

(Par 3)

2 (Par 2)

(Minilature Golf

BARRY HOLDEN

Using a play on words as well as a

play on materials I have constructed

as its main "feature" an obstacle/

building in the shape of a tower. This

lower is made up of approximately

1000 real golf balls. To get to the

hole you must play through the build-

ing. On the top of the tower is another

"miniature" golf course which in-

a miniature golf hole which includes

**ALISON SAAR** 

(Seventeenth) Hole-In-My-Soul Blues

A commentary on the contrast of the elite golf scene

It's Judgement Day and the Cup has ascended in the Garden. it's just a small Hole in the Slo How many more will we commit before our balls rise

into the Cup above the black and white Do we even believe the Hole exists up Can we even hit our balls out of this Trap? Out from under these Blocks of blood laid

with price sweat the foundation wall of the Puntatorium's

This is the final chance for a hole-in-one. So drop that putter and take this root To shoot your final shot Before they finish this gothic space Putt through the door and into the air You'll enter Hedon beyond the black and white bars! But how can we possibly want to commit and homelessness, and racism.

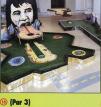
that singular Putt? To deliver the ball to the Cup without prolonging the experience of this

Once we are in the Garden, will we consider coming back? Why not send the damn ball beyond the Tree's boundaries again and play another round on this desert is-

Why follow the rules? Are we still keeping What would we say if we were paid? What if we couldn't hit the ball



① (Par 3) **ELIZABETH MURRAY** 



# GREGORY AMENOFF

The King's Hole

ball in one of the many Hellish Fates: to be a perpetual contestant on Star Search as an Flyis impersonator: to be in Cran, Journal, ism Hell hosted by the king of that genre, Albert Goldman. Or the player could end up instead in a post-death/post-life Life Scenario and be sighted in a Burger King in Michigan or in an amusement nark in Kentucky. The best path is the one Elvis took: do Las Vegas, do Drugs, Lose Control of one's life and Die. We should thank God every day that Elvis did not live long enough to take up golf.

4 (Par 2)

MEL CHIN

Shelter alki

In the Cradle:

the Year begins with

Calligraphy: Kamal Najjer

the lives we end

في المحد العمر يسأً تأرواح نحن المحيحا



(Par 2)

SANDY SKOGLUND

Sponsored by Jan Cowles

Sketching with Cheese Doodles

#### (15 (Par 3) PAT OLESZKO & WARD SHELLY

(14) (Par 4)

in the galaxy.

JOHN TORREANO

Anonymously Sponsored

Take a swing. Try to hit the black hole

CENSORAMA

Get by the Censor, that hot air balloon of epic proportions, the bozo at the Helm(s), heaving and weaving and leaving no (tsk) task unspurned. The porn-again Christian soul-juror wreaks havoc in attempts to place a ball (or ball a place) in Pleasure I land. a territory of glowing fulsomeness accepting of all will the titters and thighs. CENSORAMA allows you to experience some of the tremors of the current art-must-sphere and get you on par two. A hole in won and you are keeping abreast of contemporary



#### (5) (Par 2) FRANK GEHRY Untitled

Sponsored by Robert & Adina Jones



#### (Par 3) **NINA YANKOWITZ** A Landscape Of Metalic Topiary

Because a miniature golf course is a landscape that is usually devoid of foliage, I have decided to design obstacles which are based on the most formal of gardens; the topiary garden. These images are cast of copper and aluminum with gravel borders. I have used this theme to both whimsically engage and frustrate the participant that embarks on this journey.



# 12 (Par 3) CINDY SHERMAN

Sponsored by Linda & Ronald Daitz



### (3) (Par 3) **DINA BURSZTYN**

I Don't Think So

Is God a man? As Cardinal O'Connor stated. I don't think so, but some men behave as they were, making life and death decisions for the rest of us, making wars, taking away the freedom of choice, etc.



