, presumably made of building materials as simple, inexpensive and efficient as the blocks they cover. I think of empty lots, containing nothing but a billboard with an artist's grandiose rendering of the future project that will fill the site. The photos on the blocks seem to prophesize their future potential use.

New buildings are inherently optimistic. Why would one build if one

COMPLEX  
ALAN BELCHER  
April 23 - May 27 1994  
essay by Bill Armstrong



does not believe in a future? (Collapsing New Buildings, a German noise band of the eighties, was one of the most nihilistic names for a group I can remember). The photos exclude the negative consequences of urban living: no homeless, no garbage, no lifeless alienated spaces. While these are serious problems, they should not blind us to the wondrous creation of great urban metropolises. A city is an experimental machine that allows for great personal freedoms and ambitions. Like early machine-age art which celebrated technological advancements, *Complex* positively reminds us that cities of the nineties deserve a few moments of adulation before we return to complaining that the subway is late and the traffic is snarled.

It seems in the increasingly puritan North American art-world of the mid-nineties, in which "critical stances" towards contemporary problems achieve little except to make the viewer feel self-righteously superior to those who would rather play golf than spend an afternoon at an exhibition about hopelessness, Belcher's positive stance is adventurous. It is a significant achievement to allow us to see our place in the urban environment, to render the taken-for-granted city visible again.

Architecture? Photography? Sculpture? These three categories are intertwined in Belcher's installations. While the radicality of creating category crises is now many years behind us, trying to describe Belcher's practice creates interesting language problems. The photographs do not function as photographs have functioned. The building does not function as a building. The sculpture does not

function as a sculpture. Instead the photography depicts architecture as it surfaces the sculpture.

A photograph of a building, a construction site, shows us a building without its physical presence, the reality of site and environment. Isolating only the structure's visual facts allows us to see it as sculpture, not just in the formal sense of framing the intentional and inadvertent esthetic qualities of the arrangements, but also of perceiving this shrunken depiction of it as somehow shifted, as now being able to perform the functions of sculpture and to be visually consumable as sculpture.

And the sculpture, filling the gallery, is surely too big to be a sculpture, being essentially a building within a building. If scale is one of the factors separating architecture from sculpture, the scale of the *Complexes* is consciously "wrong" for both. If this "building" were located in the middle of a vacant city lot, it would be a very small building, an urban play house, and surely not an economically viable use of dear urban space. Perhaps the word "sculpture" would then easily reattach itself to the *Complex*, sculpture implying non-functionality and impracticality.

One can see these also as maquettes for "real", full-scale, inhabitable structures. The *Complex* erected at White Columns should allow one to envision one of these as being twenty stories tall. From miniature scale, to human scale, to building scale, it's an exciting thought, and Belcher has expressed interest in collaborating with practicing architects.

In Tokyo, land is so expensive that



perfectly good buildings are torn down and replaced with buildings that are only designed to be used for a decade and then replaced. Architecture becomes a temporary stage set filled with fantasy entertainments. It makes sense that the first *Complex* was constructed in Tokyo at Wacoal Art Center, and the images of Tokyo building sites still dominate the *Complexes*. In Tokyo, I can imagine an inhabitable *Complex* integrating completely into this Forest-of-Signs urban landscape.

The structures of the towers, boldly stated and reiterated horizontal stripes of block and photograph, resemble the ubiquitous, stacked stories of normal utilitarian urban architecture.

But curved buildings are architectural odd-balls, rarely occurring in the modern urban landscape amid the endless rows of right-angled cubes. The appearance of the towers is somewhat medieval, distinctly pre-modern. Or perhaps these structures are better located among those architectural oddities that are built using modern materials in faux period styles - the Disney World school of architecture as seen in the temporary architecture of Tokyo.

Builders of temporary edifices, such as this *Complex*, the love hotels of Shinjuku, Claes Oldenberg's Ray Gun Museum, Las Vegas Casinos and theme pavilions at post-1960 World's Fairs, are allowed to prioritize the entertainment value of a building. As out-of-control as a contemporary Tower of Babel, these structures have a similar hubris but a different goal, the desire to physically reach heaven replaced with the desire to be noticed, remembered and recorded in innumerable snap-shots, a. k. a.

heaven on earth.

