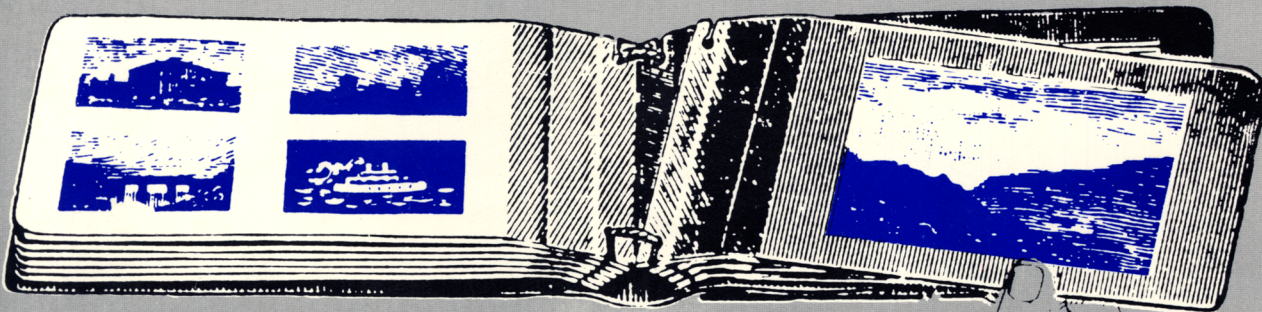


THE FLUE

\$3.00

Special issue on artists' books,

archives and collections.



Franklin Furnace



LE LANTON

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THE FLUE VOL. 3 NO. 1

Franklin Furnace Archive holds the largest public collection of published art works—books, periodicals, postcards, pamphlets, posters, records, cassette tapes and other ephemeral material published by artists—in the United States and perhaps in the world. Franklin Furnace's quarterly magazine *The Flue* is intended to be a forum in which ideas related to artists' use of language, the printed page, the book format, and other issues suggested by works contained in the permanent collection may be critically explored. The views and opinions expressed in *The Flue* are those of individual artists, writers and contributors and do not necessarily reflect the opinions or views of Franklin Furnace Archive Inc.

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Staff: Editor-in-Chief: Martha Wilson Editors: Tony Whitfield and Buzz Spector Design and Production: Adrienne Weiss
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Introduction
and
EDITORIAL

I am writing this introduction to acquaint you with the reasons I founded Franklin Furnace in 1976. First, let me digress a bit to tell you I had been practicing my artwork in Halifax, Nova Scotia, Canada, which took the forms of publications, video, performance, film, and written articles. My boyfriend and I received the Art & Project bulletins from Amsterdam and bought Gilbert & George books, Larry Weiner's *Statements*, and Something Else Press works as well as works by other Conceptualists such as Dan Graham, Doug Huebler, and Robert Barry, in order to understand what was happening in contemporary art from our perch in the Far North. When I moved to New York in 1974, I met many other artists such as Marcia Resnick, Athena Tacha, Jenny Snider, Conrad Gleber, Gail Rubini, Tim Burns, Leslie Schiff, artists who lived in New York and elsewhere, who chose to publish their work, or at least chose publication as a suitable format for some of their work. I figured if I knew offhand about fifty artists whose work took the form of publication, there must be 500 or so works out there which could be gathered together for a bookstore and permanent collection to draw further attention to this field. At this time, all the major museums in New York were actively ignoring the field of artists' publishing it seemed to me; after the Information show at MOMA, the bookstore took on the publications, for a short period, of the artists who were in the show: Lawrence Weiner, Richards Jarden, Carl Andre, Robert Barry, Gerald Ferguson; and Barbara London was acquiring works for MOMA that later appeared in the "Bookworks" exhibition presented there in 1977. But by and large, the prospect of sales and distribution of artists' publications was grim in 1976, and exhibition of these works was rare. Franklin Furnace was founded to fill a gaping hole in the artworld which no other existing organization was filling adequately. I had no inkling at this time of the tremendous scope and international participation by thousands of artists in publishing activity.

Early in 1976, I wrote to all the artists on the 112 Greene Street Workshop list to ask if they had published works to consign and donate to an organization that would both sell and preserve these works. Franklin Furnace Bookstore and Archives opened its doors on April 3, 1976, with about 200 works strewn on trestle tables and protected with plastic slipcases for the public to browse through and purchase. At the same time that I was sanding a patch of floor in

the front of 112 Franklin Street to prepare for this opening, Printed Matter, Inc. was being formed by a collective of artists and individuals who wanted to publish titles by artists and distribute them as well. Franklin Furnace and Printed Matter, Inc held many powwows between April and June, at the end of which time these two young organizations agreed to divide the pie along the profit and non-profit lines that distinguished them: Printed Matter incorporated as a profit institution to both publish and sell artists' books, and Franklin Furnace Archives, Inc. retained its non-profit status as a permanent collection for artists' books and an exhibition space for other text-related and book-related activities such as installation art, one-of-a-kind books, and performance art. Today, Franklin Furnace's permanent collection, exhibition and performance programs have grown, but its original purposes remain unchanged: To collect any published item by an artist and archivally preserve it for future research by artists, art historians, collectors, curators, art educators, librarians, other professionals, and members of the general public.

Martha Wilson

The artists' pages in this issue constitute a response to invitations from two guest editors in two different places: New York and Chicago. Given the politically neutral focus of this issue of *Flue*—the nature and functioning of an archive—we invited what we felt was a diverse group of artists.

Rather than reflecting differences of approach and outlook, these pieces display a remarkable similarity of concerns. Themes of social alienation, political oppression, and their effects on the individual form the conceptual base for all of the works.

Is this simply a coincidence? Admittedly, we have here a very small sample of personalities, subject to the editors' tastes. Yet, the articulation within these works shows concomitant judgments made by artists who draw upon separate experiences and locales.

What qualities of this cultural moment have prompted such complementary expressions?

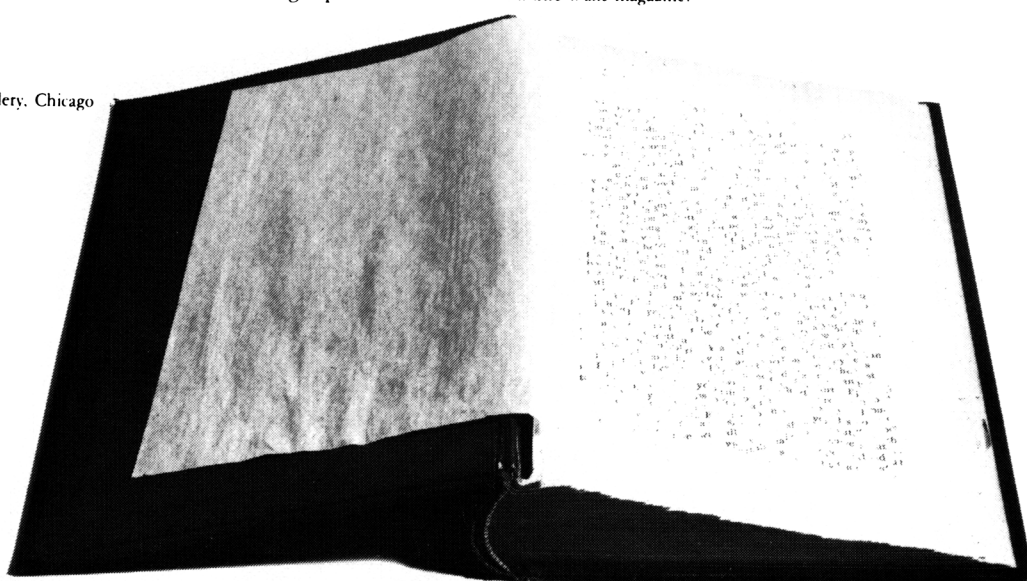
Tony Whitfield

Buzz Spector

Tony Whitfield writes most often about new media. He is a contributing editor of *Alive*, *Fuse*, and *New York Native* magazines.

Buzz Spector is a Chicago based artist and publisher, and editor of *White Walls* magazine.

Buzz Spector
The Evolution of a Life
Courtesy of Roy Boyd Gallery, Chicago
photo: David R. Williams



PROJECTS

Catalog of the Collection

Beginning in January 1982 Franklin Furnace will undertake a two-year project to produce a catalog of our collection for items printed by December 1979. The project is funded by a \$30,000 NEA grant, which must be matched. If you are interested in contributing to the development of a cataloging standard, please address your letters to Cataloging Project.

Artist Documentation Project

This project will create a file with biographical information on artists whose work appears in our collection, performance artists appearing at the Furnace, artists whose work has been and will be shown in our gallery space, and others who have done bookworks ranging from one-of-a-kind to performance work which incorporates the text. If you have a current resume, announcements, and other ephemera related to your work, please send it along to us. Address this material to the Artist Documentation Project. The project will be conducted largely by Michael Katchum, an intern.

The Franklin Furnace Papers

Franklin Furnace has played an important role in the development of artists' books. The early papers of the institution have piled up in inactive files, while some documents exist in private collections only. These papers consist of correspondence, board minutes, policy statements, announcements, and other things that document the history of Franklin Furnace. This primarily organizational project is in its infancy. In the future, I hope to institute a records management program to reduce our tendency to be swamped by paper.

Acquisition Fund

Franklin Furnace exists today by virtue of the generosity of artists who have donated thousands of volumes over the last six years. Now that the Furnace has established itself as worthy of support from a variety of funding sources, we want to channel some of this support back to the artists. Establishing an acquisition fund is a good means of demonstrating support and improving our collection. With these resources we plan to purchase important books missing from our collection. We will start by purchasing missing titles by artists most of whose work we already have, and by replacing books that have been lost or severely damaged during traveling shows, and by placing standing orders at cooperative artist-run presses producing artists' books. This last approach will support the artists' publications in three ways: by adding to our collection; by giving cash support to artist-run presses that have recently lost almost all grant funding; and by relieving the hardship placed on the artist for bearing the cost of donation. (Our own version of the trickle-down theory of economics).

This is the first in a series of articles on the functions, projects, issues and other things that pertain to our collection of artist-made printed matter. Included in this column will be a list of recent acquisitions with brief descriptions, prices and distribution sources. Here the registration process will be described along with a brief outline of three major projects recently begun with the aid of two interns. I hope to be able to provide a forum for issues surrounding the distribution and cataloging of artists' books, and of collection maintenance. The system now used at Franklin Furnace is a mixture of several approaches to archives management. Much of what is going to be discussed over the next year will reflect a system that is in flux. For that reason I would like to hear from any readers who can offer constructive criticism or observations.

To date, most of my activities have revolved around sorting an endless stream of ephemeral items; re-arranging the Processing Area following the renovation of the archive; and reviewing the collection, our card catalog, and so on.

The most urgent problem is a severe shortage of storage space for new books (for the sake of brevity, I will use the word "book" to denote a wide variety of printed matter). In fact, we have run out of storage space in our lateral files. Books are being stored alphabetically in document boxes and on shelves in the Processing Area until additional shelving can be acquired.

A
Report
From
The
Archives
by Matthew
Hogan



REGISTRATION PROCESS

Registration of books provides a clear and ready means of identification for new items, and documentation of any subsequent movement of the object (traveling shows, exhibitions, conservation work). Registration is done once a week by the archivist or a trained assistant. With the recording of incoming items comes the responsibility for their safe handling and storage, and at the Furnace, for cataloging as well. Registration and accessioning are fairly simple activities complicated by the variety of materials in Franklin Furnace's collection.

A typical day's mail consists of about five to fifteen items, such as artists' books and magazines, broadsides, tapes, records, reference questions, as well as periodicals, commercial advertisements for library materials, catalogs, book prospectuses, calendars of events, performances and exhibitions, announcements, and a group of printed matter which escapes facile classification. These kinds of materials are first sorted into five basic groups: artists' books, magazines, tapes and records; ephemera—artist-made; ephemera—catalogs, announcements, etc.; reference questions, book reviews, solicitations for subscriptions, and so on; and periodicals. In general, except for urgent requests, each group is dealt with once a week or biweekly. The housekeeping chores like sorting, registration, filing, and correspondence each require a full day's work each week.

