

Flue

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Guillermo Deisler Chile

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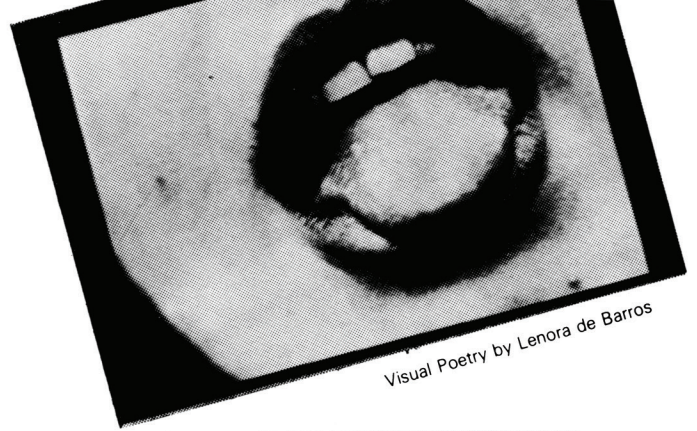
Franklin Furnace holds the largest public collection of published art works, periodicals, postcards, pamphlets, posters, records, cassette tapes and other ephemeral material published by artists in the United States and perhaps in the world. Franklin Furnace's quarterly magazine the *Flue*, is intended 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.

We gratefully acknowledge funds received from the New York State Council on the Arts and the National Endowment for the Arts for this issue of the *Flue*.

As an editor my task here is not only to show the humanistic face of experimental Latin American art, but to pay homage to a large group of artists (represented by just a few in this issue of the *Flue*) that are living in a kind of exile in their own countries, dedicated to the higher exercise of art that is the exercise of the experimental.

When I say that these artists are exiles I don't mean that they have no status as artists in their respective homelands. As with everything in Latin America, here there is a certain amount of contradiction involved. Many of them are well known by the public in general, sometimes much more so than an American artist of similar standing would be in the United States. Their names can be familiar (the media may speak about them frequently), but their work is not—perhaps because of the media's prejudice and ignorance, or the power strategies that give more prestige to artworks that are easily accessible and saleable. Their works are ignored, and they receive less support from official channels (the government, museums, and galleries).

However, when the country needs to put on a good show in a foreign exhibit these artists are invited by officialdom. But the following day they are forgotten. When traveling one-person or group shows are organized the official budget for art tends to protect the art of expedience. In the U.S.S.R. the state supports Socialist Realism. Latin American countries have accepted the preconceptions of outsiders and endorse the folkloric, naive facade of their own intelligentsia. I don't deny that

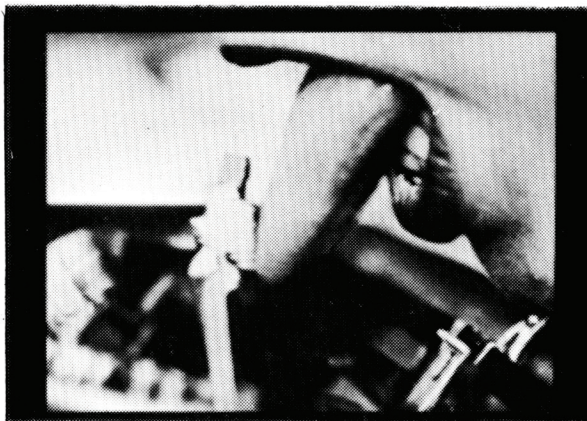


Visual Poetry by Lenora de Barros



Introduction

by Regina Vater



in Latin America the roots of culture are steeped in the powerful and spontaneous creative traditions of the people. But in the territory of erudition, when the smell of roots remains, creative forms will surely be much more sophisticated and less illustrational than in popular art.

Another mistake frequently committed by critics and the media is to classify as more authentic Latin American art, traditional work that surrealistically illustrates visual anecdotes of local culture or history, or work treating diluted formalistic problems previously resolved elsewhere in the history of art. For this reason many people assume that Latin America has a more developed tradition of conventional supports . . . But the Americas also have the tradition of space and novelty. For me, as an artist and daughter of this very new continent, condemned to modernity, I see experimental actions both in art and in life as having much more to do with us than with our mother Europe.

What I wish to do here, given this rare opportunity to exhibit the intellectual products of Latin America in an international forum, is to show an art that survives thanks to its tenacity, experimental energy, and its concern for human beings. This art, produced by famous artists and thinkers in internal exile within this vast continent, is rich in cultural roots and humanistic tendencies, but has been condemned by powerful external and internal forces to be drowned like a new Atlantis, in ostracism and myth. This time, a continent is being submerged by the ignorant pressures of cultural politics and economics.



Why did I choose these artists from the many competent, worthy artists of Latin America? First of all, I tried to determine what I understand by "experimental art." To me it involves a strong connection with ideas and an experimental attitude toward language and media, in addition to a lack of concern for making saleable objects. I decided to limit my choice to artists who do not live in New York City because I think that despite existing prejudices and the difficulties of access to exhibition space and psychological survival, the Latin American artist here is closer to having found an international "space" for his or her ideas.

Another important consideration in my selection for this printed "space" that circulates among the American intelligentsia was to try to bring to light the sense of humanity in our work. I believe that one of the strongest qualities of experimental Latin American work is its interest in human beings and their universe. This humanism is evident in many aspects of the very diverse works of the artists represented here.

The ecological preoccupations of the Guatemalan artist Luis Diaz are those of a man whose art heroically survives in a country crushed by ecological and political devastation.

The Uruguayan artist Clemente Padin has been jailed because of his artistic ideas, and yet in spite of all that has happened he continues to pursue his work, which is emphatically political in tone.

Alfredo Portillos is concerned with the mystical spirit of Latin America, which is so intimately connected to its politics. I remember him saying once that there is a natural and religious network in Latin America that will probably help to bring about badly needed social reforms. This network is not only connected to objective social conditions, but is nourished by the magical spirit of this vast continent. This spirit has existed since time immemorial and cannot be eradicated.

The metaphysics of Raphael Hastings' art are those of a white man in a country that is largely Indian. But he has known how to assimilate the atmosphere of Peru's human and cultural geography in order to become a mestizo of the soul.

Roberto Evangelista dives into the mysterious waters of indigenous culture in a way that is neither folkloric nor academic, but respectful and intimate. He lives near the jungle and suffers (or enjoys) that special solitude and primitive contact with his country. Though his discourse is based on very strong local roots, it is nonetheless entirely contemporary and universal.

The mythological sense of the Mexican artist Ismael Vargas is the legacy of his cultural ancestors combined with the artist's fascination with popular handicrafts. He is also concerned with the "reduced model," which Levi-Strauss saw as a tool to better understand the universe.

Regina Silveira's structural studies go far beyond formal speculation to touch political ideas with their irony.

The "humour-amour" (to use the words of the Brazilian poet Oswald de Andrade) of Jonier Marin is typical of people who survive under distressing conditions but nonetheless preserve a curious faith in the future. A fresh and spontaneous humor functions to maintain a psychological balance that enables survival.

The quality and vitality of Latin American visual poetry is shown here by examples from Brazil and Chile. Among them I would particularly like to mention the Brazilian Edgard Braga, who at the age of 83 continues producing new art. The work of the Chilean visual poet Guillermo Deisler is clearly political, in response to the events in his country in the last decade.

Alvaro Barrios' art demonstrates the way in which Latin American culture culls systematic references from foreign cultures. Sometimes this is done in an "anthropophagic" way, but more often with veneration for art historical predecessors.

The free use of the body is counterpointed to rigid and oppressive structures in Antonieta Sosa's performances.

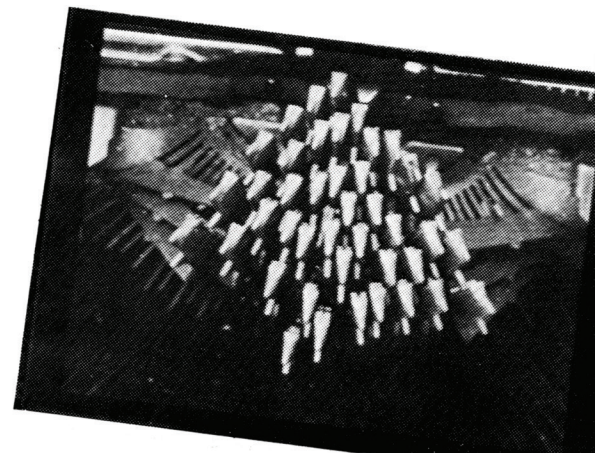
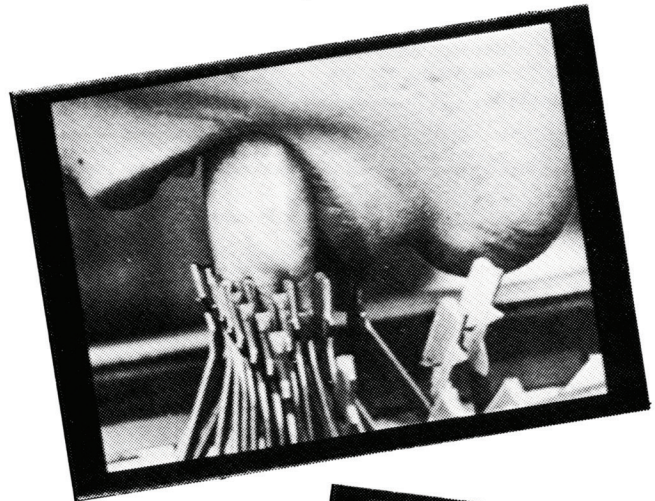
Very deeply Latin American concerns are conveyed by the intensity and intentional psychologization of the work of Yeni and Nan, who use their bodies as "supports."

