

FRANKLIN FURNACE  
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# FLUE

FRANKLIN FURNACE FLUE, Volume 1,  
Number 5

PUBLISHER  
Franklin Furnace Archive, Exhibition,  
and Performance Space, Inc.

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THE COVER: Performance artist  
Laurie Anderson will appear at  
Privates (85th and Lexington) Club  
to give a Birthday Benefit Performance  
for Franklin Furnace's Fifth Anniver-  
sary. May 28, 1981/7pm. and 10 pm.  
For info call (212) 925-4671.

Photo: Paula Court, 1981.

Special thanks to the Beard's Fund  
for generously providing Laurie  
Anderson's fee.

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This is the last *Flue* of 1980-81. Thanks to the artist-designers of the *Flue* this season: CHICAGO BOOKS; MARJA SAMSOM; BARBARA KRUGER, SHERRIE LEVINE and LOUISE LAWLER; CARLA LISS; and RICH MCGUIRE. Thanks to artists and curators who have organized exhibitions this season: WIES SMALS; SUSAN HILLER and SUZANNE LACY; CLIVE PHILLPOT; CHARLES HENRI FORD; BARBARA MOORE and JON HENDRICKS; INGRID SISCHY; and PETER FRANK. Thanks to our student interns: MICHAEL ROSS, KATHERINE GOETZ, ANN ROSENTHAL, MICHELE POPE, MARGARET OWEN, CHRISTINE NEWMAN, JOHN GLUCKMAN, FATIMA BERCHT, LOUISE NEADERLAND, and EMIKO. Thanks to lecturers BENJAMIN BUCHLOH, EDIT DE AK, RONNY H. COHEN, LUCY R. LIPPARD, TONIA AMINOFF, DONALD CARLI, ADRIAN PIPER, ARTHUR A. COHEN, and JOHN BERNARD MYERS. Thanks to the artists who performed at Franklin Furnace this season: ANNE BEAN, JULIEN BLAINE, JAMES GREEN, CLAIRE FERGUSSON, GINA PANE, BEVERLY FELDMANN, LANCE RICHBOURG, DENISE GREEN & ELIZABETH SACRE, ERIC BOGOSIAN, SCHULDT, MAY STEVENS, HOWARDENA PINDELL, KRZYSZTOF WODICZKO, CANDACE HILL-MONTGOMERY, TOBY MacLENNAN, SANDY MOORE, JAMES COLEMAN; and exhibiting artists: MICHEL RITTER, MARK MENDEL, ANN SULKOVSKY, JAMES CASEBERE, JOHN FEKNER, DAILE KAPLAN, VERNON FISHER, DEBORAH WHITMAN, KRZYSZTOF WODICZKO, A.A. AGUILAR, and PAMELA McCORMICK. Artists exhibiting in our Window Works Series were: DAVID CHANNON, LINDA HARTINIAN, ANNE MURPHY, THE STRUGGLE COLLECTIVE, DOMINIC ALLELUIA, JANET HENRY & SYDNEY BLUM, DOMINICK GUIDA, RICH MCGUIRE, and CAROL MEINE. We deeply appreciate the fine work these artists exhibited at Franklin Furnace this year. Thanks as always to staff artists, who run Franklin Furnace with such energy: BARBARA QUINN, HOWARD GOLDSTEIN, JOHN COPOULOS, BILL GORDH, DAVID HALVORSEN, LUCY EVANICKI, CAROL ANDERSON, and archivists and cataloguers STEVE WHITSELL, RUTH HARDINGER, GARY SIPE, and JILL MEDVEDOW.