#### (7) (Par 2) CHRIS CLARKE

Blood On Your Hands Sponsored by John Byington

(Par 2)

Welcome

FRED WILSON

Sponsored by The Bohen Foundation



- six years and 40,000 American AIDS deaths after it was identified American people of color remain at 20% of the population but total
- 43% of American people with · 25% of new United States AIDS cases are transmitted heterosex-
- · According to the Centers for Disease Control, 57% of American high-school students are sexually

Over 5,000 American mothers will

- give birth to H.I.V. infected infants this year. Over 140,000 American men, women and children have died of
- AIDS, more than the Korean War, Vietnam War and Gulf War combined In The White House for 3 1/2
- years (to date), President George Bush has made only one public speech about AIDS . There is one American AIDS death

(Par 2) JOAN SNYDER

To the Pond and the Painting



gardens gave man a sense of control

and order. But, in truth, men were revered and considered superior be-

cause of their strength and intelli-

gence. It was the woman's role to

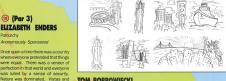
keep order and harmony, and pre-

tend that things were equal. Women

were custodians of the perfect world.

surely, things began to change.

Anonymously Sponsored Once upon a time there was a country where everyone pretended that things were equal. There was a veneer of perfection in that world and everyone was lulled by a sense of security.



#### TOM BOBROWIECKI

New York Views

Wall drawings representing various New York landmarks and neighborhoods created especially for the exhi-



#### Jenny Holzer Golf Balls

Playing Balls imprinted with six

"Truisms": . YOU ARE GUILELESS IN YOUR DREAMS

· RAISE BOYS AND GIRLS THE SAME WAY

 ABSOLUTE SUBMISSION CAN BE A FORM OF FREEDOM BOREDOM MAKES YOU DO

CRAZY THINGS . THE MUNDANE IS TO BE CHERISHED PROTECT ME FROM WHAT I WANT



### (Par 3) MICHAEL GRAVES

Putt - Hut



# **Putt-Modernism**

18 Hole Minigture Golf Course & Exhibition

August 1 - September 27, 1992

Gregory Amenoff • Dina Bursztyn • Mel Chin Chris Clarke • John Diebboll • Elizabeth Enders Frank Gehry • Michael Graves • Barry Holden Jenny Holzer • Elizabeth Murray • Pat Oleszko & Ward Shelley • Alison Saar • Cindy Sherman Sandy Skoglund • Joan Snyder • John Torreano Fred Wilson • Nina Yankowitz

**Artists Space** 223 West Broadway, New York, NY 10013

Sponsored by Philip Morris Companies Inc

(212) 226-3970

#### cludes a scale representation of a putting green, hole and flag. A true Sponsored by Robert & Adina Jones miniature golf course.

Putt-Modernism Staff

Lucie Y. Dultame General Manager

Sara Nahas Course Managers

Rivi Handler-Spitz

Artists Space Staff Arry R. Wangspard Lori Blount Bartford

Charles & Wright, In

Great Andre Lisa Applebaur Laurel Deck Flizabeth De Bethury Ing Lee

Work/Study Staff

Virginia Cowlet Linda Daitz

Artists Space programs are made possible, in part, with public

sly provided by the following: Art Dealer's As pany of New York, Inc., The Cowles Charitable Trust, The Geraldine R. Dodge stion. The Foundation for Contemporary Performance Arts, In

NAMAC) and Media Alliance. Design: Ratchethead Studios 1992. All photos by Gary Nickard, unless noted. Printing: AGW Lithographers.



Putt-Modernism marks a grand and fitting new beginning for Artists Space. It is a successful merger of the ridiculous and the sublime. It is both art and popular culture. It combines social commentary with entertainment. It is "the strangest miniature golf course ever built" and "intriguing to look at, delightful to play." As Amei Wallach wrote in New York Newsday, "...the entire course triumphs on every level: as medium, as message, as art. It works visually, functionally and as just plain fun without making any compromises of intent or quality." During its nearly 20 year history Artists Space has consistently presented work which addressed important issues affecting our culture and society. The homeless, AIDS, censorship, racism, war, sex and nature, among others, are not topics foreign to the art that we have presented in the past. And, our sociocultural condition being what it is, these issues are all present in Putt-Modernism, along with Country Club elitism, junk food, architectural follies, black holes in



of twisted metal, the bombing of Baghdad during the gulf war and even the "King" himself Elvis. The message s familiar, the mediun perhaps unorthodox. But these are unortho dox times

