

Artists' Books

New Zealand Tour 1978

National Art Gallery Wellington

Govett-Brewster Art Gallery New Plymouth

Auckland City Art Gallery

Curated by Franklin Furnace Archive New York, N.Y.

INTRODUCTION

This exhibition consists of 33 one-of-a-kind books, 10 audio-tape works from performances, some of which are accompanied by visual material (slides, film, books), 89 printed-edition books and records.

The one-of-a-kind books are unique artworks, many of which cannot be reproduced due to their form, the materials used, or the cost of reproduction. Others are "prototypes" which the artist eventually hopes to translate into a printed-edition book. Several are limited, hand-made editions.

I have attempted to assemble a representative cross-section of styles, forms, content, and sensibilities from the wide range of books being done by thousands of artists from all over the world: "sculptural" books, in which the form is the subject matter, tactile books, visual books, verbal books, aural books; narrative books containing text and photographs, conceptual books, minimalist books; xerox books, "photo" books, drawing books, autobiographical books; books which are "installations" (some including audio cassettes); books that are documentations from performances; scripts and scores, journals, notebooks and workbooks.

This is an intimate, personal artform, a sequential artform, which requires the participation of the audience, the act of turning the page. All of these books are meant to be handled.

All of the artists selected have exhibited their work at the Franklin Furnace Archive, Inc., NYC, 1976-1978, or are scheduled to do so in 1978-79.

The second part of the show, "audio books," are audio-tapes from artists who have done "performance" works at the Franklin Furnace Archive. Two of the works are radio shows by writers who present their work in the art context; several incorporate music, one by a composer-musician who uses texts; several are straight narratives; others use language as "sound"/sounds as "language." They are "books" to be listened to rather than looked at.

The last section is comprised of artists' printed books and records, all of which are available through Printed Matter, Inc., 7-9 Lispenard Street, New York, New York, 10013, and are priced from \$1.00 to \$12.50.

This exhibition includes work done between 1965 and 1978 by both well-known, established artists and younger, emerging artists from all over the United States and Europe.

Jacki Apple
Curator
Franklin Furnace Archive, N.Y.C.

ARTISTS' BOOKS AS ALTERNATIVE SPACE

Artists all over the world are producing books and periodicals which, when scrutinized, are not "books" or "periodicals" in the conventional sense.

Ed Ruscha's THIRTYFOUR PARKING LOTS, for example, is not "about" parking lots, as its Library of Congress classification would suggest; it is an artwork which contains pseudo-formalist images of white lines on dark shapes. THIRTYFOUR PARKING LOTS was self-published by Ruscha in an edition of 2413 in 1967, and in a second edition of 2000 copies in 1974. If the current supply runs out, the artist will probably republish a few thousand more. Hence, THIRTYFOUR PARKING LOTS is distinct from conventional books, and conventional artworks, which are produced in expensive, limited editions or as one-of-a-kind works. What function does an artwork which is cheap, portable and potentially unlimited serve? It functions, as so many artists are aware, as alternative space--a channel which circumvents the exclusivity of galleries and the critical community.

The antecedents of the current artists' book phenomenon may be found in the books and periodicals published by the Futurists and Surrealists after the turn of the century, with Dada-Constructivist typographical experimentation, and with Marcel Duchamp's publication of his notes in facsimilie. Marcel Duchamp's invention of an art object lacking uniqueness, the ready-made, inoculated the art world with the idea that multiples could be as valuable as originals if the idea rather than the material of the work was the locus of "art." Duchamp's attitude permitted him to produce his working notes in facsimilie for "Box," published in 1914. Individual scraps of paper of assorted shapes and sizes with handwritten notes in ink and pencial written before 1915 were reproduced exactly for multiples of "Box," and again for "Green Box," which was published in 1934. Duchamp's conceptualism, which

set the precedent for production of works in multiple, is still difficult for many people to accept, especially when the artwork costs \$3.50. To make matters worse for the layman, high-speed offset printing now allows artists to produce their works in multiples of thousands.

Additional antecedents to the present-day artists' book movement may be found. The Futurists, Constructivists, Dadaists and Surrealists advocated fusion of the arts, or at least relaxation of the boundaries separating literature, music, art, poetry, drama, dance, and even politics and sociology. This attitude on the part of artists working in the early 20th century made collaborative and experimental works such as artists' books and periodicals and performance works possible, and encouraged artists to utilize the public media. For example, "Le Futurisme" was proclaimed on the front page of Le Figaro by Emilio Filippo Tommaso Marinetti in 1909. Marinetti's use of a mass medium was as important as the Futurist Manifesto itself; he was attempting to broadcast aesthetic ideas into a larger world, to circumvent the limits of the artworld of his time through the use of a new form, the popular newspaper. Even before his proclamation appeared in Le Figaro, however, Marinetti was aware of the value of publication as alternative space; between 1905 and 1909 he published POESIA, a Futurist periodical which included previously unpublished poetry and prose by Europeans and Americans. The potential for artists' books and periodicals to reach a wider audience was recognized long before printing techniques caught up with artists' enthusiasm.

The book form, like the artist's periodical, was recognized by artists as a portable unit which could distribute ideas more efficiently, and which had its own particular set of aesthetic problems, although perhaps less than a dozen artists' books per year have come to notice from the years between 1920 and 1960. Out of the Bauhaus school came such books

as El Lissitzky and Vladimir Majakovsky's FOR READING OUT LOUD, published in 1923. Experimental typography designed by Lissitzky indicates the intonation with which Majakovsky's Russian and German text is to be read. Not only is the typography experimental; the design of the book itself, with its stepped index to the text organized on an invented visual system, is unusual for any time. Other isolated pockets of publishing activity existed in Europe and America before the great surge of artists' book publication in the 60s. Bern Porter, living in Houlton, Maine, published a work called "Map of Houlton High School" in 1928, in an edition of 250. This three-page, 11 x 14" work was printed with a letterpress from a zinc cut. Porter claims to have begun publishing bookworks in 1914, and he has published at least 47 to date. In 1948 he published "The Union of Science and Art," an early conceptual bookwork, consisting of four 8½ x 11" pages and one photograph. Certainly Bern Porter has been making bookworks steadily for longer than practically anyone else, but he has never gained notoriety or monetary reward; he presently lives in Belfast, Maine, in near-poverty, with stacks of books in his basement.

Offset technology was accidentally discovered by Ira Rubel in New Jersey in 1904, but not until after World War II did offset printing become a highly versatile medium, faster and more precise than any previous printing medium. A Swiss artist, Dieter Rot, began to experiment with offset printing on book pages, collaborating with his publisher, von Hansjorg Mayer. Together they designed books with slits cut through the pages, holes, shapes, printed with colors, comic-book images, drawings, notes, solving the technical problems of printing and die-cutting, binding and boxing. Between 1957 and 1972, Dieter Rot designed a series of twenty books, each volume challenging the book medium on every issue: sequentiality, the page format, information-bearing associations, binding alternatives, etc. Dieter Rot continues to publish; presently he is collaborating with Hansjorg Mayer on a magazine

called "Review for Everything," published in Stuttgart. Among his remarkable productions is bok 3b und bok 3d, Volume 7 of his collected works, originally published in 1961 in Reykjavik, Iceland. The pages of this volume are newsprint, printed with comic-book strips both upside down and rightside up, and punched through with various-sized holes so that the page format is completely subverted. A second section of this same volume is white newsprint with black line drawings, also punched through with holes. Volume 8 of his complete works is composed of two variants of a portfolio made between 1958 and 1961. Book A is composed of black and white unbound sheets, offset and diecut, so that perforated square grid centers may be recombined in any order and direction to produce an artwork with unlimited visual combinations. Book B is similarly offset in blue and red ink, and the center of each unbound sheet is die-cut in grid patterns so that they, too, may be recombined in unlimited visual patterns. Both volumes together may be combined in any order, of course, so that the possible variations are endless. Volume 12, called the Copley Book, was published by the Copley Foundation in Chicago in 1965. This book is composed of 40 sheets of different sizes, mostly printed on both sides, folded or collaged, offset and letter press. The limited-edition version of this book was wrapped in a photograph and signed by Dieter Rot. As this sampling suggests, Dieter Rot has rigorously investigated every aspect of the book format, and he continues to do so.

In the 60s, interest in alternative media suddenly became fierce, and several notable varieties of artists' publications appeared. Fluxus artists, intent upon producing events, often produced cheap, portable offset works as a residue of their activities. Robert Filliou's AMPLE FOOD FOR STUPID THOUGHT, for example, is an unbound "book" of postcards, each with a thought on one side and place for a stamp and address on the other, which incorporates the idea that someday the book will be dispersed and valueless as an object.