Our intent is to computerize aspects of the registration, documenting, and cataloging of the collection. If, or when, this is done many of the activities described below will become obsolete. The most obvious thing to be eliminated will be redundancy in recording information.

Following the sorting into the five categories, the books and periodicals are set aside to be accessioned. The rest will be further sorted and eventually placed in vertical files or document boxes. Most of the ephemera will remain uncataloged but will be accessible through an artist authority file—a listing of all types of materials or location of these items for a given artist, or by lists of subject categories and other standard library tools.

When a book arrives here, it either comes by mail or is hand-delivered by the donor. If the contribution is made by the artist, he/she is asked to fill in a bibliographic sheet to obtain information not apparent in the book. If the book arrives in the mail this sheet is sent to the artist. The books are often wrapped in a unique fashion bearing the handwork of the artist. Each item is unwrapped carefully and the unique covering kept to become part of our collection. All packing materials with addresses or important documentation are kept with the book as it moves through the registration process.

The accession file is the record of entry. It can be a handwritten log from which cards are made, or it can be a card file from the start. In the past, our accession file has been handwritten in a ledger book. The system employed was incomplete and at times confusing. It has been changed. I am considering using a card system for two reasons: it will facilitate the assembling of the quarterly list of recent arrivals; it allows access to the collection as it awaits proper cataloging and will form a permanent, cumulative, year-by-year record of new materials acquired for the permanent collection. Regardless of which system is fin-

ally adopted, a retrospective catalog of acquisitions prior to September 1982 will be made as time and energy allow.

When a book is accessioned, it is given a unique control number. This is a compound number usually made up of two or more parts separated by a decimal point with each part following its own sequence. The first part indicates the year the item is accessioned and the second part is a number assigned sequentially in that year. For example, the first three books accessioned in 1982 would appear as 82.1, 82.2, 82.3. In some cases we want to indicate a group of items that in some way belong together. So another part is added. The number may read 82.4.1, 82.4.2, 82.4.3, etc.

When there is more than one copy of a book, that is indicated by a letter, e.g., for three copies read 82.4A; 82.4B; 82.4C. The accession number is lightly penciled near the copyright statement, on the verso (back of the title page), or in such a way as not to deface the book. When the placement is out of the ordinary the location is given on the catalog or accession card. The pencil marking is semipermanent.

The accession file includes accession number, date received, source of donation, artist or group responsible, title, condition, price paid (if applicable), and initials of recorder.

After the book is accessioned a bibliographic sheet is made out for it, and then the book is slipped in an "acid-free" labeled folder and placed on the shelf awaiting cataloging. Finally, a letter of acknowledgment is mailed to the donor and to the artist whenever possible.

SHORT ITEMS

The archive is in need of certain supplies and reference books, some of which are listed below. For a more complete listing of things needed by the archives, please call or write me.

1. Map case for oversize items.
2. Display cases for in-house exhibitions especially the Cubist book show.
3. Typewriter suitable for producing cataloging cards.
4. Swivel chair.
5. Bookshelves, file cabinets, and catalog card files, and so on.
6. *Museum Registration Methods*, the third edition revised by Dorothy H. Dudley; *Subject Heading Used in the Library of Congress Prints and Photography Division*, by Elisabeth Betz; *Anglo-American Cataloguing Rules, 2nd ed.*, by Michael Gorman and Paul W. Winkler, editors; and other titles.

Also

1. We are interested in hearing from anyone on the care and handling of color xeroxes, including conferences, technical papers and the like.
2. We would like to hear about experiences storing mixed media collages and similar items that are located in a book.
3. Tell us about your experiences with polyester (Mylar) when used for any media likely to be found in an artists' book, e.g., color xeroxes, low-grade paper and acrylics with petroleum products, etc.

—Matthew Hogan

BOOK REVIEWS

Nurse Duck Approaches and Enters and Leaves the Garden of Eden

A Short Story by Willyum Rowe
Visual Studies Workshop Press 1982

This large (16¼ × 10¾"), visually delicious picture book chronicles Nurse Duck's odyssey through a realm of fantasy. The tiny figure of Nurse Duck—a pink, cartoon-like woman carrying towel and tray—is the constant throughout this tale, and readers follow the progress of her journey by viewing a series of "snapshots" which frame her movements on the printed page. She travels through landscapes of flora and fauna and simple life forms, through oceans filled with fishes and seashells, through forests of strawberries and grapes, through mountains of butterflies and birds and mammoth bunnies; she passes through the gates of civilization (guarded, of course, by snakes and wolves and tigers) into the world of money and machines, and then steps out into the cosmos as the book ends. The lush color, beautiful printing, detailed and almost antiquated drawings and surprising shifts in imagery and scale make this dream-like odyssey a constant delight.

Still Photography: The Problematic Model
Edited by Lew Thomas and Peter D'Agostino
NFS Press, San Francisco, 1981

This provocative compilation of essays and photographic works explores (in the words of the editors) "the issue of *context* and the way in which context is manipulated by the unit of the still photograph." The essays range from John Brumfield's theoretical ruminations on truth and photography to Bruce Kaiper's discussion of "The Cyclograph and Work Motion Model" to Doug Kahn's analysis of photomontage artist John Heartfield's work and career; the photographic works include Cindy Sherman's movie stills, Robert Heinecken's "S.S. Copyright Project 'On Photography'" (two very funny portraits of Susan Sontag designed to raise questions about the nature of photographic information), Barbara Mensch's multiple-image studies of the Three Mile Island nuclear plant, Hal Fischer's pin-up billboard, Fred Lonidier's photo/text commentary on the automobile industry, and excerpts from Donna-Lee Phillips' "Anatomical Insights: The Abdomen." All together, these works examine a broad range of social issues, and point up the gap between "reality" and "representation" in our contemporary use of photographs as cultural codes.

Anne Turyn, *Real Family Stories*
Top Stories #13 1982

Real Family Stories juxtaposes mundane black-and-white snapshots—of children, homes, meals, vacations and the like—with a collage of stories that underlines the sheer insanity of family interactions.

The Illustrations on this page are from *Nurse Duck . . .* a book by Willyum Rowe (see review)

The book unfolds in the context of (what else?) a family dinner, during which we hear about various peoples' secret fetishes for brothers, cousins or sisters-in-law; about affairs and divorces and feuds; about unrequited love and mental illness and half-dead mice in quaint old houses. This family album hits home, so to speak; both funny and sad, the book's message can be summarized in one succinct quote: "All families are weird."

—Shelly Rice

Shelly Rice is a New York critic who specializes in photography and multi-media art.

Ruffled Passions by Sandra Lerner

I was put off by the physical preciousness of Sandra Lerner's *Ruffled Passions*, with its ribbon-bound cover, rose-textured paper, and colored inks. It's supposed to function as an ironic counterfoil to the contents, 15 separate vignettes, which juxtapose 19th century engraved images, whose focal points have been heightened by image manipulation, with text. The text itself, which reads like an old Harlequin Romance, is manipulated, and, for the most part, obliterated by scribbles, leaving only key words. Underneath, a few lines of prose, sometimes drawn from textbooks, comment on the proceedings. The segment, "Confrontation," is typical. The image is of two women consoling each other. The censored text reads, "know . . . knows . . . husband . . . unfortunate alliance . . . desperately wanted . . . a fight . . . fight . . . love . . . challenge." And underneath, "are there strong dependency ties beneath the mask of competition?"

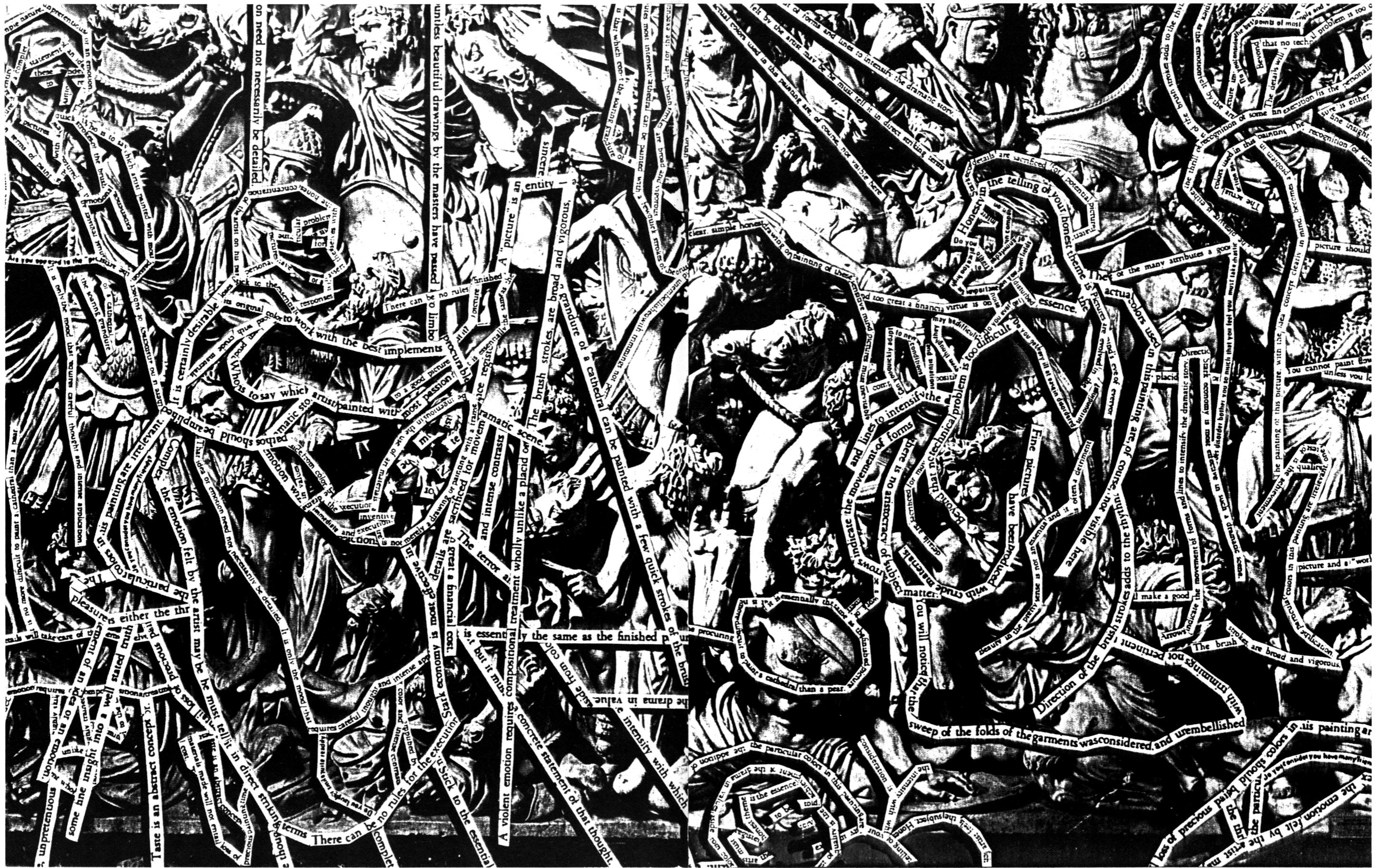
Lerner handles her formidable subject, the elemental passions, with deft wit, from the punning title to the final couplet by Alexander Pope, printed in prose form. But I think that the disparity between the package and its contents overwhelms the ironic intent. Lerner's obvious love for the sheer elegance of the materials in the end trivializes the life-and-death dealings going on inside. I kept wondering how I would respond to the words and images had they been printed in black ink on plain white paper. It would not be Lerner's book, obviously, and this may just be my inability to respond to Lerner's feminine talent (and I'm not using that adjective as a put-down). Still, I would rate *Ruffled Passions* as a good idea gone awry.