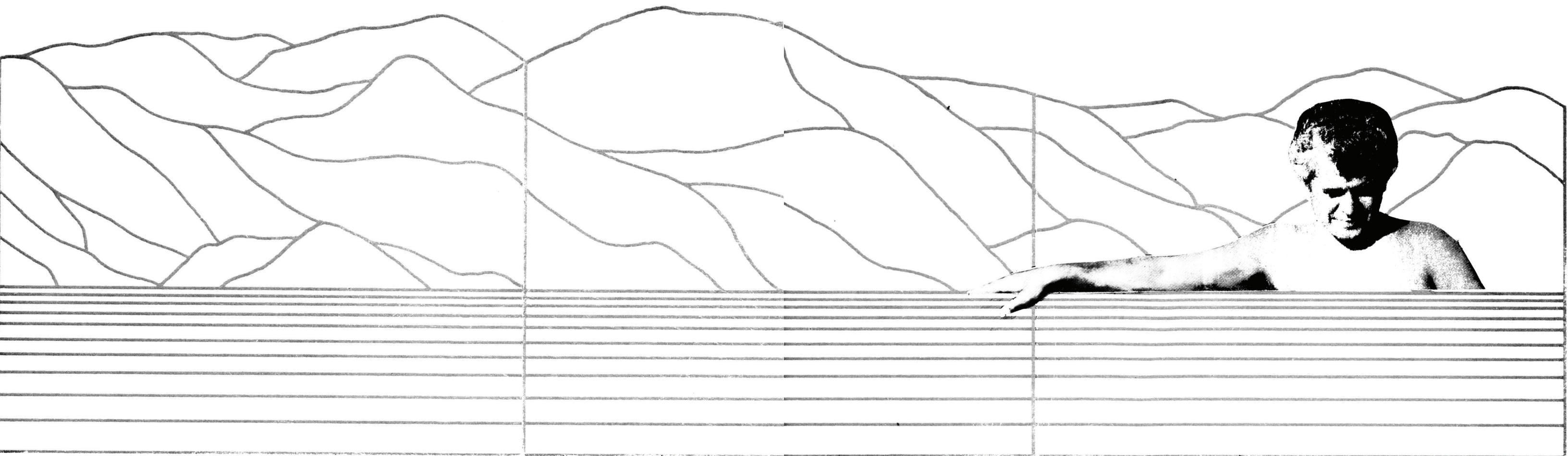
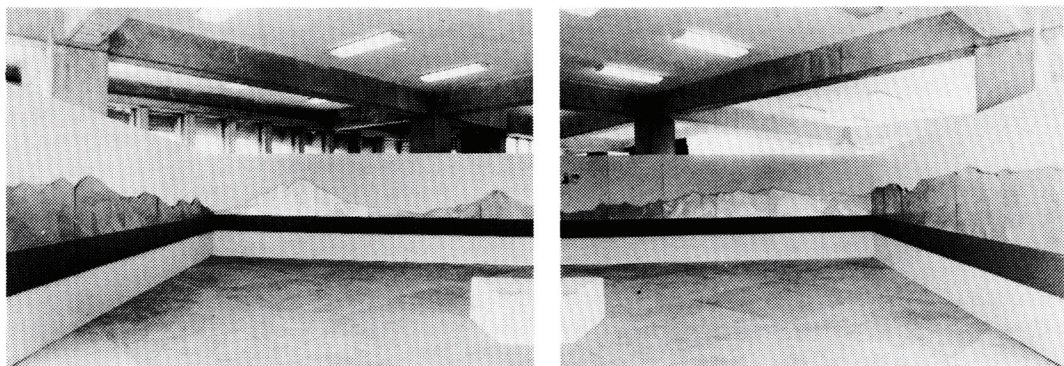
In terms of dealing with the body on a psychological but playful level, Latin America is a continent "hors concours." Perhaps this is because of the strong absorption of Black and Indian culture, or perhaps because it is an equatorial continent. But in Brazil in particular, the body breathes and invents itself with a sensual spontaneity more intense than in any other place I know.

And so it is not by accident that it was there, in Brazil that the phenomenon of Lygia Clark emerged. Her neo-concrete work of the '50s was already strong in organic references. Subsequently she followed her natural inclination to deal more closely with the meaning of the human body in its physical and psychological relationships. Eventually she moved away from concerns that were strictly those of "art," into the more "scientific" realm of psychotherapy. To include Lygia Clark's work in this issue of the Flue is to propose that the "process of art" is not necessarily contained entirely in art itself. It is an homage to her and to all creative individuals who dedicate their life and energy to the thoughtful exercise of an experimentation whose ultimate goal is the human being.

BIOGRAPHY

Regina Vater is a Brazilian artist who lives in New York and Rio de Janeiro. Since 1970 she has been involved primarily with multi-media work. She received a Guggenheim Fellowship in 1980. She has participated in the Sao Paulo, Venice, and Paris Biennials, and in group shows throughout Latin America, Europe and the U.S. She has had over 20 one-woman shows, including three in New York City. Her recent work is concerned with mythology, metaphysics, and anthropology.





This work is a homage to nature—to the land and to the people of my country. With it my work seems to have taken a distinct direction. I no longer find it trying to present the theme of violence—which touches me and the spectator daily and intimately—in the same way. As a counterpart to this violence, as a reaction faced with its cruel results, I seek to approximate life and not death, affirmation and not negation, the atemporal rather than the ephemeral. For this reason I chose Atitlan. Nevertheless, at the same time as my work progressed I discovered that Lake Atitlan revealed itself to me more and more as a grey metallic surface. As a sterile, uninhabited world. And little by little I realized that violence had also come to bloody

Atitlan, the heart of my land. The insanity of industry, the monster of pollution. Perhaps for this reason my work, realized with scraps of materials used in the graphic arts, has become a warning, and, I hope, an alert opportunity. I should add, before concluding, that this work implies a necessary return to nature, it is a call to a natural order which presupposes obedience to its laws. It only remains for me to say that with this work I have fulfilled an old promise: a Guatemalan artist once asked me to make him a sculpture without volume. And I replied that I would prefer to make a lake without water. . .
Atitlan, Guatemala, 1979.

Mater Dolorosa in Memoriam II (On the Creation and Survival of forms)

On a horizontal line, the remnants.

Father:

after the massacre, there remained only the scraps,
the streaks,
and residues of memory.

There

where we keep the words of the elders, to forget not the beginning.

From mouth to ear,

for many moons,

the lines were passed on.

The information of the lines.

The formation of the lines.

The lines.

With them, without their knowing it,

we redesigned life and survived.

Our first fitting tools,

spawned from the sun and the water.

Light or water, who was at the beginning?

The elders would say,

they were always together.

At the very beginning, well before the beginning,

Before the earth and the woods.

Before the first hut and the first clearing.

The elders would say:

in the beginning there never was chaos. And the first one never slept.

Enormous eye. Bulging. Light of many eyes. Floating. Circulating.

Circling.

Spawning circulations.

Circles in each eye.

Eye/Circle.

The first dwelling.

The Circle of nourishment. Pierced in the body.

The mysterious relations of spirit and stomach:

deep inside, the same form.

The Sun, high, high up.

And not leaving my body.

Thus,

water and air drew the unthinkable lines

and the Circle spawned all forms.

In the crossing of the sticks,

in the structure of the Uii,

big house,

the elders say, they took you prisoner.

The loose, moving circle

was the only design the first ones

had to build the big shelter.

Nica Uiicana

every one shall stay in the same and be brothers.

And in the firm crossing of the sticks,

the elders say, they took you prisoner.

Since then you are present in all the doings and undoings.

In all that is built.

Steady ropes and structures.

From the earth. From man.

Before, well before.

Between the circle and the square.

The spirit of man floated from the mystery

of the waters.

And inhabited the heads

and the heights.

Earth Mother: I decipher you.

They devour you.

Earth Mother: I decipher you

I devour you.

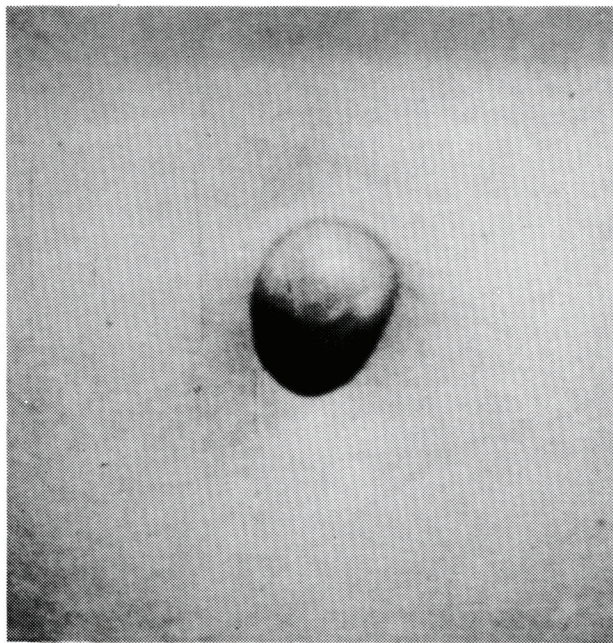
And return to you.

Until the consumption of the circles.

Until the consumption of the circles.

Until the consumption of the circles. . .