The Great Bear Pamphlets, twenty in all, were published by Dick Higgins' Something Else Press from 1965 to 67, and remain associated with Fluxus. The most notorious pamphlet in this series is "Some Recent Happenings," by Allan Kaprow. Dick Higgins published experimental works by artists such as Dieter Rot, Claes Oldenburg, Allan Kaprow, Ray Johnson, George Brecht, Bern Porter, Daniel Spoerri, Geoff Hendricks, Robert Filliou, and Alison Knowles; he also republished experimental literature by Gertrude Stein, and works by writers such as Emmett Williams and Jackson MacLow. Many of the Something Else Press books look conventional, with sewn bindings and hardcovers, but further investigation shows how far from conventional books they are; for example, Dick Higgins' foew&ombwhnw, published in 1969, looks like the Anglican Book of Common Prayer, with nubby black cover, red-edged tissue pages, and a ribbon marker, and it is written in the two-column form in which the Book of Common Prayer appears. But foew&ombwhnw is entirely written by Dick Higgins to take advantage of the associations that can be made to religious practice, and it is a very funny work indeed.

During the 60s, Seth Siegelaub began publishing catalogs which themselves served as the artist's "show." As the art object dematerialized, the book became a handy, portable repository for ideas. Lawrence Weiner's Statements, for example, contains suggestions for artworks which may be executed or not, while the book containing the statements originally sold for \$1.95. Similarly, the catalog entitled Doug Huebler contained maps with lines drawn through cities, and other pieces; Huebler's work is documented in a catalog which never accompanied an installation. In Amsterdam at the same time that Seth Siegelaub was publishing in New York, the Art & Project group began publishing bulletins which were a cross between artists' books and periodicals. Each bulletin was devoted to a single artist, and within the limits of the 4 x 8½" format, each artist could do as he or she chose.

Over 100 Art & Project bulletins have been published since 1968, and distributed all over the world by mail. By publishing catalogs, books and pamphlets, artists reached an international audience directly, and a furious exchange of art ideas began to occur in the 60s which has not abated.

The rise of artists' books as a prevalent means of distributing work came about in part due to artists' dissatisfaction with the gallery system. During the 60s, artists like Dan Graham regularly used magazines and newspapers as channels to circumvent the exclusivity of galleries that would not show his work. For example, "Homes for America" was published in Arts magazine in December, 1966, and "Schema" was published in Aspen in Spring, 1967. Perhaps Dan Graham is an example of an artist whose work has gained acceptance in the United States through the back door of publication rather than exhibition. Ray Johnson, founder of the New York Correspondence School of Art, made the process of sending free papers through the mail the validation, or "publication," of his work. Periodicals containing multiples by artists such as "SMS" and "Aspen" magazines began appearing in the 60s, containing ephemeral artworks which were lightweight enough to be sent out in the mail. One issue of "SMS" magazine contained a burned bowtie multiple by Lil Picard which left librarians from coast to coast bewildered; was the issue in "good" condition upon receipt if it contained a burned item? How was a burned bowtie to be shelved and checked out? At the present time, libraries are still reluctant to collect and shelve artists' books because they come in an array of shapes, sizes, formats and materials which are often difficult to label and store. Alternative spaces have sprung to collect, exhibit and advocate artists' books however, and many libraries are convinced that they must add to their collections of artists' books to afford educational materials to arts students.

The book was recognized by artists as a portable unit which could

disseminate art ideas efficiently, and a means by which to influence the general public. Many artists' records, books, cassette tapes and magazines are being packaged for distribution through commercial channels, and artists are familiarizing themselves with marketing techniques in hopes of selling their works to the potentially broad audience outside the artworld. This marks a healthy tendency towards decentralization in the arts which is likely to make an impact through colleges and secondary schools, and spread into American homes. My hope is that soon artists' books will be as commonplace as cereal boxes, read over and over again in a leisurely way in people's living rooms, or given as gifts instead of stationery and soap. In conclusion, artists' books and periodicals provide alternative space, exhibition outside the gallery system, which will alter the complexion of future art and the public's experience of art.

Martha Wilson
Executive Director
Franklin Furnace Archive, Inc., NYC

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MARTINE ABALLEA. Lives in Paris, France.

Guide du M-LAND EXPRESS, 1977.

9 X 7", 1/8 inch width, 12 pages, plastic cover, paper with partially tinted xeroxed photographs and hand-written text.

"I am interested in new and unsuspected types of disorientation."

"This book was a guide to a vehicle which was actually a room; the walls were white curtains, the ceiling was glass. Everything in the room was labeled and put into one of two categories: "immunized" or "Attention: Do not put in contact with gray cream." "Soluble Angles" were offered to everyone."

ROBERTA ALLEN. Lives in New York City.

Negation, 1976.

Cover Size: 8 1/4 x 5 3/4"; 20 pages, 7 3/4 x 5 3/8". Cover: Black binder with metal fastener. Fotomat photographs with drawn ink lines mounted on ledger bond paper, inserted in clear pastic pockets, hole punched.

Three Xs, 1977.

Cover size: 8 1/4 x 5 3/4"; 22 pages. Cover: black binder with metal fastener. Xerox prints (from polaroid photos) with color film overlays mounted on ledger bond paper inserted in clear pastic pockets, hole punched.

An Ascending & Descending Arrow, 1977.

Cover size: 8 1/4 x 5 3/4"; 10 pages, 7 3/4 x 5 3/8". Cover: black binder with metal fastener. Xerox prints (from polaroid photos) with color film overlays mounted on ledger bond paper inserted in clear pastic pockets, hold punched.

"I use familiar signs to explore relative aspects of position, place, direction, and scale. My method consists in stripping away conventional notions in order to question assumptions not based on perceptual information but upon learned cultural codes.

I use the book format as a fundamental structure to organize ideas. From these works, ideas are later translated into installations, photoworks, or drawings."

ALI AMERIKA. Lives in Rutherford, California.

Journal Amerikan, 1975.

Black cover notebook, 8½ x 11", 1" thick, hand-written with drawings, paintings, paste-in photos, and programs of theater productions.

"I used material from this journal in two plays, "One Night Only" and "Heartland," which I co-wrote and directed with Jim Neu for the Napa Valley Theater Company.

Several other passages have been read in poetry readings in California."

KEN APTEKAR. Lives in New York City.

Concealments, 1978

8½ x 11 x 3/8"; 33 vellum pages with die-cuts and glued-in photographs; printed on the Ektaprint Photocopier.

"Concealments is a series of characters based on self-portrait photographs. A psychological narrative develops within the statements of the personalities pictured. The work centers around the paradox that we get along by concealing our feelings from our friends and that this concealment is responsible for the dissolution of those friendships."

"Through my painting, film-making, and, most recently, bookworks, I have explored the meaning of isolation and inter-relations through the expressive qualities peculiar to each medium. Although I have not drawn many conclusions, illustrating the search has provided much amusement."

BILL BEIRNE. Lives in New York City.

Similarities & Differences, 1976.

9½ x 13 x ½", 24 thermofax transparencies wrapped in vinyl sheet.

"The book is based on the similarities and differences between my brother Stephen and me and my attempts to become more like him."

"My work consists of performances and installations which explore human behavior and involve an interaction among artist, public, particular spaces/locations and various media."

LAURA BLACKLOW. Lives in Cambridge, Massachusetts.

Grandma's Book, 1977.

7 3/4 x 11", 56 pages, suede cover, color xerox on heavyweight paper, printed from black and white photographs, and text.

This album-like narrative book consists of a biographical, oral-history related to the artist by her grandmother, combined with snapshot-photographs from her family album.

STEVEN CORTRIGHT. Lives in Santa Barbara, California.

The Meaning of Art, 1977.

8½ x 5 3/8 x 5/8", 262 pages, with gold stamped bookcloth cover, Velo-strip bound. Text is a xerox reproduction of the Herbert Read book "The Meaning of Art," with question cards superimposed on each page of the text. Published in an edition of 15 copies by the artist.

"The basic idea behind my bookworks is to select an existing book because of a given title and/or subject and then alter it by some means so that it is transformed into a new statement, but one which is still consistent with the original title and/or subject. The completed book thus has several layers of information about its content."

"Statements and questions share a reciprocal relationship. Because of context, a question gives as well as requests information. Questions joined together form a narrative. The narrative in The Meaning of Art deals with the re-evaluation of art that has/is taking place in the seventies. The narrative provides an holistic overview. Art is placed in a broad context that includes anthropology, aesthetics, economics, history, psychology, politics, perception, sociology, and science. Meaning is pervasive and subjective. There are no fixed answers or absolutes."

AGNES DENES. Lives in New York City.

Paradox and Essence, 1976.

Height 11', width 7 3/4"; 59 pages, 28 illustrations, 7 in color. Signed, numbered edition of 200, in plastic cover (which should not be removed). Printed in Rome in two languages. #39/200.

"For the past several years I have been working with nine books. These books are usually exhibited with my work to give access to other aspects of my art.

The book idea is a serial viewing procedure, with great possibilities for mapping structural/analytical processes, when contemplation of the material at hand is called for.

My work is an evolutionary process and my projects take years to complete. The books echo the various stages of development and change with each presentation. Structuralization and thoughtsequences become apparent in a way one would not be able to show in a "finished" work of art.

These are organic notebooks in a constant state of flux and have to be seen anew each time. It's like watching a forest grow or a landscape change with the seasons. We see cross-sections of ideas move from simplicity to complexity, from disorder to order and vice versa. And so the books become manuals to my work--they show the intent along with the realization, they visualize underlying structures, the invisible processes of art making and reveal a very personal art experience."