—Reagan Upshaw

Reagan Upshaw is an art critic who writes for *Art in America*.



The following artist's pages are by Larry List →



on need not necessarily be detailed

unless beautiful drawings by the masters have passed

A "picture" is an entity
The brush strokes are broad and vigorous,
and grandeur of a cathedral can be painted with a

and lines to intensify the
movement of forms

the telling of your honest theme

Fine pictures
have been produced

Direction of the brush strokes adds to the
sweep of the folds of the garments was considered and unembellished

the emotion felt by the artist

unpretentious
some fine insight into a well
Taste is an abstract concept
pleasures either the thr
ment of of a precious
will take care of
ment of a well
ment of a well
ment of a well

It is certainly desirable
to work with the best implements
to say which artist painted with
most passion

The terror
and intense contrast
is essentially the same as the finished p
A violent emotion requires
concrete statement of that thought

is essentially the same as the finished p
The drama in value
is essentially the same as the finished p

There can be no rules
for the execution
of a picture

the painting of this picture with the late
concept clearly in mind becomes
a picture should

the emotion felt by the artist
the painting of this picture with the late
concept clearly in mind becomes
a picture should

The
Philadelphia
Story:
An
Interview
with
Don
Russell
by Tony Whitfield

In 1975 Don Russell arrived at Visual Studies Workshop in Rochester as a student. He quickly focused on artists' books—not only on making them but on researching their history. In 1977 he began working with VSW's Book Bus project and toured the northeast disseminating information and talking with people about small press publications and artists' publishing.

Book Bus has since become Writers and Books and shifted its major activity to distribution of small press and some artists' publications. And Don Russell now has the hair-raising task of running two bookstores that devote themselves in large measure to artists' publications. In Washington, D.C., at Washington Project on the Arts, he manages its newly expanded bookstore that boasts an inventory of more than 600 artists' book titles, a hundred artists' magazines and rapidly expanding collections of postcards, recording and small press materials. At VSW, the focus is slightly different. Russell directs an outlet that functions as a major reference source. In addition to artists' publications the VSW bookstore carries an equal number of small press materials and art and photography reference titles.

In 1979 Russell took on the considerable task of organizing Options in Independent Artists' Publishing, the second major conference on artists' publishing. In Philadelphia the "Bookworks: 1982" conference continued that endeavor. What follows are some of Russell's impressions of the event.

TW: You attended all the conferences except for the one in San Jose. How do you think their focuses differed, let's say, from Rochester to Philadelphia?

Don Russell: I think the conferences have been very similar although the one in Philadelphia was larger. It had more programming, more presentations. From that point of view it showed more sophistication in the field.

TW: What do you mean by "sophistication"?

Don Russell: In terms of production, in terms of approaching the work critically. We haven't yet reached a point where artists' books have a critical literature, but it seems we are on the verge of that changing.

TW: In Rochester, it was my sense that what was needed as much as criticism among artists' book makers was education about the history, scope and potential of the medium in which they are involved.

Don Russell: I think they go hand in hand. Good criticism can be an educational tool for everyone, especially for the artist, but also for an audience. Unfortunately, independent art publishing has not figured editorially into the politics of the commercial art magazines. The reasons behind that are economic.

TW: I think you're right. Artists' books are not big money makers and consequently do not generate substantial advertising income or the support of art galleries and museums, so the critical exposure which would encourage the medium's commercial viability is slow in coming. It's a bit of a Catch-22. What continues to exhibit the medium's strength is its attractiveness to artists. I was also struck in Rochester by the wide range of ideas of what an artist's book could be—not just its forms, but its philosophy—what in fact was possible and/or desirable in an artist's book.

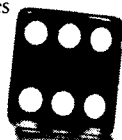
Don Russell: True. And I don't see the medium approaching, shall we say, a point of philosophical unity. There are a number of very, very good artists' books coming out but they are in no way homogeneous. I think that's wonderful.

TW: How do you think esthetic shifts are affecting that quality (returns to figuration, movements that are dependent upon narrative)? Do you think those explorations, if they really are in and of themselves significant esthetic concerns of the early '80s—have influenced artists' book production? Have they made the book appear to be a more accessible vehicle?

Don Russell: I don't think it would be fair or accurate to say that. I have seen a lot of books of figurative work, but they have been more or less books of drawings. Somehow they seem to miss the point of what an artist's book can be. For me the most interesting books are those that have their own awareness of the book form. Obviously, the book is a way of getting work out. It has a utilitarian function. At the same time it has a sense of pacing, uses the ideas and the activity of reading, extended statements, and, yes, narrative forms. Books are not art for the wall, but visual nonetheless.

TW: Let's talk a bit about future artists' publishing conferences. You feel that the ones to date have been quite similar. How would you like the next conference to be different?

Don Russell: Well, from past conferences it would seem that there is a group of about three hundred people who are very interested and active in the field. There is also a percentage of participants who are new to the field who are groping around in the area, sometimes as artists' book buyers, sometimes as artists who are becoming interested in publishing themselves. For the first group these conferences will be redundant. There are a lot of the same



people talking. They are saying different things, but there is an inherent problem of repetition in programming. I think that what's truly needed is a book that collects important articles on the medium, a basic textbook of sorts. We are working on a project at Visual Studies Workshop that would produce just that. We have NEA funding and some support from the New York State Council on the Arts. Past conferences will be used as resources. We are going back through all of the literature and plan to reprint material from the last twenty years. There will also be lists of solid bibliographic information, addresses of distributors and archives, a survey of archives. Hopefully, it will be the resource book that is so sorely lacking. Then redundant programming wouldn't be necessary.

TW: And the risk of losing the most informed participants would be minimized.

Don Russell: One of the most important functions of any conference of its kind is that it provides a chance to meet people you have heard about, talked to, written to. Special things happen on a one-to-one basis.

TW: What do you think should be the priorities on the next conference agenda?

Don Russell: Distribution is of course still a major issue which we all have to tackle. We really didn't get a chance to delve into it.

TW: That is always the case. Why do you think that distribution is the last thing that anyone wants to talk about, but remains the most important.

Don Russell: Because it is the most important. It's the bottom line. It's much easier to maintain interest in all the integers above. Perhaps of equal importance would be some discussion of outreach programs to commercial publishers. We all have heard the caveat that is mustered in regards to commercial publishers, "I think that there is a model there."

TW: Were there any exciting distribution or publishing schemes that came out of Philadelphia?

Don Russell: One of the most clearly articulated was Paul Zelevansky and Davi Det Hompson's idea about buying advertising space and doing an artist's book within a magazine. Thousands of copies would be circulated.

TW: Well, that's a thought. But beside the fact that it has been done, it really doesn't solve any real distribution issues. Profits from their work will not go into their hands but into the magazine's pocket. And the artist will have paid for that privilege. How would it answer the needs of anyone who is interested in the viability of autonomous works of art in book form?

Don Russell: It would be a way of exposing large numbers of people to some very basic ideas about the page and page art. That is one scheme that comes to mind. Obviously, one would have to have tens of thousands of dollars to pull it off, so even from that angle it is unrealistic. I think there is a definite value in artists' becoming more concrete and businesslike about what they are doing. There is no guarantee that artists' books are going to sell. They are not created with marketing in mind. Understand that I am not asking that artists compromise on the basis of a marketing position. I do think, however, that some books are saleable in a commercial context. Humor books are an obvious example. I think Linda Barry's *Boys and Girls* has sold five thousand copies. That's great for an artist's book but there were already proven marketing techniques for that kind of work. It seems that the next conference must spend a lot of time brainstorming about marketing techniques. And right alongside should be discussion of education and criticism, which have their own effects on distribution.

TW: How did the one-of-a-kind bookmaker fit into the Philadelphia conference? It seems to be a real issue that must be dealt with at every conference. In a sense there are two types of bookmakers — the artist who approaches books as sculpture and the artist who sees them as tied to a publication tradition with a very different set of problems.

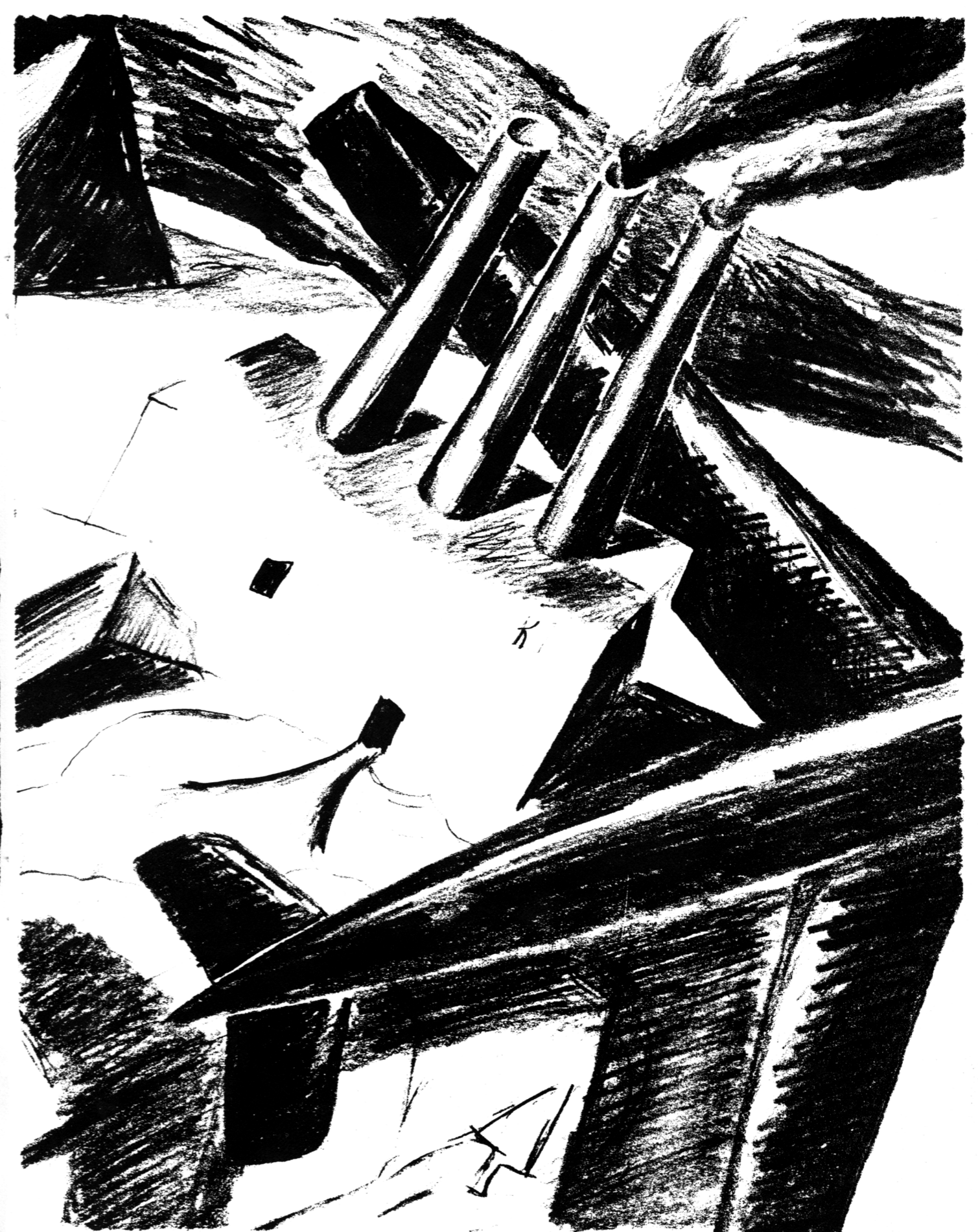
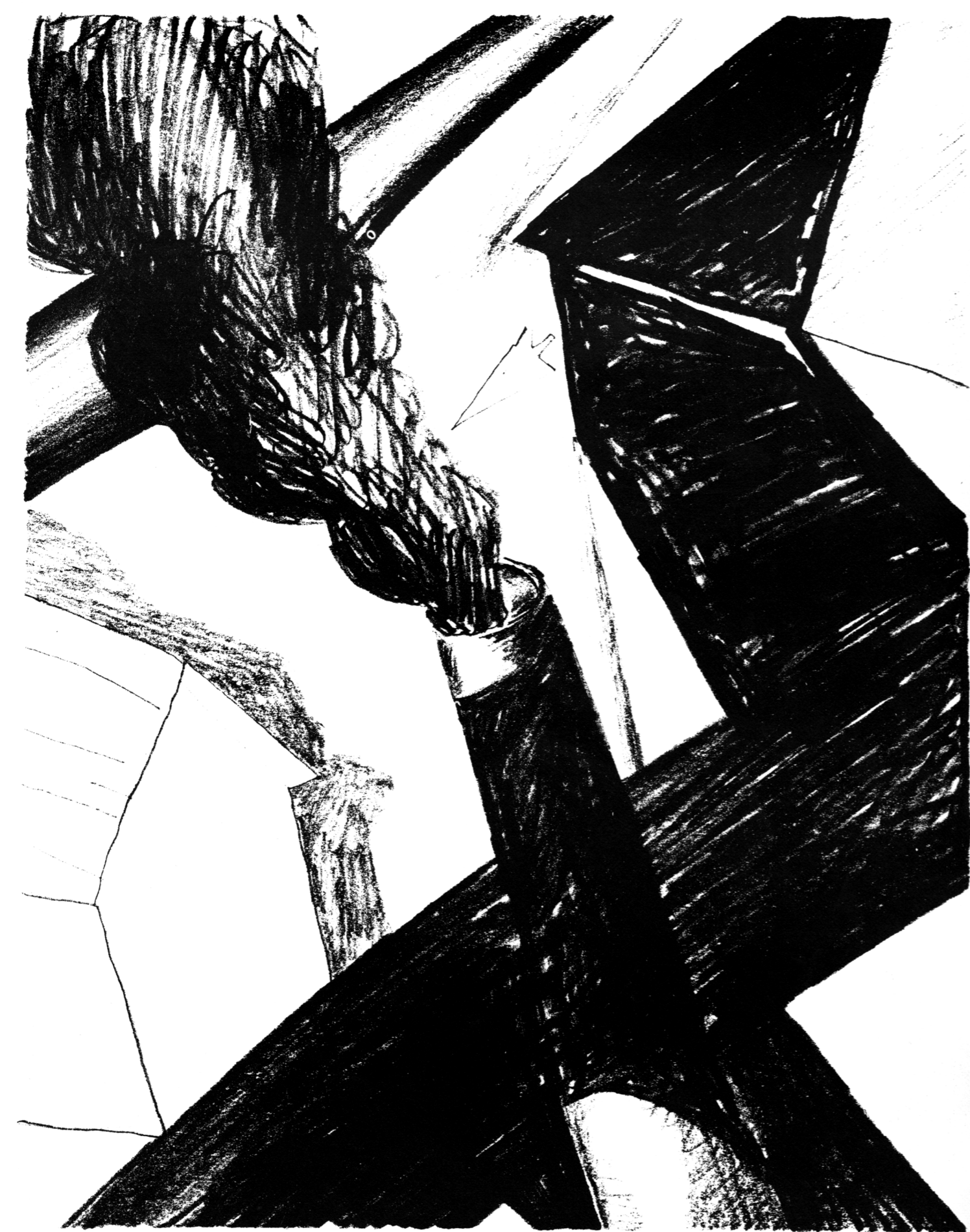
Don Russell: Although there are contradictions in those approaches, most people who make multiple books have a stack of one-of-a-kind books sitting at home. It's a conceptual issue, really, dealing with the intrinsic qualities of the book. Those who make books are generally aware of the differences. For them one-of-a-kind books can be a very interesting art form but they have nothing to do with multiples.