To some extent even

be the realization of a dream and in this regard Putt-Modernism is no exception. Who is exceptional is the man whose dream it was to someday create a miniature golf course designed by artists - Ken Buhler. Artists Space is extremely fortunate to count Ken among its staff. His ability to make his dream come true has been inspirational to all of us, and his hard work, creativity and commitment ensured the unprecedented success of the exhibition. There are no words that can accurately express our gratitude for his monumental accomplishment. A project of this magnitude requires the attention of many individuals. In this regard I would like to thank Artists Space's staff, Board of Directors and Events Committee for so readily rallying behind the exhibition. And Philip Morris Companies Inc. for understanding the exhibition's potential and generously underwriting it in effect helping the dream become a reality. Additionally, we are specially grateful to Susan Glass and Timothy Doyle of Materials for the Arts for their significant contribution to the project; to Elizabeth De Bethune for assisting early on with research and organization; to John Diebboll for his enthusiasm, optimism and ingenious course design; to Stephen Ford, Antonio Petracca and Peter Whitney for their marked contribution to the overall design and fabrication; to Lucie Y. DuHamel for overseeing the course's operation and to Tom Bobrowiecki for his evocative wall drawings of New York City landmarks. Countless other artists and individuals also contributed long hours to the realization of Putt-

Modernism. We thank them all.

Putt-Modernism, in addition to being an exhibition that is "intriguing to look at and delightful to play," was originally developed as a summer-long fund-raiser to benefit Artists Space's programs and operations. As such, all of the artists' willingness to participate and the incredible generosity of their participation warms my heart and gives us hope for the future. On behalf of the Board and Staff and the countless other artists who will be able to find a home for their work at Artists Space I thank them

#### Carlos Gutierrez-Solana, **Executive Director**

Putt-Modernism is New York's summer revival of miniature golf - a unique twist on an American leisure tradition. The interactive exhibition reflects contemporary issues that touch each and everyone of us as well as invites visitors to have fun by playing the course political sand traps and all. Each hole stands on its own as a provocative and often humorous work of art, while

at the same time becoming part of a (w)hole that reflects the curator's own point of view.

Phillin Morrie Companies Inc. is pleased to be the sponsor of Putt-Modernism. We believe in supporting innovation in the arts and have been doing so for nearly 35 years. With this exhibition. Artists Space takes a creative look at sues that are relevant to our society

tephanie French Vice President. Corporate Contributions and Cultural Affairs Philip Morris Companies Inc.

#### Putty Modernism

This is not my first attempt at creating a miniature golf course. There was a childhood investigation into the medium set in a crabgrassy Kansas backyard where wooden ramps, old tires, and other junkvard findings served as props. As a teenager, working at Wags Wharf miniature golf course in Sioux City Iowa, I remember being bored by the blandness of the course and often mused over more imaginative possibilities. Almost

20 years later this interest resurfaced as a possible fund-raiser for Artists Space, and with that, Putt-Modernism was born. Truly, the notion of artists designing and building miniature golf holes had a potential for more fun, fantasy, kitsch, beauty and symbolism than we at Artist Space could resist. Apparently it was equally irresistible to the 19 artists involved in the project.

Despite busy schedules and in some cases little or no familiarity with miniature golf, each of the invited artists forged ahead believing that an art gallery should somelikeness of the notorious Senator from North Carolina. Also technically wonderful, Blood In Your Hands, a dangerously fragile entry by Chris Clarke, includes a replica of the White House built of empty AZT bottles and white neon. The piece offers a biting commentary on the Reagan and Bush administrations unresponsiveness to the AIDS crisis. The ball passes through the building and flows down a river of red neon on its inevitable course to a pool of blood. In (Seventeenth) Hole in my Soul Blues, Alison Saar presents a tender vet powerful view of homelessness. One can not simply walk by this reclining figure of a destitute man. To play the hole you must engage him. touch and be touched by it as your ball moves in

through the mans foot, to his "heart", and exits by his open palm. Dina Bursztyn fills her fairway with pointed detail, taking a satirical poke at men in power and the pervasive influence they have on our lives. As we prepare to putt through her military-camouflaged cannon, flanked by puppets of the Argentine generals of her homeland and the U.S. Supreme Court, we gaze at a real life newspaper headline that proclaims, "God is a Man." The world of golf itself becomes the target for incisive socio-political commentary in Fred Wilson's Welcome. Focusing on the discriminatory practices of many private country clubs. Welcome depicts a fairway surrounded by a white picket fence littered with "Keep Out" and "No Trespassing\* signs which remind us that class, race, and sex are often not all equal on the links.