Strength Analysis, cassette-tape, 1965-71.

"Strength Analysis is about language, meta-language, communication and the meaning of words (semantics, syntactics, pragmatics).

It is also about the idea of Strength as it is a visual presentation and thus the formatlization of the meaning and essence of STRENGTH.

The entire Webster's American Dictionary was read and words signifying strength were extracted. Freed from inertia and a purely denotative capacity, the scattered words were assembled to form an anthology--a discrete BODY OF STRENGTH."

TOMA FICHTER. Lives in New York City.

Handbook, 1975.

4 x 6" blank sketchbook from a series of four called SKETCH, 1975-76. Handbook, the first volume, comes with a brass handle screwed into the book, which as a result cannot be opened.

Defense, 1976.

4 x 6" blank sketchbook from a series of four called SKETCH, 1975-76. This fourth volume is distinguished in its appearance from the others by four finger holes enabling one to get a grip on the work.

"Hello...Hello? Is any one there?
I can't see you when you're that far away
but I know you're there--books can tell--
Come a little bit closer;
don't be afraid, I'm not
& you're certainly a lot bigger than us
Get to know me; pick me up--hold me
I'm lonely without you
I can't live without you
I only want to behold you
As I have told you--trust me
I could be at your service
If you'll allow me the pleasure
If you'll allow me, my treasure."

A-BOOKING

DOWN UNDER

BRUCE FIER. Lives in Reseda, California.

The Book of Enlightenment, 1976.

4 x 6 x 4", 7 pages, balsa wood. Unique edition, artist's proof #2.

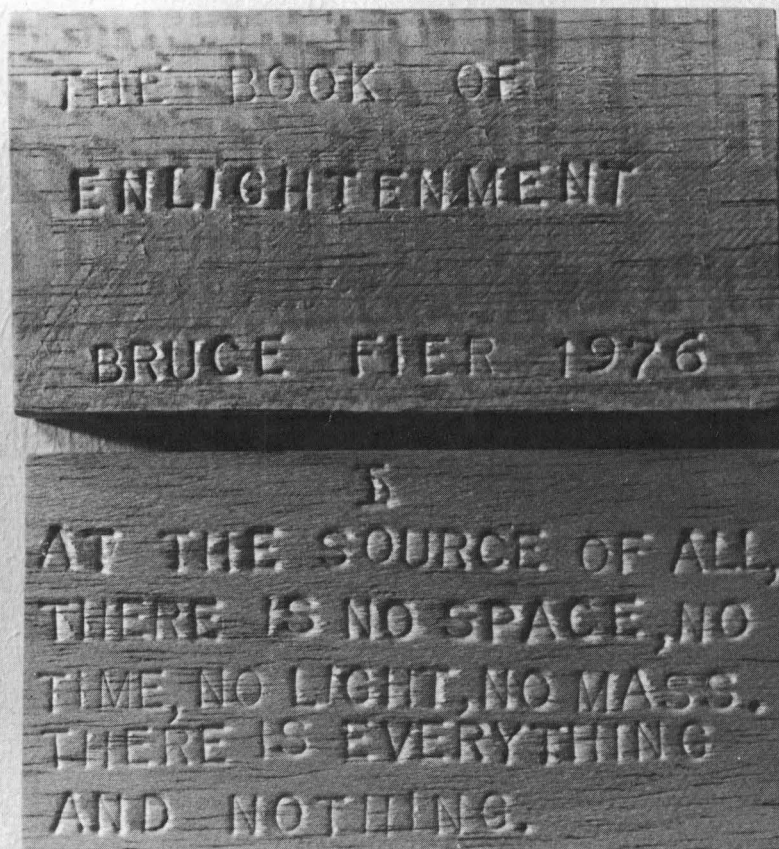
"This book is about searching for the way each person created their universe so that they could survive in it."

The Deck of Essence, 1976.

2 3/4 x 3 1/2", 28 cards, plyboard, special artist's proof edition; edition of 250 to be printed.

"This deck of cards is a game about communication. The players take turns participating in the situations presented on each card. Everybody wins."

"My works deal with becoming centered with oneself; then, an outward expression within the world. My works deal with awareness at all forms of consciousness."



BRUCE FIER "The Book of Enlightenment" 1976

HOWARD GOLDSTEIN. Lives in New Brunswick, New Jersey.

Passages from the Life of Hannibal, #4, 1977.

24 x 24", colored pencil on xeroxed photographs.

"One 'page' from a book of four drawings using texts relating incidents from the life of Hannibal superimposed over xerox images of myself.

The drawings involve the projection of the self into history; simultaneously both the self and the historical material are treated with ironic detachment. The text is obscured to the point of being non-functional and the images are cut into 2" strips so that 'passages' are both excerpts and travel routes."

"Most of my work involves repeated, layered xerox images and literary/historical texts, usually with little or no immediate relationship, but each with a range of possible cultural or personal associations. The viewer must provide his own associations to break through layers of meaning and arrive at a synthesis of the piece.

My work is also about the civilizing process, maintaining a balance between deep-rooted, romantic impulses and imposed, classical restraint. The glass which is present in most of my pieces and the xerox process, which reduces the intensity of the image, serve as distancing devices that help maintain the resulting tension."

SHEA GORDON. Lives in Kansas City, Missouri.

Numerological Interpretation of Some Highways and Cities in the United States, 1977.

Black vinyl bookcover, 14 3/4 x 12 5/8 x 1 1/2", 14 drawings, bristol vellum finish, 11 x 14", covered with acetate.

"This book progressed from an earlier book, "The Numerological Interpretation of the Declaration of Independence." Both works are based on the premise that the United States is a psychic entity. An evolution of energy - expressed through the personal, spiritual, social, and political pressures by which it was formed.

While interpreting the highways and the names of the cities I had a feeling akin to reading the palm of the country."

"I have developed a psychic format in my work that employs symbols and numerology. I use the medium which best suits the symbol: drawing, writing, painting, sculpture, mixed media, books - all narratives.

My work progresses from personal to national to universal - personal/spiritual social/political - everything is a symbol - myself/the country/the world/the universe. Sometimes working sometimes not."

MARTY GREENBAUM. Lives in New York City.

Black Book, 1967-68.

Standing: 10½ x 11½ x 8"; 32 pages. Medium: fur, button, book-paper, oil paint, ink, watercolor, graphite, colored pencil, photographs, collage, rubber stamp, tape, wax, oil crayon.

"Since the early 1960's I've been making unique books. I am drawn to the book form. It changes as you look at it. The closed book is hidden and mysterious. There is an element of surprise as the book opens, looking through, turning page by page. My process involves altering the book form so that one page opens up onto another. I use layers of textures, images and colors. I cut out shapes and spaces from the plane of the page to reveal the depth of the book. The pages ricochet back and forth."

"Open book quickly, left to right or right to left.

Turn pages one at a time, or two (it takes 2 to tango). Slowly, softly, like a whisper or a wind around the corner.

Again. Begin again. Open book, renew. One by one, page by page, and before you know it, the marks, the sparks, the drawings between the pages, in and out of the places - speak. Speak - a kind - a song.

The process: The book becomes food, is used and reused, call it - content, form, etc. BUT WHAT KIND OF SONG IS THE QUESTION."