As I am writing this, President Reagan is dealing a heavy blow to arts funding for organizations which present avant-garde art. Below you will see my letter to the *New York Times* and a reply from a citizen who doesn't realize that less than a dollar a year of taxpayers' money is devoted to the arts in America. If you feel strongly that the arts should be supported on the Federal level, send a personal letter (not a postcard since representatives are not required to return an answer to cards) to the representatives listed below, and to your Congressman:

Senator James McClure (R-ID)  
Chairman, Senate Subcommittee on  
Interior and Related Issues  
U.S. Senate, Washington, D.C. 20510  
Representative Sidney Yates (D-IL)  
Appropriations Subcommittee  
Interior and Related Agencies  
House of Representatives  
Washington, D.C. 20515  
Senator Robert Stafford, Chairman  
Senate Subcommittee on Education,  
Arts, and the Humanities  
Representative Paul Simon, Chairman  
House Subcommittee on Post-Secondary  
Education  
Representative James R. Jones (D-OK)  
Chairman, Budget Committee  
Senator Pete V. Domenici (R-NM)  
Chairman, Budget Committee

The importance of an issue is measured by the number of letters our representatives receive on each issue in question. Call the League of Women Voters for your representatives' addresses. Again, I urge you to send a letter. No matter how ineffectual you feel your individual effort might be, the combined effort of artists must be heard in Congress and in the Senate for Reagan's 50% cut to be softened.

Now for a related topic. Although President Reagan says that "Americans have always supported the arts," those organizations that get private sector support are frequently the visible, established ones, not the ones that present avant-garde art to the public.

Money talks!! If you have not sent your Membership or a contribution of any size to Franklin Furnace, please do so; your donation is still important. People like Mr. Rubin ignore the larger economic, social, and political benefits of art, and are happy to accept whatever Hollywood dishes out as culture. But you know better, and you know just how vital your support is.

*The New York Times*,  
Saturday, February 14, 1981

## Matchless Art

To the Editor:

I was shocked to read that President Reagan has recommended 50 percent cuts in the budgets of the National Endowments for the Arts and for the Humanities.

Perhaps Mr. Reagan doesn't realize that the endowments give dollars that must be matched by the private sector and that therefore the impact of the cuts on cultural activities, already funded at minimum levels, would go far beyond the Government dollars involved: Organization's ability to raise matching funds would be severely hampered, and the arts in America would be dealt a heavy blow.

As director of Franklin Furnace Archive, an organization devoted to contemporary art, I urge the President to reconsider. Only 1.5 percent of the Federal budget is spent on arts funding. The detrimental effects of the cuts on the quality of life in America would outweigh any benefits.

MARTHA WILSON  
New York, Feb. 6, 1981

*The New York Times*  
Sunday, March 1, 1981

## Dollars and Arts

To the Editor:

I am sorry that Martha Wilson is "shocked" by the President's recommended cuts in funding for "the arts," which she believes would be "dealt a heavy blow" affecting "the quality of life in America" [letter Feb. 14].

The worst blow — the unkindest cut — is inflicted when officials and those with a stake in approved high culture decide what "arts" my tax dollar is to support. I am tired of having people confiscate my movie money to buy what they consider esthetically preferable. I welcome the Reagan move toward restoring my right to define what constitutes quality in my life.

No matching funds needed, thanks.

LEONARD RUBIN  
New York, Feb. 17, 1981



"Untitled No. 1," paint on wood by Richard Frank Hrabal, 1976.  
(see back cover)

# FLUE NEWS

BY MARTHA WILSON

Among distribution outlets for artists' books, three stand out as extremely active and regionally important. PRINTED MATTER, 7 Lispenard Street, New York, 10013, is a collective non-profit organization which distributes 2500 titles of artists' books in print, as well as periodicals and audio works. Their principal business is mail order, but their storefront is open to the public for browsing, and their front window sports monthly exhibitions curated by Lucy Lippard, one of the collective's members. Phone the Director, Nancy Linn, at (212) 925-0325.

BOOKSPACE in Chicago, at 2952 North Clark Street, Illinois, 60657, is directed by John Hogan and distributes 1600 artists' book titles. Other events held at the storefront include musical events and readings, exhibitions, window works, and occasionally audio telephone pieces. BOOKSPACE has a printing press, an AM 1250 offset, on which local work has been printed. BOOKSPACE carries most titles published in the Midwest: phone is (312) 935-3984.

