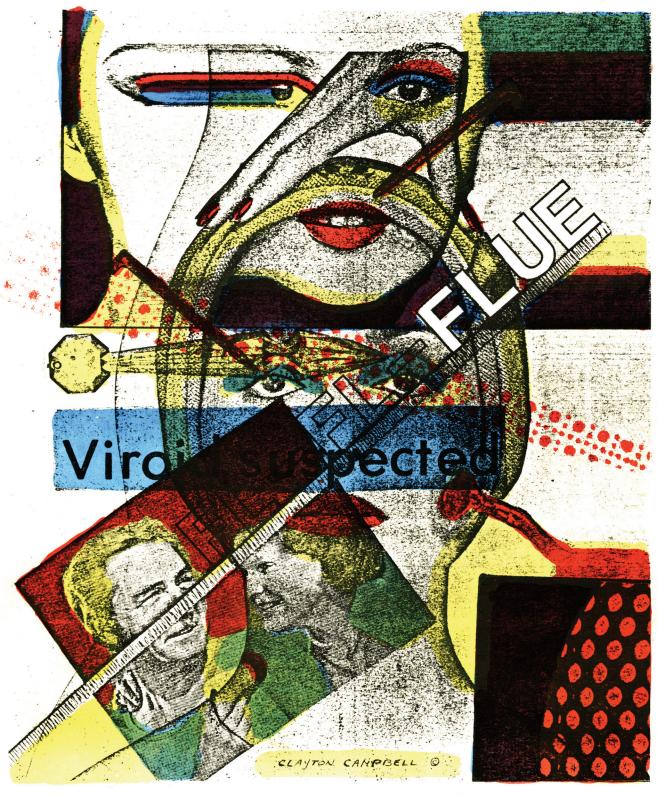
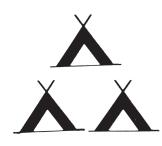
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As we drove through the Lincoln Tunnel, we talked about going on another trip, to Franklin Furnace; there one might find minerals that glow under ultraviolet or "black light." The countless cream-colored square tiles on the walls of the tunnel sped by, until a sign announcing New York broke the tiles' order.

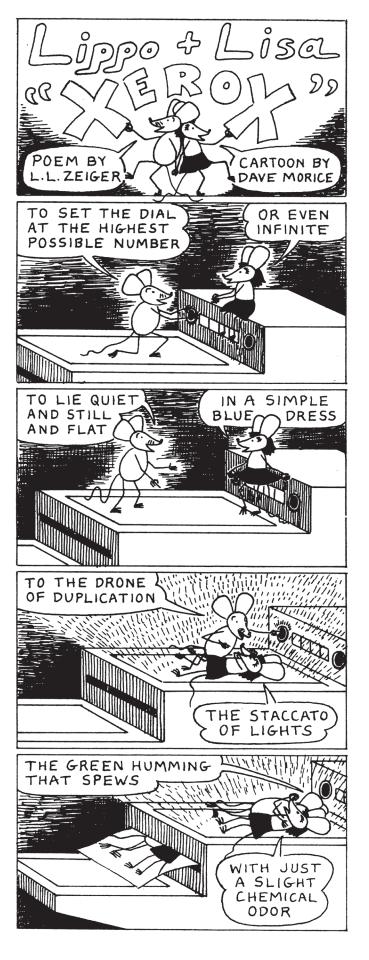
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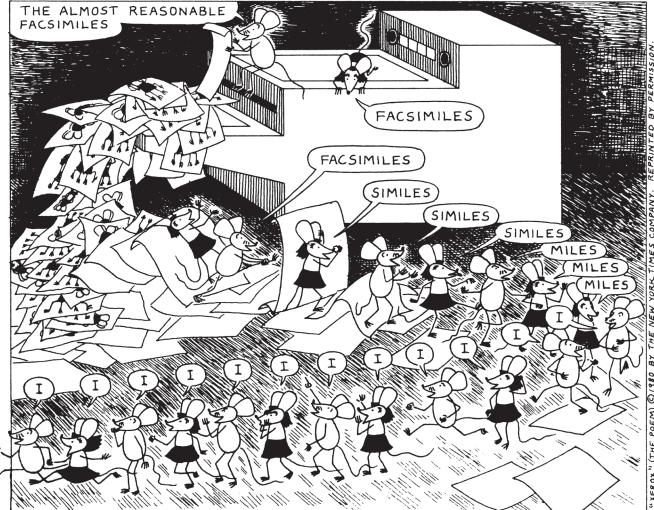
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EROX" (THE POEM) @1980 BY THE NEW YORK TIMES CO



(Artists') Book Picks By Jill Medvedow

MARK BERGHASH, Aspects of the True Self New York: Self-published, 1979

Berghash's fold-out, serial portrait of Diane Levenberg is an attempt to record aspects of the sitter's inner self, a self the artist feels is implicitly connected to one's parents and siblings. Six close-up head shots record the expressions evoked by asking Levenberg to think about her mother, father, and brother and then her past, present, and future selves. The photocopies from photographs are mounted side by side so that the book reads sequentially and subtle changes of expression may be noticed. The position of the sitter's head, eyebrows, and lips acts as a weighty measure of emotional charge. Berghash uses portraiture to effectively crystallize the universal in the individual.







PAULA HOCKS, Etruscan Lunches Santa Fe, N.M.: Running Women Press, 1979

Etruscan Lunches is a collage of poetry, quotations, and notations with a running commentary on collage and the art of illusion. Hocks layers black-and-white images of archaic Etruscan fragments with images that pay homage to historical and contemporary artists; she couples these with quotations by Breton, Cocteau, Celan, Duchamp, and others. The visual collage and texts work together to form a personal metalanguage—more than asking us to read between the lines, Etruscan Lunches asks viewers to see between the edges. The volume, hard cover and hand bound, is an extremely handsome and engaging inquiry into the realities behind appearances.

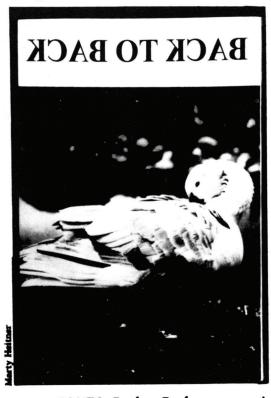
GREG SHOLETTE, The CITI never sleeps, but your neighborhood may be put to rest New York: Self-published, 1980

The CITI never sleeps... is one of the best examples of xerox technology redirected toward political, economic, and social issues. Sholette, superimposing the Citibank logo on the top of a flat head screw, examines the inequities of Citibank's lending policies in New York City, their support of racism—to the tune of \$1.6 billion, and Citibank's meager contributions to the arts. As an omnipresent fixture in the world of forms and facts, xerox seems an especially appropriate medium for Sholette's message.

JIM SNITZER, Seeing Egypt

Chicago, Ill.: A Chicago Book, 1980

A book about seeing—seeing with the eyes, seeing in the mind's eye. Clichés about Egypt, pyramids, camels, sand are drawn into service to help us see Egypt; we who may never have been there. "Scientific" photographs of Egypt, taken from a satellite, help us to home in on our target. We espy a pyramid. A voyage of discovery. Pyramids fill our view, but how do we know that this is Egypt? The author tells us it is so, but his Egypt, like ours, is the result of travellers' tales, travellers' pictures. This book paradoxically serves to remind us just how thin is book knowledge.



TELFER STOKES, Back to Back

Yarrow, Scotland: Weproductions, 1980

A narrative in seven sections, seven signatures. Bled off photographic images first on the left page, then across a full page, then on the right page. Nearly every double spread splits another double spread, clean as a piece of slate. On the first and last page of each signature are a few words. Use of letterpress gives rise to intense almost tactile black images and sensuous textures in white and gray. Page and image fit uncommonly well, there is a bite to the sequences. There are reflections, flip-flops, positives, and negatives; not just a book, a book work. Vivid images, conundrums, objects with lives. A journey, magnificent scenes, one is led on.

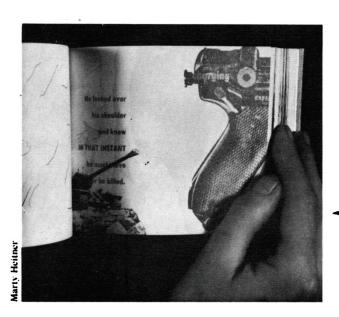
JANET ZWEIG, Emotional Reactions Evanston, Ill.: Suburban Editions, 1981

On one level this is a facsimile photographic reprint of a 1925 booklet entitled *The Measurement of Emotional Reactions*. However, color photography has been used, and the artist has placed objects between the camera and the original publication so that one has the sensation of opening a book from someone else's private library—one full of personal mementos. These mementos obscure the original text but feed off it. Thus lines drawn by various materials or objects mimic lines from the graphs that measure excitation. Snapshots and other images that depict or cause emotional reactions are rephotographed over the text. A nice piece of work.