March 3, 1978
New York City



MARTY GREENBAUM "Black Book" 1967-68

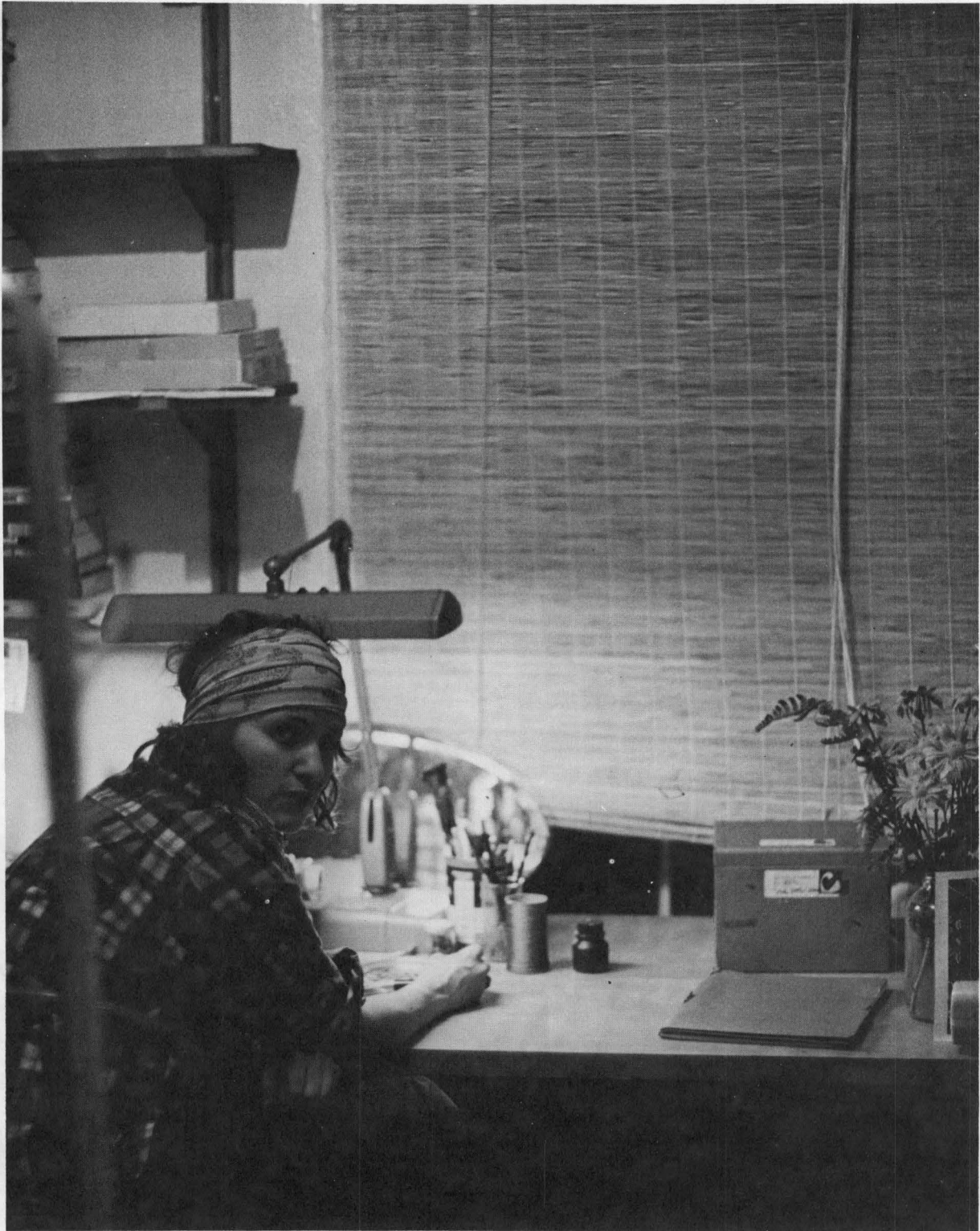
GLEND A HYDLER. Lives in New York City.

Within the politics I find you
Without the politics I see you 1977

Loose leaf, 3 ring, black cover vinyl notebook, 11½ x 10", 32 pages.
The general arrangement of these pages consists of a typewritten text and
an 8 x 10 photograph of the artist which is adjacent to the writing.

This book is part of an ongoing process which began in November, 1972.
The entire series consists of 70 books, containing alternating pages of
text and photographs.

"My texts, which are analytical as well as political, explore the
relationships between oneself and others in both personal and social
contexts. I focus on existing dichotomies between those contexts and
on the contradictions that emerge in the shift from one to the other.
My photographic images abstract, magnify and exploit aspects of human
personality. The content is reflected in the structure in that sometimes
the words and images correspond in meaning and at other times they are
diametrically opposed."



GLEND A HYDLER "Within the politics I find you 1977
Without the politics I see you"

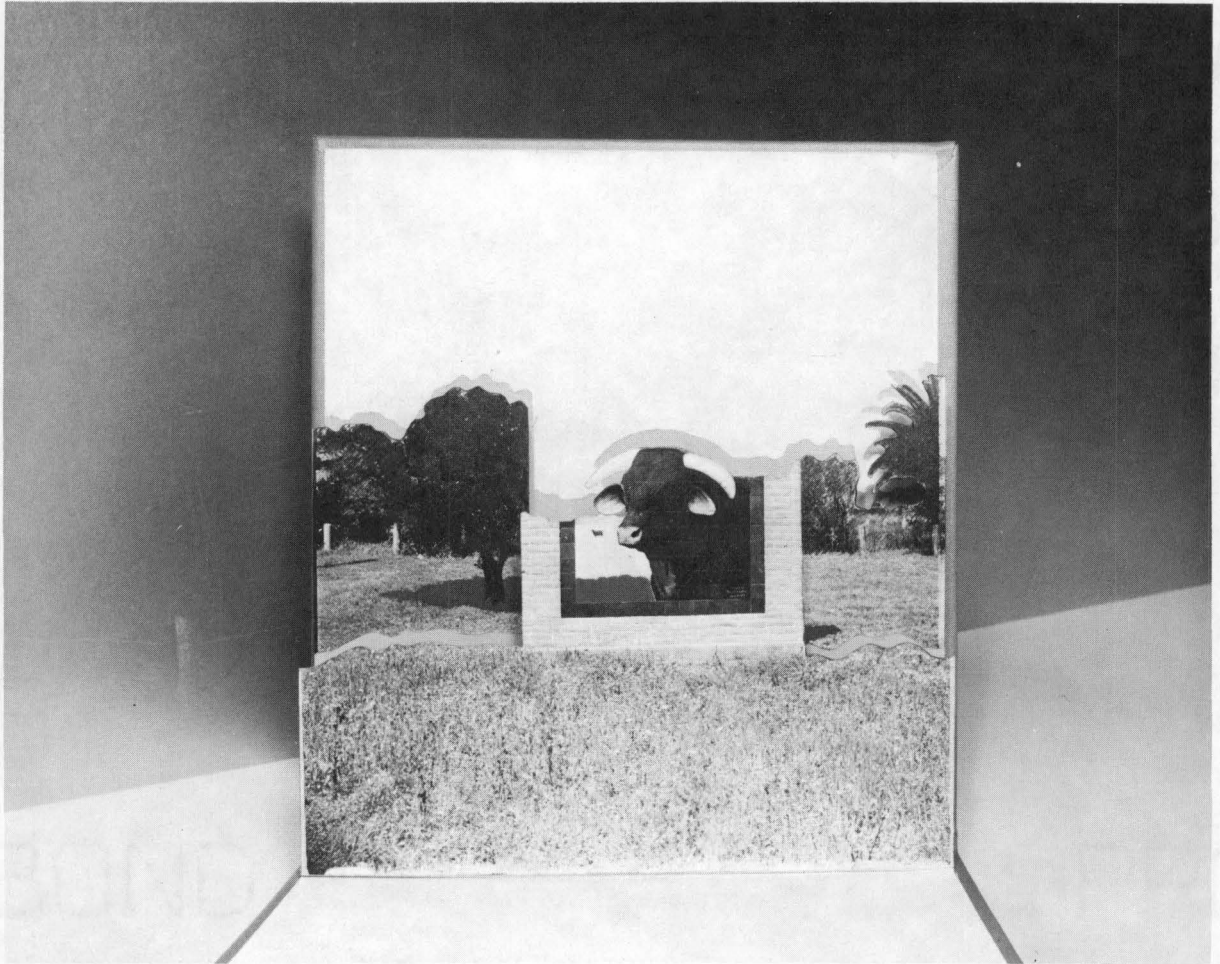
MICHAEL KOSTIUK. Lives in Houston, Texas.

Assured Assimilation, 1977.

11½ x 10 ¾ x ½", hard cover, pop-up, photograph, crayon, watercolor, graphite, acrylic paint. Edition of one, three dimensional, narrative book.

"I use the book format to involve the viewer personally and tactually by elements of surprise within the motion of opening and viewing the pop-up books and the physical or visual three-dimensionality of various works. Sometimes clear vinyl is used for pages, instead of paper, and are loose-leaf/ring bound, giving the viewer an option of hand viewing or, by attaching each grommated page with push pins to a wall, linear viewing.

I use various artistic experiences to create an imagery that is both clearly stated and contradictory. The concepts are seen as paired imagery, visible speech narratives, and three-dimensional pop-ups, incorporated in various media of drawing, painting, and sculpture on photographic surfaces to create a personal style."



MICHAEL KOSTIUK "Assured Assimilation" 1977

ANNE MESSNER. Lives in New York City.

Black Confetti, 1977.

9 3/4 x 12 1/4", 56 pages, cloth cover, black paper pages, typewritten, drawn on, spray paint, printing process when used: color xerox.

"My work consists of separate units (either in book form, on film, or on tape), each studying my attitudes towards my existence during the time of execution. Treating the machine (typewriter, camera, recorder) and viewer as voyeurs. Each work begins with the introduction of a new, emotional state and is considered finished when the information used no longer seems relevant. At which time a new documentation begins."

MICHAEL MEYERS. Lives in Kansas City, Missouri.

Wattle and Daub Theater (A Documentation of Selected Performances), 1978.

8½ x 12 x 3/8", 54 pages, press board cover, plastic comb spiral binding, typewritten text, offset, black and white and color xerox.

"Wattle and Daub Theater existed for one year, 1975, in Kansas City, Missouri. There were two aspects of this work: Store Front Theater and Street Theater. Store Front Theater came first and used store windows and the sidewalk in front of the store as a stage. Street Theater utilized a large sunken bank plaza in downtown Kansas City.

My intent was to create a visual theater; a painter's and sculptor's theater in which spoken elements and human relationships could be translated into visible signs and symbols. Other formal invention developed naturally from working in the window theater space and later in the street space. The working space, and its relationship to a moving audience, helped to produce many of the elements in the performances. Another ingredient, also related to a moving audience, was the use of thematic material which would be immediately identifiable to anyone living in America. Themes that, because of familiarity, could be immediately identified, even if a spectator entered a performance toward its middle.