ARTWORKS, at 170 South LaBrea, Los Angeles, 90036, is directed by Barbara Pascal. Presently the store is moving from an old location to the new one listed above, and in the interim (before May 1st) artists may reach Pascal at 12243 Falkirk Lane, LA, 90049. ARTWORKS distributes between 500 and 600 artists' book titles, holds readings and video shows as well. Phone (213) 472-6377 for further information.

Distribution of artists' books is tough work, and the staff of Franklin Furnace has been brainstorming for some time in an effort to get artwork on the page to a broad public. So we hatched a plan which will allow more

artists to show to more people for less money. Interested? Here's how. Suppose the pages of the *Flue* were available to artists as artspace and the cost was less than sending out an announcement? Artists from all over the world could submit work for publication, and this art-on-the-page would reach an international audience of over 10,000. Next season, Franklin Furnace proposes to offer full pages, half pages, and quarter pages at cost of printing to the artist for those who wish to produce black and white art for the page. Camera-ready art (full page 11 x 17") will be selected for publication by a changing panel of artists, and art not selected will be returned and may be resubmitted. An example of prices would be an "X" deposit for full pages, half of "X" for half pages, one quarter of "X" for quarter pages, and payment MUST accompany art for consideration for printing in *Flue*. (We ESTIMATE cost of a full page to be \$100.00). Deadlines for each issue will be the end of the first week of the month ahead. For example, artworks for September will be due the first week in August.

Tentative plans for next year include the *Bean Book*, a life-sized "book"-sculpture by ALISON KNOWLES; a historical exhibition of Russian avant-garde and Roumanian Surrealist books, plus present-day Russian and Eastern European books; a Xerox show; Mexican books; an exchange with A-Space in Toronto and a sound show from the UK, both to be aired on Cable TV and radio stations; pages purchased from *Artforum* as exhibition space; and our regular schedule of emerging artists' performances, exhibitions, and window works. We look forward to an exciting year in spite of cutbacks.

## REPORT FROM BARBARA QUINN, DIRECTOR OF DEVELOPMENT AND DAVID HALVORSEN, FINANCIAL MANAGER

### GRANTS 1981

International Paper Company Foundation: \$3,000, the second half of a two year grant to be used for presenting artists' published books in five public lobbies in the New York area.

Pinewood Foundation: \$2,000 to help match a grant from the NEA's Museums Program for the LA-London exhibition of performance artists.

Tortuga Foundation: Stock shares donated and sold at \$5,842 for help in the maintenance of the artists' book archives.

Consolidated Edison: \$1,000 for support of Franklin Furnace's newsletter, the *Flue*.

Beard's Fund: \$3,500 to help support Franklin Furnace's Fifth Anniversary Benefit.

Poets & Writers: \$100 for artist's honorarium.

Schenley Beverages Company: donated Oranjeboom Holland beer for the De Appel show from The Netherlands.

Patron Members thus far, 1980-81:  
Christophe de Menile

Sustaining Members thus far, 1980-81:  
Marvin and Ruth Sackner  
Evander D. Schley  
Carl Andre  
Mrs. M.S. Keeler  
Barbara Jakobson  
Anne Coffin  
Frederieke S. Taylor  
Arthur and Elaine Cohen  
Ms. Ella B. Schaap

This report does not reflect funds received from the National Endowment for the Arts and the New York State Council on the Arts.

Thanks to all the artists and enthusiasts who became members this year.

### ACKNOWLEDGEMENTS

Thanks to City Search for locating a motorized treadmill for Rose Finn-Kelcey from the LA-London Lab.

And thanks to Aerobics Company for the donation of the treadmill.

We gratefully acknowledge funds received from the National Endowment for the Arts and the New York State Council on the Arts.