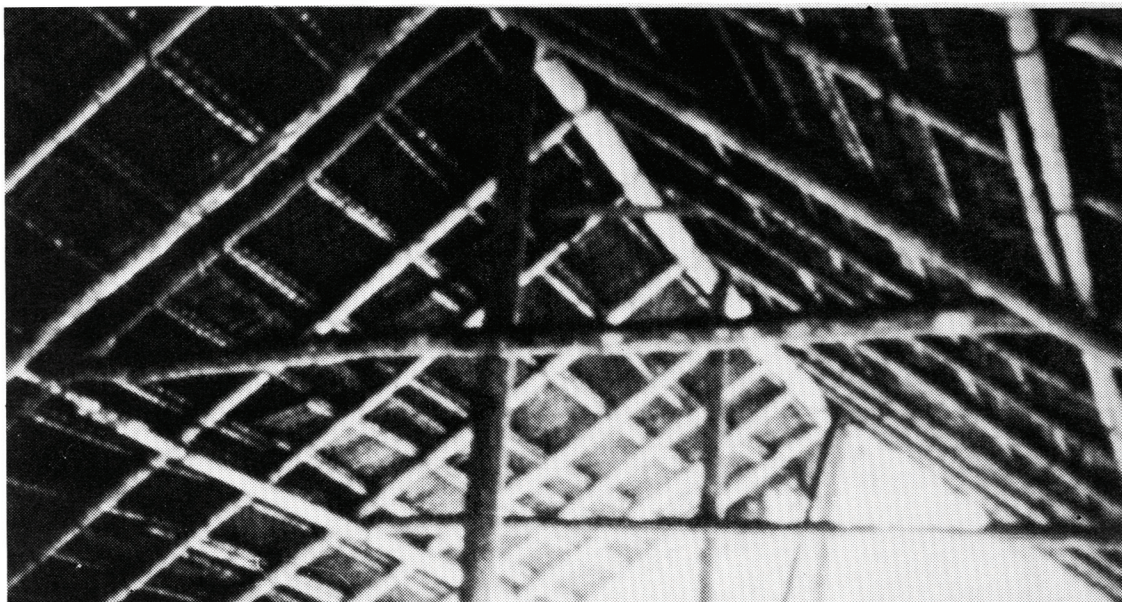
Stills from the film *Mater Dolorosa*



Belly Button



Indian Manioc Bread



Roof of "OCA" (Communal Indian House)

I. My battle field is the memory of the essence.

Memory as being the record of the primordial forms:
the circle, the square, the triangle.

The task: to record the first manifestations and their correlations: to research the enigma of their origin, as these figures have been—and always will be—present in all of Man's spatial conceptions.

Vital for these conceptions, essential to sight, the key to the enigma would reside in the way that man visualizes them and manipulates their symbolic charges. The Indian is the living link, closest to mythological dimensions, as his experience is concentrated on myths.

Their meanings and signifiers derive from an ancestral mythology; the prototypical figures remain there, untouchable in their original sense, as a living, spawning material, maintaining their original charges.

The method: decondition oneself, discard alien and alienating design and penetrate in order to reunite the links of lost memory.

And cleanse. Cleanse up to alpha, up to omega.
Up to the core.

II. In the Amazon nature dominates and predominates.

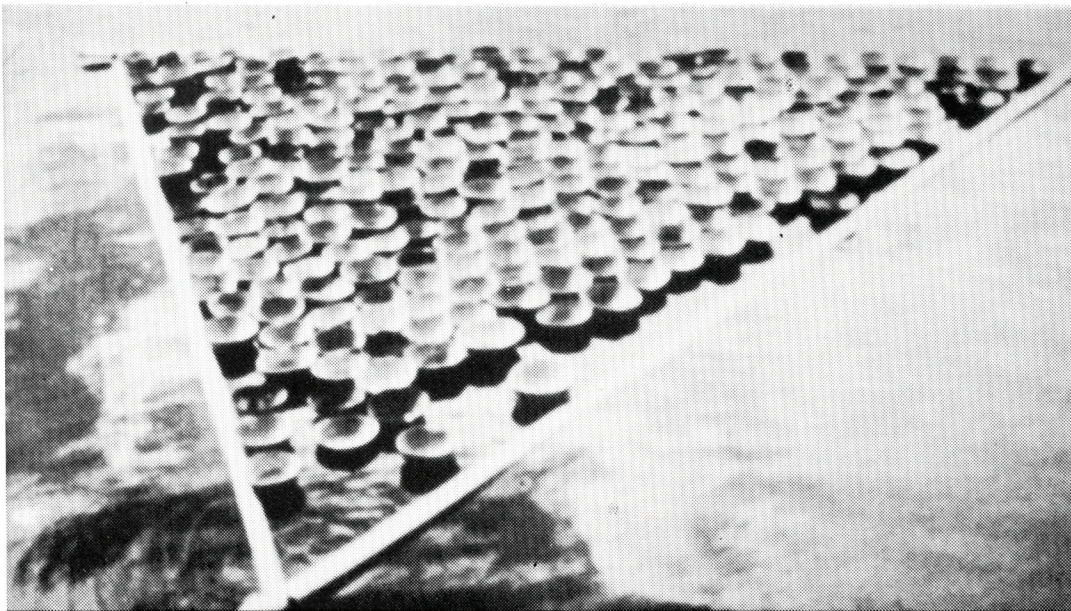
And, despite massacres, the indigenous memory is still breathing. Some clearings remain untouched—there we can have access to sources. We live with drama. We learn from tragedy.

The proposal is to recover primordial memory before the last sight.

III. He is the living link in the chain. The natural maker. Latent ancestral memory. With him, we can still learn to venerate the circle.

IV. The ecological shield, the reference point of a new archaic source, the reference point of a natural worldview. It is the awakening—rather late—to the discovery and reality of this dimension.

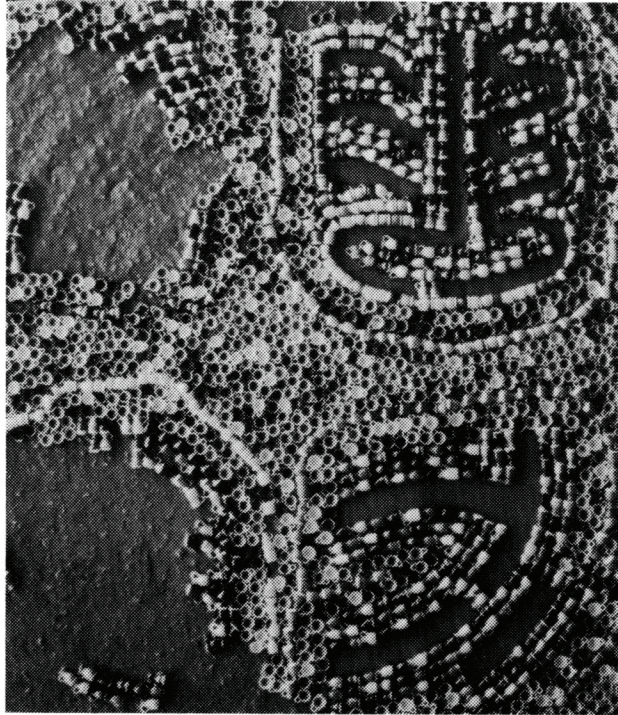
Floating Installation on the Rio Negro.



**Roberto
Evangelista**

Brazil





I like your idea of publishing works by artists who work with their Latin American roots; since every work is a self-portrait, in this way a circular self-portrait will be created that brings together the present, past and future of our reality.

I have worked on Quetzalcoatl, the stone sun or Aztec calendar and now here in Ecuador on the four seasons of a Mexican landscape. All of these works utilize miniature size handicrafts as their primary material. I think that handicrafts are the voice of the people and since my intention is to codify my time, I find handicrafts to be the *el coro exacto* that these texts sketch out.

Ishmael Vargas Mexico

Group 1
Soprano
Contralto
Tenor
Bass

Musical notation for Group 1, consisting of four staves. The Soprano staff has notes on the first three measures. The Contralto staff has notes on the first three measures. The Tenor staff has notes on the first three measures. The Bass staff has notes on the first three measures. The remaining measures in all staves contain rests.

Group 2
Soprano
Contralto
Tenor
Bass

Musical notation for Group 2, consisting of four staves. The Soprano staff has notes on the third, fourth, and fifth measures. The Contralto staff has notes on the third, fourth, and fifth measures. The Tenor staff has notes on the third, fourth, and fifth measures. The Bass staff has notes on the third, fourth, and fifth measures. The remaining measures in all staves contain rests.

Group 3
Soprano
Contralto
Tenor
Bass

Musical notation for Group 3, consisting of four staves. The Soprano staff has notes on the sixth, seventh, and eighth measures. The Contralto staff has notes on the sixth, seventh, and eighth measures. The Tenor staff has notes on the sixth, seventh, and eighth measures. The Bass staff has notes on the sixth, seventh, and eighth measures. The remaining measures in all staves contain rests.

Group 4
Soprano
Contralto
Tenor
Bass

Musical notation for Group 4, consisting of four staves. The Soprano staff has notes on the ninth, tenth, and eleventh measures. The Contralto staff has notes on the ninth, tenth, and eleventh measures. The Tenor staff has notes on the ninth, tenth, and eleventh measures. The Bass staff has notes on the ninth, tenth, and eleventh measures. The remaining measures in all staves contain rests.

Tenor and Bass of Group 4 - sing identically as Soprano and Contralto of Group 4

"THE SON OF MAN"
Scultural Mass-detail: "Kyrie".

The voice produced by 192 singers in polyphonic chorus will travel through space creating forms during its journey. It has been conceived for a church in the form of a Latin cross, and within this floor plan the singers will be situated in groups of four voices (one bass, one tenor, one alto and one soprano) at intervals of 4 meters.