The use of David and Goliath developed from this idea. Other themes used were Fairy Tales, the assassinations of Presidents, and moments from religious history. Another aspect of the performances which related to the audience were events that could be repeated in varying forms. This resulted in the development of the recurring theme of births, deaths and resurrections."



LINDA NISHIO "Does Information Change Attitudes?" 1978

LINDA NISHIO. Lives in Skillman, New Jersey.

Does Information Change Attitudes? Yes (Book 1)/ No (Book 2)

8 $\frac{1}{4}$ x 9 $\frac{1}{4}$ "; 34 xeroxed pages; xeroxed photo image on red cover with acetate overlay; two texts bound together backwards and upside down from one another.

"Two texts, both about perception, using similar images of body language, only re-arranged to read differently as two separate stories. The large images center around non-verbal communication between a male and female using hand-language and facial expression. The small set of images of finger/hand positions are used humorously in depicting the uncertainties one encounters in making a decision. These small finger/hand images also take on aspects of 'sign language.'"

"My work is about communication taking on aspects of miscommunication, non-verbal communication, perception, self-exploration, and decision making. Although my works are humanistic in content, I develop them within a structural context, thereby providing a balance between intuition and intellect."

DAVID NUNEMAKER. Lives in New York City.

Notebook

Spring binder, 14 x 17".

"My books are about living space paintings; the collecting of information and an attempt to show in a graphic way, the flow that is created by living space painting.

The intuitivite placement of ideas in combination and the simultaneity of those ideas existing creates a grid where the ideas coincide in a profound way for brief periods of time. These periods, or, points of co-incidence are always moving; changing position.

The flow that is created by these moving points of co-incidence, or periods of time can be called events.

TIME

PLACE

SPACE

A Living Space Painting is an intuitive placement of events into compositions. The events considered here are what falls within the categories of personality, environmental space, sounds, pieces of song and objects as symbols (Objects are as symbolic as thoughts, images and dreams. Objects can be exterior symbols that represent inner reality)."

EARL RIPLING. Lives in New York City.

'He walked by a neighborhood he once lived in...', 1977.

Eight 10 x 13" black and white photographs, plus a 21-page xeroxed book, 8½ x 11", staple binding, pencil writing on inside.

"This came to be as a reflection on the presentation of narrative art; should it be on the wall through a series of panels or on pages as 'bookart.' As an installation, it's also a piece about gallery/museum space. It's meant to show exhibition space as a 'service' by presenting that space as a theater. A theater in reverse, though, by giving information to an audience but making them participate to get it."

The Tragedy of Pronouns, 1977.

38 pages, xeroxed photographs, plastic spiral binding.

"This has to do with the various ways narration can be presented. The 'characters' were chosen for their ability to transmit language; their characterizations relate directly with the intrinsic values each has for presenting language.

The 'story' is of the dimestore pulp variety; just a simple boy/girl love affair. As a defiance to tradition, though, the woman is the one who is on the move, with the man as the 'stay at home, opting for security' type.

As with other book works of mine, sequences are used for their sense of dynamics in relation to the pages they're laid out on."

"The other work I've been doing uses photography as a sequentially narrative medium. Photography in this sense has to do with the use of images, in sequence, as a description of a process. What is shot is always manipulated; by either taking pictures of my own feet and hands, by directing other people, by manipulating props, or by writing on objects photographed.

Language is used for its ability to 'illustrate' any series of photos; it serves as its narration. The approach varies, though, from conceiving a piece with words to shooting a sequence and adding the words later. The difference, two distinct types of 'play' are those of intentional and unintentional initiatives. Books came to be as alternatives to wall presentations."



EARL RIPLING "He walked by a neighborhood he once lived in..." 1977

KAREN SHAW. Lives in Baldwin, New York.

Additional Meanings 1-99, 1976.

34 pages, color and black & white xerox, 8½ x 11", in mylar folder.
Book is bound in Kraft Paper 3-ring binder, 12 x 9".

"Statistical data and computerized assumptions define and constrict our existence in time and place. We are a benumbered people!

My resistance to this numbing numbering moves me to explore a humanistic evaluation of numbers, expanding the language of mathematics into a personal literature. I seek the poetry in the jumble of figures piled up on the fifty yard line, the complex messages of passion, fears and aspirations that are encoded in the line up on the line of scrimmage. I take the risk that the number of the half-back's jersey may yield "the" word.

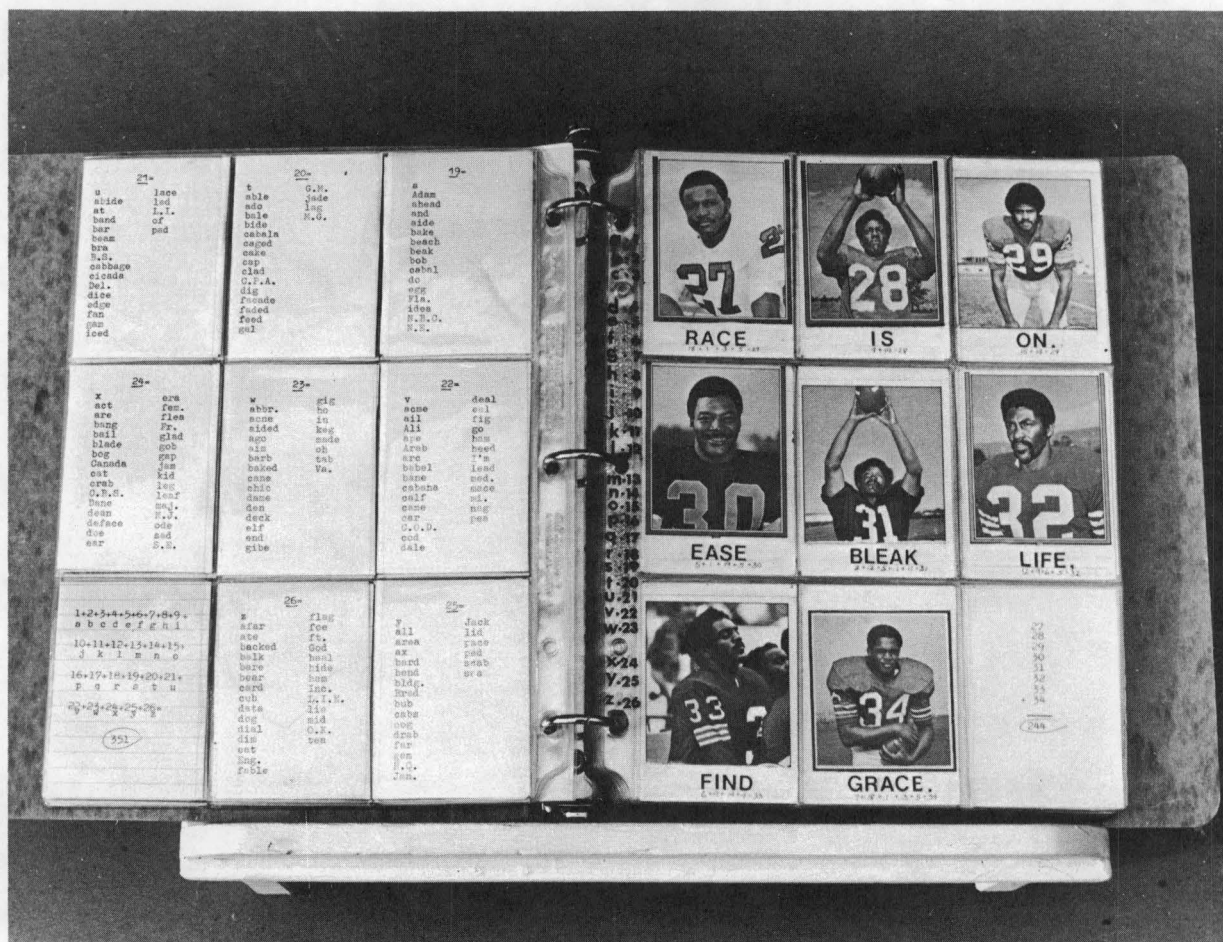
In a process I call SUMMANTICS, I designate a numerical equivalent to each letter of the alphabet according to its position, (A=1, B=2, ..., Z=26). A word is spelled out numerically and added to reach the sum of the word, for example, SPORT = 19+16+15+18+20=88. So does OBSESSED=15+2+19+5+19+19+5+4=88. Numbers are transcribed into words of the equivalent sum and collected in a numerically ordered vocabulary. Since a particular number can equal the sum of various words the choice is determined by mood, imagination, and grammatical structure."

Reckoning Rilke: Investigations into the Inequality of Translation, 1977.

Accordion book, photoprint hand inked in red. Cardboard front and back cover put together by hand. 13" high. Each page is 12" wide. 9 pages, opens to approximately 7-8 ft.

"Ludwig Wittgenstein said, "Translating from one language into another is a mathematical task, and the translation of a lyrical poem into a foreign language is quite analogous to a mathematical problem."

Synonyms are very rarely completely equivalent. Rewording unavoidably produces something more or less while the mere act of paraphrase is evaluative. How one translator grasps meaning is quite different from another. The side by side examples of the different translators' attempts at translating the same poem underscores the imprecision of language. No value judgement other than numerical is intended."