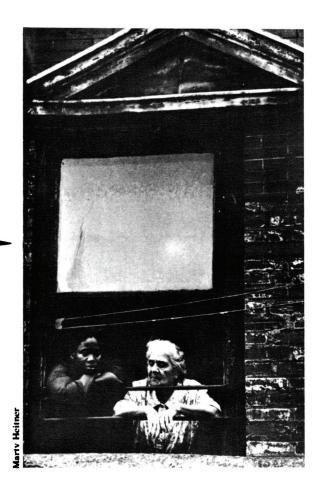
MASAO GOZU, In New York (Feb. 1971-Nov. 1980) Japan: Self-published, 1980

In New York is an approximately $12'' \times 8''$ book of blackand-white photographs. All of the images have the same basic format: they depict one window, which is centered in and dominates the picture plane. New York residents of various ages and ethnic groups (most of them apparently on the lower end of the economic scale) peer out from behind these windows and stare intently past the photographer at the unseen street spectacles unfolding before and beneath them. The cumulative impact of these photographs, which are presented without any mediating texts or borders, is both powerful and unsettling. The obsessive repetition of imagery and the constant parade of anonymous people (who seem so engaged and yet so inhibited from participation in the life going on around them) transform these straightforward documentary pictures into metaphoric statements about the isolation and confinement of city life.



BARBARA ROSENTHAL, Clues to Myself

Rochester, N.Y.: Visual Studies Workshop Press, 1981 Clues to Myself is an autobiographical journal of black-and-white photographs and texts. The pictures are evocative, sometimes dreamlike visions of mundane objects and vistas: roads, dolls, houses, trucks, dogs, trees. The texts are diary entries, musings, dream transcriptions, or stories that are related only indirectly—through mood or suggestion—to the photographs. "Read" together, these highly personal images and texts illuminate the nooks and crannies of one artist's subjective world.



KEVIN OSBORN, Real Lush

Arlington, Va.: The Writer's Center Offset Works, 1981

Real Lush is a beautifully bound and printed flip book. The first page contains a simple line drawing of a female figure; her totemic presence is played off against a tiny picture of two men (one gray and one white) wrestling in the corner of the page. The struggle of these two tiny men progresses against the backdrop of a sequence of nine offset drawings depicting the evolution of human civilizations within natural landscapes. This short cycle of imagery is continually repeated, but the pictures become more and more complex—line drawings are fleshed out with color and are then superimposed with increasingly dense montages of images and texts-until the end of the book. Violence, sexual roles, machismo, and the impact of technology are among the themes explored in this provocative work, which I recommend highly to anyone interested in the manifold possibilities of artists' books.

On Resistance in Poland Reporting Soviet Stops

Resistance in Poland Hundre

c III Pola

Russian Samizdat Books

By Rimma and Valery Gerlovin

As art objects the Russian samizdat ("self-published") books take their place in a long line of innovations going back to the beginning of this century, especially to the time of the Russian Revolution. The radical attitude toward the arts manifested at this period represented a harmonious synthesis of mass agitation media with elitist idealistic sensibilities. In response to this attitude, during the teens and twenties, books totally changed their visual language. The book, which is both a portable object and a mass-production item capable of intimate relationship with the reader, became one of the best examples of collaboration between extraverted and introverted ideas in the history of Russian art.

After the heroic period, the Soviet discrepancy between dream and reality destroyed the extroverted part, which could no longer exist in its original form. But the introverted idea never died; it survived during even the coldest period of Stalinism. This may be better understood if we compare the destinies of two great Russian poets, Mayakovsky and Pasternak, who can be said to incarnate these extra- and introverted aspects of modern Russian art. So we have juxtaposed the brief, shining, supercreative life and sudden death of Mayakovsky and the half-underground survival and creation of the philosophical and speculative poetry of Pasternak. From the thirties onward, the making of eye-catching book objects was abandoned as too dangerous. Instead, artists made less overtly decorative manuscripts suitable for hiding.

If artists and poets in the West have made books by hand as an alternative art form and practiced self-distribution, Russians have done so out of necessity—because that was the only way to produce artistic books and get them circulated. With the Khrushchev thaw at the end of the fifties, the book as an art form began to re-emerge and became very popular. Poets began to print their work on carbon paper; they made their own designs and distributed them to all their friends. In this way, the phenomenon of *samizdat*, the self-distributing of privately and illegally published books, was born. Both the term and the idea were accepted in the other Eastern European countries, also dominated by the predicament of living under the Soviet regime.

Despite the fact that Western artists have published their own work, *samizdat*, as a cultural phenomenon, is distinct from Western practices and developed as a cultural artifact independent of any outside influence. This independent and isolated development can be traced to three factors: the well-known avant-garde book tradition; the intense interest of the Russian intelligentsia in literature, which continues to inspire book making; and Russia's iron-curtain isolation from the rest of the world.

Today, many home libraries in Russia contain extensive collections of *samizdat*.

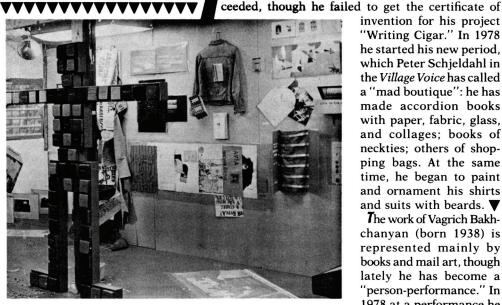
There is no censorship in *samizdat* in the political or editorial sense. Usually, each *samizdat* consists of typed or handwritten carbons, in an edition of from two to twelve copies. Printing equipment of any kind (including photocopy machines) is totally inaccessible and illegal, so one and the same copy is passed from hand to hand accompanied by discussion and recommendation. Distribution is always dangerous, especially if handmade books are seen in public places. The negative environment for modern art has its sad but positive side—the forbidden fruit is sweet. The repressive social situation unites the art community inside, and tentative political situations always inspire poets and artists to create interesting and problematic art.

The paragraph devoted to "Freedom of the Word" in the Soviet constitution is of the most dubious nature. Censorship in the USSR is one of the functions of the ideological police. There is no way to show handmade books in public exhibition spaces. For example, in 1978 the authorities removed our book objects, containing nonpolitical but multisignificant texts, before the opening of our first and last official show, which was held in the House of Scientists. They made aggressive accusations that we were deliberately provoking the socialist society. The poster designed for the show was banned, and our names were scratched out of the printed invitation for the group show with knife blades.

Before analyzing particular forms of samizdat, we shall give an approximate picture of the national situation that influences any kind of creativity in the Soviet Union. The ideological aspect has always prevailed over the aesthetic dimension in Russian art and literature. Without attempting to analyze the causes, it is worthwhile to note that most Russian art is founded on the desire to solve moral, religious, and social problems on the basis of the artist's philosophical views, the latter frequently of an intuitive nature. Kasimir Malevich in his article "To the Innovators of the Whole World" wrote, "All art exhibitions should be exhibits of projects for the transformation of the world picture." The spiritual, political, and aesthetic innovations seized upon by the Russian imagination, sometimes in a state of near madness, were widespread and optimistic at the time of the Revolution; later artists became self-analytical and, in self-defense, the art community withdrew into itself.

At the beginning of the sixties, hundreds of people gathered near the Mayakovsky monument in the center of Moscow to hear young poets read, just as young people in the United States came together to listen to rock music. But as a result of pressure from the authorities, the movement retreated to lofts and studios, where the medium of the book as an art object began to appear. Inspiration for this developing genre was provided by an energetic group of sound poets—SMOG (abbreviation for the "Union of Young Genius")—who included among their members L. Gubanov, A. Basilova, V. Olejnikov, U. Vishnevskaja, and V. Lyon. This group, which was very active from 1964 to 1967, was the underground parallel to Evtushenko's group, which had already become the official Soviet lever for training the younger generation of poets. Others—E. Kropivnitsky, I. Kholin, G. Sapgir, and V. Nekrasov—circulated their carbon manuscripts in Moscow art circles, giving further impetus to the development of samizdat.

The explosion of creative energy led to an incredible cross-fertilization between the verbal and the visual not equalled since the days of the early Russian avant-garde. The most vital work was done by those artists who showed the most flexibility, resourcefulness, and creative "impudence." Many of these were members of the new generation-Henry Khudyakov, Vagrich Bakhchanyan, and Alexis Khvostensko, who has given up making books and now mainly sings songs of his own composition.



