



**PUBLIC  
ILLUMINATION**  
257 LAFAYETTE STREET  
NEW YORK CITY, 10012  
TELEPHONE 226 2529



FOUNDED MCMLXXIX

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P R E S S   R E L E A S E

EXHIBITION IN A MAZE

Featuring:	Alan Arthur	Barbara Ess	Christian Marclay
	E.L. Baum	Eva Goetz	Carol Mazurek
	Bayard	Mimi Gross	Andrew Nash
	Jacob Burckhardt	Jeffrey Isaac	Franc Palaia
	Michael Chandler	Kim Kimball	David Sandlin
	Paula Collery	Beth Lapidés	Edith Schloss
	Tim Duch	Michael Lewis	David Wojnarowicz

Public Illumination Picture Gallery  
257 Lafayette Street  
Between Prince & Spring Streets  
New York City 10012

Dates: September 22-October 22, 1983

Hours: Wednesday-Friday 3-6 P.M.  
Saturday 2-6 P.M.

Public Illumination announces its concluding exhibition as a Picture Gallery. After two years as a pioneer outside the pale of Soho's dealer community, Public Illumination's premises on Lafayette Street will return to their function as a private studio and the editorial offices of Public Illumination Magazine.

The final show presents the work of twenty-one artists on the walls of an interior maze--doubling the wall space and becoming a passage neither to a Minotaur nor a dead end; it is a walk-through construction offering a variety of new work, from small paintings to a film loop and a sound installation. As with all the work exhibited by PIP, these are not pieces born of the luxury loft ethic where size often determines commercial viability; PIP's role has been to present to the public a selection of work chosen by artists and scaled to smaller studios and rooms, unconventional in materials and outlook. Now, with the growing presence of artist-run storefronts reaching east from Soho's blue-chip establishment to Avenues C and D, many of PIP's 100-plus exhibitors have found second and third venues for their work.

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"Sheer perfection of both concept and delivery."  
Record News, Feb. 1

"Persuasive, authoritative, and moreover thoroughly enjoyable."  
Times, March 15

The operation of artist-run spaces inevitably alters their original nature: the question arises of how much administration it takes before an artist becomes a dealer or administrator him or herself. The space may turn its sights to a particular public of dealers and collectors, and away from the unconventional, or often worse, be strapped by the administrative burden of grant-seeking. So Public Illumination leaves its position in the vanguard before having to change its focus. The hope is that other artists continue to search for new contexts in which to present alternative exhibitions and to resist the constraints of their enterprise by finding new work, new ways out of the labyrinth.