TW: How would you like to see that difference recognized in the next conference? Should its territory be narrowed in some way?

Don Russell: Well, not necessarily. In a way the problem was solved at the last conference by putting them on display. In that situation they are doing what they are supposed to do. In essence the form was given its natural outlet. It's important to remember that they have "distribution" problems, too. One-of-a-kind or multiple books as art forms have not been taken seriously. There is still an enormous amount of work to do. It is exciting to see that at one rate or another it is being done. Yes, a number of strategies and discussions have to be developed, but the books continue to be made and they are getting better all the time. That is after all what this is about.



Image from: *Things Don't Always Fall Into Place*. Book by Janet Zweig from the Visual Studies Workshop Press.



Interview
with
Ira
Wool

by Buzz Spector

Through the windows of Dr. Ira G. Wool's Hyde Park apartment you can see the Gothic spires of the University of Chicago, where he is A.J. Carlson Professor of Biochemistry. On the wide wooden sill which runs the length of his living room are several works of art, among them two etchings by James Ensor and a plaster maquette of a five-sided polygon by Joel Shapiro. A small Shapiro house sits on the living room table, another juts from a shelf on the wall. There are paintings by Michael Hurson, Ron Gorchov, Ellen Phelan, and drawings by Dieter Roth.

During four hours of a cloudy Halloween afternoon we talked about another part of Ira Wool's collection: a wall of bookshelves filled with more than 800 artists' books and multiples.

Buzz Spector: There are a lot of different kinds of materials in your collection, and I do hope we'll be able to talk about most of them. Part of understanding the drive to collect artworks of any kind involves some knowledge of the collector's personal history. So. Tell me about yourself.

Ira Wool: Yes. I was born and raised in New Jersey. I can remember, when I was seven or eight, collecting reproductions of Old Master paintings which were given as premiums by a local newspaper. I attended Weequahic High School in Newark which has become famous because it was where Philip Roth's Portnoy went. I went from high school to the Army, serving as a paratrooper in Europe during World War II. After the war I attended Syracuse University and then came to the University of Chicago in 1949 to attend medical school. While a medical student I began doing research and attending graduate classes. I received my M.D. in 1953, and a doctorate in physiology the next year. I then went to Boston where I was for two years an intern and resident at the Beth Israel Hospital, and a teaching assistant at Harvard. I came back to Chicago in 1956 as a fellow in the Department of Physiology, and the next year I was appointed Assistant Professor.

Buzz Spector: So you've been at the University of Chicago ever since? That's a long time, twenty-six years.

Ira Wool: Yes, except for a year in Cambridge, England, and two visits to Berlin for six weeks in 1971, and later for a year's time in 1972-73. It was in Berlin that I first met Dieter Roth, and it was there that so many of my ideas about what art was were changed.

Berlin still has some of the excitement of its Weimar days, in the late 1920s, when it was perhaps the cultural center of Europe. Politically, artistically, musically, it was unbelievable. There were, for example, three orchestras in Berlin then, one was conducted by Fürtwangler, one by Bruno Walter, and the third by Otto Klemperer. There was Max Reinhardt and Kurt Weill. Bertolt Brecht was writing plays. Albert Einstein was a professor there, and so was one of the greatest biochemists in history, Otto Warburg.

Anyway, some of this atmosphere still remained in 1971, when I first went to Berlin, and a lot of the cabaret-type of artistic energy was built up around a group of Austrians who considered themselves exiles in Berlin. Five of them—Oswald Wiener, Günther Brus, Hermann Nitsch, Otto Mühl, and Rudolf Schwartkogler—were for a time

actual exiles. They had put on a demonstration/performance at the University in Vienna in 1968, in the course of which, Günther Brus had pissed and shit on the Austrian flag. The others had joined him in these provocative acts.

The Austrian authorities take these things very seriously, and the five were arrested and put on trial. Brus left the country, without a passport. Oswald Wiener left too, although I think he did have a passport. Anyway, Oswald and his wife, Ingrid, a remarkable woman who it happened was also a superb cook, came to Berlin, where they opened up a bar/restaurant/bistro in a working class neighborhood, Kreuzberg, where many Turkish guest-workers lived. The place was called "Exil," and it was both a commercial and artistic venture. There was a big table next to the bar, with a couch and some chairs, and that is where Oswald would hold forth as host to his friends. All kinds of interesting people showed up there, and you could find mathematicians and philosophers mingling with actors, writers, and artists of various sorts.

Oswald Wiener himself has an extraordinary history. His father had been an officer in the Austrian army who had objected to the Nazis long before the *anschluss*, and was sent to prison for his trouble. Oswald had been a classical violinist and later a jazz musician. He had gotten a law degree and had worked for IBM doing computer theory. When I first met him, Wiener was compiling the works of the American neurophysiologist, Warren McCullough, and translating them into German. He had previously written a book, *Die Verbesserung von Mitteleuropa (The Improvement of Central Europe)*, an incredibly influential work, kind of a status report on the intellectual condition of Europe in the early 1960s.

I was introduced to Wiener and "Exil" by Georg Stoffer, a person I was doing science with in Berlin. Stoffer was an Austrian who had known Oswald in Vienna.

Buzz Spector: So this meeting happened during your first stay in Berlin, in 1971?

Ira Wool: Yes.

Buzz Spector: It sounds like you weren't a collector then.

Ira Wool: I was not yet a collector of artists' books. In fact, I didn't know such things existed. I had been interested in art for awhile, though, and my wife and I had bought some paintings and sculptures by Chicago artists, including things by Gladys Nilsson and James Falconer from the first "Hair Who" show at the Hyde Park Art Center.

Buzz Spector: To return to "Exil," is that where you first met Dieter Roth?

Ira Wool: Yes. I was introduced to the man sitting next to me at Oswald's table one night, and I recognized the name. At the time Dieter was not well known in the United States, although I had heard of him through the Petersburg Press, where he had published prints. He was pleased that I had heard of him, and although he is generally rather reserved in meeting new people, he talked with me quite warmly. It was a phenomenal experience.

Buzz Spector: It sounds like a kind of epiphany for you, to go to that place and suddenly move from being an observer of an artist's works to becoming familiar with their maker.

Ira Wool: I think that's extremely important. A good deal of the art I have reflects a commitment to the art and to the artist.

Buzz Spector: It also predisposes you toward a certain kind of art which engages daily life in all its processes. I mean, that's my view of Dieter's work, and this is a view which has been extended through my exposure to all his work in various mediums which you have here: his drawings and collages on scrap paper, his chocolate covered painting, the material inventories in his books. You have twenty-one notebooks containing a week's worth of flat waste, which is the evidence of a week's worth of Dieter's life.

Ira Wool: Right. The idea of the "flat waste" piece was for Dieter to collect every piece of detritus he encountered for a week. When I look through the notebooks I can tell what he was doing at almost every moment of that week. It is a diary. It also gives one an eerie feeling to come across a letter of one's own among the flat waste.

Buzz Spector: At what point did you become aware of the activities of the artists' book people in Germany?

Ira Wool: The first artists' book I ever saw, although I didn't consider it so at the time, was a notebook of Dieter's—one of his year's diaries—which he pulled out to show me one night. Its pages were filled with notes and drawings. It was the first thing of its kind I had ever seen. The diaries are unique works and are kept in Dieter's archives. Most of what I know of artists' books I learned from Dieter. The first artists' book I ever owned was Volume 20 in his *Collected Works*, a catalogue of a Berlin exhibition of Dieter's books and prints. The show opened during my year in Berlin, and in fact, Dieter invited me to the opening, scrawling the date, place and time on a paper napkin. The show featured his books, suspended by chains from the ceiling, and I must say I wasn't terribly impressed with them at the time. I remember saying to him that I thought the prints were great and that the reproductions in the catalogue and in the books were not very good. I didn't understand that the reproductions were exactly the way he wanted them: not very good.

Buzz Spector: How did you find out the reproductions were exactly the way he wanted them?