Henry Khudyakov (born 1930) is older than most of the other artists making modern samizdat and is important primarily because he was one of the first in the sixties to make books as an art form. His earliest, made in 1963, was a book typed on onion skin in ten copies, accompanied by a manifesto and a handwritten commentary and printed by his "Own Publishing Co." Khudyakov did not have his own typewriter and had to type the book at his job in some secret Moscow aviation institute, where he worked as a translator until he was caught and kicked out. This book consists mainly of his visual poems, representing the new Russian morphology, in which he, in his own words, "incorporated sundry graphic solutions into a system (like musical

notes, for example)." Khudyakov since this time has made many different books. filling commercial account books or children's drawing pads with his drawings, collages, and handwritten texts. He was the first to hold shows of his books in the underground studios in Moscow. One of his handwritten books, Shot Fur-trimmed Jackets, was photostated in the international edition of SMS, no. 3, in 1968. Khudyakov became famous in Russia not only for his books but also for the "unexpected" logic of his interpretation of his own art, his new "morphological" translation of Shakespeare's Hamlet, and his own rather eccentric behavior. Living on welfare in New York City, where he emigrated in 1974, he applied to Washington for a certificate of copyright for nineteen of his drawings. Strange as it might seem, he suc-

> invention for his project "Writing Cigar." In 1978 he started his new period, which Peter Schjeldahl in the Village Voice has called a "mad boutique": he has made accordion books with paper, fabric, glass, and collages; books of neckties; others of shopping bags. At the same time, he began to paint and ornament his shirts and suits with beards.

> The work of Vagrich Bakhchanyan (born 1938) is represented mainly by books and mail art, though lately he has become a "person-performance." In 1978 at a performance he became a "living book,"

Agitpunkt (Agitation Station), dressed in a suit covered with red slogans and written commentary like, "Stalin is Lenin today," "Beware of dogs," and "Why is there no vodka on the Moon?" He strolled about the Russian art hall in the Modern Art Museum wearing this information, which infuriated the authorities—just as he'd expected.

Bakh, as everyone calls him, was the first methodically and deliberately to start the wave of book objects and to develop his own means of general production. In 1963 he did his first book, consisting of collages, drawings, and written texts on wallpaper or on foreign newspapers. From the very beginning he used ready-made media: collages, his own frottage technique, and visual objects. He says, "It is more important not what to make, but how to choose." In the book Namesakes of Solzhenitsyn, 100 frottage portraits are accompanied by 100 phony first names matched to the last name of this conservative Russian publicist. Bakh repeated the same "research" in a book on Ronald Reagan, done right after the election. Short, witty books remain his main production, since they are the quickest way to realize his "flashing" ideas and projects, many of which he never completes (one unfinished project was for a fashionable coat of lard to be worn over the naked body). From 1968 to 1969 he made, and gave to friends, about 100 mirror books with frottage texts that could be read only by using the mirror he enclosed. All of these books were one-of-a-kinds, because Bakh could not "afford" the boring work of copying; even the carbon typing of his texts was done mainly by friends. Bakh parts with his books very easily, constantly inventing new systematic nonsense: *The Book of Tobacco*, with real tobacco for pages, or *The Toilet Paper Book*, or *Arm-News*, a daily, mail-art magazine of postcards with frottages of different arms. On his mail he regularly puts the label "VAGRICH BAKHCHANYAN, President Reagan's Adviser On Mail Art."

The content of Bakh's work is always based on paradox, sometimes prophetic and tragic but never desperate. He does not write poetry, he writes menus, obituaries, and dreams. The roots of Bakh's acceptance of the environment and his parody-modulations of political, bureaucratic, or vulgar symbols are to be found in the works of the Russian poet-absurdists of the ABERIU (the "Association of the Real Arts"), a group that existed from the middle of the twenties

until the forties. Such poets and playwrights as D. Kharms, A. Vvedensky, and A. Olejnikov anticipated the European Theatre of the Absurd, developing the idea of consistent irrationality and irony in literature, performance, and life.

Recently, a similarly absurd attitude as a model for survival in the USSR has adopted a religious and spiritual seriousness in art and literature in reaction to official socialist realism and in reaction to the opposition. This reaction is, in fact, Russia's unofficial version of America's very official Moral Majority. The resultant regrouping of the opposition has given rise to an ambiguous situation—the so-called "double underground." Other opposition groups have found themselves accused of resultant regrouping of the opposition has a lack of high spirit and necessary didacticism by this stratum of Soviet nonconformism. So, for example, such artists and groups as Bakhchanyan, Vitali Komar, Alexander Melamid, the Nest, and the Toadstools are faulted for not expressing themselves within "the authentic sphere of the Spirit" and for not "rising above the darkness to clarity," since these artists have always resisted an obsessive religious component in their art.

lija Kabakov (born 1933) is the ideologue and leader of the circle of philosophers, artists, and poets who claim to have a so-called "high understanding of Christianity." A very strong and original artist, Kabakov has attracted many disciples; he resembles a queen bee, attracting others and then gaining strength and influence from them.

The idea of philosophical encyclopedia albums as a specific art form was developed by Kabakov in 1973, when he produced a sequence of large handmade books with drawings (ink and color pencil) and handwritten commentary, which illustrate the naïve but perspicacious reflections of his hero-masks. There are more than twenty-



The Gerlovins

from five albums, among them They Are Flying, with Dreams of Anna Markovna, Jokes of Lev All Glebovich, Shower—A Comedy, and Vase. In his works he addresses the seemingly overwhelming problems we face today, treating their social, religious, and ideological aspects with a sophisticated ambiguity. Every page becomes a metaphysical picture of time and space. His visual and textual language is in a style reminiscent of the Soviet production illustrations for children's books, which Kabakov makes for a living, as well as the handicraft posters and the texts of the wall newspapers that hang in the Soviet House of Management.

Kabakov's manner of showing his albums forms a new depictive relationship close to the first shows of the experiments of the brothers Lumière. Plac-

ing an album on an easel, he turns the pages and reads in a performance that usually runs from two to four hours. Throughout, the audience can experience different stages of immersion in the metaphysical properties of Kabakov's world view.

Collaboration between artists and poets, or between photographers and musicians is common among those making books in Russia today. We began to collaborate in the making of booklike objects in 1973 when we created several tortoise- and heart-shaped books with plexiglass covers, pun lyrics, and monoprints done by transferring carbon onto paper with an iron.

Rimma's first book-scores were written for choral polyphonic reading. One was composed in five Slav languages. (She graduated from the Moscow University as a philologist-Slavist.) Her Box-Housed Poems, made from cardboard covered with colored fabric, with text inside and outside, are a kind of metaphoric language. The geometric dimensions of the objects and their changing shapes give rise to gesture and to the plasticity of the message. Verbal-visual puns are created by the manipulation of the cubes; the spectator participates

in the "activation" of the work—opening and turning it over, changing the succession of cubes, creating a new sense with every manipulation. Every single cube (about 300 cubes were made) is an allegorical game of thoughts assumed to embody universal units of time and space, human units, and so forth. For example, beneath the lid of her first cube (made in 1974) is written "Under me"; the floor of the cube is inscribed, "Above me." the four interior walls read, "Befor (sic) me." An accompanying cube warns, "A Soul. Do not open or it fly away!" If you have the temerity to persist and open the cube, right at the bottom it says, "There, it's flown away."

A Man is a six-foot structure consisting of soft covered boxes, with bells inside, bearing inscriptions—genius talented handy normal incapable good-for-nothing holy-superman-normal transcendent-ghost-satanic—running from the positive to the negative pole. By turning over these cubes, the spectator is supposed to create his or her own ideal person. In Paradise, Purgatory, Hell viewers distribute homo-cubes, personifying such

characters as Plato, Stalin, Tatlin, and Picasso (there are sixty characters in all), on a three-dimensional matrix. Such "chance poetry" combines the absurd simplicity of a children's game with the categorical thinking of adults, which is meant to complete the author's original, provocative idea.

The Objects from Planet Z-9x, made by us especially for "The Other Child Book Show" (Poland-Holland-Italy, 1978–1979), has objects sewn inside its fabric folded pages, accompanied by chimerical and appealing descriptions. The Communication is a folded book of sign-conver-

VAGRICH BAKHCHANYAN
President Reagan's Adviser On
Mail Art
219Fast84th Street,apt.1D,
New York,N.Y. 10028
USA

Vagrich Bakhchanyan,

is a folded book of sign-convermail label, 1981.
sation-performance by the Austrian Renate Bertlmann and Rimma Gerlovin, freely translated into
Russian and German by the participants later on
through correspondence in the mails. Now, living
in New York, we are elaborating a new paint medium
mixed with sperm—the most natural, long-lasting,

in New York, we are elaborating a new paint medium mixed with sperm—the most natural, long-lasting, and spiritual material. *The Sperm-Art Book* is glued together and cut inside to appear like a window, behind which are four little sperm paintings.

Omitri Prigov has a dual art personality, uniting as the does the sensibilities and talents of a poet and a sculptor. His usually satirical poetry synthesizes various methods of visual and conceptual poetry. In his writings Prigov is always sensitive to visual shape, perfect proportions, and cryptograms of the Russian language. The series of books *Telegrams* consists of carboncopied texts on telegram strips glued down to the pages: "student stop murdered old woman stop with an axe stop suffers terribly stop dostoevsky," or "goalkeeper stop prepare for the fight stop exclamation mark stop sportscommittee of the user." The first telegram, of course, refers to

Dostoevsky's Crime and Punishment; the second is a line from a very famous, joyful sports song from the time of Stalin.