The name *Complex* is also attached to multi-use urban development skyscraper/shop-ping/entertainment malls such as the World Financial Center or to apartment complexes of the post war years such as Peter Cooper/Stuyvesant Town. Each type of complex is a physical manifestation of a concept, born in the mind/studio being imposed wholesale upon the landscape. The French curve imposed upon this *Complex* is only a more obviously arbitrary though equally odd conceit than the World Financial Center's Winter Garden.

But the French curve form is also a staple on architects' drafting tables. Using the shape as floor plan references the practice of architecture more than the appearance of modern buildings. Belcher is here acting as an "architect" in a romantic role-play mode - the grand visionary design rather than the quotidian real architectural practice of locating wall sockets and negotiating closet space.

Belcher speaks of Lego as his earliest art practice, and one can imagine him in compact Köln headquarters designing *Complexes* in Lego. Like a over-ambitious, fantasy-prone kid building a fort in the back yard of his parents' suburban tract home, Belcher constructs an architectural folly. It has no function in its temporary location, and it is uninhabitable yet believable enough to be given function and to be inhabited conceptually. We can project ourselves into the unseeable and unenterable spaces when we understand the underlying logic of the space, as architects must project themselves into



the floor-plan and model to envision future uses of spaces yet to be built.

The term "urban planning" has always seemed oxymoronic. The urban experience has always resisted planners' efforts to control it. Planners of public space routinely overlooked the unintended illicit use of public space. Belcher's *Complexes* dictate the movements of viewers' bodies through space, telling the public you should go there, you can't go there. Forced down the narrow center aisle, ironically nicknamed Broadway by the artist, one's movements are controlled.

Belcher has stated that he sees these *Complexes* as illustrations of the positive ambitions of developing city environments. I believe this to mean a confidence in the continuing of urban planning as a process, the attempt to adapt, and improve people's lives from watching how previous attempts have succeeded or failed, rather than the success of any singular project.

But if Belcher is playing at being an architect and urban planner, both highly prestigious professions, he is also playing at being a bricklayer, the noble butch laborer. With a sideways glance towards Carl Andre's affectations of collapsing manual labor and art-making in the early seventies, Belcher leaves the simplicity of the *Complexes*' structural devices apparent. Stacking, weight and gravity of 1600 33 pound concrete blocks keep this monster erect.

I remember a wisecrack about New York, "New York, it's a great

city, if they ever get it finished". I think this line was already old when I heard it as a child, and it still works today. Belcher sees this project as never complete, always on-going, like the cities depicted in the photos themselves. White Columns is pleased to present the first New York installation of Alan Belcher's continuing *Complex* project.