Ira Wool: Because I got to know Dieter, and his printer-publisher, Hånsjørg Meyer. Certainly they had the capability of cleaning up, or improving the technical quality of the work. That they didn't was a matter of choice.

Buzz Spector: It strikes me that an outstanding

characteristic of Dieter's work is its 'dirtiness.' It's not clean because its principles of organization are not material principles, but conceptual ones.

Ira Wool: He's always been very interested in process. For example, here's a book of drawings in soft pencil, and the soft lead lines in Dieter's drawings are being transferred to the blank facing pages. He doesn't want each drawing isolated by a sheet of glassine. In some books he has gone back and worked over the transferred images, which in turn alters the original drawings once the book is closed again. Dieter enjoyed a long collaboration with Richard Hamilton, and one can hardly imagine a slower, more precise artist than Hamilton. I think Richard really admired Dieter's ability to do things quickly, to produce great amounts of work extremely rapidly. Dieter once told me his contribution to their collaboration was to speed up and increase the number of pieces they could do together.

Buzz Spector: He stepped on Hamilton's concept of time.

Ira Wool: Right, and I think Richard was finally envious of Dieter's ability to work without worrying about 'finish.' At one time Dieter did 5,000 self-portraits of himself as a dog, and he did these things in a very short period of time.

Buzz Spector: When you talk about Dieter's sketchbooks, the notion that the graphite on one page is transferred to a facing page is a suggestion that the page spreads in a book are mirror images of each other.

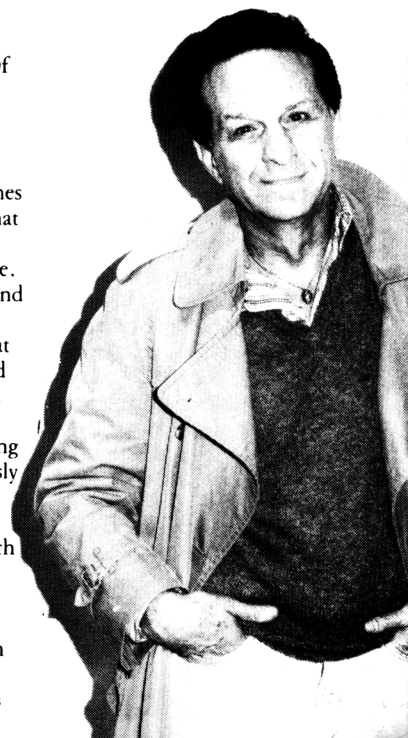
Ira Wool: And it's really a question of 'should one call a book of drawings an artists' book?' Is this an artists' book? Well, if it's not an artists' book it's certainly a preparation for one.

I might say there have been many attempts to define artists' books, and most would concede that it is difficult to do. For me, artists' books combine poetic, conceptual, and visual characteristics. And those are exactly the characteristics of Dieter's work. So it is not surprising that he is the father, the son, and the holy ghost of contemporary artists' books.

Buzz Spector: Dieter's books of drawings are a rather marginal case. The drawing itself is so important, you really need to see that exquisite quality of his hand through the medium itself. Of course, Ira, you have some phenomenal examples of Dieter's work on a large scale, too. He's been building an extraordinarily large piece in your kitchen for some time now.

Ira Wool: I had talked to Dieter a number of times about coming to Chicago. He told me one day that he had this idea that he would like to go around repainting each year all the paintings he had done, and so we talked about him coming to Chicago and repainting paintings as one possibility. Then he thought about painting the windowshades, so that in the winter you could pull down the shades and have a summer scene, or something of that order. He also talked about painting a mural, which didn't appeal to me because I wasn't sure how long I was going to live in that apartment and obviously I couldn't take a mural with me.

By the time he came, in 1976, he decided that what he'd do was make the mural on panels which he could attach to the wall. We went to an art supply store and bought the canvases—I believe there were four of them to start with, each three-by-four feet—and he would always work on them



Ira Wool
photo: David R. Williams

in the guest bedroom, two at a time. Dieter was going to teach me how to paint, and actually there are some strokes somewhere under there on those panels which I made. He told me the most important thing in painting was learning how to wash the brushes, so I had a long course in washing brushes, but not very much on how to use them.

Over the years the mural's just grown until it has filled one entire wall. It even has a sound track, with tape loops made by Dieter, and some with Dieter and his children, singing or playing music, on standard instruments like piano or cello, or on dime store instruments. The idea is that the painting is going to have speakers, and that each of the painted figures on the panels will have a voice.

Buzz Spector: So the painting speaks, and that's in line with the image I have of the work as being the company in your kitchen, like Wiener's table at "Exil."

Ira Wool: In a way. One time when Dieter was here he prepared us a meal, and the menu for that meal is in the painting. There are postcards from him in other places. It's a work which is always commenting on itself.

Buzz Spector: When will it end?

Ira Wool: I have no idea. He plans on coming back to put in the sound, but I don't know exactly when that will be. He'll come when he comes. That's always the case, and it'll be done when he does it.

Buzz Spector: There's something like a conceptual loop to all this because the idea starts with the wish to repaint old paintings. It's a work about the process of its own revision. Does it have a title?

Ira Wool: Yes, *Chicago Wandbild* (*Chicago Wall Painting*). Another thing is, I consider it his. I have the work on my wall, it stays here, but it belongs to Dieter.

Buzz Spector: I see. The wall, the bedroom, the passage between them, your apartment itself is the studio he has taken to make this mural. Two things excite me about the piece: the first is the idea of its panels as slices of time. The second thing you've just alluded to: this unique work remains the artist's.

It seems fundamental to your role as collector of artists' books that you never actually own the art, but rather its documentation. You have one copy among many copies of each set of ideas and images, and simultaneously other copies of these works reach many publics. My sense of what drives many people to collect art is precisely that kind of control over the audience of an image that you can't have when you collect artists' books.

Ira Wool: I really dislike the idea of myself as a collector, although I can't deny that I am one. Anybody who is a collector has to be continually suspicious of his motives. Certainly the motivation to collect must be extraordinarily complex, and I don't think very many people are capable of understanding why they are collectors. One of the things that I do to keep it as uncomplicated as possible is never to sell any work. As I said before, I like to think of what I'm doing as making a commitment to the artist. Certainly my feelings about a lot of the things I've owned have changed over time—some things I no longer care for very much, some things I've always liked, and others I may not have cared for initially but have come to cherish.

Buzz Spector: How did you build up your collection? How did this library of artworks come to be?

Ira Wool: It was through Dieter. As I became more and more interested in his work, I began acquiring paintings and drawings by him, and soon I met Hånsjörg Meyer and learned about the books, and the more I saw of them the more exciting they were. I began accumulating Dieter's books, at first only Dieter's, but I was learning about the other works Hånsjörg was publishing and I began accumulating Brus, and other people he was involved with. Hånsjörg himself was a concrete poet, and he showed me works by many other concrete poets, including the Fluxus people, emmett williams, and Dick Higgins.

Dieter and Hånsjörg introduced me to Hanns Sohm, the artists' book archivist, and it was mind-boggling to see all his materials. From then on, the collection just grew, like topsy, one thing leading to another as, for example, when I discovered Backworks. I went to see Dick Higgins once, to talk about books—mostly his own—and he asked me if I'd heard of Backworks. When I said no, he took me there. It was a revelation to meet Barbara Moore and Jon Hendericks. They are extraordinary people, knowledgeable, warm, committed. Excellent teachers. It turned out they had all kinds of Fluxus materials, Something Else Press books, and many of Dieter's books. They were about to do a Dieter Roth show with the material they had. They showed me their selection before the show and I bought five or six of the best books I have from Dieter's early works.

Buzz Spector: What is it about a book that is specifically its own?

Ira Wool: You mean books or artists' books?

Buzz Spector: Artists' books.

Ira Wool: There are several things I like about them. First of all, I like the 'hand on' part of them, that they're a kind of art you can touch. I like the fact that they make immediately available to you much more art than could be available to you any other way. If you have a large collection of paintings and the collection exceeds the space on your wall, you have to put some of the paintings away. But you can have an almost infinite number of artists' books on your bookshelves and be able to pick out any one of them at any time and look at it, turning the pages and reading or seeing what's there. I think that's a very attractive characteristic. And obviously, books allow artists opportunities which paintings don't. For example, there are various ideas of narrative which are specific to a book.

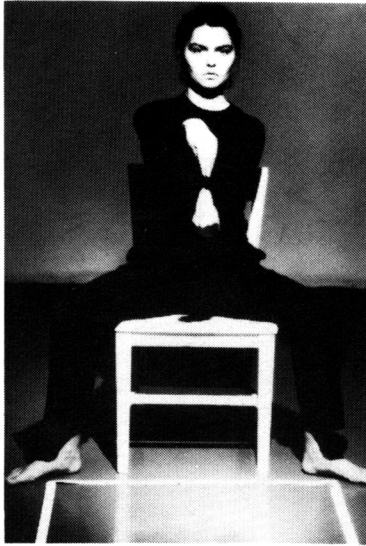
Buzz Spector: This notion of narrative is also a notion of sequence. We understand that we are being told a story because of the order in which its events are given to us. So, the sequence of pages always brings about some idea of 'story,' whether the means of telling the story is pictorial, pictographic, or linguistic. Pat Steir once said that she liked artists' books "because they are: 1. portable 2. durable. 3. inexpensive 4. intimate 5. non-precious 6. replicable 7. historical, and 8. universal." I think you've alluded to all these points.

Ira Wool: Except that they're becoming more and more precious, in the sense that some artists' books are becoming scarce and hence expensive.

PERFORMANCE



photo: Benita Abrams



Alyson Pou's "Dwelling with the Strong Eye," dealt with the relationship between physical body forms and architecture and how we use clothing and dwellings to define our personal territories. She showed parts of her body in squares of colored light, told dreams with linear gestures, showed a film exploring cubes, squares, and body parts, and marched down the aisle standing on boxes while putting on body-cast armor. She peeled an orange.

Giuditta Tornetta, "Partigiana 1992," a performance about rites of passage with poetic rants by Tornetta about youthful rebellion and fears of adult responsibilities, and two films about women becoming warriors. The piece ended with a series of slides of pregnant women from primitive cultures projected while Tornetta bathed herself first in milk, then in blood, and walked along the walls making blood prints of her body.

Peter Rose, "Berlin Zoo," fictional and autobiographical stories about being down and out in West Berlin, sleeping in the streets, parks and zoos, talking to the elephants, and fantasizing about creating a unified Germany and tearing down the Berlin Wall.



photo: Benita Abrams

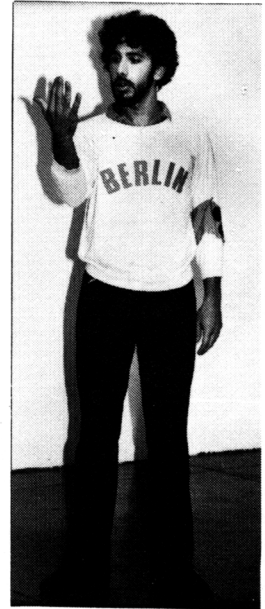


photo: Benita Abrams

Anthony and the Ascetics, Paul Zelevansky, and Terry Stoller performed original satiric songs and played bells, kazoos, toy accordions, keys, an organ, and pots and pans. The performance included the premiere of their new song: "The Gipper Has Been Clipped by a Rebel Without Cause."