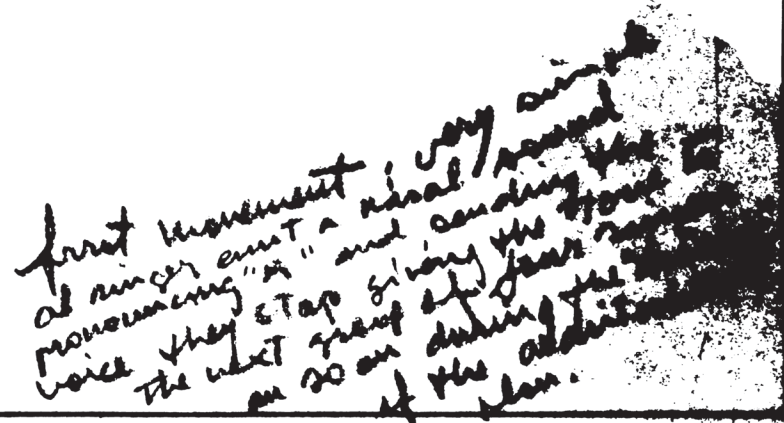
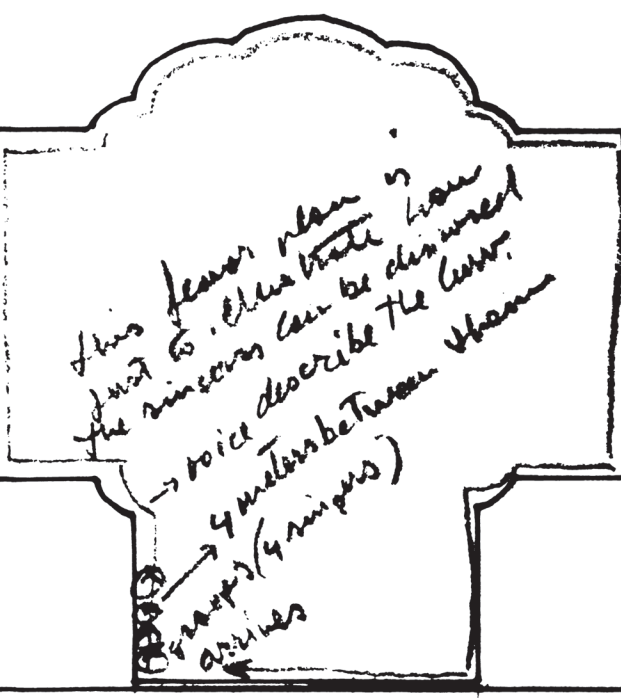
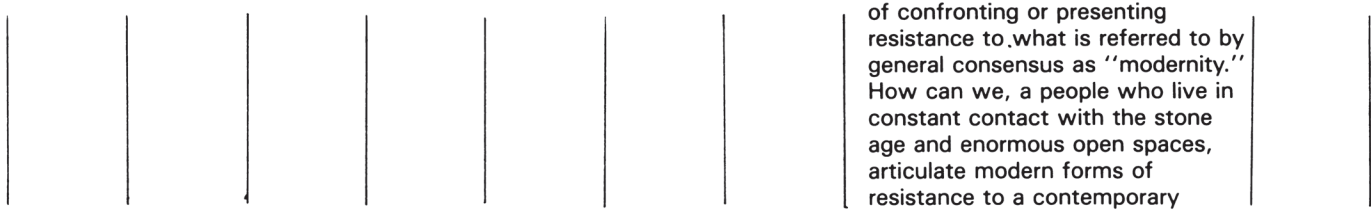
The five movements of the Kyrie cannot be reproduced here. This first movement should be considered as fragmentary and just as an example. This is not the utopian project of a "modern" artist who considers colors, brushes, etc. to be obsolete, but merely part of the work of a man whose aloneness sometimes manifests itself in ways which could be interpreted as "modern art."

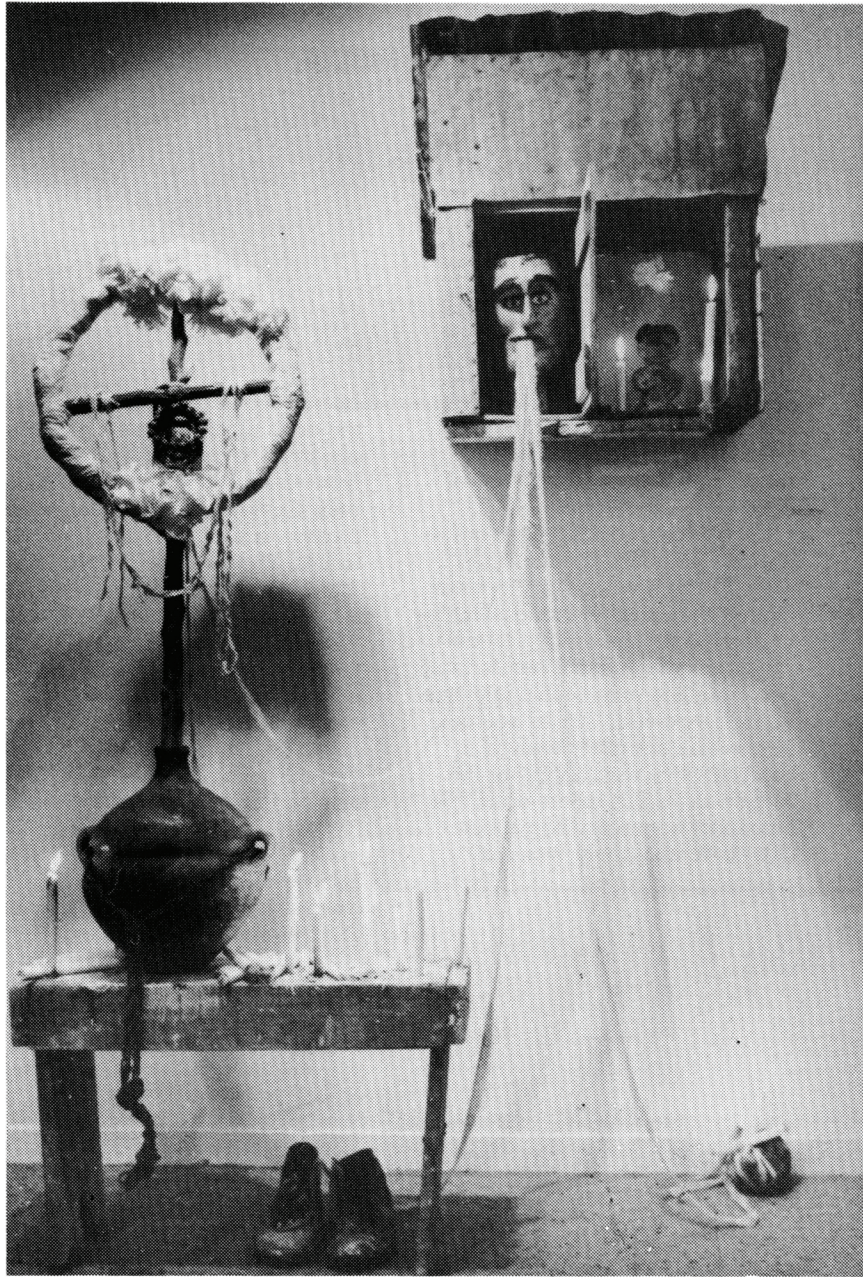
This work is the product of a six-month journey in the desert of Paracas on the Peruvian coast; a product of the wind and of a very painful experience. The Son of Man is dead, he has no offspring; he has not founded any doctrine (teaching or school) and has awakened no spiritual following. He is the chosen one of his madness and he has a celestial foot and arm. I want to tell a story whose essence is full of horror. I

would suppress it if I did not feel that it is a chronicle of "sensations" rather than an account of "facts."

Latin American artists are different . . . Although I couldn't say different from what. They are not different because of being primitive or primitivists in a strictly formal sense, for they have a comfortable and intriguing relationship with the Renaissance and with its sources. Few artists are more beloved in Latin America than Giotto or Fra Angelico . . . But where does this emotional complicity come from? Our contemporary artists, unlike

the contemporary artists of the countries to our North, are not centered solely in the future, rather they are endowed with the gift of a past — a past with a brilliant future. Thus we see, for instance, that for a "white" artist a labyrinth is merely a geometric figure, while for us it is a place of ritual significance, or at least a change of direction, whose scrutiny and expressive force exceeds our own capacities. In short, we also know that our past's brilliant future is destined to save a tradition which has neither authors nor artists. The metaphysics of this situation, I believe, would consist in the impossibility for the Latin American of confronting or presenting resistance to what is referred to by general consensus as "modernity." How can we, a people who live in constant contact with the stone age and enormous open spaces, articulate modern forms of resistance to a contemporary mentality? For what purpose? In my profession, there can be no meaning in moving or evolving unless my personal life is at the core of this movement, a process that includes such contradictions as my memory of things past.

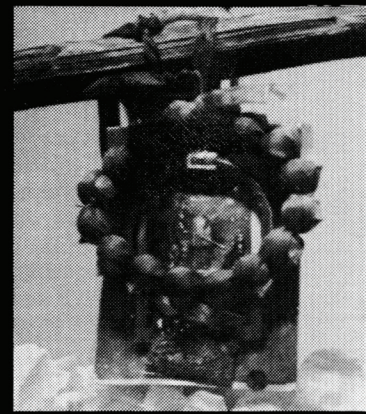




As the various conquistadors arrived in America, the native's ideology was suppressed. The conquistadors allowed a blending of religious rites in order to obtain social and political supremacy. Thus, they introduced us to their languages, history, politics, economics, and art, ignoring our origins, our space, our tempo. And we gradually began to forget and evolved within this adventure. Everything was and is mixture, fusion, osmosis, syncretism.

As an example of the attitudes of those who wishes to impart "knowledge" to us I shall quote a profoundly revealing answer given to Koppers by the Yamana of Tierra del Fuego in 1924 when asked why they had always hidden their beliefs from the missionaries. They said: "the missionaries never asked us about them; on the contrary they kept telling us we should forget our beliefs for they were nonsense. But from the very first moment we felt the Christian god they talked about was none other than our Watauinewa. Their behavior and way of talking to us hurt."

Whether pure or half-breed, subdued, enslaved or folklorized, their mystic attachment to their culture could not be destroyed by the colonists. Quechua, the "language of humanity," which unified the Inca Empire, is still a living bond among the native populations of different countries, transcending political boundaries. Natives of the Americas, as well as Afro-Americans, carry the mystic load of their past and traditions with them. Since the appearance of the Euro-American, their cultures have been considered inferior.



