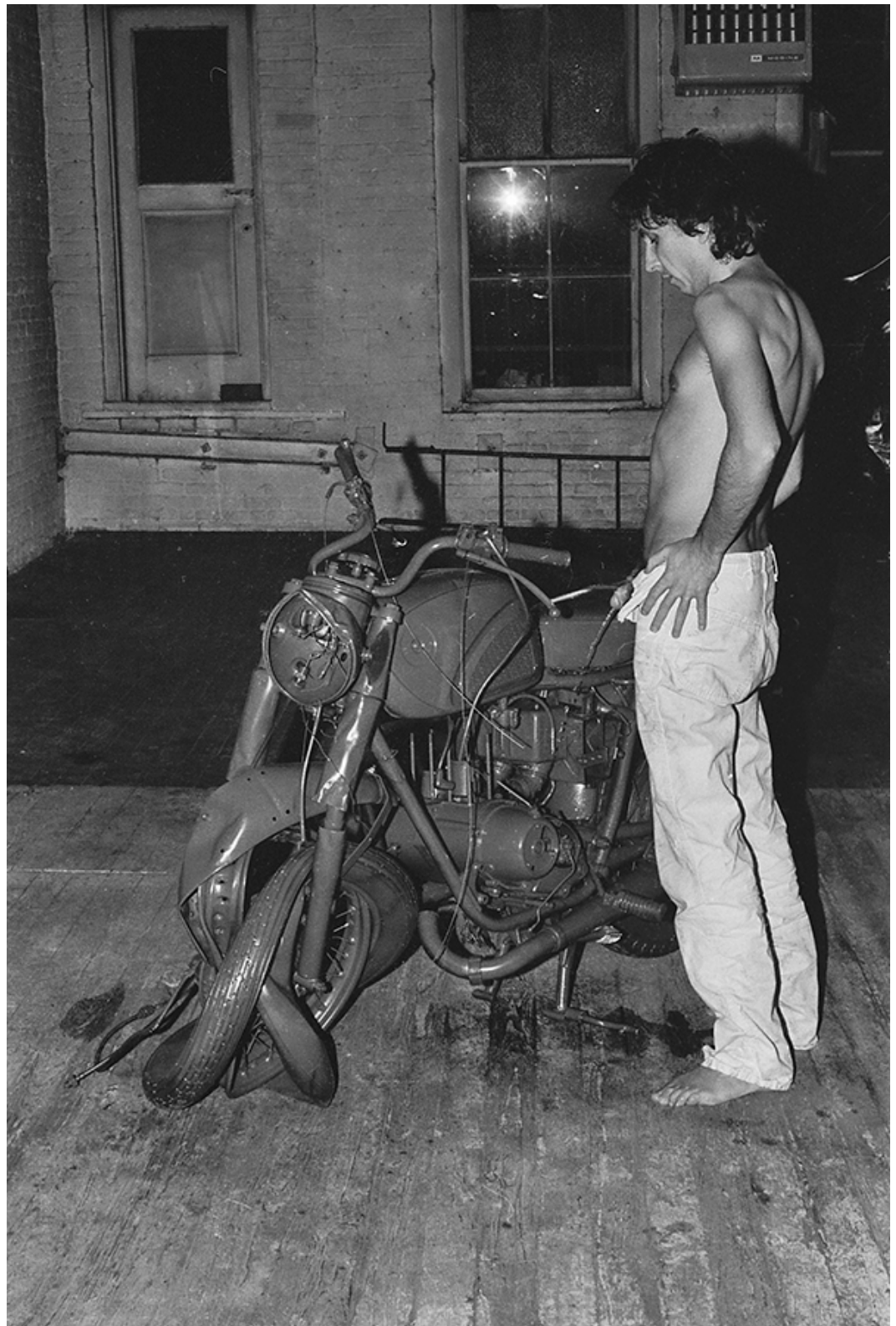


NY112GREENest  
Passatge de Mercader, 18  
08008 Barcelona

February 14th, 2020  
19h



**NY112GREENest**  
**Passatge de Mercader, 18**  
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The 112LAB Cultural Association is pleased to present its first project since its recent creation in 2019: NY112GREENst.

The exhibition will open on February 14th at 19:00 at the Estrany - de la Mota Art Advisors gallery, on Passatge Mercader, 18, Barcelona.

In keeping with the model for collaboration between institutions that 112LAB seeks to set, connecting research and education, this project aims to showcase the artistic practices that developed in the iconic venue of 112 Greene Street in New York in the 1970s.

**NY112GREENest**

After two decades of economic growth after World War II, the 1970s ushered in a new period of economic decline and stagnation. Cities like New York reflected that situation and their streets became the setting for social upheaval and saw crime rates soar.