Prigov has also done many poem books, printed as regular samizdat, in the language of Soviet mass culture—the so-called "poetry of policemen and firemen." First begun as two-dimensional picture poems with permutations of words and geometrical typography, he transferred these visual forms into a three-dimensional context by printing them on real tins about

above me sylvander me 1 9

Rimma Gerlovin, Homo-cube Poems, 1974-80.

the size of a can of green beans. Every tin has a visually elaborated text around its circumference and a title label on a stick above it. Among his most clever are *The Tin of the Prophecy*, whose predictions are on its paper cover; and *The Indian Tin*, whose meditative text runs in spirals cut into the can.

Lev Rubinshtein, also a conceptual poet, first started making hand-bound

books of surrealist poetry but now works, in his own words, as a "total systematizer of poetry." The content of his works is always theoretical, almost sterile (he is a philologist), which contrasts with a lively, sociable personality that shows itself in some of his less pretentious sharp-minded pieces, such as his untitled book of one sonnet. Tied with a string, you must first untie the book; in the process of turning its twelve pages you hope to read the text of a sonnet, typed in twelve separate carbon copies. The further you go into the work, the clearer the words appear,

until at the last page, the text is almost "readable," though still somewhat obscured. In 1973 he made bricks with traditional poetry on every side, enabling readers to arrange the poem themselves. His most recent books, Catalog of Innovations in Comedy, New Intermissions, and A Working Program, represent his usual artificially elaborated linguistic texts, showing his view of the boring and bureaucratic life in the Soviet Union.

Vsevolod Nekrasov is a lyrical poet who often uses abbreviated administrative syntax in his work. His paradigmatic variations imitate the exactness of objective language and present a harmony of distinct and profound miniforms resembling the haiku style of poetry. The procedure of turning the little pages, strung on a key ring and filled with short, precise words and signs, is something like the endless meditative telling of a rosary. Lately he has made a series of minibooks (2" × 2"), the thickest of which has thirty-two pages repeating the same word "early," which gradually page after page moves from the top down to the bottom of the page; at the end, at the bottom of the last page, is another word— "nopa," meaning "it ri-

Besides the proliferation of book work, in Moscow there are also frequent and popular book performances, which usually are done as documentation of projects. Lev Nussberg, the organizer of the kinetic group named Movement was one of the first to develop this genre. In 1981 he did a book with the assistance of Galina Goloveiko From the Unpublished Letters of K. S. Malevich (1878–1935) to L. V. Nussberg (1937–1998) that contains his pseudocorrespondence with the famous artist, drawings, and

projects. All 150 copies of this book have different handmade covers with various imitations of Malevich's drawings, plus additional handwritten commentary in pencil. Nussberg, who has lived in the West for five years, has had much opportunity to print his work, as opposed to many other artists making samizdat who have been

less fortunate. This piece, in the mixed tradition of the avant-garde and *samizdat*, proves the vitality of both traditions for Russian artists in foreign circumstances.

The Moscow Collective Action Group (Andrei Monastyrsky, Nikita Alekseev,

and Nikolaj Panitkov) also include some of their books in their performance art. In 1979 in a winter performance held in a suburban open field near Moscow, together with Andrei Abramov they laid out on the snow about twenty handmade books, which participants and spectators helped decompose, since the books consisted of different, colored square-shaped loose pages that could be removed. For "The Other Child Book Show" the group did a folder book containing sixteen colored envelopes of various shapes, with instructions reading "to open when 1 year old," "to open when 2 years old," and so on, up to the age of sixteen. Every envelope contains different objects and texts.

The three men work independently in the book medium, too. Monastyrsky started in the sixties writing surrealistic poems accompanied by his own drawings. He called these *Endless Reading* and intended to continue writing them his entire life. Several years later we were witnesses to the transformation of his already short poems and lin-

guistic experiments first into conceptual books and then into poetic performance-objects, wherein he gave instructions to the audience for composing the works themselves. In 1975 he began his *Elementary Poetry No. 9—A Pile*, really a collective work since it contains Monastyrsky's instructions to "feed the pile with any object not bigger than 1"" and to delineate the action in an account book.

Alekseev makes books that always have some unusual or constructive shape. One, for example, is a handwritten poem with drawings on loose square pages, which together are about two yards high; an-

paper and a bunch of minibooks, behind which sits a little person writing. The backdrop is on the border between book object and scenery. *The Book for Cutting and Tearing* (1982) is supposed to be cut and completed by the audience, a scissors hangs on the wall, thus showing not only the authors' indifference to the literary content of the book but also to the process of destructive handling by others.

Political artists Vitali Komar and Alexander Melamid have made a conceptual transference of their ideas into the book form—they placed articles written about themselves in the New York Times into the last chapter of the Bible, illustrating a prevailing desire to shock society and their rather obsessive egocentrism.

The youngest Moscow art team, the Toadstools (Sven Gundlakh, Sergei and Vladimir Mironenko, Konstantin Zvezdochetov, and Alexei Kamensky) work in all media including books, which they usually do in one edition. So, for instance, their pseudomythological tales are written by hand with a brush or a marker. The abundant inventiveness and ease with artistic language of the Toadstool group are noticeable in all their books, which are variously sewn, bitten through, folded into paper dolls, and so on. The style of their works is close to agitprop performances but without any political connotations. Compared to other Russian artists, the Toadstools seem more emancipated, perhaps because they grew up in the period of liberalization and public scepticism. They

respond to society's propaganda in a carefree and naïve way rather than taking a position of reaction. That their energy frequently exceeds their ideas is characteristic of the Russian temperament: the actual event is not as important to them as is the continuous flux of the active environment.

Parallel to the artists' books that began to appear at the end of the sixties, new underground art magazines also started to be published within the art community. First they were single editions, not unlike political dissident magazines, made with carbon paper and often based upon the principle of

free collaboration. The magazine Aeronautic (1973), put out by Monastyrsky, the Gerlovins, Alekseev, and Rubinshtein, invited different people (a physicist, a musician, a photographer, a child) to make their own page on the subject of aeronautics. The cover by Valery Gerlovin was made from cardboard squares; the title moves up and down on strings. Everybody was asked to suggest the title and theme for the next issue, which turned out to be Animal World.

Since 1976 the artist V. G. periodically has published in Moscow a handmade art magazine called *Marks* in an edition of from five to seven copies. He did about seven issues in two years, each of which had a different shape and design. There are critical articles, information about art, poetry, music, interviews with artists, and a plenitude of original drawings and handwritten poems.



The Moscow group Toadstools with their books, 1979.

other is a picture story on a thirty-yard roll of paper. Alekseev also makes book albums, narrating the adventures of a mythological person he has created.

Elisabeth Mnatsakanova, a former musician, elaborates the polyphonic system of writing with her lyrical and strong poetry. Her elegant books, usually made in one copy, contain many pastel drawings interspersed with visual handwritten texts. Even though her poems do not look like scores, the feeling you get, because of the spatio-temporal relationships of her plastic poetry, is of note lanes going not horizontally but vertically down the page.

Igor Makarevich, artist and photographer, has brought the spirit of video into the media of book making. The Selection of the Target (1977) is an accordion book, consisting of a series of photo-mutations of a group of artists juxtaposed with images of chance throws of the dice. As the pages are turned, you get an impression of movement according to the permutations of chance; each single image reminds the viewer of stop action, when the monitor accidentally or deliberately stops and you become aware of the image's "petrified moving." In 1979 this work was exhibited at the Centre Pompidou as a contemporary Russian video book.

Anatoly Ur has created Bookshelf Theatre (1981), a composition of news-

More and more publications are appearing every day. Michael Grobman, who now lives in Israel, is publishing the periodical and newspaper Leviaphan with a handwritten Russian text. The first issue of Kolkhoz (Collective Farm) appeared in 1981, with an editorial board composed of Bakhchanyan, the Gerlovins, and Tupitsyn. It is based on the contributions of Russian artists living in Moscow and in New York City. Many pages were designed by hand, as was the cover with its red hanging label, "Keep in Front," and gold star, making it look like an epaulet. With the next issue, which will be thematic—letters to the Soviet Union—the magazine, to be prepared by the Gerlovins and Bakhchanyan, will adopt the English form of its name, Collective Farm, and become international in scope.