STUART SHERMAN. Lives in New York City.

Selections from STUART SHERMAN'S EIGHTH SPECTACLE (Portraits of People), 1976.

One black, multi-ring, loose-leaf binder, 11½ x 10 3/4", holding 14 acetate sheet protectors containing 25 pages, 24 xerox copies and one photograph. One cassette tape of sounds from three portraits.

"Through visual idea-music, retinally heard, seeing and thinking become duplicate metaphors for a language-word whose actions and objects remain unnamed."

"10 portraits of people, in draft (handwritten) and final (typewritten) form. Each portrait demonstrates a complex idea through a precise sequence of simple actions performed with common objects in unusual context. The manner of performance is rapid and informal. This book is the "script" from one of a series of performance works."

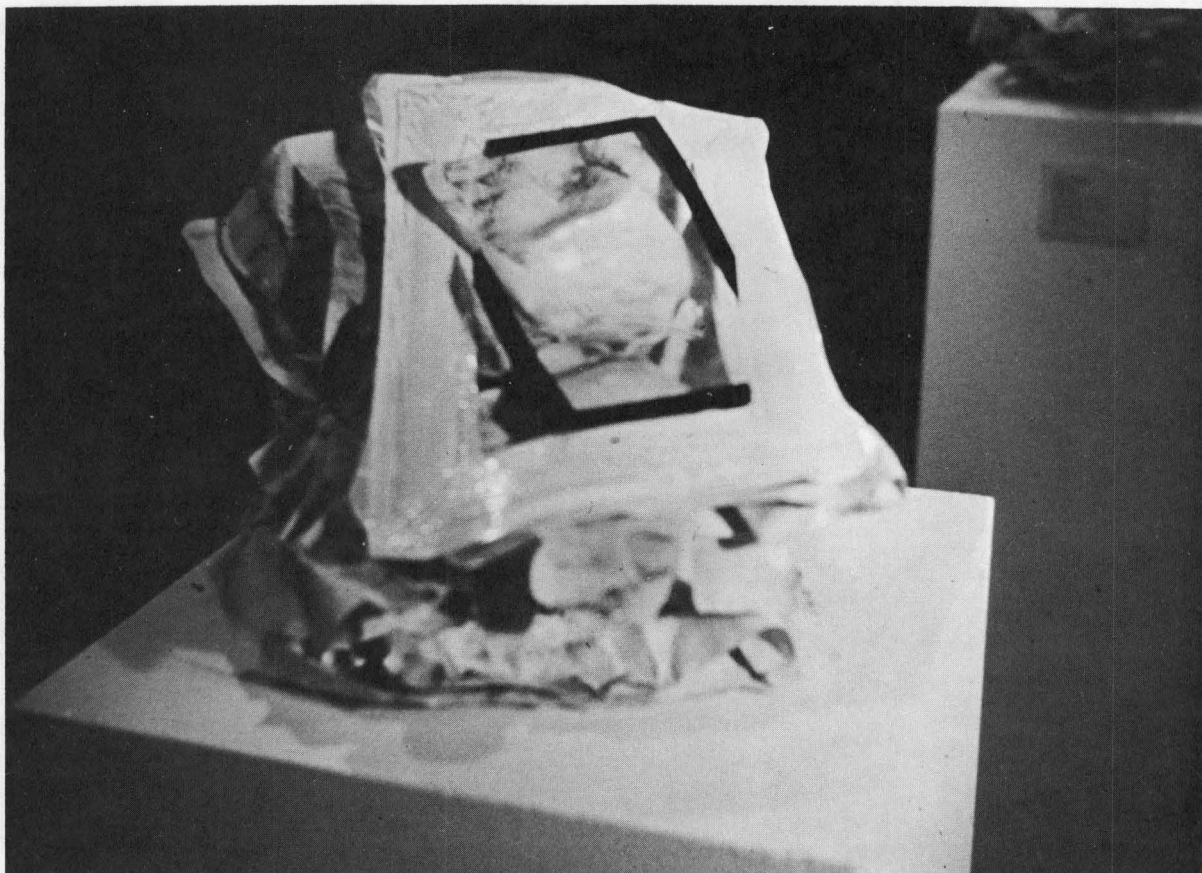
JUDITH SIMONIAN. Lives in Los Angeles, California.

Classic Exposure, 1976.

8 x 10 x 8", black and white xerox, paper imbedded with microcrystalline wax and paraffin, enamel paint, acetate. Support wedge, 2½ x 3½ x 4½".

"Part of a secret life goes public in Classic Exposure but without ever violating the private nature of the written material contained within. The writing is distorted and made indecipherable paralleling the struggle endured in self-encounter. It emerges as a hazy memory or a dream fragment."

"The paper journal sculptures are the by-products of an attempt to destroy my autobiography and at the same time rid myself of the obsession with hoarding old notes, letters and journals. Ironically the pages have been reclaimed and preserved in wax, taking on the function of shed skins, proof of growth and change. They speak of solitary activities and blurred, distorted memory."



JUDITH SIMONIAN "Classic Exposure" 1976

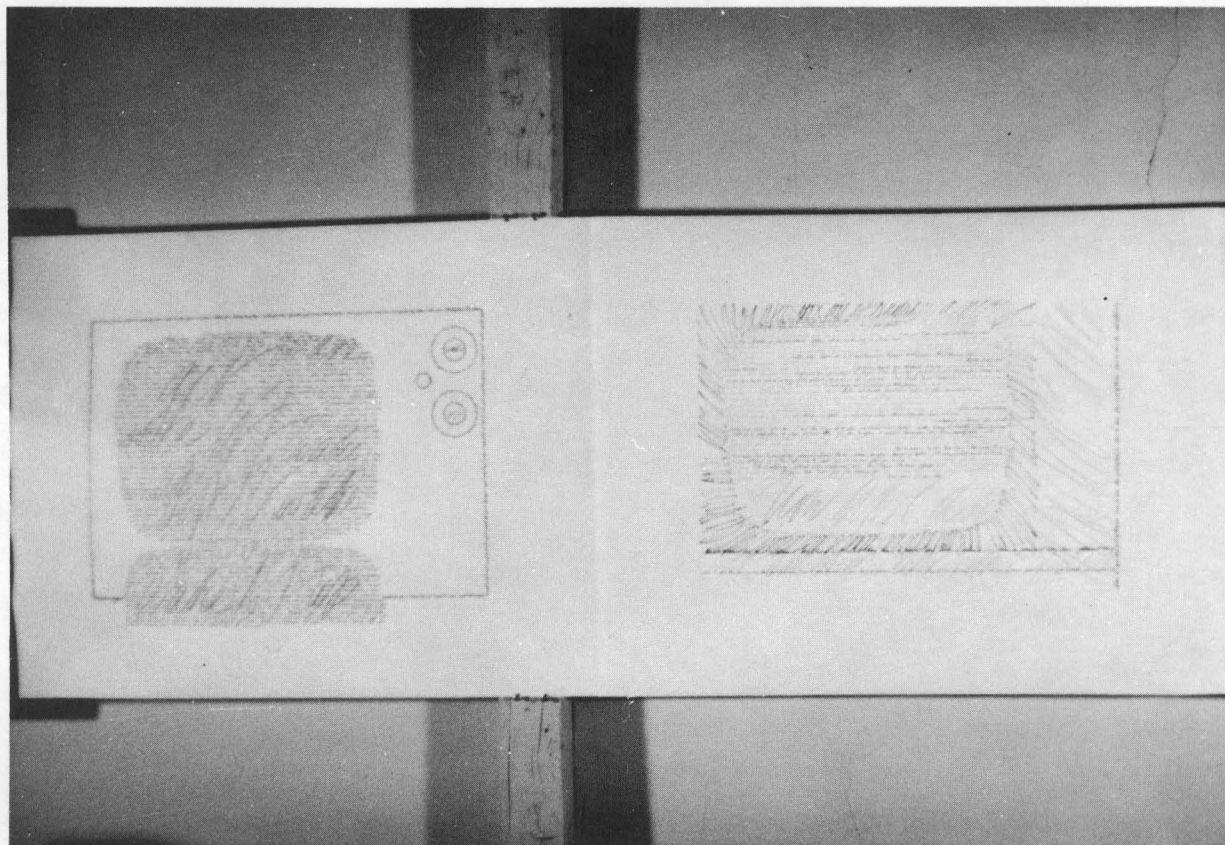
MIMI SMITH. Lives in New York City.

Television News, One Day, 1977.

27 x 36" closed, 27 x 136" open; cardboard cover; piece folds at three places for closure; pen and ink, pencil on paper; audio tape cassette of a reading of the piece accompanies the book and is to be played with it.

"Television News, One Day, is a book made of notes taken while watching the news on television for one day. There is an accompanying audio tape in which I read the words in this book. This piece is part of a series related to television news and the influence and intrusion of its information into my life."

"My work deals with situations, objects, and/or events in society and their relation to my everyday life. My recent work has been a combination of drawings and audio tapes. The drawings are composed of handwritten words. The words combine to form a calligraphic line that takes on the shape and size of the object depicted. The content of the words and the visual form they take is directly related to the subject."