In October 1970, Jeffrey Lew – together with Gordon Matta-Clark and Alan Saret – used the funds provided by the New York City Council to promote the formerly industrial district of SoHo to open the 112Workshop, one of the first independent cultural venues managed by the artists themselves. With its uneven walls and flooring, the 112Workshop immediately became a landing pad for many of those artists who, in the early 1970s, had come to New York drawn by its underground culture scene.

Between 1970 and 1979 (when it was moved to Spring Street and renamed White Columns), 112 Greene Street provided a space for projects and artists from very different backgrounds and disciplines, who, for the first time, found in the ground-floor and basement premises a place for collaboration and unhindered experimentation, where they could create their works beyond artistic categories. Thus Jeffrey Lew's workshop became the nerve center of a new artistic community that not only questioned the roles of the artist, the gallery owner and the public, but also the artwork itself, enabling new links to be made, new artistic productions, and eventually blurring the lines between the visual arts and the performing arts.

As a result of those synergies between artists, a number of collaborations emerged, as diverse as FOOD, by Gordon Matta-Clark, Carol Goodden, and Tina Giruard; those of Lou Reed and Richard Serra; Jasper Jones and John Cage; or Tirsha Brown with Laurie Anderson and Robert Rauschenberg. There were also works produced and exhibited by many other artists, including Terry Berkowitz, Àngels Ribé, Francesc Torres, Richard Nonas, Jonas Mekas, Joan Jonas or Tina Girouard. Those were extraordinary and unusual productions that not only renovated the art scene at the time, but managed to establish their creators as some of the most influential artists to have an impact on subsequent generations, both in the visual and in the performing arts.



Our project, NY112GREENEst, aims to provide the general public with an introduction to the legacy of such a period of effervescence and shifting paradigms in art and culture, as well as to its relevance to the history of postmodern dance and, therefore, to present-day contemporary dance. This shall be achieved by shedding new light on some of its protagonists.

Based on previous research, NY112GREENEst is given concrete expression in an exhibition complemented by a strong program of activities focusing on dance and the performing arts developed in that context:

First, the exhibition. Drawing from the Goodden-Berg Archive, it will be held at the Estrany - de la Mota gallery. It will feature photographs and unpublished materials on performances by the dancer and choreographer Trisha Brown, which benefited from the collaboration of some of the most outstanding artists in the momentous decade of the 1970s, such as Carol Goodden. Goodden was not only a key artist in the 112Workshop, but also a member of the famous Trisha Brown Dance Company - a company established by Brown herself. The exhibition will therefore show the collaborative spirit of the time while focusing on its historical transcendence.

Although the archive material will provide the backbone of the exhibition, it will share space with Francesc Torres' installation *Accident* (1977), vintage photographs from Àngels Ribé's installation *The Point of Reference* (1976), *Fleeting Images* (1976/2000) by Terry Berkowitz and artist books and original photographs by Gordon Matta-Clark - all of them, conceived and exhibited in the 1970s at the Greene Street space.



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The project, with the invaluable participation of the Dance Conservatory of the Barcelona Theater Institute and the Faculty of Fine Arts of the University of Barcelona, began on November 27th with an introduction by members of the 112LAB association and a master class by the artist Francesc Torres. Thanks to the cooperation of Martí Ansón and Àngels Viladomiu (professor and student coordinator and Head of Studies at the Faculty of Fine Arts, respectively), the students were able to hear first-hand about Torres' experience at 112 Greene St.

Similarly, on January 10th, thanks to the collaboration of Alexis Eupierre (Director of the Dance Conservatory in Barcelona), a workshop was held at the Theater Institute, conducted by Aimar Pérez Galí (head of Dance Pedagogy at the Theater Institute and curator of the performance aspects of the project) and Riikka Laakso, in which Harold Berg himself presented the Goodden-Berg Archive.

These and other activities parallel to the exhibition seek to create an atmosphere and an environment suitable for communication, for the exchange of ideas, for the creation of synergies and collaborative work between the students of the Theater Institute and the Faculty of Fine Arts willing to participate.

One of the highlights of the screenings and re-enactments will be the performance of *Set and Reset* (1983) - one of Brown's most renowned choreographies, with music by Laurie Anderson and costumes and set designs by Robert Rauschenberg - this time with the participation of the students of the Theater Institute and Lance Gris (a member of the Trisha Brown Dance Company between 1985 and 1992).



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Thanks to:

Galería Elba Benítez  
Ana Mas projects  
Harold Berg  
All artists involved in this project

1) Francesc Torres,  
installation view of *Accident*  
at 112 Greene Street Gallery,  
NY, 1977. Photo: Terry  
Berkowitz. Courtesy of the  
artist.

2) Trisha Brown, image  
recording of the performance  
*Floor of the Forest*, 1970.  
Photo: unknown author.  
Courtesy of the Goodden-Berg  
Archive.

3) Trisha Brown, image  
recording of the performance  
*Man Walking Down the Side*  
*of a Building*, 1970. Photo:  
unknown author. Courtesy of  
the Goodden-Berg Archive.



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**Estrany-de la Mota Art Advisors**

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