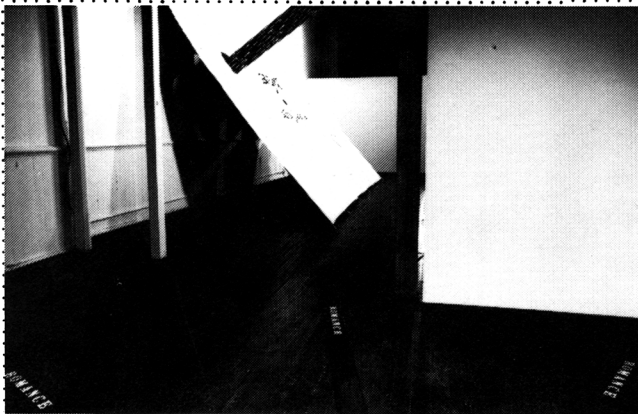
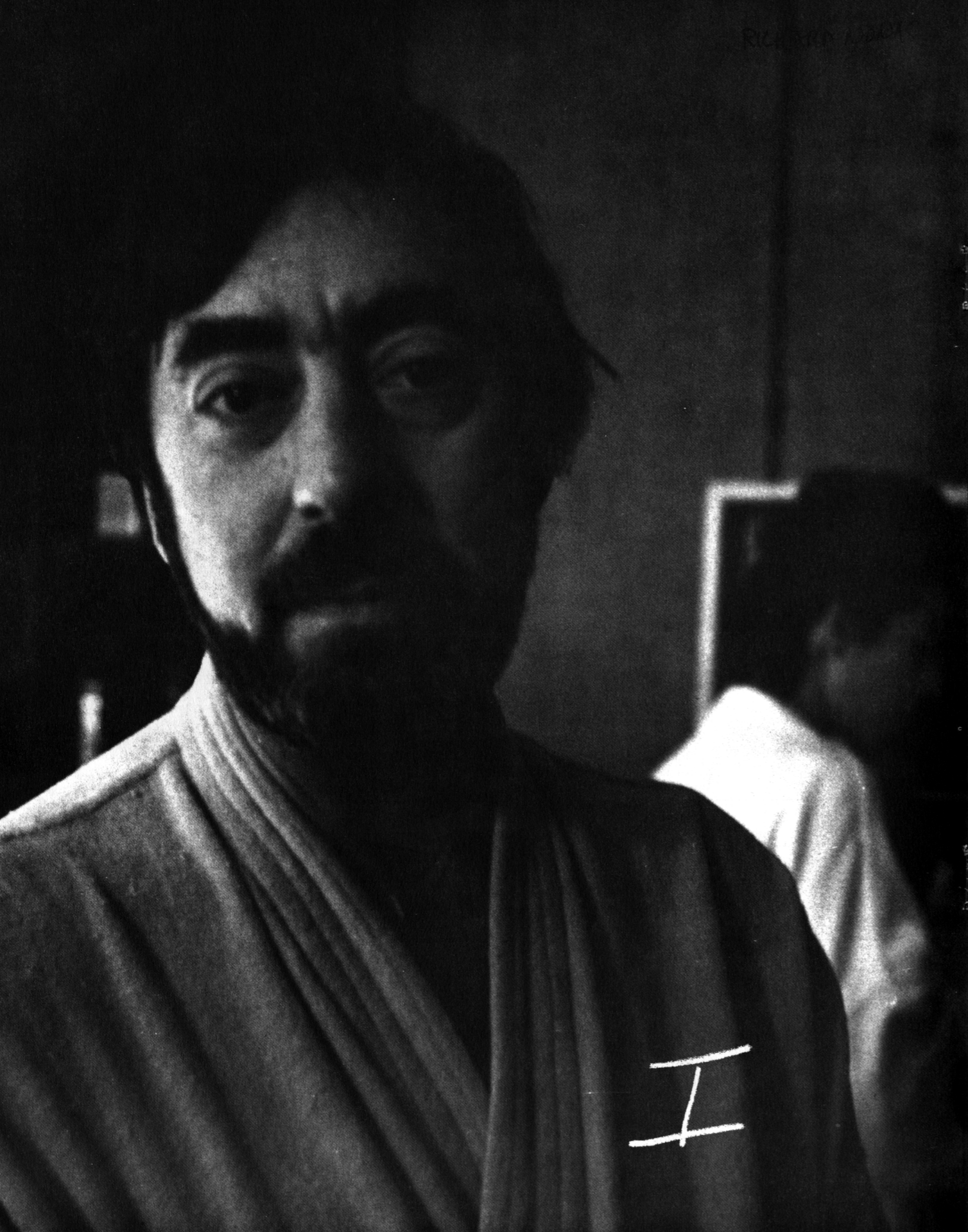


photo: Marty Heitner

Peggy Diggs, *On No Diggs* turned language into sculpture and made the definition of words a tangible experience. With phrases and words repetitively printed on all kinds of objects, including logs, beams, tent material, and a carpet mat, Diggs constructed settings that described romance, nostalgia, waiting, confrontation and more.

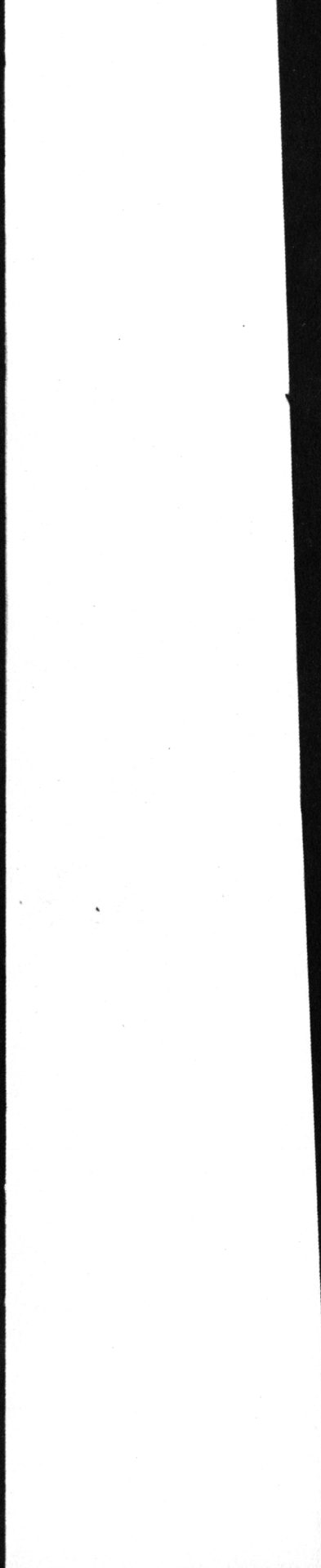
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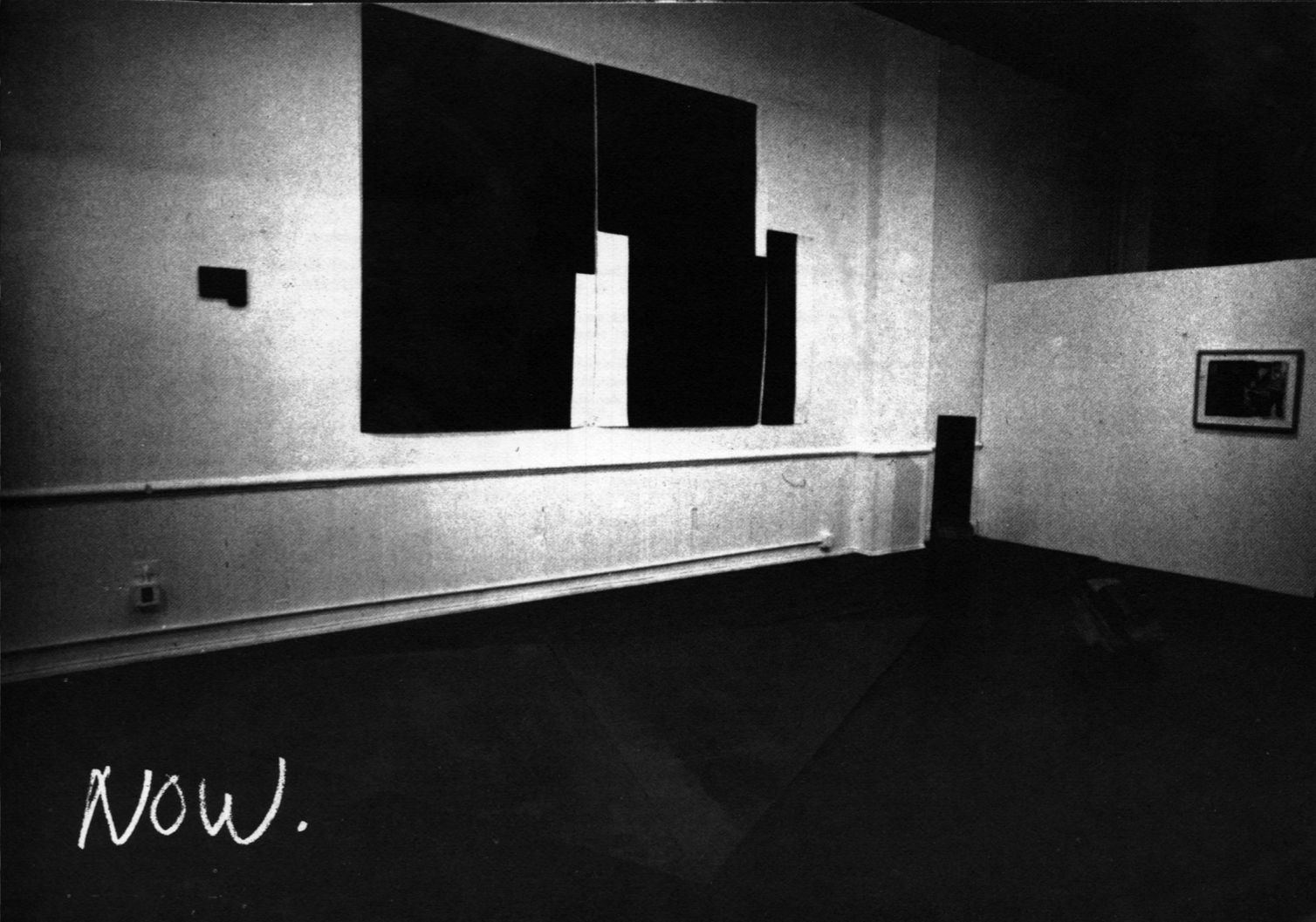
The following pages are by Richard Nonas →



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Artists' Books: A Chronology of Secondary Sources

by Barbara
Tannenbaum

This chronology presents writings *about* artists' books—theoretical and historical articles, catalogs of shows, reviews, bibliographies of bookworks, and so on. An earlier version was distributed at the Bookworks 1982 conference in Philadelphia in October. This expanded one is still not exhaustive; it remains a work-in-progress.

Very few sources are listed from the early sixties, none before that. Because artists' books have only recently achieved a modicum of respectability and legitimacy in the art establishment, secondary sources often have not been included in standard indexes and bibliographies, or when they do appear, are located under bizarre and hard to fathom (and find) headings. Catalogs of book shows have not been widely distributed and therefore few art libraries have purchased them on a regular basis. Many more sources than those compiled here exist; the difficulty lies in finding out about them.

That's why this bibliography is a collaborative work. We, the devotees and scholars of artists' books, need your help. Please send your additions and corrections to Barbara Tannenbaum, 1820 West Cortland Street, Chicago, Illinois 60622. The project ends April 1, 1983, so please don't delay giving us the benefit of your knowledge and personal library. A final word of thanks to those who have already added greatly and generously to the original list!