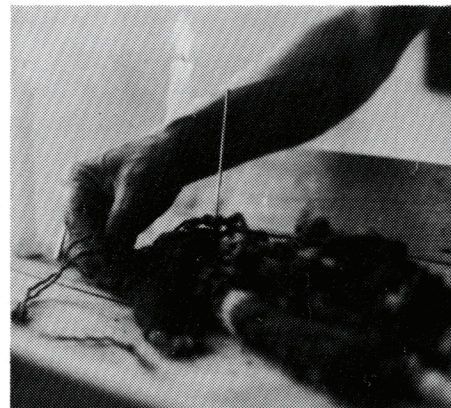
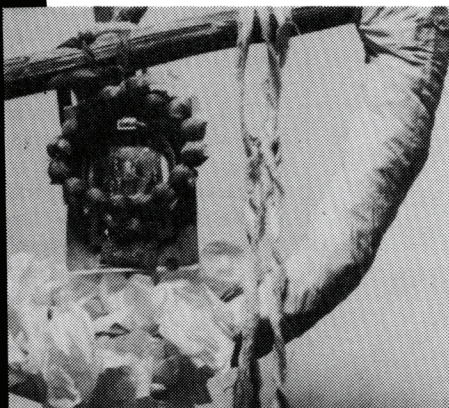
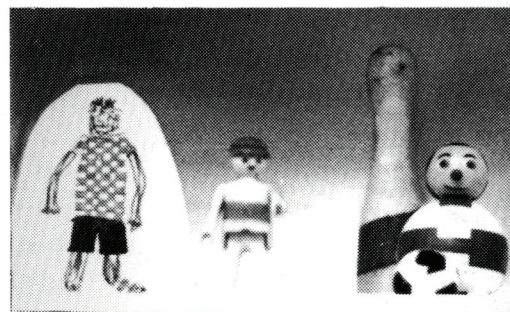
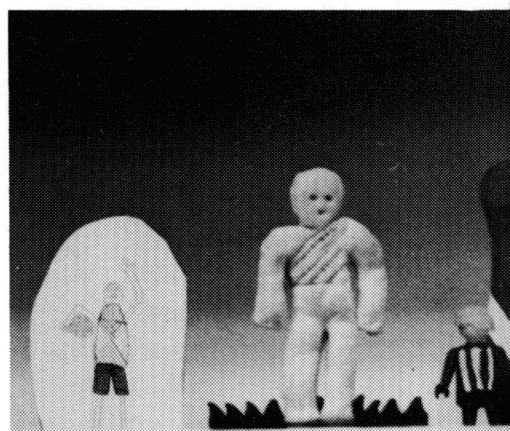


photo: M. Melgarejo



As an American artist, I am nourished by the revelations of the collective consciousness, by the different rites and ceremonies held throughout the Americas. In my work I seek to express this collective consciousness and hope to make others aware of it just as psychoanalysis sought the foundations of the history of the human consciousness in Greek mythology. The objects I elaborate are signs of rite rather than the instruments of a cult. Or, if you prefer, they are the signs of the signs of rite: the candles, paper flowers, altars, etc., are identical to those used in actual ceremonies. However, it is not the materials that matter, but the meaning I confer upon them within the whole . . .

"Cry out, shout; thou mayst gurgle, shout. Let each one of you speak the language of his clan according to his manner. . . . From hence forth say our names, glorify us. Glory be to us, your mothers, your fathers . . ."
from the Popol Vuh

Let us all be unique in telluric energy so that we may rediscover our saints and our martyrs, our art, our America.

Alfredo Portillos, Argentina, October 1982

**Alfredo
Portillos**

Argentina

Nowadays Latin America is undergoing one of the most terrible economic crises since its political independence as a result of the threatening, predatory action of industrialized nations including the United States. Its internal gross product has declined by 5 percent since the beginning of this decade, due to the high interest it has had to pay for loans and the re-financing of debts. It suffers also from an abrupt decline in the international market prices of its raw materials, from the protectionism that prevents it from selling its products, and from the universal economic recession, which results from profitable conflicts within the worldwide market system. At the end of 1982, the external debt of Latin America will reach 300,000 million dollars. Ten percent, that is to say 30,000 million is to be paid in interest, i.e. that profit produced by the "disinterested humanitarianism" and "generous support" of international finance capital. Latin American exports for the next three years would hardly be enough to pay off the debt. (Figures from CEPAL).

What does this mean? It means that of the 360 million people who inhabit Latin America, 110 million live in what is called "critical poverty." They live without work, without a decent place to live, without medical care. They cannot read or write, but vegetate in that region where, as a famous critic once said, to work is the same as being killed. They are condemned to an unworthy life and so to talk about art, referring to Beauty, Eternity, and other such values, is black humor, if not an insult. And people still wonder whether contemporary Latin American art is political. Does there exist an art that is not political, either explicitly or implicitly? The Latin American artist who abstracts the tragic situation is as political as the artist who wants to change it through his or her art. If art is at the service of human beings, it must serve them completely, fulfilling both their spiritual and material needs. There have been many Latin American artists that have risked themselves for the needs of their peoples. Didn't progressive American artists do the same when their nation was in danger during the war against fascism?

Art will never stop being political because it is part of society. That is why nowadays, many North American artists are struggling to re-establish social assistance programs. There are also more groups of artists struggling for peace and disarmament in a climate of understanding and mutual respect, knowing that a part of the scientific technical and financial resources applied to the war industries, if used peacefully, could solve many of our problems. For the same reason most vanguard Latin American artists are doing the same.

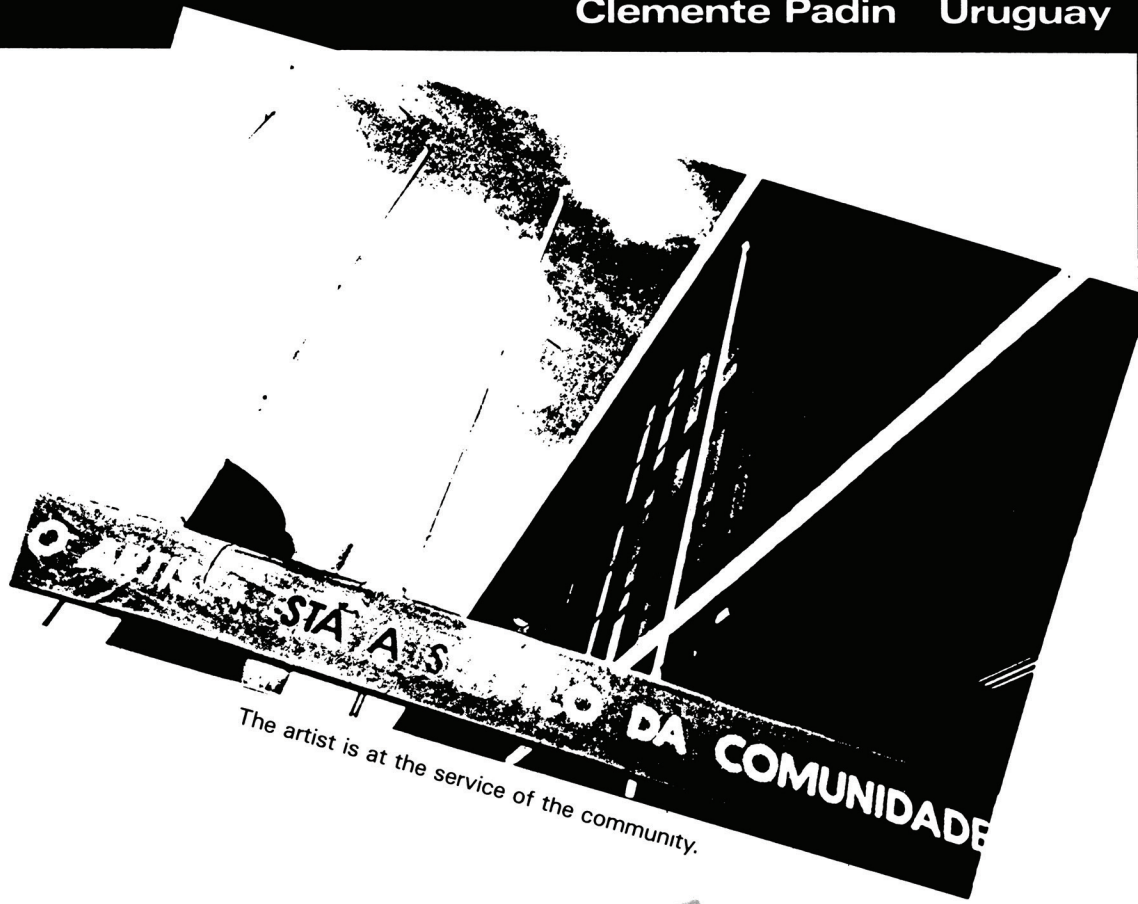
THE ARTIST SERVES THE
COMMUNITY
(Project for the XVI Biennial, Sao
Paulo, Brazil, November 1981)

OBJECTIVES: To discuss the artist's active function in society. To utilize fully a language of action. To underscore the social aspect of the work of art. To produce new social languages.

The intention is to teach the audience that the artist is at the service of the community. How? By serving it. Three or more guides of the Biennial are to carry the audience on their shoulders and in special vehicles. They explain the purpose of the Biennial, the works of art exhibited, and inform them about the artistic activity and objectives of the avant-garde. Each guide wears a shirt with the inscription: "O artist, serve the community," and some of them carry placards with the same inscription. The language of action is direct: its meaning is concretized at the same time that it is expressed. Other forms of artistic language represent the reality in question and thus their contents have an indirect influence, whereas the language of action works immediately and "in situ."