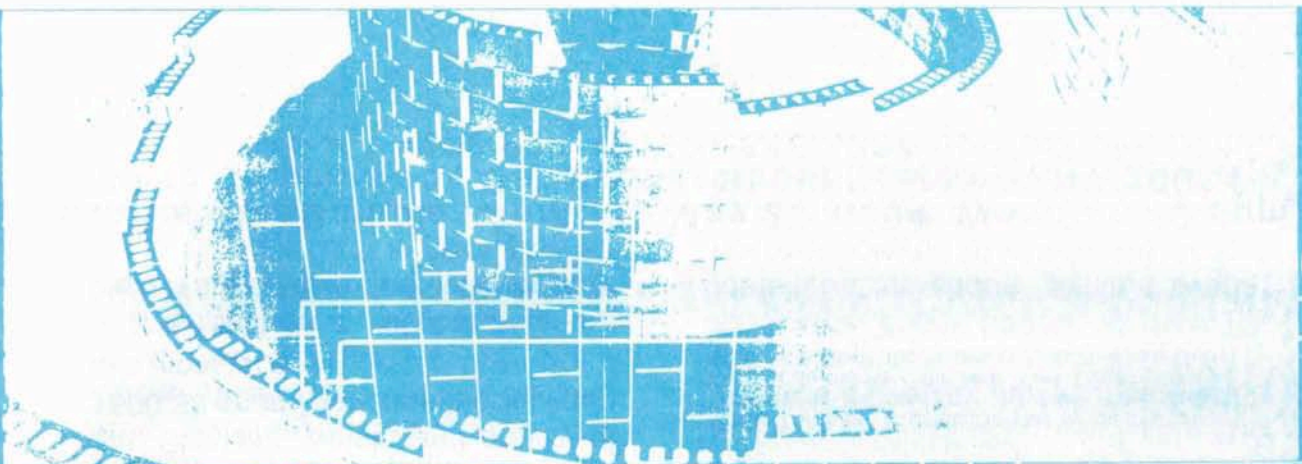
*Bill Arning 1994*

*Complex* is made possible by the assistance of The New York State Concrete Masonry Association, a not-for-profit trade association comprised of New York State based concrete masonry block manufacturers and suppliers from Buffalo to Long Island; Besser Company, the largest manufacturer of all concrete block manufacturing and handling equipment; Imperia Bros. Inc., Pelham Manor, NY; Farina Patio, Inc., Bayonne NJ; and Lonestar Industries. Additional funding has been provided by the Canadian Consulate General.

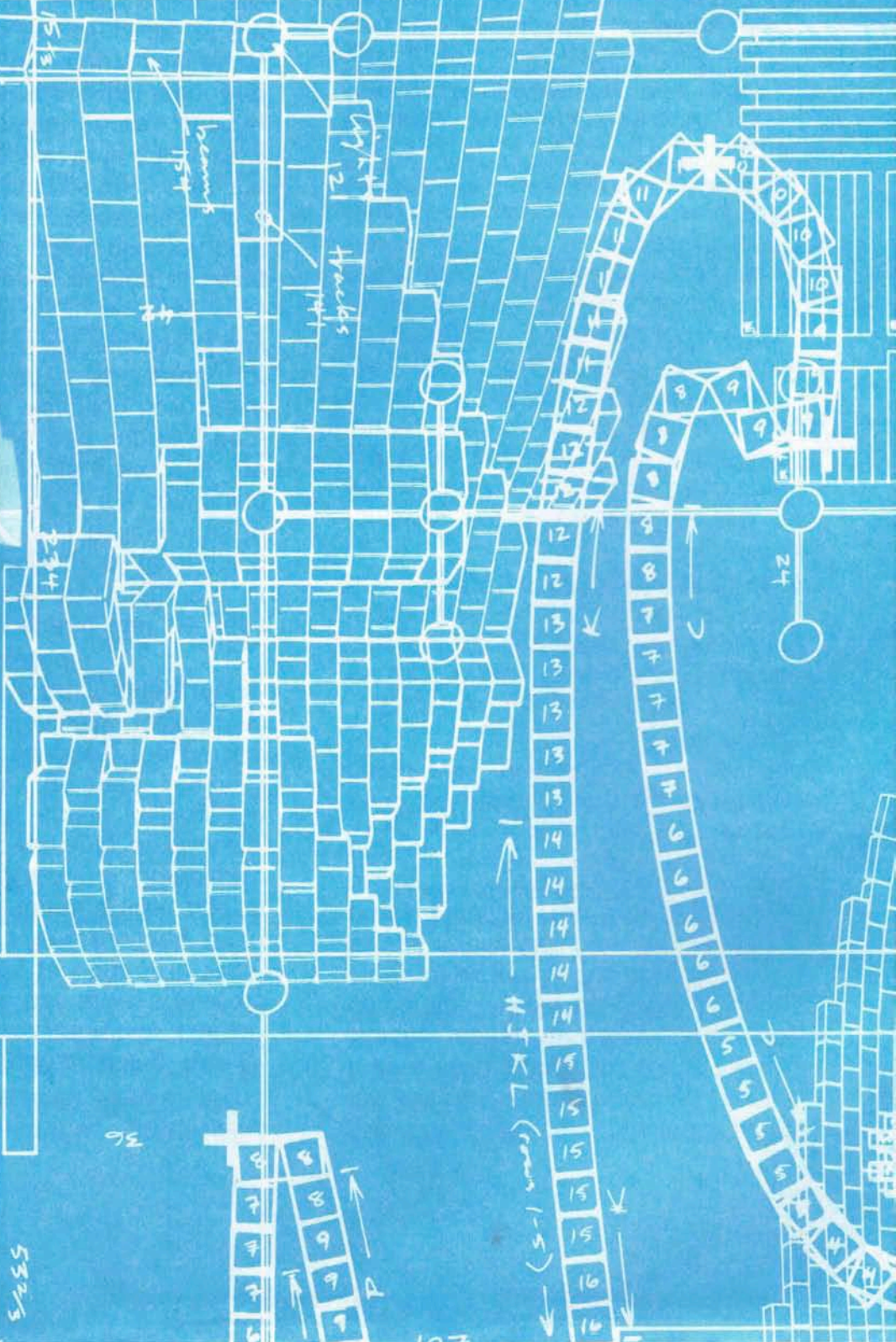
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Alan Belcher/Complex April 23 - May 27, 1994. Wed-Sun 12-6pm  
White Columns 154 Christopher Street New York, NY 10014  
212.924.4212/fx:645.4764





