This is the last FLUE of 1980-81. Thanks to the artist-designers of the FLUE this season: CHICO ROGERS; MARIA SANSOM; BARBARA KUGER; SHERRIE LIVINE and LOUISE LAWLER; CARLA LIGIS; and RICH McGUIRE. Thanks to artists and curators who have organized exhibitions this season: WIES SMALS; SUSAN MILLER and SUZANNE LACY; CLIVE PHILLIPP; CHARLES HENRY FORD; BARBARA MOORE and JON HENNESSY and DOROTHY BISCHY; and PETER FRANK. Thanks to our student interns: MICHAEL ROSS, KATHRYN GORE, MARK ROBINSON; MICHELE POPE, MAGARET OWEN, CHRISTINE NEWMAN, JOHN GLUCKMAN, FATIMA BERCHT, LOUISE NEERLANDER, and EMILKO. Thanks to lecturers BENJAMIN BUCHLOW, EDIT DE AK, RONNY H. COHEN, LUCY R. LIPPARD, TONIA AMINKOF, 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 FENSIGNER, CINDA PANE, BEVERLY FELDMANN, LANCE RICHBOURG, DENISE GREEN & ELIZABETH SACHE, ERIC BOGOSIAN, SCHULTZ, MAY STEVENS, HOWARD KHAIRI, PINHEL, KEYSZETTOD WODICKO, CANDACE HILL-MONTGOMERY, TOBY MACLENNAN, SANDY MOORE, JAMES COLEMAN; and exhibiting artists: MICHEL BETTER, MARK MENDEL, ANN BULOVANSKY, JAMES CASEBBER, JOHN FERKNER, DAILE KAPLAN, VERNON FISHER, DEBORAH WHITMAN, KEYSZETTOD WODICKO, H. AUGUST, and PAMELA MCCORMICK. Artists exhibiting in our Window Works Series were: DAVID CHANNON, LINDA MARTINZ, ANNE Rusty, THE STRUGGLE COLLECTIVE, DOMINIC ALELIUJ, 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 COPOLOUS, BILL GORDON, DAVID HALVORSSEN, LUCY EYANICKI, CAROL ANDERSON, and archivists and cataloguers STEVE WITSELL, RUTH HARDINGER, GARY SIPE, and JILL MESVIDOL.

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-OH)
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. We need all of you to feel your individual effort might be, the combined effort of artists must be heard in Congress and in the Senate for Reagan's 0% cut to be softened.

For a related topic. Although President Reagan says that "Americans have always had a capability to support" 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 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, you know just how vital your support is.


Matchless Art

To the Editor:

I was shocked to read that President Reagan plans to cut $12 million from the budgets of the National Endowments for the Arts and for the Humanities.

Perhaps Mr. Reagan doesn't realize that the endowments give grants 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 suffer.

As director of Franklin Furnace, I urge the President to reconsider. Only 15 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


Dollars and Arts

To the Editor:

I am sorry that Martha Wilson is "suckered" by the President's recom mend ed cuts in funding for "the arts," which she believes will be "a heavy blow" affecting "the quality of life in America" (Letter Feb. 4). The worst thing that could happen is 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 write to the Reagan move toward restoring my right to define what constitutes quality in my eye.

No matching funds needed, thanks.

LEONARD RUBIN
New York, Feb. 17, 1981
Among distribution outlets for artists' books, few stand out as extremely active and regionally important. PRINTED MATTER, 7 Lispensand 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 (212) 935-3984.

ARTWORKS, at 170 South LaBrea, Los Angeles, 90036, is directed by Barbara Pascal. Recently 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 Flu 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 " $ " deposit for full pages, half of " $ " for half pages, one quarter of " $ " for quarter pages, and payment must accompany art for consideration for printing in Flu. (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 Romanian 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 U.K., 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 Museum 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 Flu.

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 Orangeboom Holland beer for the De Appel show from The Netherlands.

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

Sustaining Members thus far, 1980-81: Marvin and Ruth Sackner

Rivander D. Schley

Carl Andre

Mrs. N.S. Keeler

Barbara Jakobson

Anne Coffin

Fredericks 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.

ACKNOWLEDGMENTS

Thanks to City Search for locating a motorized treadmill for Rose Pinn-Kelley 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.
FRANKLIN FURNACE CELEBRATES ITS FIFTH BIRTHDAY AND A BIRTHDAY PARTY!!!!!!

"SONGS FROM UNITED STATES"

Thursday, May 28, 1981 at Privatee (85th and Lexington) 6 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 SHARING

For further information contact Sonya Rovani or Barbara Quinn at (212) 925-4671.
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 re-formations 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. Herbal, 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 whatever 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-
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 soundworks—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 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 Pico 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 perfect their skills and attitudes as photographers before they fall victim to degenerative eye afflictions. Both Fox and Grande continue to work as they can, making use of advancing photographic technology to aid them 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 equalor 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.
**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 Institute recognized the need to provide an environment with Alison Knowles: *The One-of-a-Kind Book with Keith Smith; Hand Bookbinding for Artists with Cary Frost; (Photographic) Image/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 Carolene Schnemann; Epistolary Color Letterpress with Richard Minsky; Verbal/Pictorial Image with Bonnie Gordon; and Print Shop (Offset) with Stan Herndon.*

**SUMMER WORKSHOP**

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 activities. In addition to the above, our newsletter, members will receive announcements to all exhibitions, free admission at performances, and invitations to special exhibition openings for members only.

Please enroll me as a member of Franklin Furnace.

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

All contributions are tax deductible.

During its 1981-82 season, Franklin Furnace will sponsor a four-part exhibition of the artists' book movement in Eastern Europe, most of which is produced illegally in those countries and distributed only through an underground network. 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 also because it is not established by totalitarian regimes in 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, the new media 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 reality interaction. Nevertheless, in Czechoslovakia as well as in the other communist countries of Eastern Europe, where the possibility to multiply their books by the means of print officially (even Xerox is not free to public) is very dangerous—but it is one of very few possibilities how to communicate via art. Some Eastern artists use a system 'samizdat' for their production, even 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 Krchal, wrote to us last year about the problems he faced in exhibiting his work. Now, twenty years old, Krchal 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 officially published. In 1978, he was imprisoned for his political activity in 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 politico-social meaning, have been "volcanic abstractions."

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

**EASTERN EUROPEAN BOOK WORKS**

**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 looking for new members. Why not invite artists whose business it is to address the page to submit designs? Stationary 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 photographic reproduction in black and white or color. Submissions will require a $5 entry fee for members, $20 for non-members, for up to three submissions; if you want to send more than three, please 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.