# CALENDAR

RONNY H. COHEN

Lecture: Tuesday, April 28, 6:30 pm.  
In conjunction with Franklin Furnace's exhibition entitled *The Page as Alternative Space, 1909-1980*, Cohen will lecture on *Presenting the Punching Page: F.T. Marinetti and The Futurists' Use of the Page*.

SOUNDWORKS II

April 29-June 13, 1981. Opening reception: Wednesday, May 6, 5-7 pm.  
Soundworks II is the second in what promises to become an annual survey of artists' and art-related work in the aural-acoustic realm.  
Last year's Soundworks will be selected by Peter Frank, Associate Art Editor of *Art Express*, and by Lucy A. Ewanicki, Director of Publicity at Franklin Furnace.  
This exhibition is directed towards those members of the art community who are normally excluded from most art experiences--the visually handicapped.

SYDNEY BLUM & JANET HENRY

Window Installation: May 2-30, 1981.  
The window installation is an allegory of an artist's development using mixed media including vinyl toys and drawings. This is Blum and Henry's second collaboration using the art world as a theme.  
Henry has recently exhibited in the Studio Museum in Harlem, 626 Broadway, and the Westbeth Gallery in New York City. Blum had a solo show at Just Above Midtown/Downtown in 1980, and was recently included in a show at the New Museum in collaborative work with Henry.

LAURIE ANDERSON

Performance: May 28, 1981: 7 & 10 pm. at Privates, 150 E. 85th at Lexington  
Franklin Furnace is celebrating its Fifth Birthday with a benefit performance by Laurie Anderson: *Songs From United States*. Proceeds from the event will be used to support the Furnace's activities in the field of contemporary art and performance and to insure future stability. Advance tickets are available directly from Franklin Furnace and at the Privates box office.  
Window installation: June 3-30, 1981.

CAROL MEINE

Window installation: June 4, 1981;  
SANDRA MCKEE  
Performance: Thursday, June 4, 1981; 8:30 pm.  
Quake, ground that shakes, is a monologue divided into three parts: scientific information on the nature and history of earth quakes; first-hand experience and stories about 'big one' that has been threatening to pop California since the 1960's. Slides, tapes, charts, and a toy seismograph are utilized in this performance.

TOBY MACLENNAN

Performance: Thursday, June 11, 1981; 8:30 pm.  
*Singing The Stars* will include three performance pieces: *Does a Wave Belong to The Sea or The Shore?*, *The Absence of a Hole*, and *Singing The Stars*, all of which will combine film, moveable machine sculptures, actors, musicians, and poetry.  
*Singing The Stars* has been performed across Canada at the Canadian National Gallery and in the H.R. MacMillan and Seneca Planetariums in which the star domes and various moveable sculptures are used by musicians to give a concert singing the stars.

AL AGUILAR

Installation: June 17-27, opening reception, 5-7 pm.  
The installation by Aguilar will include purely visual works which deal with the formal aspects of books; folding, closing, opening, page, and cover. The important aspect of all the works is that they are individual, unique objects which adhere to a medial definition of book (one-of-a-kind) rather than the modernist definition of book (editions, etc.). At least one of the pieces will be a "book screen," a book that is a two-panel folding screen.

SANDY MOORE

Film installation: Thursday, June 18, 1981; 8:30 pm.  
*Luck in Loose Plaster*, a film installation by Moore, will be a 16mm projection surrounded by the artwork from which it was shot. *Luck in Loose Plaster* is the mid-section of a 20 minute animated film called *Stein Text* which is a multipartite film based on an illumination of Gertrude Stein's *Tender Buttons*.  
Sandy Moore is currently teaching at The Cooper Union in New York City.

JAMES COLEMAN

Installation: Thursday, June 25, 1981; 8:30 pm.  
The video installation by Coleman, *So Different... And Yet Presents us* with a TV monitor spot-lit by a green light deliberately designed to simulate the style of a color TV brochure. The form of the piece is narrative with the "projected image" as the principle theme.