—Barbara Tannenbaum

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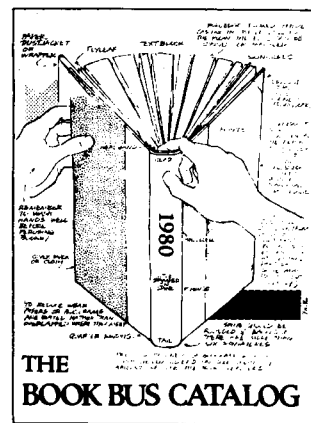
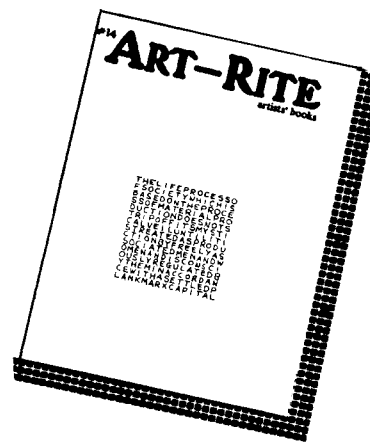
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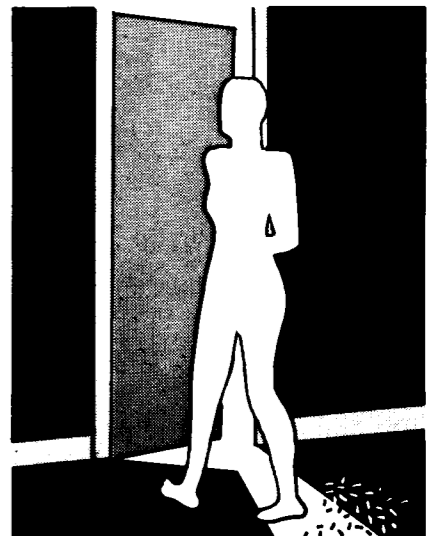
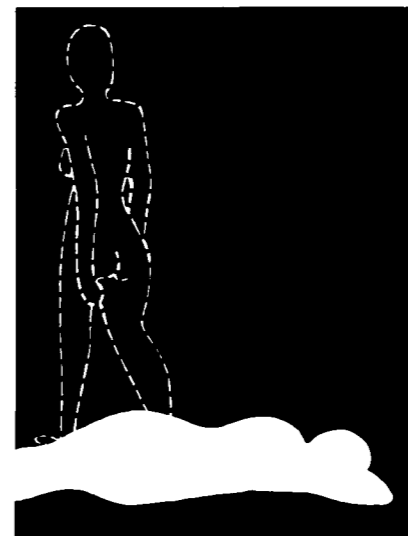
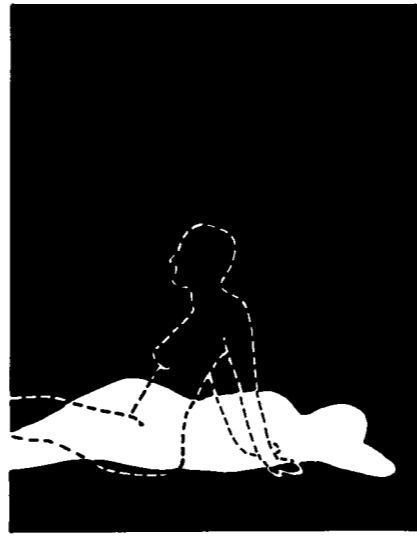
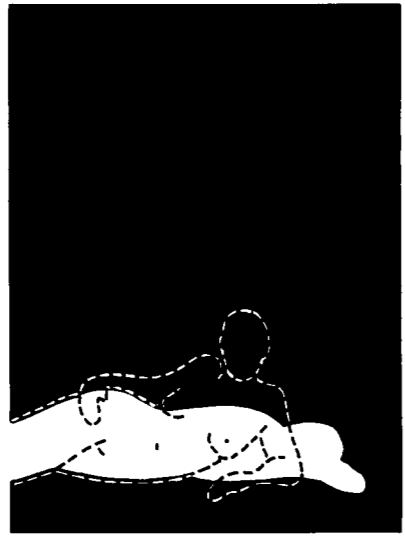
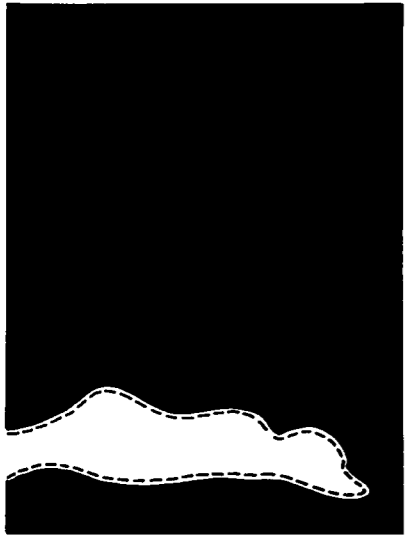
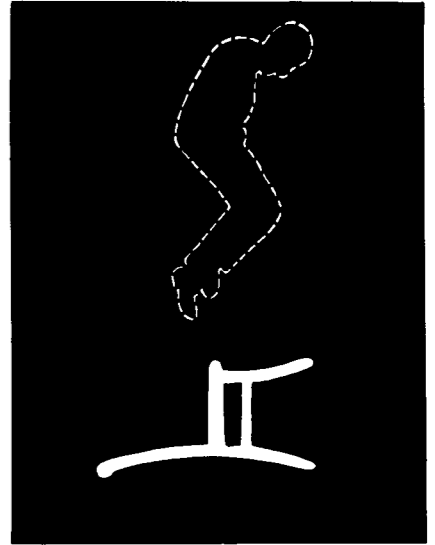
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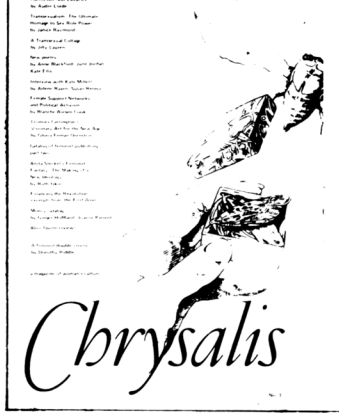
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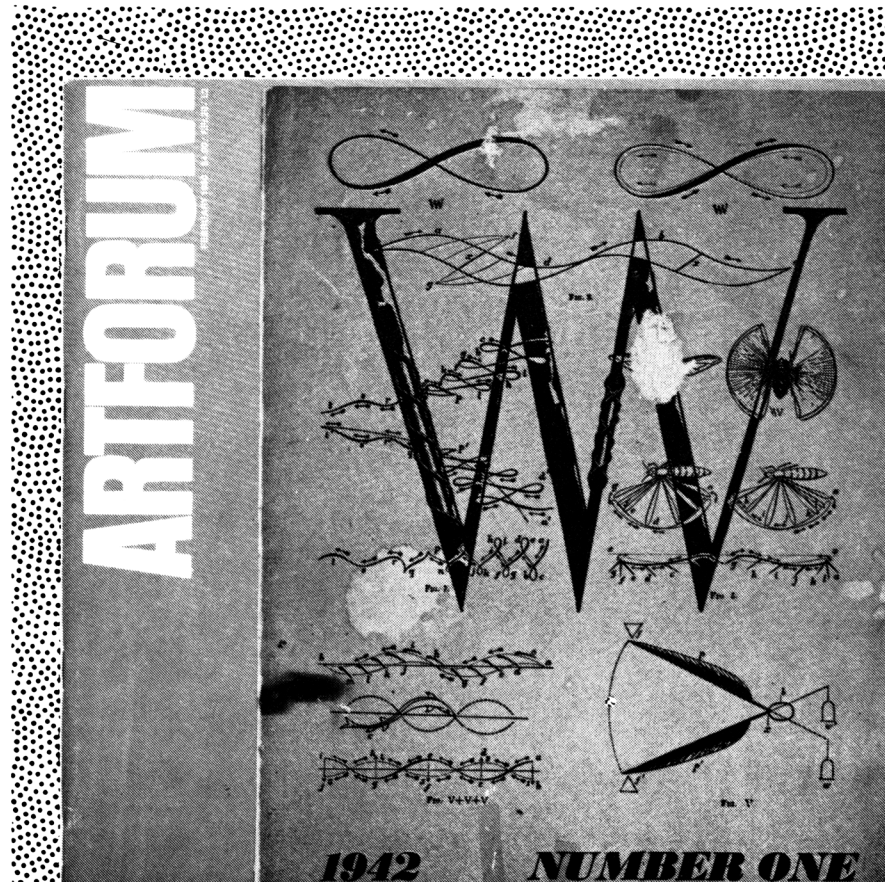
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"...every administration ultimately turns to the use of covert operations when they become frustrated about the lack of success with diplomatic initiatives and are unwilling to use military force." Adm. Bobby R. Inman, former Deputy Director, C.I.A. The New York Times, 7/5/1982.



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Interview With Ira Wool continued from page 14

Buzz Spector: Many artists who make books adopt the polemical stance that books are their 'cheap line,' that they are works for a wide public and are priced for public consumption rather than for the private, speculative trade in artworks as precious tokens. When you mention rare and precious books, I think of Marcel Broodthaers, who made some beautiful books in the last years of his life, His death, in 1976, when he was only 52 years old, stopped publication of his books.

Ira Wool: I must say I think Broodthaers' books are worth it. They're all packed with incredible, with wonderful things. He started out as a poet interested in words, in literature. He was friends with Magritte, although he was never a Surrealist. At the age of 40 he began making artworks.

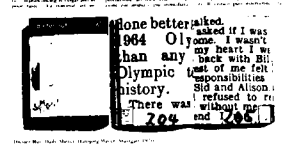
I have one of his last books, a tiny atlas which contains black silhouettes of the countries of the world, all the same size. Its title is *La Conquête de L'Espace (The Conquest of Space)*. It was Broodthaers who made me think of those qualities of artists' books I mentioned earlier: poetic, conceptual, and visual, qualities which certainly apply to Dieter as well.

Buzz Spector: Over all the time we've spent in conversation I've come to feel that I know your collection as much through our ongoing dialogue as through the books themselves. I see your collection as reflecting a taste for ideas and social concerns far removed from the decorative, as if each time you open a bookwork, its pages reveal a universe of virtually limitless possibilities.

Ira Wool: I think it's absolutely true that one can get really first class, incredibly good art in the form of books.

ARTISTS' BOOKS

ARTISTS' BOOKS
A special section of ARTforum magazine, devoted to the art of the book. It features interviews with artists, reviews of new books, and information about book fairs and exhibitions. The section is edited by Nancy Spero and is published quarterly.



I

saw the

corpse of my

daughter

Annie

incinerated,

and her sexual

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by the

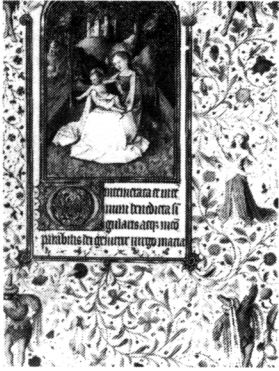
police of

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ARTAUD

BOOK ENDS

by Alexandra Anderson



Defining what is an artist's book, or trying to, defines an exercise in futility. This liveliest of forms continues to produce works that are as individual as snowflakes. By definition, artists' books constantly break the mold, experiment with the page, the sequence, the flexibility of the book idea. But the current artist's book publishing program initiated this fall by The Museum of Modern Art as "an extension of its successful series of Projects gallery exhibitions" hasn't yet done much to expand artist's book territory. The project, under the direction of Riva Castleman, Director of MOMA's Print Department, has so far produced four books by five artists, with another four in the planning stages. Only two of the books published to date, *Conversations with Nature* by sculptor Bryan Hunt and *Book of Nine* by Gary Stephan, have grappled at all with the possibilities of the book form itself, one of my prerequisites for an artist's book. Hunt's contribution, a portfolio of drawings and photographs of his sculpture as printed reproductions are boxed together, unbound and shufflable. But it finally remains a portfolio. Stephan's combination of words printed backwards on translucent paper (they read when seen through the page,) interleaved with engravings of Stephan's images which provide a lexicon of the artist's visual ideas are bound in black in a small volume barely the size of a pocket notebook. The result: a quiet but effective distillation of Stephan's ideas that visually deals with the sequence of pages, words, images and textural possibilities in using two different kinds of paper in a cogent, satisfying way. *Exit the Face*, a collaboration of poems by Ted Greenwald and images by Richard Bozman, and *Brandenburg Gate*, pictures by Jorg Immendorf and words by A.R. Penck, remain illustrated books at an affordable price. Participating artists received honorariums of \$500 or less.