* * *

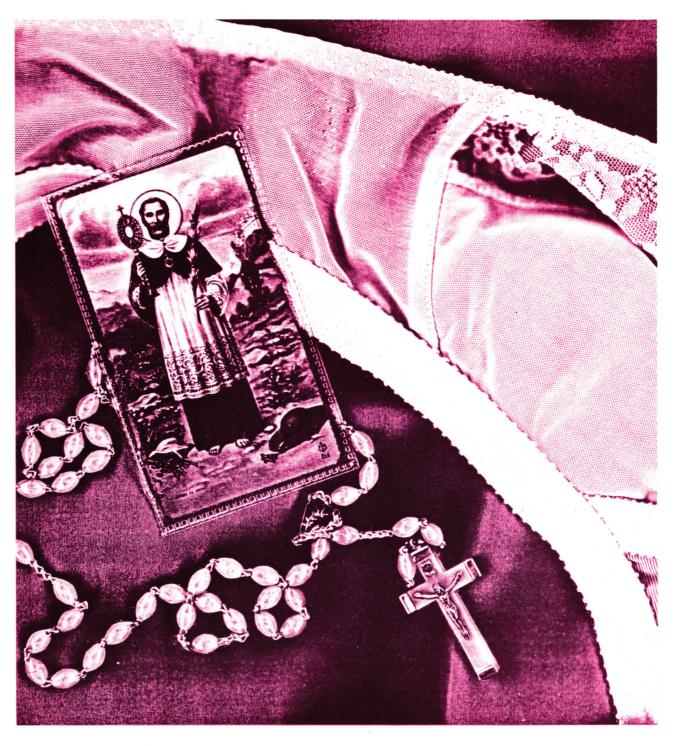
7his article takes note mainly of *samizdat* art in Moscow, since it represents the cultural center of Russia. A distinction must always be made between *samizdat* literature, which often is overtly political and critical of the Soviet regime, and *samizdat* book art, which usually is not. The *samizdat* book movement arose to

satisfy other, generally more spiritual. needs and values. That it has become political, in the sense that it is unofficial, underground, and dangerous to make. is due to the cultural and political climate in the USSR. It is the official hostile reaction to the work, therefore, that imputes to it a political content. The Western contemporary tendency away from limited editions and toward making work available cheaply to as many people as possible is not applicable in Russia. There the handmade book remains an original, rare, and valuable piece of art against a background of faceless Soviet mass book production and a continually repressive artistic atmosphere.

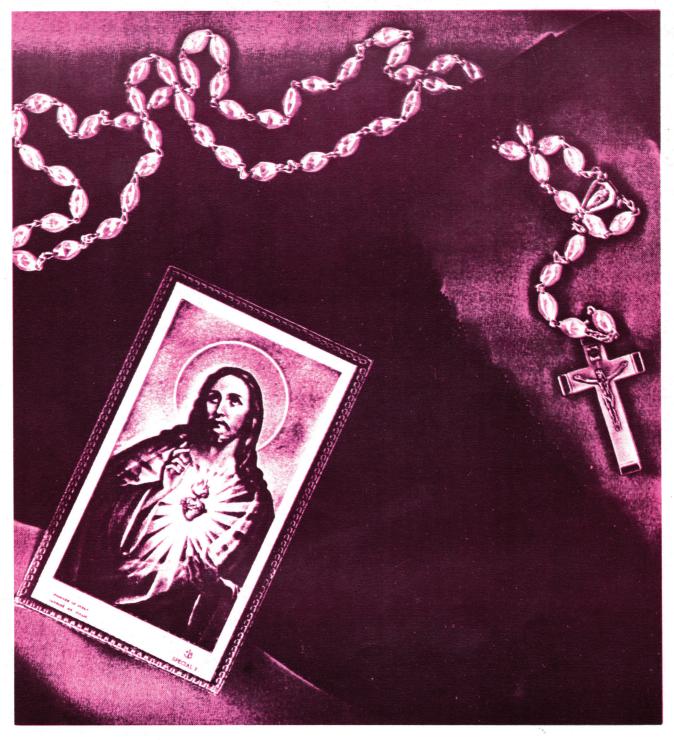
Vagrich Bakhchanyan, the Gerlovins, Victor Tupitsyn, Kolkhoz (Collective Farm), volume 1, 1981, printed in an issue of 150 copies.







When she was young she prayed to god for large breasts so boys would like her. Because she was Catholic and knew exactly how to pray, her prayers were answered.



Now she is miserable because men are only interested in her breasts and don't take her seriously.





Duplicating Efforts By Reine Hauser

Marty Heitner

Marty

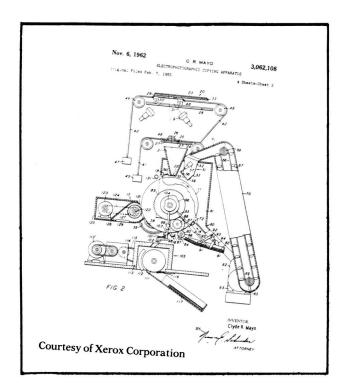
Photocopy art has been around for a little over twenty years. The copying machine first came into use in 1959. Since that time artists have explored the photocopy process the way they've approached many other nontraditional art materials—with enthusiasm. The "Copycat Show," an exhibition of photocopy art held at Franklin Furnace Archive from January 6 to February 6, 1982, presented some of the diverse work this enthusiasm has unleashed.

The exhibitions' jurors, Lucy R. Lippard and Lowery

Sims, wisely opted for abundance in their selections for the show. This installation of work by close to 100 artists climbed up the walls of the Furnace's exhibition space, in some cases reaching perilously close to the ceiling. It was evident from the sheer abundance of artwork that photocopy art is not an isolated phenomenon.

Xerography, as a medium, has its advantages and disadvantages. Working with color is difficult, because for technological reasons, quality cannot always be controlled. Copies of copies (even in black and white) sometimes blur, and the size of the image is limited by most machines to $8\frac{1}{2}$ " \times 14". Even the age and model of the machine can determine the success of a project. Due to continuing advances in the state of the art, effects can now be achieved that would have been unthinkable just a year or two ago. Increasingly, artists have decided to brave the possible drawbacks of the medium, turning them, often as not, to their distinct advantage.

Humorous, political, technologically innovative, linguistic, and narrative content was evident throughout the "Copycat Show"—sometimes all in the same piece.



Richard Craven, a North Carolina artist, created a clever pun by xeroxing together wrappers from a Clark candy bar and Kent cigarettes for his "Ode to Superman." In T. Anton Ierubino's "The Invasion of the Pink Pig," an urban landscape is juxtaposed with a pig's head, the black-and-white copies, hand-tinted in pink, obviously and humorously showing the influence of Grade B sci-fi movies.

The images employed in advertising, comic books, television, and movies tend to combine easy recognizability and a clear design, which makes them particularly useful and attractive to xerox artists, particularly those whose work has a political content. Manipulation of these images provides the xerox artist with a ready vocabulary that he or she knows will be understood; juxtaposition of these images in particular ways can increase the ironical and/or ideological impact of the statement the political artist wants to make. "Hamburger Money" by Casey Carlson is a case in point. In this mixed media (plastic, yarn, coins, and copies) piece, she wryly traces, using events from the history of the United States, the development of our (comparatively) inexpensive fast-food hamburger. Cynthia Woodard's 'Counter Clockwise' is composed of color xeroxes of baton-twirling majorettes coupled with appalling statistics of women's place in the American work force—a visually effective feminist commentary. John Copoulos's untitled piece, reflecting on last year's killings of gay men outside a West Village bar, is both poignant and pointed. Hand-colored copies of a photo from the New York Post, featuring the repeated image of mourners at a rally held to protest the murders, are accompanied by a quote by activist Sarah Miles: "A community that defines itself by the degree of its victimiza-

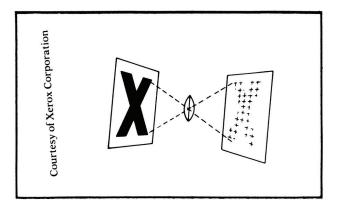


tion is a community without power." Chaz Welz's "Adam and Steve," a color xerox in three sections, is composed of myriad multicolored images, among them the hand of God, two nude men with an apple and a snake, plus a fragment of a speech by Moral Majority leader Jerry Falwell proclaiming, "God created Adam and Eve, not Adam and Steve..." I'm glad Welz took it upon himself to create what Falwell thinks God neglected!

Artists for whom politics are important are also often intrigued by the uses (and abuses) of the copying machine. The implications of photocopying, like those of photography, are many. For political artists in particular, the potential for broad dissemination of information, because of the comparatively inexpensive nature of the medium, its ready accessibility and speed of production make photocopying particularly attractive. But although photography shares some of these attributes, the control of the artist over the manipulation of the image is much greater with photocopying than it is with photography.

One particular advantage of photocopying, for example, is the possibility for integrating language and image within the artwork. Perhaps because type of various sorts reproduces so well, perhaps because of the content of these works, a large proportion of the pieces included in the "Copycat Show" incorporated words as an integral part of the formal aesthetic content. Political, autobiographical, and narrative images are often reinforced by the use of language in these works; their successful integration is, I believe, due particularly to the nature of the medium. We're used to seeing xeroxed words—forms, letter, printed information of every sort. It's comfortable in a way that is still not comfortable in, say, paint on canvas.