A few artists, accustomed to working on the flat surface of painting or photograph, had to rise to the challenge of the putting green's third dimension. Cindy Sherman offers us, with entertaining results, the choice of sending the ball through "anatomical" entrances in one of her life-sized mannequin photographs. A putt into the overtly sexual opening, however, makes a mockery of those who use sey as an

> easy way out. Joan Snyder, on the other hand. invites us to putt into a pastoral scene inspired by her series of paintings devoted to ponds and fields To the Pond and the Painting, while appearing simple in its bu colic splendor, presents putters with the golfers two worst nightmares:

> > ball that disappears into water or into the

woods. No one would ever accuse Elizabeth Murray of

being afraid of real space. When one sees the exquisite

organic form she created on the miniature golf fairway.

it's hard to imagine it looking more at home in any other

setting. Like Murray, John Torreano is also a painter who

is familiar with venturing off the wall. The Black Hole,

based on a spiral galaxy form, puts a true spin on his-

recent painting. Wooden balls and jewels (present in his

paintings) become stars and planets obscuring our trek:

to the black hole in space.

tower made of over 1000 real golf balls becomes the setting for a surreal miniature golf course on top.

times be a place to come and play, or in this case putt.

The variety of reasons that would attract these artists to

a project such as Putt-Modernism were unimaginable to

me. Nor could I anticipate the dedication and creativity

they would bring to it. Through a marriage of two

universes - art and miniature golf - Putt-Modernism

became for many of the artists a perfect balance of the

sublime and the kooky. A likely place to begin. Some

found potential in the world of golf as a new forum for

ideas they were already involved with. The dramatic

Shelter by Mel Chin, offers us a golf sand trap trans-

formed into the civilian bunker in Baghdad bombed by

the Allies during the gulf war. The silent refrain of the

familiar televised fire fights and the gaping hole over-

head are thoroughly disquieting. Disorientation may be

a more appropriate word for Sandy Skoglund's obses-

sive-compulsive orange environment. While the cheese

puff bunnies gently swiveling overhead seem like char-

acters from a junk food version of Alice-In-Wonderland,

the meticulousness of it all

weirdly echoes the super-

naturally perfect green mani-

cure of a golf course. The

playful and elegant metallic

"topiary" forms of Nina

Yankowitz actually hearken

back to very early miniature

golf courses inspired by for-

mal gardens. The actual

tools of golf are appropri-

ated by Barry Holden.

The format of a miniature golf course turns out to be a perfect forum for political and social commentary for some of the artists. Censorama by Pat Oleszko and Ward Shelly is both a technical marvel and a humorous commentary on censorship and the arts. To get a whimsical taste of what it is like to be an artist dealing with "controversial" subject matter in the era of Jesse Helms, one must putt around a multi-armed inflatable



## Jessica Nissen

The primary goal of the Franklin Street subway



(19 (Par 0)

Judith E. Robertson

Sand-trap stance, Golfer,

Flag oil flight, lost grip.

Hole nineteen, addresses ball,

Artists Space, in a display of community spirit became the "19th Hole" by offering a free beverage to putters who aced the 18th hole. El Teddy's also commissioned an artist to

A Haiku for the Nineties/"Persian Golf", 1992

window was to lure people from the airless underground up to the air conditioned fantasy in the gallery. This Lilliputian view relied on light, color and a simple scale shift to activate curious people in