Paradoxically, some of the most beautiful illustrated books ever made, French illuminated manuscripts from the fifteenth and early sixteenth century, cannot but be considered artists' books, and some of the earliest ever produced. At the Morgan Library until January 30 are over 130 manuscripts, a majority of them owned by the library, in the show *The Last Flowering: French Paintings in Manuscripts, 1420-1530*. Mainly devotional Books of Hours, these bound wonders display the finest kind of painting of the period and include words by the Boucicault Master, Jean Fouquet and Jean Colombe. The detail, richness of color and diversity of style are stunning, as are the varieties of depiction of such familiar religious scenes as the Annunciation and the Flight into Egypt. The borders alone, with their intertwining of figures, birds, animals and pattern, could take up days of looking. No one interested in the combination of print with pictures should miss this exhibition.

Alexandra Anderson is the Senior Editor of *Portfolio Magazine*.

Photographers: one award of \$10,000 is awarded annually from the W. Eugene Smith Memorial Fund, 170 West End Avenue, Apt. 15D, NYC 10023. Write for applications forms.

All Disciplines of Art: Would you like to do a performance or site work? Contact **Artpark** at P.O. Box 371, Lewiston, N.Y. 14092. Next deadline is September 1983. Send resume, slides & proposal with self-addressed envelope. \$300 stipend a week plus \$125 weekly living allowance, plus airfare & materials.

Artist Access Studio: New Wilderness Foundation, 365 West End Avenue #8C, NYC 10024 (212) 724-8118/691-5799 provides services to artists, independent producers, & non-profit organizations for non-commercial audio projects. Engineers assist artists. Very low rates.

Conservation Fellowship: for training at the Metropolitan Museum of Art in paintings, objects, paper and textile conservation, far Eastern art, and the Costume Institute. Fellowships usually one year with renewal possibilities of up to two additional years. Recipients will receive stipends appropriate to their level of training and experience. Additional funds may be available for travel, books, photographs and other reasonable or necessary expenses. Contact: Metropolitan Museum of Art, Fifth Ave. & 81st St., NYC (212) 535-7710.

Writers' Grants available to support new writing on photography. Work by at least two writers will be selected, and a minimum of \$5,000 in total grants will be awarded. All US citizens are eligible, except for students. Deadline: Mar. 1, 1983. Contact: Stan Trecker or Jean Caslin at Photographic Resource Center, 1019 Commonwealth Ave., Boston, Mass 02215 (617) 783-9333.

USA artists not represented by a commercial NY gallery are eligible for an award of \$2,000 to purchase the winners chosen work which will be placed in a corporate art collection, as well as \$1,000 for travel. This year's category is Abstract Painting. Entrants are asked to send slides of up to six works, measuring at least 36" x 50". A self-addressed stamped envelope for return of slides must be included. No entry fee.* Deadline: March 5, 1983. Reply to Judith Selkowitz Fine Arts, Inc., P.O. Box 5268, NYC 10150. *Winner will be notified 2 weeks after deadline.

Residencies for photographers for one month with stipend of \$1,000. Contact Light Work, 316 Waverly Avenue, Syracuse, N.Y. 13210.

Writers: Contact New England Quarterly, Houghton Mifflin Co., 2 Park St., Boston, Mass. 02107 for a literary fellowship to complete a work in progress.

Artists: Want to study at the Beaux Arts? Contact Foundation des Etats-Unis, 15 Boulevard Jourdan, 75690, Paris Cedex 14, France, for one of five Harriet Hale Woolley Scholarships.

Twenty **Fellowships** awarded annually, 10 each to writers & visual artists. Deadline: February 1. Contact: Susan Slocum, Director, Fine Arts Work Center in Provincetown, 24 Pearl Street, Box 565, Provincetown, Mass. 02657.

The NEA wants YOU to submit your artist's book project!

The National Endowment for the Arts, Visual Arts Program, is responding to the burgeoning activity and diversity of the field of artists' books by establishing a category under which individuals may apply for Visual Artists Fellowships. Presently, the guidelines for individual fellowships allow bookmakers to "apply under a deadline other than March 4, 1983, if they feel that some other area listed on the Application Calendar . . . is more relevant to their particular form of artistic expression." In other words, if your work is Conceptual/Performance/New Genres, you could submit your Conceptual book on January 13, 1983, to a panel of artists who do performance, installation, and publishing. If you are more concerned with book-as-craft or book-as-object, you may want to submit your work to the Crafts panel on March 15th. Perhaps you are experimenting with photography in book format, in which case you could submit your work to the Photography panel on January 26th. The March 8th panel will consist of a printmaker, draftsman, and two book artists, one whose work is published, the other whose work is one-of-a-kind object, so if your work is related to painting or sculpture but you don't want the painting and sculpture panels to judge your work along with the millions of other applications they receive, this might be the best panel to which to submit. You may not submit original work to any panel, unless it is published, so you could take slides of sequential pages, or selected pages, or dummy your book in b/w or color xerox. Unfortunately, because of the volume of support material the NEA receives, it is not possible for the staff to care for and return original works. In any case, it is *important* for book artists to submit applications to the NEA to further demonstrate the vitality of this field; the fewer applications received, the smaller the need is perceived when funds are allocated within the Visual Arts program. Good luck!

Martha Wilson

Application Information

Potential applicants should note that slides or other appropriate visual documentation (or articles or essays in the case of critical writers) must be submitted as part of the application package.

If you are eligible and wish to apply, please contact the Visual Arts Program well in advance of the deadline date for your fellowship area for a copy of the full Visual Artists Fellowship Guidelines:

Visual Arts Program
Visual Artists Fellowship Guidelines
National Endowment for the Arts
Washington, D.C. 20506
202 634-1566

Grant Amounts

Fellowships will be awarded, based on the review criteria stated above, for \$15,000 and \$5,000. At the Panel's discretion, a very limited number of fellowships may be awarded for \$25,000.

Deadline Dates

Individuals may apply only once, and in only one fellowship area, for any of the 1983-84 application deadlines listed below. Individuals whose work involves more than one area should select the *one* most relevant to their overall concerns. Deadline dates will be strictly observed; no late applications will be accepted.

Fellowship Area	Application Deadline
Conceptual/Performance/ New Genres	January 15, 1983
Video	January 15, 1983
Painting	February 4, 1983
Printmaking/Drawing/ Artists Books	March 4, 1983
Critical Writing	January 4, 1984
Photography	January 26, 1984
Sculpture	February 15, 1984
Crafts	March 15, 1984

State of New York Visual Art: Multiple Law

Article 12-H (Sec. 220 of New York General Business Law), effective since March 1, 1982, governs the sale and consignment of prints and photographs as "visual art multiples" in the state of New York. The bill requires written disclosure, upon transaction, of facts pertaining to the method of creation and number in existence of the work.

The structure and legislative intent of the statute are designed to bring sales of art multiples under the auspices of consumer protection law, the idea being that the purchaser is entitled to clear recourse—refund of the purchase price at least—if he discovers a false claim in the written description.

By requiring written information for which the dealer is liable under express warranty—meaning that all statements, even opinion, are held as fact—the statute clearly holds the dealer fully responsible for all information provided. Specifically, as defined in the Bill, "when an artist sells . . . a multiple of his own creation," he incurs the legal obligations of a dealer, meaning that the disclosure must accompany the piece when it first leaves the studio, and thus be provided by the artist him/herself.

What constitutes an art multiple under the bill? Prints, photographs, and "similar art objects produced in more than one copy." "Pages taken from books shall be included, but books and magazines are excluded." Books, like photographs, raise problems in that they straddle both the commercial and art producing realms. Would the book trade wish to designate which editions qualified as "fine art" for sales purposes? Yet, the category of artists' bookmaking has been entirely overlooked, possibly for convenience's sake. While the "multiple" art world complains of the added burdens foreseen, the definitions of "fine art multiple" remain incomplete and ambiguous. Questions & responses are invited: Lisa Kurzner, 2129 45th Ave., L.I.C., N.Y. 11101, 729-7785.



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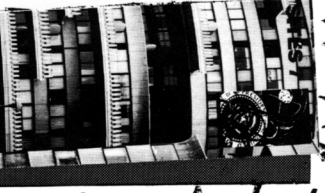
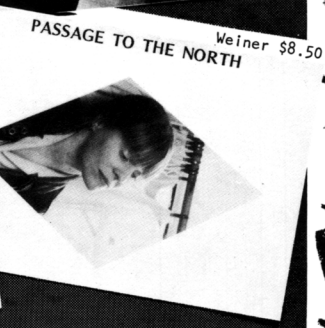
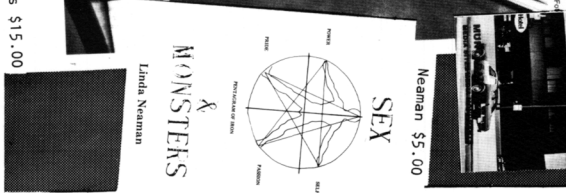
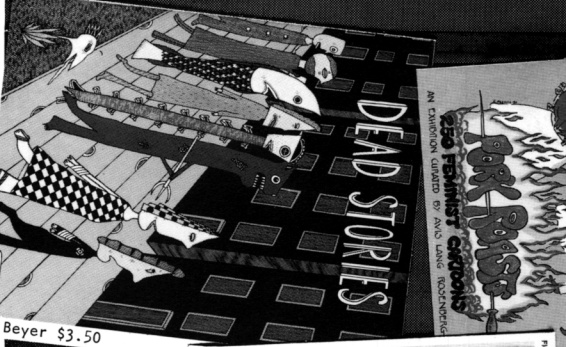
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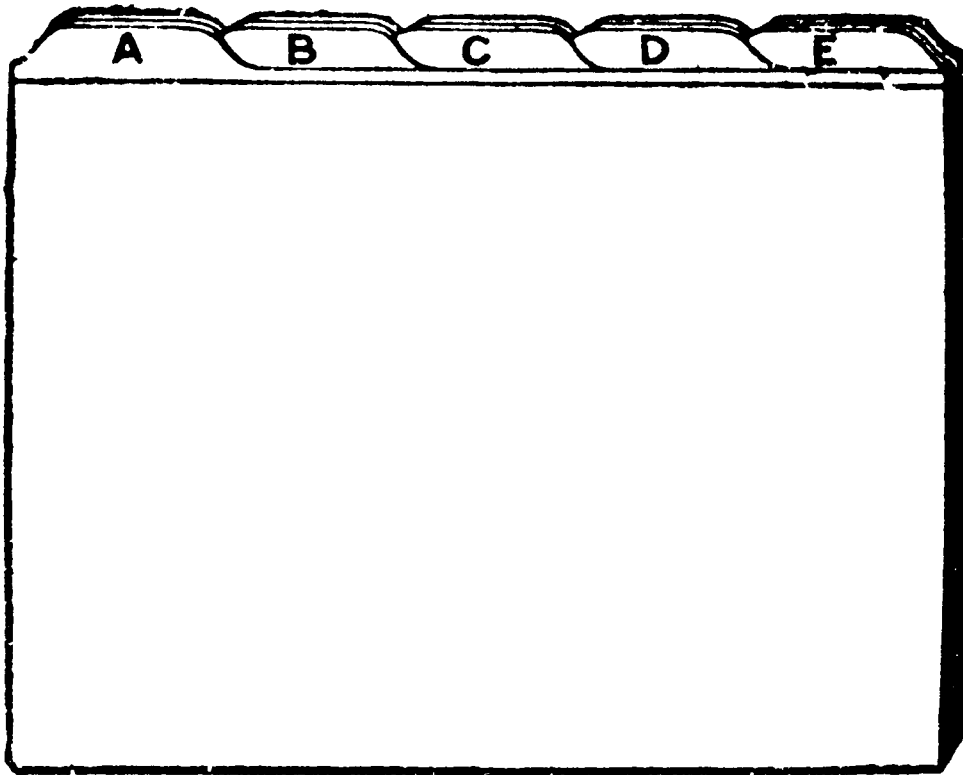
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