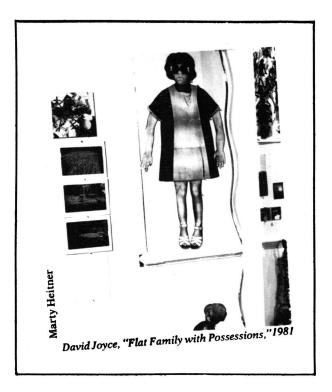
"Michele's Prayer" by Ann Fessler is a good example. Five color xeroxes show sections of a bra, rosaries, and small portraits of Saint Agnes, the patroness of purity, and Saint Barbara, a virgin martyr. A narrative accompanies each section, reading from top to bottom: (1) My friend Michele has very large breasts. (2) When she was young she prayed to God to give her big breasts so boys would like her. (3) Because she was Catholic and knew exactly how to pray, her prayers were answered. (4) Now she is miserable because men are only interested in her breasts and don't take her seriously. (5) Michele is not Catholic anymore." Fessler combines narrative, politics,



and humor with a deceptively simple visual format to create a wonderfully provoking piece. Howard Goldstein's "Expulsion of the Jews from Spain" is a dreamlike sequence of color-xeroxed images, sandwiched between glass upon which sentences have been inscribed in an elegant hand. The sentences, surprisingly, are virtually unreadable, contributing to the ethereality of the work. "To Be Equal" a contribution of the Struggle Collective, a multiracial, multidisciplinary group, unites, in an appropriately stark black-and-white format, photocopies of portraits of black people alternating with cards advertising the racist propaganda of the National Association for the Advancement of White People. It is a frightening and illuminating indictment of racism achieved by simple means. Brad Melamed's book work, I Was Born in 1954, incorporates black-and-white imagery with verse (rhyming ABA) in an effective autobiographical narrative about growing up American. While this piece was technically cruder than many others in this show, its sophisticated use of imagery and language to convey information gave it a singular impact.

The artists represented in this exhibition attempted virtually every possible technical use of the copying machine in the execution of their pieces. Richard Parker's "Shirt," for example, is just that—a black-and-white copy of a just-back-from-the-laundry workshirt, in a box, accompanied by an actual pink laundry slip to the amount of \$247.50. Anne Murphy overlaps traditionally sized (8½" × 11") xeroxes to form human-scale copies of two tulle and satin tutus, a little girl's dream, in "and they said it would make us famous!" David Joyce's "Flat Family with Possessions" is just that: copies of a rather peculiar girl, her doll, a toaster oven, record player, clock radio, crock pot, and blow dryer—an insistently two-dimensional portrait.

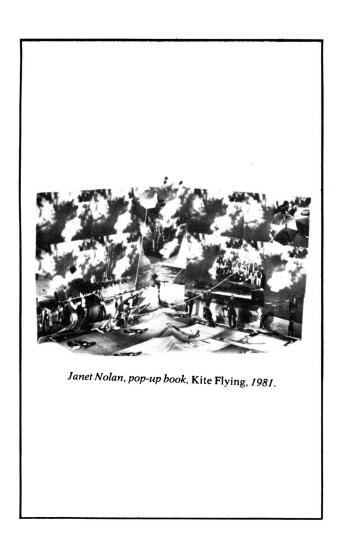
Photocopying, of course, is a means of duplicating an image, and repetition of images is prominent in the work of copy artists, who have absolute control, in fact, of the total number of images they will make. Sometimes an image will be repeated several times within one piece, as in Beatrice Schall's "Copy Cat," which employs multiples of fans as a component of the composition. Mark Berghash has created two subtle series portraits of Charles Lieber and Thomasina Webb. He asked each person to think of the persons important in their lives; Lieber, for example,



was asked to meditate about his mother, father, children, and his past, present, and future selves. The artist then caught the subject in varying states of reaction and expression. This is an intelligent and compelling use of copying for portraiture, revealing, as it does, the varying states of mind of his subjects. Joyce Culter Shaw's 100 from 2000: A Selected Population is also a form of portraiture. Each of the 100 pages of the book work contains the signature of an individual, repeated over and over on the page to form a distinctive pattern. Agnes Denes's X-Ray Structures is a book of color xeroxes of exactly that—x-rays of natural and man-made phenomena. Each page holds one particular (and quite marvelous) x-ray.

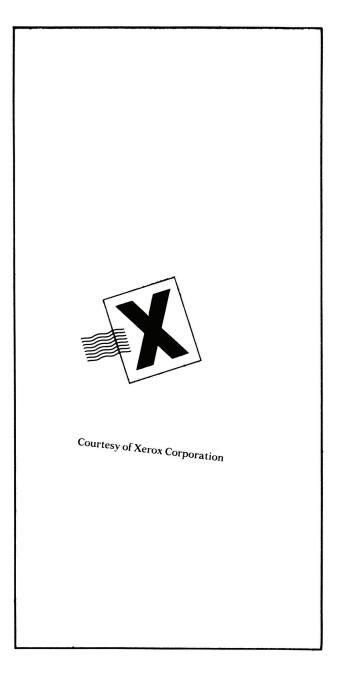
One of the reasons copy art has become popular with some artists is the possibility of making virtually unlimited prints, thereby creating an art that can no longer be considered a commodity of value in the traditional art market due to its sheer abundant availability. This has allowed some artists to bypass the art market in favor of self-distribution. Donna Henes's "Wallpaper" is an example of the kind of audience-participatory art she is known for, which sidesteps the usual art-product circuit. Primarily known for her performance art, Henes's copyart reflects on and reinforces the concerns explored in her performance pieces.

But though it might seem out of character, the copy machine can lend itself equally well to the creation of unique and formally beautiful effects. May Sun's three hand-colored copies, "Attic Room," and two self-portraits, while not arresting because of innovative technology or imagery, nevertheless possess an exceptional delicacy and warmth. Also to be noted for delicacy and beauty are the book works by Mitzi Humphrey, who copies but-



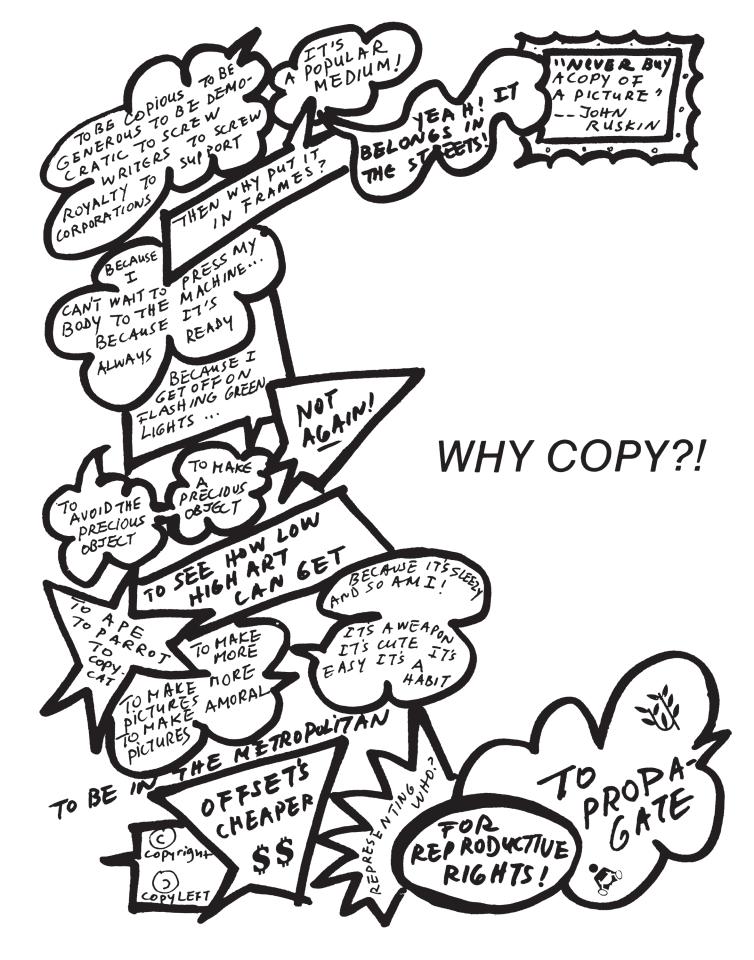
terflies and flowers into exquisite books. Michelle French's Of Thee I Sing, another artist's book, presents successive xerox views of the Statue of Liberty, green against a hand-colored gold sky studded with gold stars. Janet Nolan's Kite Flying is a clever pop-up book: xeroxes of people on a beach fly kites in a cardboard environment that folds out into three dimensions. Stewart Wilson, who employs "wrapped" toys in his work, resorts to enlarged color xeroxes of toys this time, reducing the three-dimensional to the two-dimensional. The resulting distortions of size and volume create a dreamy appearance, in contrast to the majority of his work, which is miniature and sculptural.