MIMI SMITH "Television News, One Day" 1977

FRANCESC TORRES. Lives in New York City.

The Fantasy of a Continuous Erection..., 1977.

10 x 11½ x 1", 22 pages, vinyl covers, paper and vinyl pages, ready for offset printing.

"This work began from a consideration and observation of phallic behavior on both the individual and collective levels.

After putting the basic elements of the piece together (a scale model of the Hindenburg, the pages of the New York Times giving the news of the Hindenburg disaster and a vaginal-shaped area formed by the title), I began the two consecutive parts that would bring it to completion.

The first part consisted of sitting within the vaginal-shaped area (the only verbal part of the piece). Once there, I began to vigorously bore a hole with a mallet and chisel between my legs in the center of this space, until I could no longer lift the mallet. Then I went over to the scale model of the Hindenburg and proceeded to burn it for 37 seconds (the actual time it took for the real blimp to vanish from the face of the earth).

The boring of the hole was an allusion to compulsive phallic behavior for extra-sexual reasons as a means for individual assertion. Also, the objectification of others as a medium of this assertion implies an objectification of one's self, and, in the long run, a dissolution of identity, a flight from one's capacity to communicate, an increase in aggression towards one's self and towards others.

This view offers more than similarities to phallographic and repressive social structures, especially when they get totally out of hand, i.e. Nazi Germany. In the context of nationalistic and political aggression the sexual aspects are, of course, sublimated and the mechanisms of self-assertion are apparently different although I can't think of any racist or even chauvinistic attitude stripped of sexual implications.

The Hindenburg was Hitler's soft sale propaganda item in the years that preceded World War II. It burned to ashes in 1937 in New Jersey from unknown causes, although there is speculation that the disaster was produced by anti-Nazi sabotage. The Nazi regime survived one of its phallic symbols by eight years before total and self-inflicted annihilation."



FRANCESC TORRES "The Fantasy of a Continuous Erection...." 1977

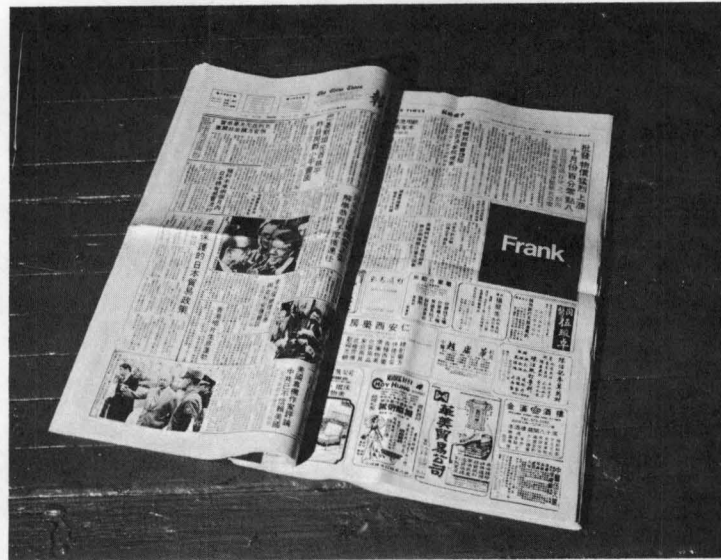
FRANK YOUNG. Lives in New York City.

China Times, 1977-78.

15 x 23", 250 pages, newsprint, offset, found edition "China Times".

"I started publishing in newspapers in 1970 with a photo in a California newspaper. The next piece was published in 1972 in a New Delhi newspaper. Also a photo. A dot in a grey field, a small airplane. They looked like nothing.

The newspaper editors were looking hard for my motives. I said I just wanted to put this photo in the paper. They kept asking me why. I paid them the money. In 1975 I started publishing in the China Times, a New York City paper. They didn't ask me why. They asked me to have tea, they took my money. The publisher thanked me for my business. The space costs \$20 each time. One week I published a black square, one each day. At the end of the week I came in to get my copies. Mr. Yin, the advertising manager, told me many readers had complained. They wanted to know why and when the paper couldn't provide an answer they got angry. Mr. Yin said the paper could not accept the black square in the future. This was the beginning of the word pieces. A black square with white letters appears each week."



FRANK YOUNG "China Times" 1977-78

LAURIE ANDERSON. Lives in New York City.

Songs & Stories, 1976-78.

One reel, 1/2 track stereo, 7½ IPS; approximately 30 minutes.

"This is a collection of songs and stories, some used in performances, others studio versions. The difference in complexity of live versus studio-produced tapes has increased for me over the last two years, creating a bigger gap between these two kinds of sounds."

"On the Vulnerability of Sound

It was an experiment. The pot was ancient. Japanese. Incised with grooves, grooves all around it. It looked like one of those collapsible paper lanterns. The pot was placed on a turntable and the turntable began to revolve. A needle was placed in the groove; a stereo needle. They were waiting to hear voices of the potter potting the pot 2000 years ago. Voices embedded into wet clay. The pot turned around and around, like a record somehow being treadled into the third dimension. It turned; they listened; they were listening. Some of them heard an unidentifiable Japanese dialect. Others heard a kind of high-pitched static. The needle dug into the pot. The needle was getting blunt. More and more blunt... it was that scientific. Blunter and scientific. More blunt and more scientific."

JACKI APPLE. Lives in New York City.

BLACK HOLES/Blue Sky Dreams, 1977.

15 minutes, 45 seconds, 2 track audio-tape; 7½ IPS; ½ track stereo.

"BLACK HOLES/BLUE SKY DREAMS Up. Down. Balance. Seesaw. Seesaw. Seesaw. Movement within the text. "...Rising. Falling... Hold ground... keep an even balance..." Seesaw. An internal dialogue. "...Is your behavior dictated by rational intellectualizations on one hand, and emotional inconsistencies on the others?..." "adrift in a dark space between polarities..." "...Do you understand the difference between taking risks and placing yourself in jeopardy?..." Movement of words across the space. Two tracks. Two speakers. One in the air, the other on the ground. Up. Down. Seesaw. "... 1) You take an approach, 2) Advance. 1) Make certain gestures. 2) Volley. 1) We both waver, ambivalent. 2) Vacillate..." Music. Two tracks. "Seesaw." Heart pounding. Steady beat. Seesaw. Lower range on the piano. A pulse inside the text. "Blue Sky Dreams." Soaring. Drifting. A ripple of sunlight on the skin. Upper range of the piano. Floating in and out of the text. A song - "Do you trust me?" Movement of the body in space. Audience as participants. Physical structure. Seesaw. It takes two. "...1) Are you in control? 2) Are you being manipulated?..." "...Anticipation. Stomach jumping up in the throat... Catch your breath as you hit the top. Feel like you're going to fly right off..." Psychological space. "...1) Do you trust me? Trust me... 2) Do you trust yourself?..." "...2) Let go. Let go... 1) Free fall..."

ERIC BOGOSIAN. Lives in Brooklyn, New York.

Tape portions of "Slavery," 1977. Performed at Franklin Furnace Archive, October 13, 1977.

20 minutes; 2 tracks stereo, 7½ IPS, ¼ track.

Script for "Slavery," 1977.

Clothbound sketchbook, 11 3/4 x 8½", 94 pages, photostat, typewritten pages.

"In the live performance, eight text-units are "acted" and/or heard (via audiotape). In this way the performance explores ways of contrast and control either as actual relationship or meaphorically, i.e.: teacher-class (audience); performer-audience; technician-performer; husband-wife; master-slave; etc. One text-unit follows the next with some repetitions (where live text follows tape text or vice-versa). The "set" is simply a blackboard, a table with chair, two tape machines, and technician."

"My work deals with the vitality of performance. By manipulating all facets of the situation something interesting may happen. Slavery represents experimentation with the verbal facet."

ED BOWES. Lives in New York City.

Sexless/Half a Family, 1977.

One reel, 1/4 track, 3 3/4 IPS, 53 minutes.

A radio-show written by Ed Bowes, starring Ed Bowes, Beth Cannon, Karen Ackenbach, Ann Trog, Marg Varnum, Ed Freidman, Vito Acconci, Charles Ruas. Produced by the Walsung Company. Performed at Franklin Furnace, January 1977.

JIM BURTON. Lives in Buffalo, New York.

The Shoot-Out at Nine Mile, 1978.

One reel, 2 tracks, 9½ minutes, ½ track stereo, 7½ IPS.

"Recently I have been developing a series of cassette dramas--performance pieces requiring no more than a cassette tape and a reader/performer. The first piece of the series, The Shoot-Out at Nine Mile, was written as a western short story in the first person. The reader assumes the character telling the story and is accompanied by a cassette which provides background, sound effects and "ghost" dialogue much in the manner of a radio play. The reader must time his reading in co-ordination with the taped material."

"I work with any means at my disposal--music, sound, videotape, writing, construction, etc. I have no systematic aesthetic beyond personal interest in narrative forms, unexpected relationships, and self-presentation. If I could substantiate it, I would say that my person is my work."

CONSTANCE DE JONG. Lives in New York City.