Some artists found

Putt-Modernism as an

opportunity to pursue

ideas that wouldn't

normally be featured in

the art they are recog-

nized for. Elizabeth

inders' sweetly power-

ful commentary on pa-

triarchal society (dis-

guised as a children's

story) uses the course

into the surrounding bodies of water. With the walls and

For an architect, a miniature golf course seems to be a floors brought to life by Tom Bobrowiecki's sketches of perfect playground, In Putt-Hut, Michael Graves creates New York City views, Putt-Modernism succeeds in bea puzzle-like journey through the most elegant pavilion coming a world of its own. Now that thousands of visitors a golf ball ever traveled. John Diebboll's Purgatorium are experiencing this world, happily putting with special uses hirch tree trunks and rough cut wood to create a golf balls that sport Jenny Holzer's truisms, such as: natural cathedral-like structure - the perfect setting for RAISE BOYS AND GIRLS THE SAME WAY and BOREDOM his poetic pun that equates putting strokes with sins. MAKES YOU DO CRAZY THINGS, it is clear that Putt-Diebboll even offers us a choice of several eccentric Modernism exceeds our expectations on every level putters, made from tree branches, with which we may as art, as entertainment, and as a potential source of commit our putts. Frank Gehry's Untitled is an improvirevenue for Artists Space. sational assemblage utilizing some of the industrial and recycled materials he is fond of, Each hole has its own Ken Buhler story however. An earlier version by Gerhy utilizing recycled bathtubs and toilets was shelved due to safety

No one knew what a huge project Putt-Modernism would grow to become. Its realization therefore could only be

accomplished through the committed efforts of talented, energetic people of good humor. Everyone at Artists Space falls into this category and must be acknowledged for their contributions. Without the unwavering support and tireless organizational efforts of Carlos Gutierrez-Solana, Lori Radford, and the entire staff, this project would have remained only a dream. My crew, Stephen Ford, Antonio Petracca, and Peter Whitney kent me sane by always figuring a way to make things work. Many volunteers are

drive home a point while departing from the purely visual nature of her recent abstract paintings. The Kings Hole, by the abstract painter Gregory Amenoff is an expression of the artists' abiding interest in folk art and popular culture - in this case Elvis Presley. By way of our ball, we travel a time line of Elvis' life, hopefully avoiding such hazardous alternate realities as becoming a perpetual contestant on "Star Search."

The challenge of presenting these holes in a logical manner was met by John Diebboll with his island of Manhattan layout that lines the fairways up like piers



to be thanked for the significant role they played in building the course. I must also express our gratitude to that invaluable organization Materials for the Arts for contributing building supplies. Mary Hambleton, my wife and muse, who temporarily became a miniature golf widow, never tired of listening to my myopic rumblings about the problems we were encountering and never failed to offer fresh ideas and solutions. Most of all, we must thank the 19 artists whose outstanding dedication and creativity and whose belief in Artists Space made Putt-Modernism possible

Ken Ruhler



**Putt-Modernism** 

& Exhibition

Mel Chin

Chris Clarke

John Diebbol

Frank Gehry

**Barry Holden** 

Jenny Holzer

**Alison Saar** 

**Cindy Sherman** 

Sandy Skoalund

Joan Snyder

Fred Wilson

John Torregno

Ning Yankowitz

Sponsored by

Closed Mondays

Playing Fee: \$5.00

Elizabeth Enders

Michael Graves

Elizabeth Murray

Pat Oleszko & Ward Shelley

Philip Morris Companies Inc.

Sun., Tues, & Wed.: 12 noon-10pm

Thurs., Fri. & Sat.: 12 noon-12 midnight

18 Hole Minigture Golf Course

Board of Director

Philip F. Aarons Beverly Wolff

artists service organization. Since its founding in 1973, more than 7,000 artists have participated in its programs, including many at the for

funds from the New York State Council on the Arts, The National Endowment for the Arts, a federal agency, the New York City Department of Cultural Affairs, and Materials for the Arts ( a program of the New York City Affairs, and Materials for the Arts ( a program of the memory on one Department of Cultural Affairs and the Department of Sanitation). Additional assistance for Artists Space programs and activities

York, Philip Morris Companies Inc. Betty Parsons Foundation, The Man ation, Inc., Tasap Trust, and The Andy Warhol Foundation for

tions (NAAD) and the National Alliance of Media Arts Centers