Using technology to achieve aesthetic goals is, of course, not new in the world of art. Now in the 1980s the photocopy machine is intriguing and challenging many different artists for a variety of reasons. Copying obviously fulfills a variety of needs for artists today—be they economic, political, or aesthetic (or a combination of the three). The medium seems to be gaining some recognition even within more legitimate artworld channels: the Metropolitan Museum of Art, for example, has recently acquired a copy of Leslie Schiff's Seasons, a limited edition book work, as well as an edition of Berghash's serial portraits, which we talked about above. Nor is it only



artists in New York City who are finding inspiration in the medium. The "Copycat Show" was an open exhibition and received work from, among other places, Wisconsin, New Mexico, Georgia, Hawaii, New Jersey, Kansas, and even Sweden. The phenomenon is widespread and rapidly evolving—who knows what kind of work we'll be seeing within the next twenty years.

Asked to comment on the medium of xerography, the co-curators of the "Copycat Show," Lucy R. Lippard and Lowery Sims, chose to use the page as an alternative space rather than to provide a critical narrative in prose. The results may be found on pages 24 and 25.







Perform at Your Own Risk

By Barbara Baracks

Inspiration may run slickly through veins, pumped by an economy requiring a full-time job, a brilliant apartment find on Avenue C, and a lot of endurance. But, after a while, you begin to ask, "Can I live on the brink forever?" Performers generally find whatever big time there is in arenas by any other name: Lily Tomlin goes to Hollywood; Laurie Anderson to Warner Brothers Records. The express success elevator only stops at selected genres, and once a performer is on it, we, the audience, are at several removes from experiencing the artist's personal risk. The risk remains if the artist keeps an edge, but technique is all too often what we see instead.

I prefer performance closer to its own brink, when danger is more pungent, when performers are less established, often engaged by autobiographical material, when work still reveals—willfully or not—its painful, flawed sources. A number of one-person shows this winter permitted this vulnerability; but the artists were polished storytellers as well—desiring to entertain, they sometimes dazzled.

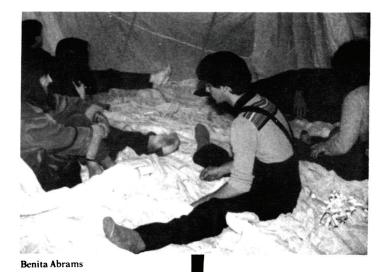
Each time I see Judith Ren-Lay perform I wonder when she's going to blow her fuse. A dancer by training, Ren-Lay has trained her mouth to move as fast as her body: in *Asterisk*, her most recent piece, at A Clear Space, she elaborated an ode to her odious former marriage, all the while darting around the loft dodging little anxieties creeping out of the woodwork. It's done with such fluid humor that even when we don't know exactly why her associations have leapt to the surface (why, at the end, does she become "The Doctor," her grandfather in flapping overcoat and hat?), only those crushed by their own gravity wouldn't dare to leap with her.

In over the wall stories performed at St. Mark's Danspace, Peter Rose mostly stood still while his memory travelled: from his bar mitzvah, to the memorial museum at Auschwitz, to happiness in the squatters movement. It's storytelling in the grand manner (grave humor punctuated by eye contact), told by a prodigal impressed with his own parable. Aided by a solid sense of his own personal presence, Rose brought it off.

"Washing the dishes is a rather intimate activity." Susan Mogul confided at the onset of Doing the Dishes at Franklin Furnace. She was dressed to the gills in low couture schlock, eventually stripping off accessories to display her evening frock, an unhappy affair between an evening gown and a tutu. While Mogul chattered away on the theory and practice of dish washing, Jerri Allyn's disembodied hand, from behind the "sink," proffered dishes, rags and brushes, and lethal squirts of an acrid rug shampooo called Spray 'n' Vac. As the suds thickened Mogul donned her batterypowered, windshield-wiper glasses. "It may be hard for you to take me seriously," she advised her audience. And we were laughing... but sometimes we were too aware of it. Mogul was up there working hard, but she was straining. Why? Last year Mogul made a hilarious salad in her performance Design for Living at 626. This year she made a slightly wilted repetition of last year's success. When you're not slick, your work must move.

Which is what John Bernd grappled with in Surviving Love and Death at PS 122. How do you move? Bernd, a dancer, executed quick, stylized movements, slowing to an exhausted tap dance in old clunky shoes, finally coming to a halt and presenting a lecturedemonstration on the use of the blender in mixing medicine with organic foods. Time has slowed down. "What I don't think you've accepted is that you've lost," his ex-lover, an expert on competition, has told him. What has he lost? Heterosexual pretense in military school, the right dance teacher, his lover, good press, and (when a mysterious virus decimated his blood cell count) for a while he thought he was losing his life. What a terrific opportunity for an artist! "It had to end....Istarted my journal....I got stronger and stronger with each loss."

A hierophant of loss, Bernd conjured a mood: physical exhaustion, a sense of emptiness, waiting for a movement, a journal entry, "and you whisper and you see through the window and you're in it, the light." He was exhausted, and the audience members wanted to go home to their respective Avenue C apartments—and work.



Joshua Abby installed parachutes in the Franklin Furnace for his piece Anonymous Communication, performed on December 17, 1981. The audience sat inside the created environment; the performance itself was shadow work with sound.

Lynn Swanson, The History of Eurydice: The War Years, December 10, 1981. Having shed her shroud, Lynn Swanson performed in death mask. The History of Eurydice: The War Years was a personal, imagistic version of the Orpheus legendfrom Eurydice's point of view.

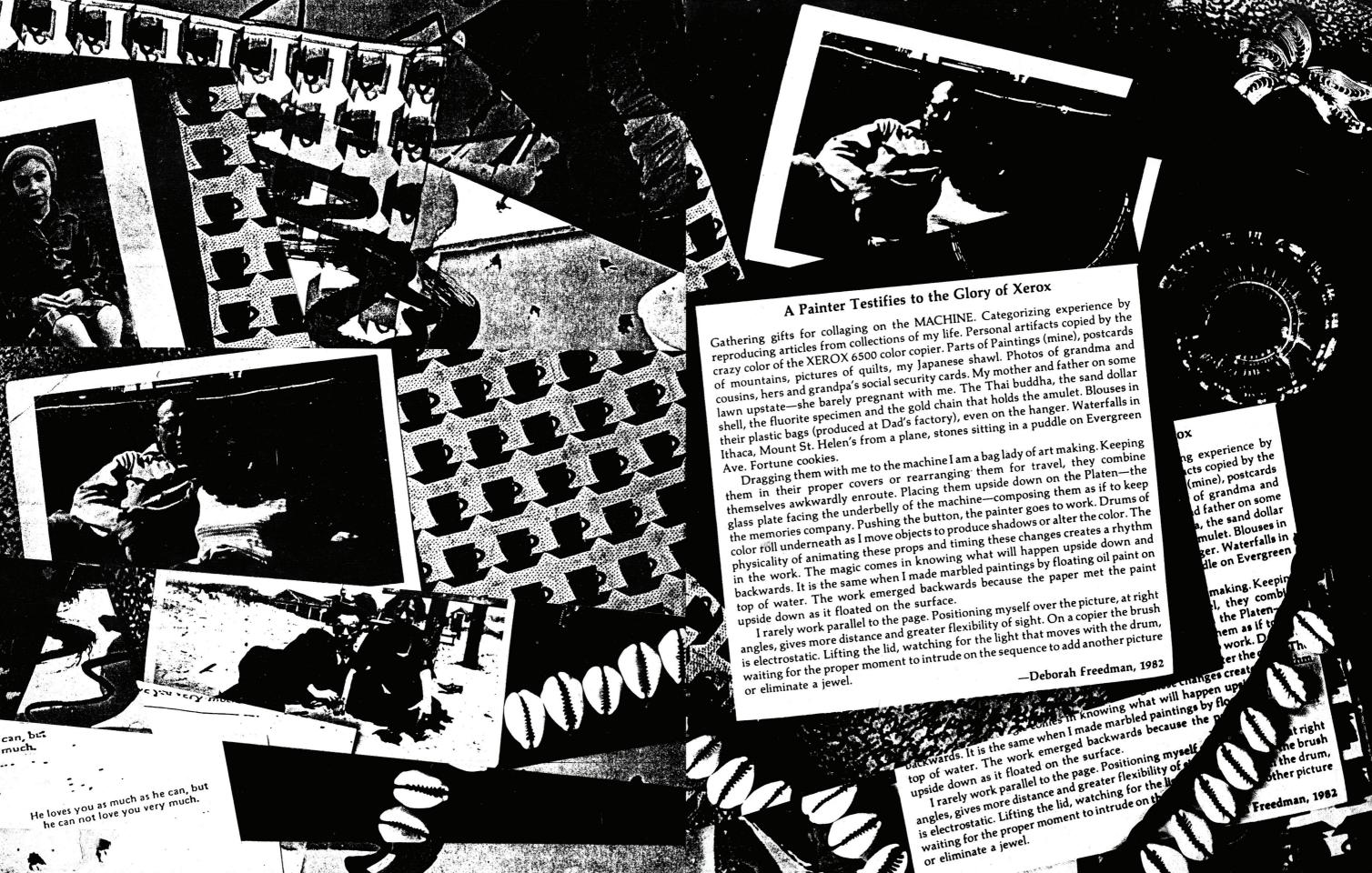
For the first of two pieces done in December 1981 at Sunday Night at the Performances, Ilona Granet lumbered into the space, suitcases trailing. She then launched into a speed rap about trying to live in New York and work and make money and have relationships and make art and do performances, all the while unpacking in a frenzy and ranting about being overburdened by the clothes she can't stop amassing. With clothes overtaking her apartment, and work overtaking her mind, Granet repacked and moved on.