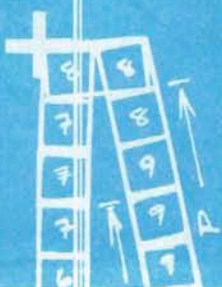
Spiral



Vertical text on the left side of the portrait.

5/2/5

36



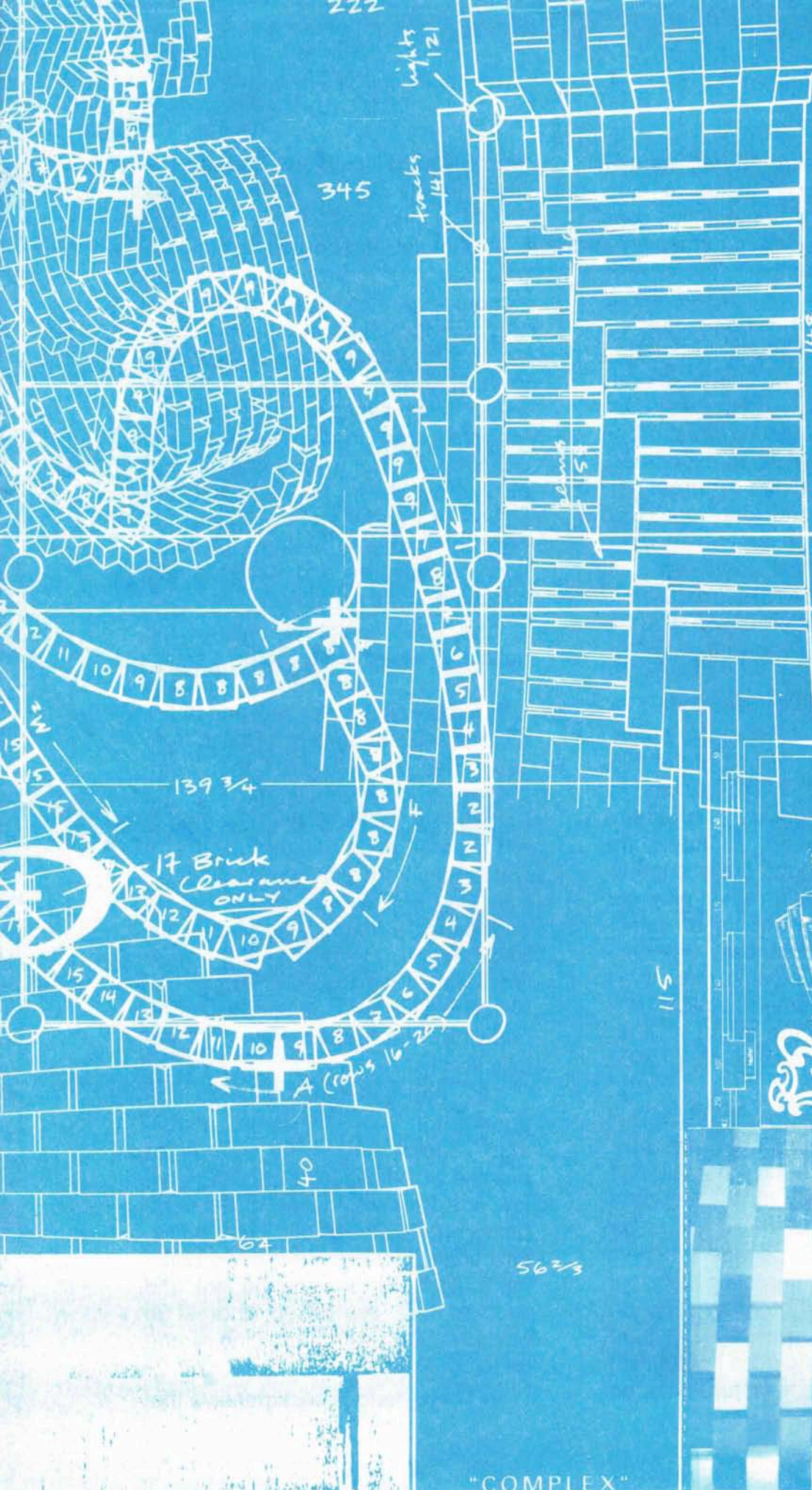
Vertical text on the right side of the diagram.