RICHARD MCGUIRE

Window installation: month of July  
*Iznae Mix* has appeared in secret corners all over the streets of Manhattan as well as Fashion Moda, Club 57, P.S. 1, 77 White Street, and now in the window of Franklin Furnace.

Performances and lectures are \$2.50 for the general public, free for members

FRANKLIN FURNACE CELEBRATES ITS FIFTH BIRTHDAY  
WITH A BENEFIT PERFORMANCE BY LAURIE ANDERSON,  
"SONGS FROM UNITED STATES"  
AND A BIRTHDAY PARTY!!!!!!!!!!!!

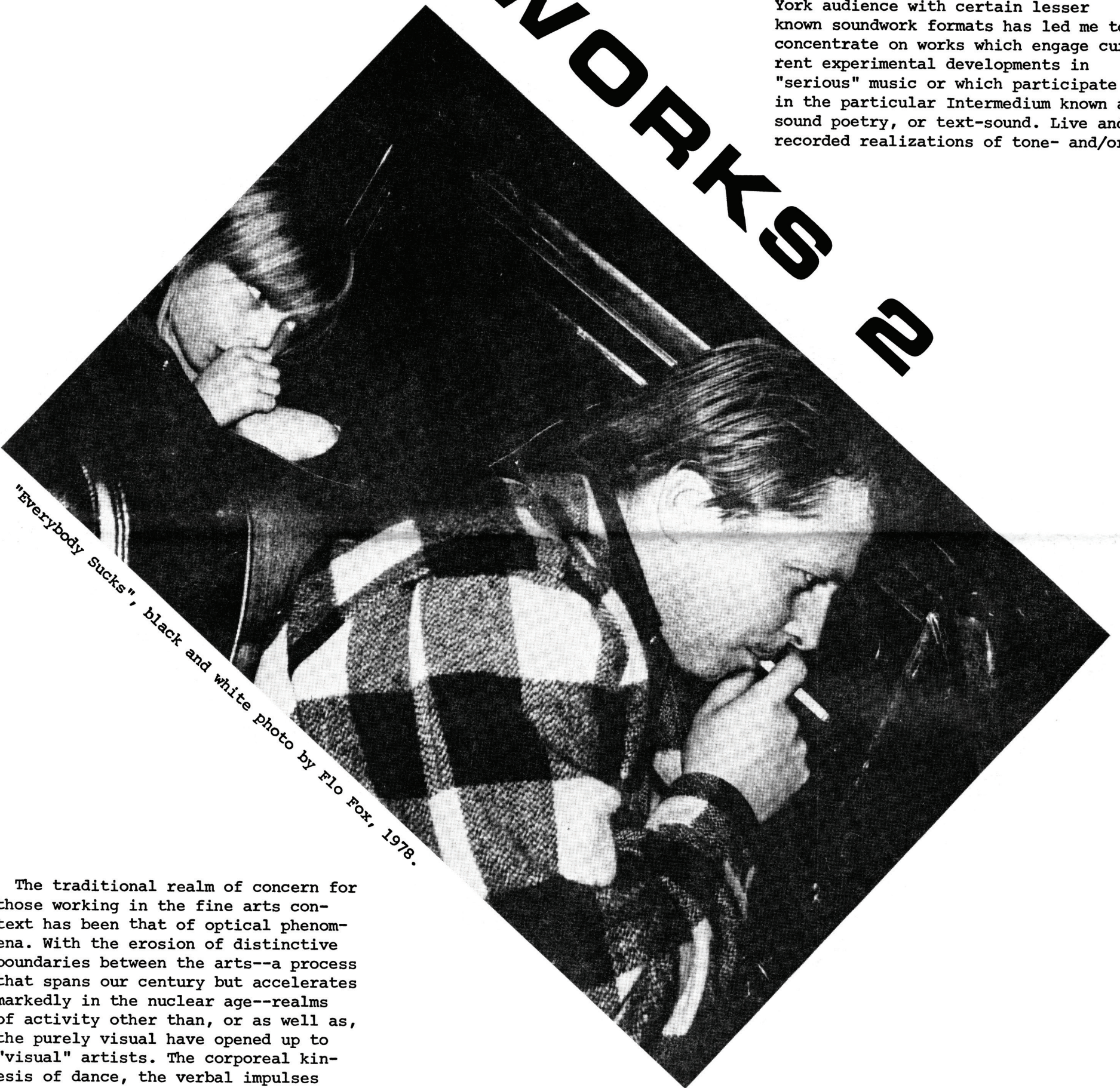


Thursday, May 28, 1981 at Privates (85th and Lexington) 10 pm. Performance and Party including dancing, and cakes especially created for this Birthday celebration by many artists in New York, and surprises you won't want to miss!!!! 7 pm. Performance only. \$35.00/ \$30.00 for advance tickets. \$10.00/ \$5.00 Franklin Furnace members. LIMITED SEATING  
For further information contact Lucy Ewanicki or Barbara Quinn at (212) 925-4671.

# SOUNDWORKS

logue from the Los Angeles Institute of Contemporary Art and New York's Institute for Art & Urban Resources at P.S. 1 provides several illuminating articles, and these should be supplemented next season by the catalogue to the sound-oriented exhibit being mounted at the Neuberger Museum of SUNY at Purchase.) Suffice it to say that the soundwork mode (or, more accurately, constellation of modes) is currently engaged by a wide variety of artists coming from many different disciplines and working in many different locations around the globe. This, the second annual survey of such work at the Franklin Furnace, skims the surface--and only part of that.

Personal preference and a desire to increase the familiarity of the New York audience with certain lesser known soundwork formats has led me to concentrate on works which engage current experimental developments in "serious" music or which participate in the particular Intermedium known as sound poetry, or text-sound. Live and recorded realizations of tone- and/or



"Everybody Sucks", black and white photo by Flo Fox, 1978.