Benita Abrams







Artists' Pages:

We'd like to thank you for your response so far. Please keep the pages coming. Next time round performance art will be featured, so we'd be glad to see artwork that somehow relates to performance art—in any and all its aspects. As usual, though, there are no restrictions on media, or subject matter.

To refresh your memory, work must be camera ready, black and white only, image size $8\frac{1}{2}$ " × 11", or 17" × 11", unless you want to leave a border. To conform to the format of the *Flue*, single-page artwork should probably be vertical, double-page horizontal.

The deadline for submission of artwork for the next issue of the *Flue* is May 15, 1982. A SASE *must* be enclosed.

Flue Intern:

We would like a student (or other) intern to help us put out the *Flue*. A commitment of from about six to twelve hours a week would be required (college credit available). Editorial skills and/or knowledge of design and layout would be super but aren't necessary. A sense of humour, however, is a must. Those interested should call Deborah Drier, at 989-2498, for further information.

Tranklin Turnace Student Internship Program:

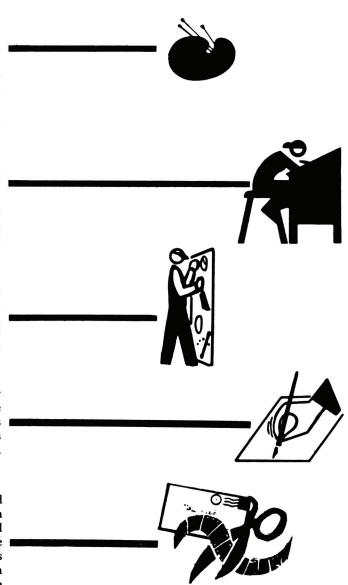
Other college students (and nonstudents) interested in working in the areas of cataloguing, fund raising, publicity, arts administration, technical, and installation, either as volunteers or to earn college credit, should write to Franklin Furnace for further information. People with and without technical skills are welcome.

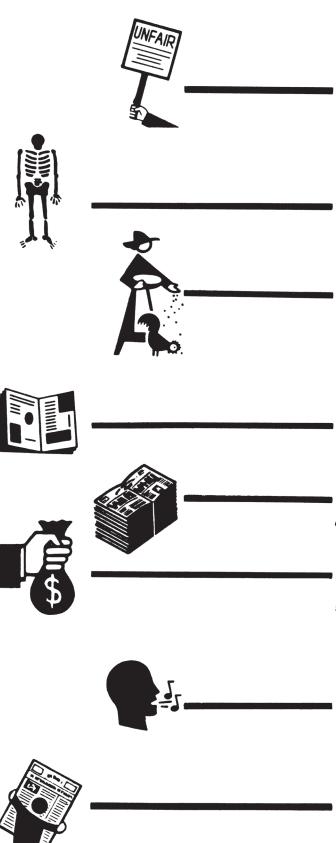
Proposals:

Proposals for performances, installations, and window works are due by April 30, 1982, to be considered for the 1982–83 season at Franklin Furnace. Panels of artists will review the proposals; notification of their decisions will be made by about June 30, 1982. Please include a SASE, or the required postage.

Slide Registry of One-of-a-Kind Artists' Books:

Slides of one-of-a-kind artists' books are being accepted for a new slide registry being established at Franklin Furnace, which will be made available to curators and scholars. Artists interested in having their work on file should send slides in a plastic twenty-slide holder, plus a résumé, to: Franklin Furnace Archive, Inc., 112 Franklin St., New York, N.Y. 10013. (Note that slides may be updated as your work changes.)





Corrigenda:

We regret that John Howell's last name was misspelled in the Table of Contents and on page 19 of volume 2, number 1 of the *Flue*.

The caption under the bottom photograph on page 8 is incorrect. The image, Fe · Mail · Art by Anna Banana, originally appeared on the cover of Vile Magazine, no. 6, Summer 1978; it was reprinted in the April 1981 issue of Libellus.

The title of Valery Oisteanu's book of poetry should have been printed as *Do Not Defuse* in the footnote on page 10.

Wanted:

Submissions of copyart requested. The International Society of Copier Artists and a periodical of copier art are now being organized. For more information, send a SASE to: Louise Neaderland, Bone Hollow Arts, 800 West End Avenue, New York, N.Y. 10025.

Wanted:

Women's Studio Workshop and Art Awareness is looking for work from women artists living in rural areas for an exhibition, "Collected Visions," to be juried by Lucy Lippard and Nancy Spero. All two-dimensional media that can be easily shipped will be considered if slides and entry materials are sent to the Women's Studio Workshop by May 7, 1982. For a prospectus write: Women's Studio Workshop, P.O. Box V, Rosendale, N.Y. 12472.

Available:

An annotated catalogue listing over 2,000 artists' books, periodicals, and audio works is available from Printed Matter, Inc., 7-9 Lispenard St., New York, N.Y. 10013, for \$4 postpaid.

Watch:

Be certain to look for our ad every week in the Galleries section of the Village Voice.

Join:

Become a member of Franklin Furnace Archive and receive a year's worth of the *Flue* (four issues), plus all other benefits of membership. See the insert, Calendar of Upcoming Events, for further details and a membership form.

Attend:

Come to Sunday Night at the Performances, a continuing, twice monthly series produced by Ann Rosenthal. This showcase is meant to highlight the diversity of performance art, and through its informal programming, accomodate local, out-of-town, and international artists who want to present new work in New York. \$4 includes refreshment; all proceeds go directly to the artists. Interested performance artists should get in touch with Ann Rosenthal at the Furnace.

Coming:

The next issue of the *Flue*, volume 2, number 3, will be a special summer double issue, devoted to performance art and containing a thirty-two page catalogue of "LA-London Lab," the month of collaborative and individual performances, installations, video, film, and discussions by various women from Los Angeles and London, which took place in March 1981.

Fuel
By Barbara Quinn

Hi. The "aid-to-your-Muse" returns again with more suggestions on supporting your "art" habit. In this issue I list several possibilities for commissions, teaching assignments, and grants, as well as sources of "emergency money," for those times when you're really in a pinch.

- Commissions are available for works of art for new federal buildings. US citizens only can apply to: General Services Administration, Assistant Commissioner for Construction Management, Public Buildings Service, Washington, D.C. 20405.
- Artists interested in teaching in federal prisons can apply to: Prison Art Programs, Department of Justice, Administrator, Education Branch, Federal Bureau of Prisons, Washington, D.C. 20537.
- 3. Do you want to turn the family farm into an artist or craftsperson's studio? Loans of approximately \$28,000 are available from Nonfarm Enterprise Loans, Department of Agriculture, Farmers Home Administration, Washington, D.C. 20250. Also, the Department of Agriculture provides permits to visual artists to gather materials from the forests.
- American artists over forty years of age can apply for up to \$3,500 from the Hereward Lester Cook Foundation, Suite 804, 1200 18th St., NW, Washington, D.C. 20036.
- 5. Are you a Cuban citizen or of Cuban lineage? Cintas, c/o Institute of International Education, 809 UN Plaza, New York, N.Y. 10017, offers eight cash awards of \$5,000 each annually to Cuban artists, writers, and so on.

Emergency Money

- 1. Artists who are physically or mentally disabled can seek help by contacting Artists' Fellowship, Inc., c/o Arthur Harrow, President, 47 Fifth Ave., New York, N.Y. 10003; (212) 255-7740. There is no age requirement, and residents from any state can apply. A broad range of funds is available.
- Change Inc., P.O. Box 705, Cooper Station, New York, N.Y. 10003; (212) 473-3742, will accept applications for subsidy of hospital care. Send letters of recommendation, slides, and a letter from your doctor stating what type of care is required.
- 3. Contact Valerie Smith at the Committee for the Visual Arts, 105 Hudson St., New York, N.Y. 10013, for help in meeting expenses for shows in nonprofit galleries. Maximum of \$150 for one artist; and a maximum of \$400 for a group of three or more artists. For New York State residents only.
- \$300 is available to visual artists with emergency needs only from Artists Equity Association at 3726 Albemarle St., Washington. D.C. 20016; (202) 244-0209.

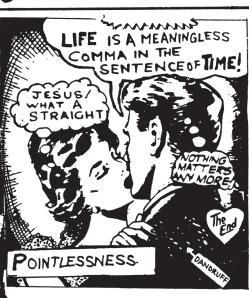


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BRITISH PHILOSOPHY IN THE 1980's









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