201









A collection of architectural drawings and logos. At the top is the **Viapac** logo, a stylized three-lobed shape. Below it is a perspective drawing of a curved structure with vertical lines, labeled **m. 720** and **Viapac**. To the right of this drawing is the **Viapac** logo again. Below the perspective drawing is a technical drawing of a curved structure with dimensions and labels like **TRAVY** and **TRAVY**. At the bottom is a grid pattern of squares, with the text **Vibrapac S.p.A.** to its right.

"COMPLEX"







Mr. Paul Ha  
WHITE COLUMNS  
New York

Milano, 13 may 1994

Dear Mr. Paul Ha,

I'm very sorry to see that, despite my advice through Alan Belcher, the collaboration with associazione Viafarini is not mentioned in the press release of the exhibition "Complex". This morning it was very embarrassing for me to be called from the sponsor Besser Company and to be faxed the press release. You should have been so nice to send the press release to me. I made a subscription to White Columns but I never receive any mailing. Why? Something must be wrong with your mailing list.

Anyway, I personally contacted the sponsor and meet with him exclusively for Alan's project at White Columns. I had a long correspondence with him afterwards.

It would be nice and necessary to write "in collaboration with associazione Viafarini" in your press release.

I was asked to do the same with Art Metropole Toronto for the same project.

People use to do this in order to thank for help and it is a good way for an international cooperation between organizations with similar mission.

It is a good opportunity for future collaborations.

In case of misunderstanding, I apologise and wait for explanations.

Sincerely  
Patrizia Brusarosco





VIA FARINI

WHITE COLUMNS

May 13, 1994

telefax to : Patrizia Brusarosco

from : Paul Ha

Numero di fogli con questo

Numero di fogli con questo

Da : patrizia.

I'm sorry for any mix up there were. Included in this fax is a "new" press release we have. I will send you some original copies you can send out. Also I will send you some posters we published.

With regards,

Paul Ha

Mr. Ha

Thank you for your kindnes of May 11  
I will send you some original copies and posters.

Sincerely,  
Patrizia Brusarosco



## WHITE COLUMNS

For immediate release

**April 23 - May 27, 1994**

**Members-only Reception: Saturday, April 23, 5 - 7 pm**

**Public Reception: Saturday, April 23, 7 - 9 pm.**

**Alan Belcher**

### **Complex**

In this newly commissioned installation, Köln-based Canadian artist Alan Belcher reconfigures the main galleries with over 1,600 concrete blocks covered in photographs. The photographs depict similar blocks in their more conventional use as building materials. This is Belcher's first major installation in New York City but Complexes have appeared in Tokyo, Toronto and Milan.

*"The project by Alan Belcher is creating a great deal of interest in the masonry industry as well as among the NYSCMA membership. Concrete masonry block has traditionally been considered a building material that helps architects design better, safer, stronger and more appealing buildings. But now, concrete block is proving to be a viable medium for pure artistic expression as well.*

*"The free form, interactive sculpture which the artist refers to as an 'architectonic structure' can be considered a commentary on the social and physical shape of urban life, while also possessing qualities of being environmentally renewable, recyclable and biodegradable; all of which essentially describe concrete masonry blocks."*

--Gene Abbate, NYSCMA President

**Complex** is in collaboration with VIAFARINI, Milano

"Complex" is made possible by the assistance of The New York State Concrete Masonry Association, a not-for-profit trade association comprised of New York State based concrete masonry block manufacturers and suppliers from Buffalo to Long Island; Besser Company, the largest manufacturer of all concrete block manufacturing and handling equipment; Imperia Bros. Inc., Pelham Manor, NY; Farina Patio, Inc., Bayonne NJ; and Lonestar Industries. Additional funding has been provided by the Canadian Consulate General.