The traditional realm of concern for those working in the fine arts context has been that of optical phenomena. With the erosion of distinctive boundaries between the arts--a process that spans our century but accelerates markedly in the nuclear age--realms of activity other than, or as well as, the purely visual have opened up to "visual" artists. The corporeal kinesis of dance, the verbal impulses and syntactical constructions of language, and the narrative vehicles of theater now feed into visual artists' traditional concerns, provoking reformations of these concerns into integral hybrids collectively called "Intermedia."

Work by nominally visual artists in the realm of audial phenomena comprises a particular classification of Intermedia. Artists' soundworks range from music in traditional formats, created by those known for their traditional visual work, to sonic creations which entirely fuse the artists' visual and sonic concerns. Verbal, kinetic, and dramatic concerns also enter into the melding and overlaying

to which artists, musicians, poets, dancers, and creative individuals from all imaginable disciplines subject their source material.

This exhibition attempts an abbreviated survey of work currently being realized in what(ever) can be identified as the realm of artists' soundwork. Neither the exhibition nor this introduction has the space to trace a history of the phenomenon, as fascinating as it is. (That history is available in catalogues to several recent ambitious surveys of soundwork: in English, the *Sound* exhibit cata-

AN INTRODUCTION  
BY PETER FRANK

in their work. Interestingly, Fox and Grande, who did not know one another until last summer, express the same basically humanist attitude in their photographic work, an attitude which focuses on the drama and humor of ordinary people's lives and the energy and durability they display in living. Fox and Grande are both also concerned with the picturesque; Fox with the "local color" of New York (especially as a metaphor for urban life everywhere), and Grande with the squalor and grandeur of life in the Indian subcontinent and Southeast Asia. But both photographers ultimately subject ambient flavor to the projection of human interest.

At this writing, plans are being made as well to exhibit photographs and documentation pertaining to soundwork in the rear gallery.