This is to be reinforced by the verbal language of the inscriptions already mentioned, and by reading texts about the topic through loud-speakers when there is a crowd. Posters are to be placed at the entrance of the Biennial building and distributed around the neighborhood. They contain words like LOVE, SOLIDARITY, JUSTICE, FRIENDSHIP, ART, etc., and the guides will stop in front of these words and suggest that the public meditate. During the round tables, and other symposia there will be discussions of topics such as "The problems of art's social application"; "The role of the artist in a dependent society"; and the basic question: what objective can art have if it is not to be at the service of people?" The project is to be complemented by the distribution of papers bearing the inscriptions already mentioned and statements on the radio and in the local press. Another important aspect is that the artists remain anonymous in order to emphasize the social character of the work. (The work itself was only fully developed in the catalogue of the Biennial.)

This is dedicated to Geoffrey Cook and other North American artists who have helped me in critical moments.



The artist is at the service of the community.



The artists are us!

SUEÑOS CON MARCEL DUCHAMP



Soné que hacía mucho tiempo habían muerto todos y unos artistas hacían sus obras con los huesos de los artistas muertos. Uno de ellos usaba el polvo del rostro de Marcel Duchamp como maquillaje para sus propias mejillas. Con el polvo de las manos de Leonardo otro artista hacía polen artificial para empolverar las patas de las abejas, etc. La obra más linda era la del Museo del Louvre, donde artistas voluntarios frotaban el piso de mármol con virutas del fémur de Gauguin y Van Gogh, quienes en vida fueron tan amigos.

ÁLVARO BARRIOS

I dreamed we had all died a long time ago and that some artists made their works from the bones of dead artists. One of them used powder from Marcel Duchamp's face as makeup for his own cheeks. With the dust of Leonardo's hands another artist made artificial pollen to powder the feet of bees, and so forth. The most beautiful work was the one in the Louvre where voluntary artists swept the marble floors with chips from the thigh bones of Gauguin and Van Gogh who were such close friends in life.

I dreamed that Paul Klee's painting Wrinkled Offering gave a huge costume party for the other abstract paintings. Kandinsky's Black Arc came dressed as Francis Picabia's Little Solitude at the Center of the Suns. Sonia Delaunay's Electric Prisms was dressed as Duchamp's Red House in the Woods. Motherwell's Untitled was disguised as "I Have Something For You to Eat in the Kitchen Dear" "I'm Not Hungry Mom! Please, I Just Want to Go to My Room."



Soné que el cuadro "Ofrenda ~ Ajada" de Paul Klee, daba una ~ gran fiesta de disfraces para los otros cuadros abstractos. La pintura "Arco Negro" de Kandinsky, se disfrazó de "Pequeña Soledad en el Centro de los Soles" de Francis Picabia. "Prismas Eléctricos" de Sonia Delaunay, se disfrazó de "Casa Roja entre los Árboles" de Marcel Duchamp. "Sin Título" de Motherwell, se disfrazó de "Tengo algo de comer para ti en la cocina, querida. - No tengo hambre, mamá! Por favor, lo que yo quiero es irme a mi cuarto!" de Lichtenstein.



Soné que era el otoño de 1923 y Marcel Duchamp había golpeado con un martillo su "Grand Verre" después de decirle "habla!". Se ~ supone que Duchamp me regaló los pedazos, pues años más tarde aparecí en el sueño sufriendo con esos vidrios un ~ muro de mi casa en Bellavista, donde algunas veces, no sé ~ cuántas al año, un hombre desconocido se cortaba las venas.

I dreamed it was the fall of 1923 and Marcel Duchamp had struck his Grand Verre with a hammer after telling it to "speak." It seems Duchamp gave me the pieces because years later I appeared in a dream covering a wall of my house at Bella Vista with them, a house where several times, I don't know how many times a year, an unknown man slashed his veins.

I think it is important to keep in mind the way in which western art has come to the attention of Latin American artists. Both the ideas and the image of great art have been translated, either by the vision of a particular critic or

art historian, or by reproductions which distort the true image of the work of art. These bad translations nonetheless favor the conceptual and formal imagination of the Latin American artist. For a Latin American artist who

I dreamed that 5,000 years had gone by and art was already a forgotten thing. Where the Philadelphia Museum of Art stands today there was an automobile workshop, and the Peggy Guggenheim Collection in Venice rested at the bottom of the Grand Canal, frozen permanently by a rich man who had bought the city.



Soné que habían pasado 5000 años y el arte era ya una cosa olvidada. Donde está hoy el ~ Museo de Filadelfia había un taller de Automóviles y la Colección de Peggy Guggenheim ~ en Venecia reposaba en el fondo del Canal Grande, Congelada permanentemente por un hombre rico que había comprado la ciudad.



Soné que Marcel Duchamp había inscrito como arte todas las pinturas "malas" que se habían pintado en el mundo. Al ingresar al "Museo Duchamp del Arte malo", el cuadro "Un Puerto" de Bernard Buffet, le decía a "Payaso" de Rouault: "¿y a ti por qué te eligieron para este museo?" a lo que este respondió: "Calla, Calla, yo solo he venido a verlos entrar a ustedes."

I dreamed that Marcel Duchamp signed all the "bad" paintings ever painted in the world. On entering the "Marcel Duchamp Museum of Bad Art" Bernard Buffet's painting A Port said to Rouault's Clown, "Why were you chosen for this museum?" To which Clown replied, "Hush, hush. I only came to see all of you go in."

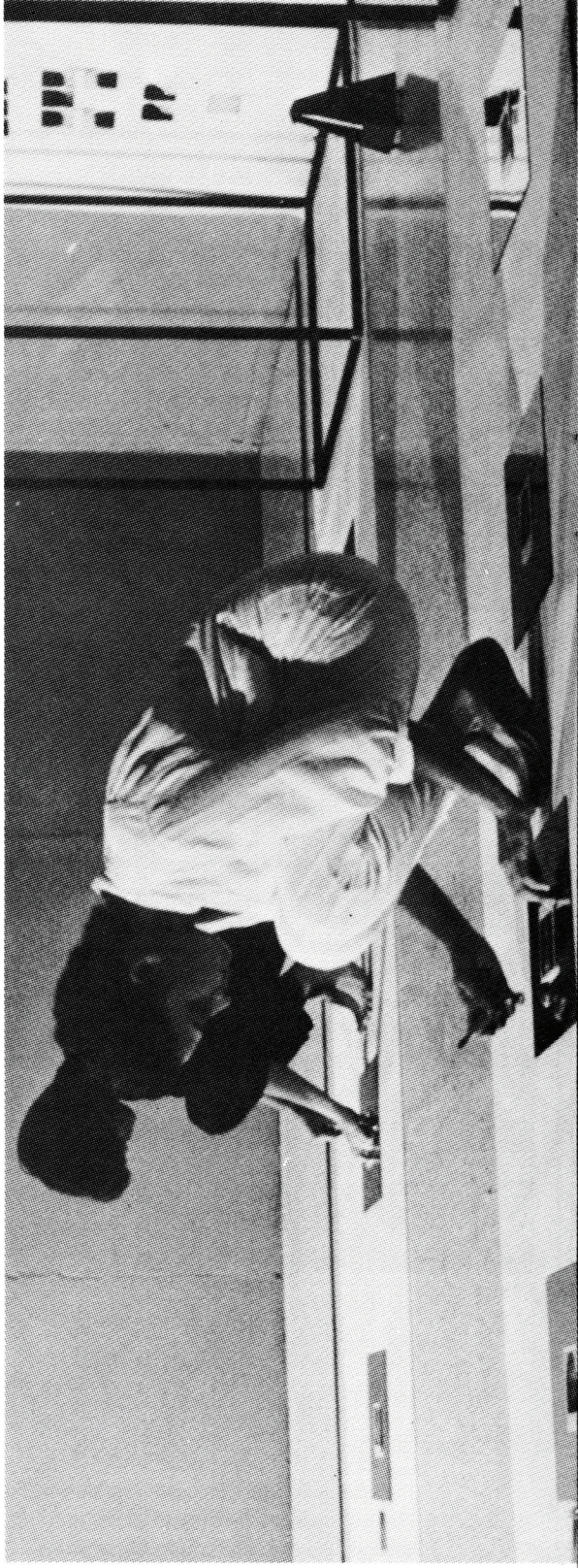
I dreamed I was two years old and Marcel Duchamp had signed as art my carriage, my bib, and a window of my house facing a perfectly calm, blue sea. Years later the carriage was thrown in the fire, my bib was destroyed by a mad dog, and the window was placed in a hospital from which a grey, smoke-covered wall could be seen.