Modern Love, 1976.

Reel to reel tape, 2 reels, 1/2 track stereo , 7½ IPS; 90 minutes.

"The spoken text of Modern Love is an adaptation of a novel of the same title. Characters and events taken from the book were scripted for a four member cast consisting of: David Warrilow-male narrator, P. J. Orte-female narrator, Charles Eliot Bell-Roderigo, Constance De Jong-Charlotte. The tape makes use of a certain number of 'theatrical' elements commonly associated with radio play productions. For example, some music was especially composed, written and played by Philip Glass. Its presence on the tape associates musical material with particular characters and themes, thus forming a parallel structure between sound and speech. Similarly, a sparse and careful arrangement of sound effects punctuates the action in some parts and in others, provides a duration or texture of descriptive sounds. Lastly, the element of timing was exercised through a range of possibilities like fast edits, cross fades, etc., which made it possible to manifest on tape the rhythmic structure peculiar to my writing and to maintain the strong narrative flow characteristic of the work. Although different in sequence and in over-all shape than the novel, the audio version of Modern Love carries onto tape the scale of the novel and many of its passages remain intact. Thus, the adaptation had little to do with re-writing and was instead a process of selecting and re-sequencing the original material into a continuous narrative with a logic and coherency of its own."

"In recent and past work, the conventional forms of the novel and the short story have continued as main areas of interest. Yet oddly enough, these written forms lend themselves to being spoken. This tendency has prompted me to extend the writing beyond the printed page and in this way I have been able to enlarge my work in other areas, like audio recordings and live performance. For purposes of live presentation, the material is committed to memory which among other things allows me to approximate and control the rhythmic eccentricities of my language from moment to moment. At the same time, speaking from memory allows me to establish a sense of seamless duration and therefore, convey the work's concise over-all shape and precise continuity. Unlike reading or dramatic acting, there is a kind of transparency in speaking which not only is stylistically appropriate to the language, but as well, a direct and simple access to it. When other elements are used in performance, they are integrated into the flow of language like parallel lines moving in a similar direction. Music and lighting in particular can be arranged and composed in this way. And more and more these three elements--language, lighting and music--suggest a performance form which hovers somewhere between a play and a reading; an area that the writing has lead me to and left me to move around in."

SCOTT JOHNSON. Lives in New York City.

Involuntary Songs - Loops 1, 2, and 3, 1977-78.

One reel, two tracks, $\frac{1}{2}$ track stereo. $7\frac{1}{2}$ IPS.

"The Involuntary Songs are a series of audiotape and performance works based on voice convulsions--laughing, crying, and coughing. Tapes of these sounds are used to construct artificial chants which in turn become the basis for performance scores. In a live situation, these tapes are heard along with electric band instruments scored to the rhythms and tonalities of the tapes.

Loops 1, 2, and 3 are four-track constructions using my own voice. Each is presented here in a standard mix which works through all possible combinations of the four tracks."

BARBARA KRUGER. Lives in New York City.

Picture Readings, 1977.

One reel, 7½ - IPS,, approximately 40 minutes. Accompanied by 17 slides. Audio-tape and color slides from performance at Franklin Furnace, December 22, 1977.

"My work has been dealing with the idea of the exterior as reference towards interior guesses. I have been photographing the exteriors of residential buildings (and fragments of them) in California, Florida and Ohio, and writing scenarios (guesses) as to the interior movement.

who sits by the window
who dances in the mirror
who caresses in the hall
who dies alone

Along with the written scenarios, I've been working on floor plans, paintings and drawings (guesses), which visualize the interior and reading/tape/slide projection pieces--working my voice in with the image. I am also putting together a book of the photographs and text. The book form facilitates distribution and can, at times, establish a more intimate connection, as opposed to the vertical distraction of public installation (gallery reading)."

GARRETT LIST. Lives in New York City.

Standard Existence, 1978.

38-minute audio-tape recorded live at the premiere performance, February 10, 1978, at the Kitchen Center for Video and Music, New York City. 7½ IPS stereo.

An orchestral chamber work in four movements:

- 1) The Girls. Text from Studs Terkel's "Working," edited by Jacki Apple.
- 2) The Song. Lyrics by Jacki Apple.
- 3) The Death (A Man). Text by Garrett List.
- 4) The Dance.

Genie Sherman, Voice; Akua Dixon, Voice and Cello; Ursula Oppens, Dave Burrell, Keyboards; Rolf Schulte, Gayle Dixon, Violin; Byard Lancaster, Reeds; Carla Pool, Flute; Garrett List, Trombone; Sadiq Abdu Shahid, Percussion; Mel Graves, Bass.

FRANCESC TORRES. Lives in New York City.

Soundtracks from the installations Repetition of the Novelty and Accident, New York, 1977. One reel, two-tracks; side one: speed, $7\frac{1}{2}$, 15 mins., 25 secs. side two: speed, $3\frac{3}{4}$, 22 mins., 15 secs. $\frac{1}{4}$ track.

"Repetition of the Novelty was an installation shown in New York at P.S. 1, dealing with the phenomenology of art. Accident was an installation shown in New York at the 112 Greene Street Workshop, dealing with perception, distortion, and manipulation of history and politics."

"Primal curiosity is the raw motivation for my involvement with this strange behavioral field called art or, better, art-making. One reason might be that I never had the opportunity to see my mother's genitalia. There may be other explanations but I have to go to the bathroom now..."

PRINTED EDITION BOOKS

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Acconci, Vito, <u>Think/Leap/Re-think/Fall</u>	2.50
Adams, Dennis, <u>Behind Social Studies</u>	3.50
Allesandro, <u>Per la Tua Solitudine</u>	2.00
Anderson, Laurie, <u>Notebook</u>	7.50
Andre, Carl, <u>11 Poems, 1974</u>	8.00
Aycock, Alice, <u>Working Drawings</u>	3.00
Bal, Eduard, <u>Le Dernier Livre de Schmol</u>	10.00
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Baldessari, John, <u>Throwing a Ball Once to Get Three Melodies and Fifteen Chords</u>	2.50
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Burgy, Donald, <u>Art Ideas for the Year 4000</u>	4.00
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De Jong, Constance, <u>Modern Love</u>	3.50
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Fasnacht, Heidi, <u>Looking and Seeing</u>	7.00

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Forti, Simone, <u>Angel</u>	4.00
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Sonneman, Eve, <u>Real Time</u>	9.50
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Record Albums

<u>Airwaves</u> , a record anthology including works by Vito Acconci, Laurie Anderson, Jacki Apple, Connie Beckley, Jim Burton, Diego Cortez, Terry Fox, Jana Haimsohn, Julia Heyward, Leandro Katz, Meredith Monk, Richard Nonas, and Dennis Oppenheim	12.50
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FRANKLIN FURNACE ARCHIVE, INC. 112 Franklin Street, New York, N.Y. 10013.

The primary concern of Franklin Furnace Archive, Inc. is to preserve the inexpensive, artist-produced book. These so-called "disposable" artworks are not valuable by virtue of their materials, but as the vehicle for artists' visual or verbal ideas. There has been a proliferation of artists' books in the last ten years; artists are producing "high art" which anyone can afford.

Artists who produce books have been encouraged by the existence of an organization devoted exclusively to this artform. Franklin Furnace Archive, Inc. hopes to preserve examples of the several thousand titles which exist presently, and ultimately to decentralize our collection through microfiche, an objective in keeping with the democratic spirit in which these works were originally produced. No other organization is both collecting, cataloging, and preserving artist-produced books in a non-prescriptive manner, and publishing a complete bibliography of these artworks.

Franklin Furnace is presently conducting four programs: Archive, Bibliography, Exhibition, and Performance. In addition, we offer training for college students seeking credit through an internship project.

Franklin Furnace Archive, Inc. was founded by Martha Wilson in 1976.

JACKI APPLE, Curator of Exhibitions and Performances at Franklin Furnace Archive. She was born and educated in New York City. Apple is an artist who has been doing performance, installation, and bookworks since 1971. She has exhibited at Martha Jackson West, 112 Greene Street Gallery, Fine Arts Building Exhibition Space, P.S. 1 (Institute of Art & Urban Resources) New York City, Albright-Knox Gallery, Buffalo, New York, Contemporary Arts Museum, Houston, Texas, Barrington Gallery, Barry Lett Gallery, Auckland, New Zealand, Museum of Contemporary Art, Sao Paulo, Brazil, among others. Published works include Partitions, 1976, excerpts from a novel, Tracings, Tracks Magazine, 1977, Correspondence with Martha Wilson 1973-74, Heresies, Volume 2, 1977, Trunk Pieces, a book of narrative text and photographs, published by Visual Studies Workshop, Rochester, New York, 1978, BLACK HOLES/Blue Sky Dreams, "Airwaves," 110 Records, NYC, 1977.

HOWARD GOLDSTEIN, Assistant Curator at Franklin Furnace Archive. He is an artist who was born in Southern California and grew up in Beverly Hills. He was educated at the University of Southern California and Rutgers University, New Brunswick, New Jersey, where he received his M.F.A. in 1978. Goldstein has exhibited in California, New Jersey, and New York.