"Honeymoon Bar, Bangkok"; black and white photo by Paco Grande, 1979.

language-based work thus predominate in *Soundworks II*. A sequence of six performance evenings in May will present the vocal and instrumental work of solo and ensemble performers who live and work in the Northeast United States. During daytime exhibition hours, a program of recorded soundwork--comprised both of private recordings borrowed from sound artists and of commercially available cassettes and records which feature sound art--will be "narrowcast" into the Furnace's back gallery. A different program will be narrowcast each day, during the first and last exhibition hours; in the intervening times, the day's program will be available for audition by request, over headsets provided for two or three visitors. (Under special circumstances, material from other days' programs will also be available for audition.)

Soundworks by visual artists determine a range of work by which artists from optically-oriented disciplines can reach a new audience, one heretofore unavailable to them: the visually impaired. In consideration of this and of the fact that 1981 has been designated "The Year of the Disabled," Franklin Furnace is working with several service organizations to bring soundwork and the sight-impaired to each other.

Conversely, Franklin Furnace is presenting the work of certain visually impaired artists in the context of *Soundworks II* for the Furnace's normal, sighted audience. During the first half of the exhibition's run, the photographs of Flo Fox will be on display in the Furnace's front gallery. During the second half, photos by Paco Grande will occupy the same space. Both Fox and Grande live and work in New York, where they perfected their skills and attitudes as photographers before they fell victim to degenerative eye afflictions. Both Fox and Grande continue to work as they can, making use of advancing photographic technology to aid them

# VISUAL STUDIES SUMMER WORKSHOP

The Visual Studies Workshop Summer Institute offers a varied selection of one- and two-week intensive workshops and seminars on photography and other modes of visual communication. Of special interest to book makers are these workshops on printing and the book arts: *The Book as Environment* with Alison Knowles; *The One-of-a-Kind Book* with Keith Smith; *Hand Bookbinding for Artists* with Gary Frost; *(Photo)graphic Imagery/Alternatives* with Willyum Rowe; *Creative Lithography: Darkroom and Presswork* with Bruce Childs; *Options for Color Separation* with Philip Zimmerman; *The Original Book from Found and Personal Materials* with Carolee Schneemann; *Experimental Color Letterpress* with Richard Minsky; *Verbal/Pictorial Imagery* with Bonnie Gordon; and *Print Shop (Offset)* with Stan Bevington.

Summer Institute workshops run from June 29 to August 14. Tuition is \$165 for a one-week course. For a complete catalogue, contact Linn Underhill, Visual Studies Workshop, 31 Prince Street, Rochester, New York, 14607. Phone: (716) 442-8676.

## MEMBERSHIP INFO

Congratulations to Valerie Porr! She's the winner of our 1981-82 Membership Drive Raffle which took place on March 20, 1981. Ms. Porr was the lucky winner of seven works of art by the following artists:

Jennifer Bartlett, John Cage, Tom Doyle, Joyce Kozloff, Bob Stanley, William Wegman, and Barbara Zucker.

Franklin Furnace welcomes new members. Your membership dollars are tax deductible, and membership support is essential for the continued growth of our service to the art community and the public.

Become a member of Franklin Furnace and support our archival, exhibition and performance programs. In addition to the *Flue*, our newsletter, members will receive announcements to all exhibitions, free admission at performances, and invitations to eight special exhibition openings for members only.

Please enroll me as a member of Franklin Furnace.

- \_\_\_\_\_ \$10 Artist or Student
- \_\_\_\_\_ \$35 Supporting Member
- \_\_\_\_\_ \$100 Sustaining Member
- \_\_\_\_\_ \$500 Friend
- \_\_\_\_\_ \$1000 Patron
- \_\_\_\_\_ \$2000up Corporate Member

Please make checks payable to:  
Franklin Furnace Archive, Inc.  
112 Franklin Street  
New York, New York 10013  
(212) 925-4671