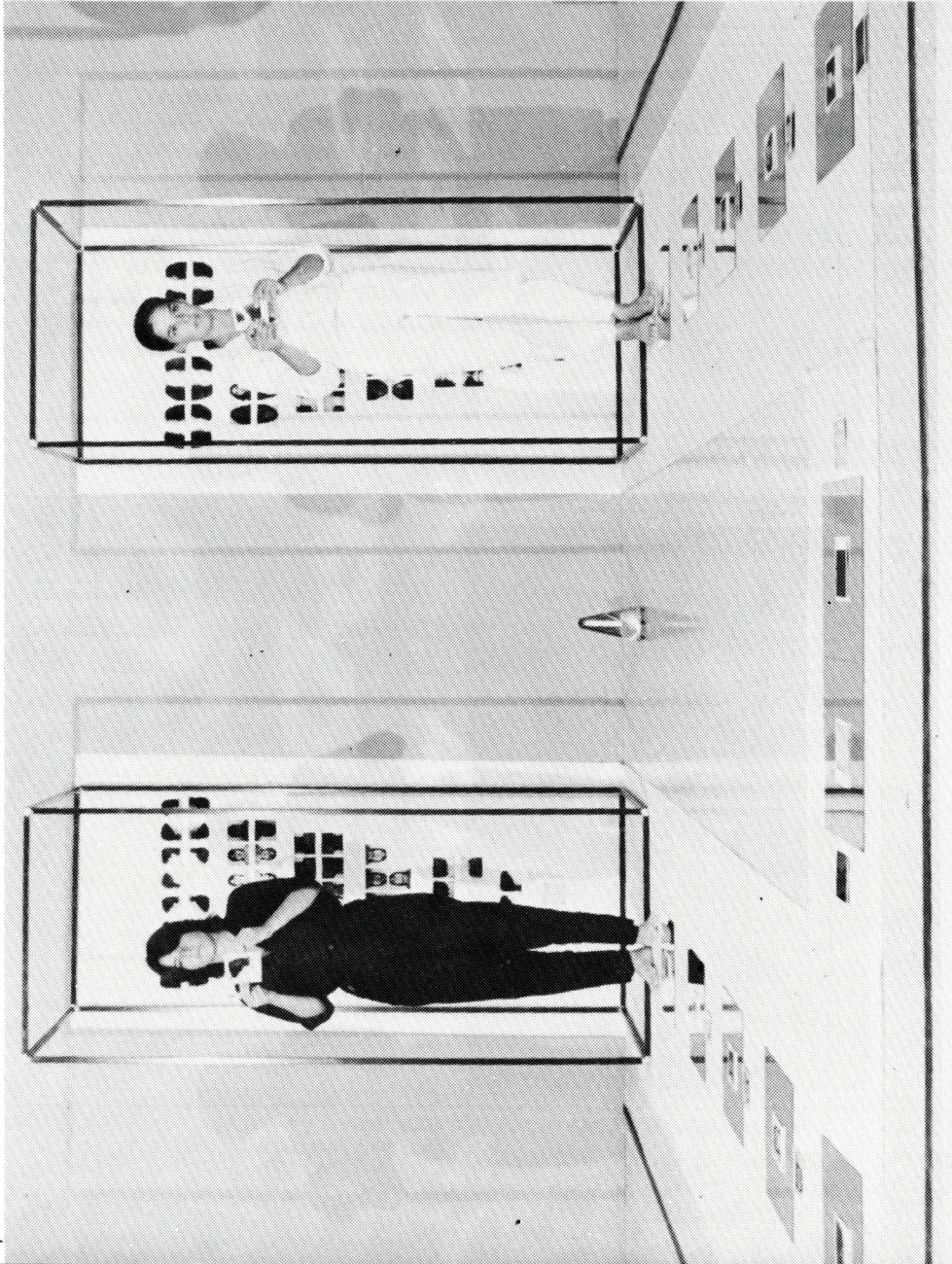
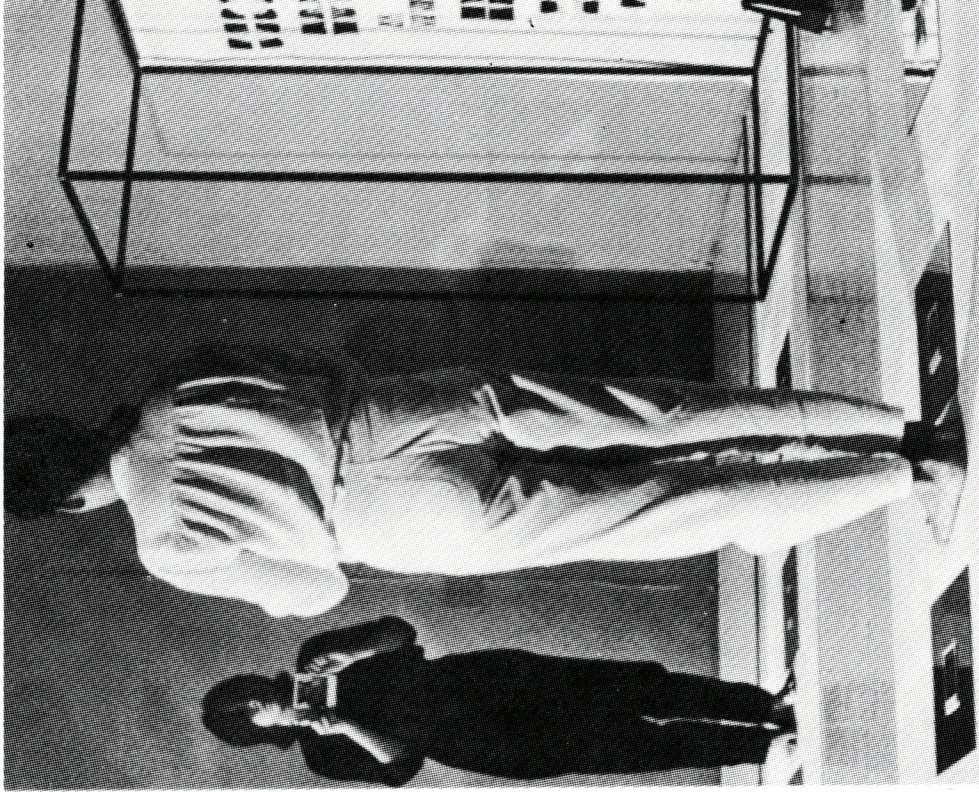
Soné que yo tenía dos años y Marcel Duchamp había inscrito como arte mi cochecito de palear, mi babero y una ventana de mi casa que daba sobre un mar perfectamente azul y tranquilo. Años más tarde el cochecito fue arrojado al fuego, mi babero destruido por un perro furioso y la ventana fue colocada en un hospital desde ~ donde se veía un muro gris cubierto de humo.

makes art about art, as is the case with me, it is necessary to be aware of an altered reality: that you are looking at western art through a mirror deformed by the European colonization of America. A very original idea

results from this, an idea that is quite different from that produced by artists who were formed and live in developed countries.



Yeni & Nan
Venezuela



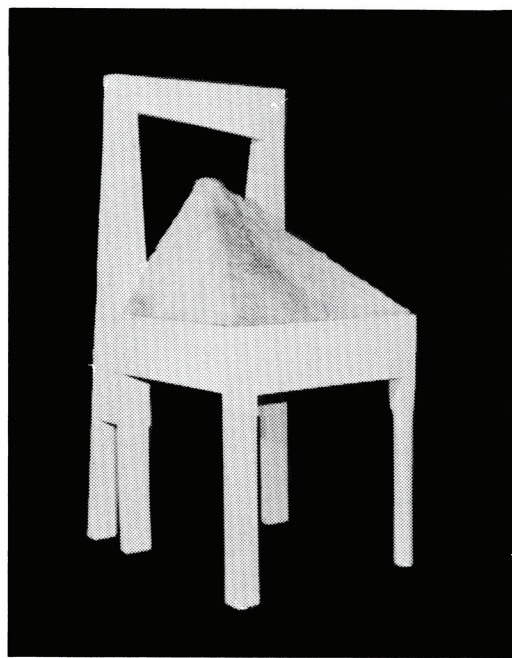
Symbolism on Identity. 1981.