### **White Room Program:**

**Rosana Fuertes, Mike Gonzalez, Tatyana Gubash**

*(an on-going series of solo exhibits by emerging artists)*

This month's White Room program is special in that the artists live in Buenos Aires, Los Angeles, and Edmonton, Canada respectively, continuing White Columns' commitment to emerging artists not only from the New York area but from other locales as well.

White Columns is funded in part by the National Endowment for the Arts, the New York State Council on the Arts, the New York Department of Cultural Affairs, the Jerome Foundation and Con Edison.

134 CHRISTOPHER STREET, NEW YORK, NY 10014

TEL: 212.924.4212 FAX: 212.645.4764

BILL ARNING - EXECUTIVE DIRECTOR PAUL HA - ASSOCIATE DIRECTOR

WEDNESDAY - SUNDAY, 12 - 6 PM

**VIA FARINI**

via Farini 35 20159 Milano  
Tel. 02 66804473/69001524  
Fax 02 66804473

Associazione per la promozione  
della ricerca artistica

fax

Numero di fogli con questo

da PATRIZIA BRUSAROSCO

a MR PAUL HA

note

Milano, 18 may 1994

Dear Mr. Paul Ha,

I thank you for your kind fax of May 13.

Now is even to much! Anyway I'll appreciate receiving your posters.

Sincerely  
Patrizia Brusarosco

*Patrizia Brusarosco*



TO 3129244312

Bad news on the Toronto front. Optimism/Pessimism got killed by zero funding. YYZ is out of the project. Garnet Press wants to do something but Carla has little money so I think the show is dead. I might come up with a project that can be faxed up to her but I have no ideas yet.

I sent a Holiday card to you with the copies of the photos. You should get them soon.

I have a new home number with fax is (212) 645-7294.

have a beautiful trip, miss you

Bill

Bill.



## WHITE COLUMNS

1/8/1994

Fax to: Alan Belcher  
011-49-221-24-97-74

Fax From: Bill Arning - White Columns  
(212) 645-4764

Dear Alan:

Sri Lanka? WOW, I never get to go on groovy vacation trips like that. I only get to go to places with contemporary art scenes.

I am not surprised that Josh Baer got pissed off. Anything that has to do with me pisses him off. I have no idea how I came to be Josh's bete noire but he spends hours in therapy talking about me/ White Columns. I have finally given myself permission to hate him. I hope he doesn't try to give us trouble with funders but he might.

Your show is scheduled to open Friday April 22 and run through May 27. It is little longer show than usual because of when Memorial Day falls. Our usual installation schedule is tight, three days put up, one day take down. We could open on Saturday the 23rd to give us an extra day. Would that help? Also we have decided that you definitely need the help of two muscle bound studs to move all those cinderblocks, so we will hire two for three days. (The Board said no to auditioning them naked, drats).

The way our funding is set up, it is not possible for us to buy your plane ticket directly unless one of the project grants comes through. But you will be receiving an artists fee, of around a \$1,000.00, which should cover it.

We have a proposal into the Canadian Consulate here for funding for ticket, catalog etc....The woman there Anne Garneau was thrilled by the project and said she would try to get special funding for it. But we will not hear about it until a few weeks before the show so we should plan on doing everything as cheap as possible and if the funding comes through it will be gravy. (The Two page b & w brochure turns into a Six page catalog with color photo's etc...)

I don't know if you need to be here for take down. What is involved? What is preserved?, What needs to be wrapped and sent to Jack Shainman, what is recycled and what is trashed? You probably need to speak to Elaine Tin Nyo, our gallery director, as she will be overseeing the project. I would assume that you do need to be here to dismantle this major a piece. Besides its the nicest time of year in New York.

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