All contributions are tax deductible

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\_\_\_\_\_  
Address

\_\_\_\_\_  
City, State & Zip Code

## EASTERN EUROPEAN BOOK WORKS

During its 1981-82 season, Franklin Furnace will sponsor a four-part exhibition of artists' published work from Eastern Europe, most of which is produced illegally in those countries and distributed only through an underground. As a result, many artists have been imprisoned for a year or more for their work. In a recent letter to us, Czech artist and critic Pavel Buchler wrote:

"It seems to me that non-official art in Czechoslovakia, to which the artists' book belongs, exists not only because artists try to keep continuity with development of world art but it was established by totalitarian regime itself. The regime created strictly normative 'official' level over the art continually existing. Relations between the official and non-official art depend on the temporary changes in politics of course.

In the hard and even dangerous conditions of production and distribution of art, the new medias are created. The most important medium seems to be 'samizdat'--self-publishing. The term comes from Soviet Union of 60s but it was accepted in the other Eastern countries soon. The 'samizdat' is a system of chain-distribution of privately and illegally published books or texts.

The artists' book has its origin in the West and within a short time it became a medium of really international character. Nevertheless, in Czechoslovakia as well as in the other communist countries of Eastern Europe, where artists have no possibility to multiply their books by the means of print officially (even Xerox is not free to public use!), it is very near to samizdat--a special way of communication developed under hard censorship. If artists in the West use artists' books because they are easy to make, cheap, portable, etc., artists in Czechoslovakia use it from very different reasons. Self-made book production in Czechoslovakia is really expensive, difficult, and very often dangerous--but it is one of very few possibilities how to communicate 'via ars.' Some Eastern artists use the term 'samizdat' for their production, some of them refuse it, but, anyway, their books are something completely different from those made by artists in other parts of the world and they have to be seen from this point of view."

Another Czech artist, Richard Frank Hrabal, wrote to us last year about the problems he faced in exhibiting his work. Twenty-eight years old, Hrabal was born in Pilsen, West Bohemia in 1952. He is a poet, photographer, painter, and has never attended art school. Also, he is the author of 15 books, none of which have been of-

ficially published. In 1978, he was imprisoned for his political activity as a member of the opposition movement "Charta 77." He was released in December 1979, after serving nearly two years. He now works as a manual laborer and is forbidden to publish or expose his books. We promised to print photographs of his paintings which, despite their lack of political content, he may not exhibit. His paintings use spilled paint with collage elements. He prefers epoxide paints, sometimes combined with oil, polyester, or latex paints. He describes the work as "vulcanic abstraction."

Anyone with information on artists' published work from Eastern Europe, please contact Howard Goldstein at the Furnace.

## SUMMER WORKSHOP

Six students may participate in a summer internship project with Fluxus artist Alison Knowles. During July and August, Alison Knowles will build *The Bean Book*, an accordion-style, 8-foot high book-environment, including a bean garden, kitchen, reading room, and more. Interested students should write to Franklin Furnace for further information.

## ATTENTION ALL PAGE ARTISTS

Franklin Furnace is tired of its stationery. Why not invite artists whose business it is to address the page to submit designs? Stationery must say *Franklin Furnace, 112 Franklin Street, New York, N.Y. 10013, (212) 925-4671, Archive, Exhibition and Performance* and it must allow space for our Board of Directors and Advisory Board to be listed somewhere. Deadline for ideas is August 1st, 1981. Winner of this competition will receive a highly valuable collectible artwork.

## OPEN COPYCAT SHOW FOR XEROX ARTISTS

In January, 1982, Franklin Furnace will hold an open competition xerox show for artists using any form of photomechanical reproduction in black and white or color. Submissions will require a \$15 entry fee for members, \$20 for non-members, for up to three submissions; if you want to send more than three works, include \$5 for each additional work. Judges will be Lucy R. Lippard, art critic for the *Village Voice*, and Lowery Sims, Curator of Contemporary Art at the Metropolitan Museum of Art. All artwork will be accepted only between December 1st and December 15th, and must be accompanied by a stamped self-addressed envelope to ensure return of work.