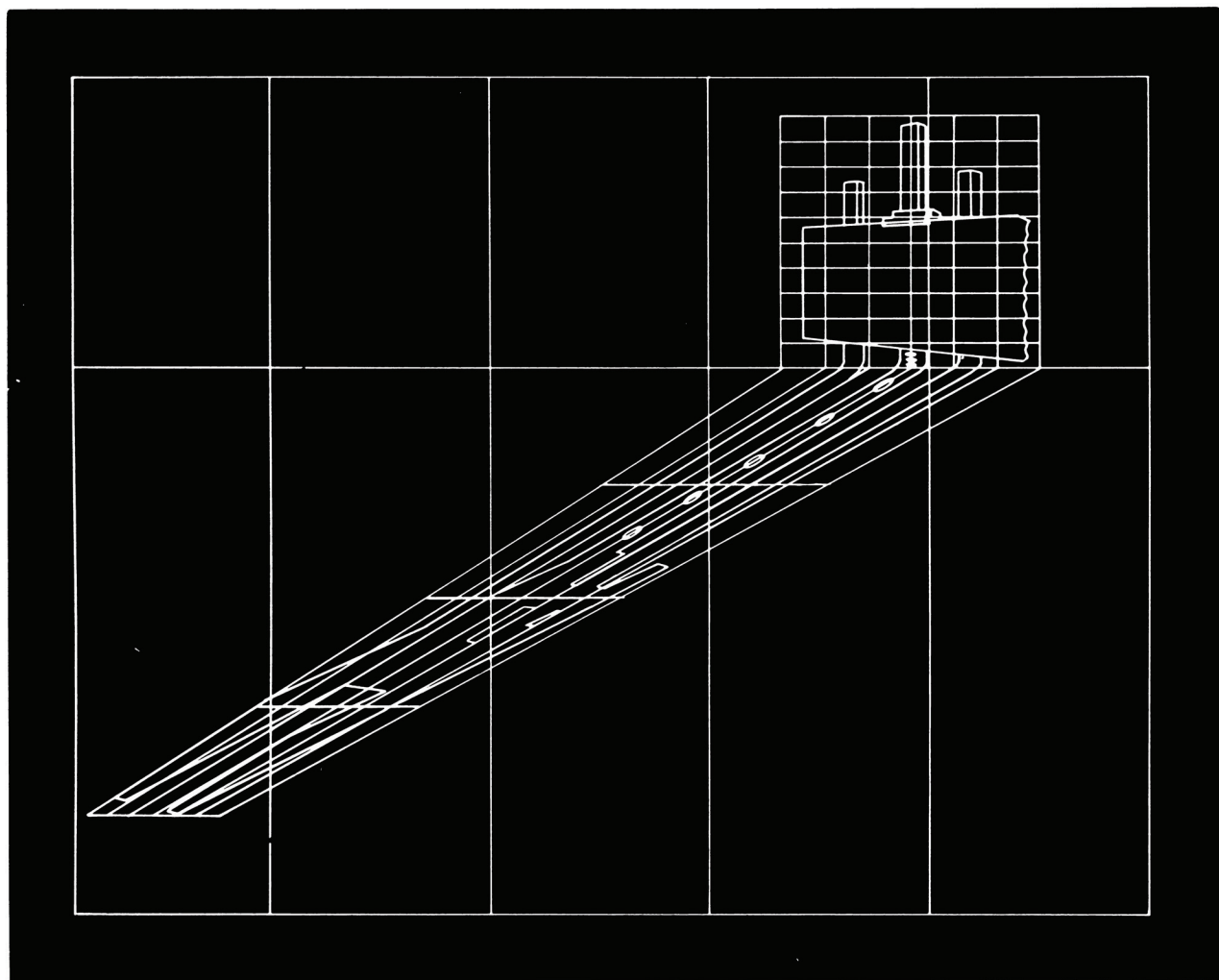
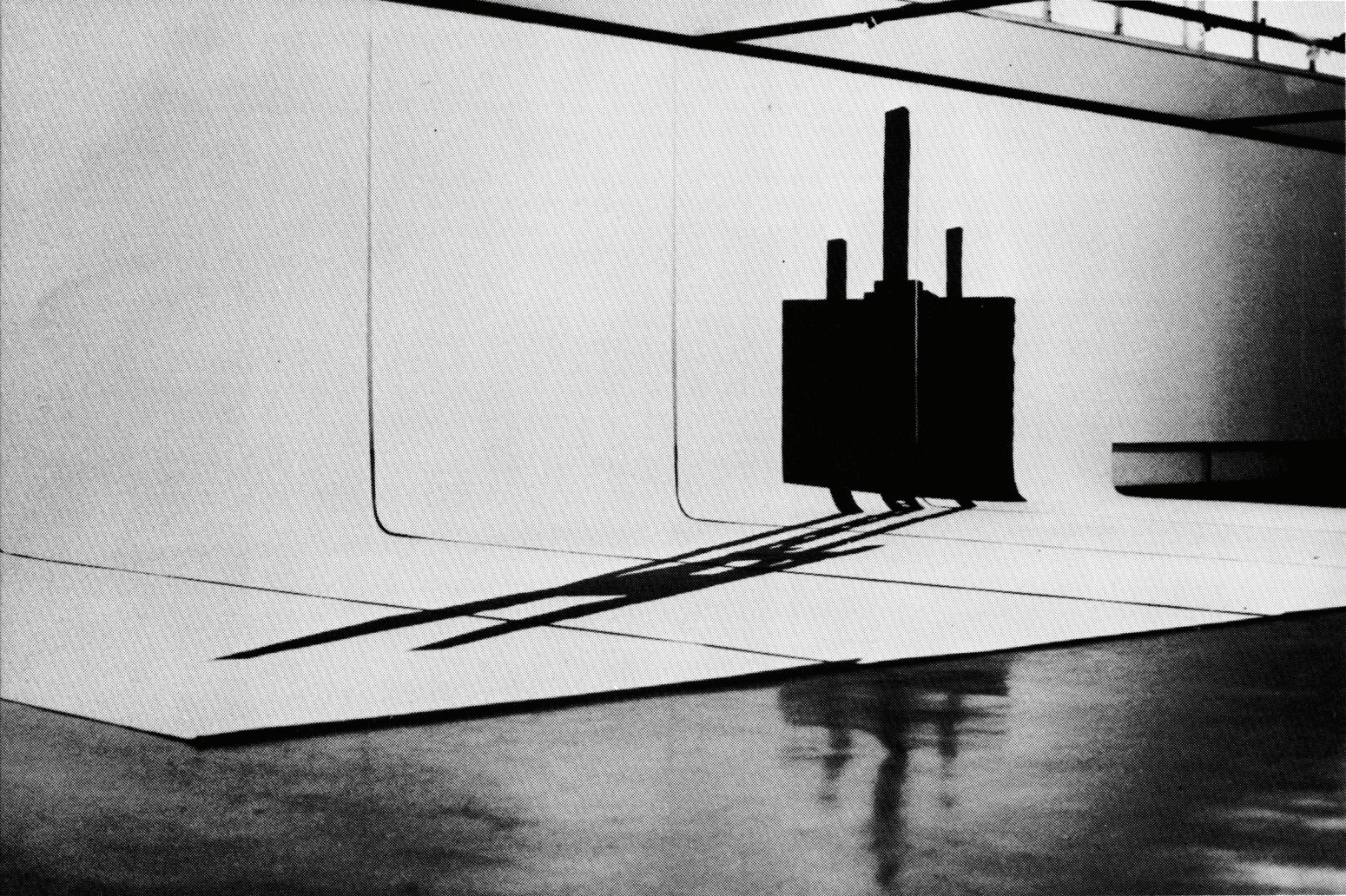
At a central, determined point, over a space
presences are perceived
it is the beginning of a tour of space
leading to your own identity
identification of fragments with the real image, over
structures
invisible armor
the skin of atmosphere that action unfolds
at each point of identity
sound is perceived as constant beats
different measures between presences, and presences
visually reproduce the images in different
dimensions
the identity of the space of the object is produced
as structures
and the direct identification of the artists with space
and content.

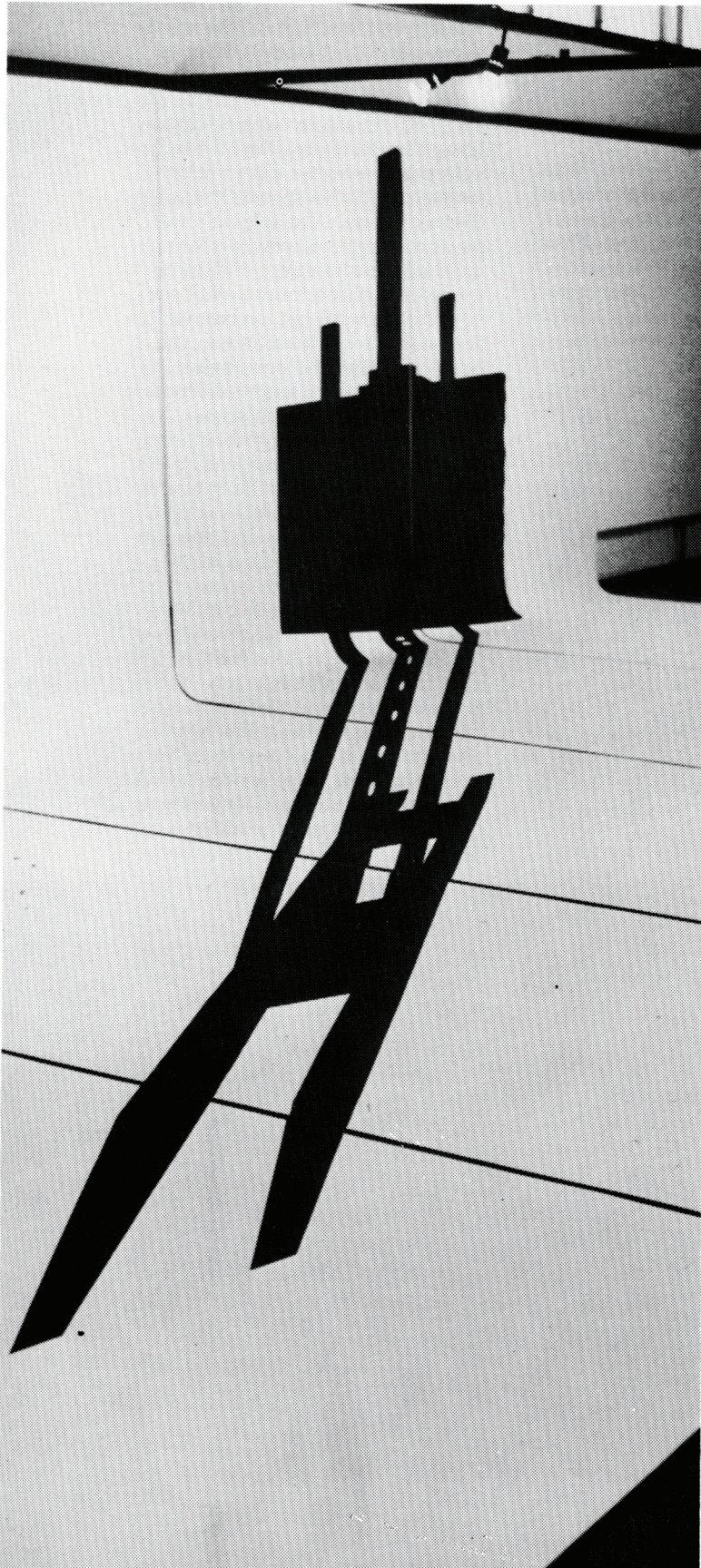


Antonieta Sosa is involved in excursions into the three-dimensional with objects that permit a certain participation on the part of the public. These happenings are generally realized not as isolated events, but as a part of social-political demonstrations carried out by a group of artists. In the late 60's, without ever breaking fully with plastic expression, the artist began to investigate the expressive possibilities of the body with the "Contradanza" group. She eventually moved on to explore the relationship of the object to the body. In 1978 she showed sketches of chairs and held three "encounters" of corporal expression in the context of the exhibit. The artist engaged the Contradanza group participated and others accompanied her with musical instruments.

Antonieta Sosa
Venezuela







In Absentia, 1982, drawing installation, five sheets of Canson paper, 2 × 5 meters each, covering an area of 80 square meters. This piece was exhibited in "Art in Process," Museum of Modern Art, Sao Paulo, Brazil, 1982.

In Absentia is part of a study of projective codes in representation. In this work the absent element, a painter's easel, is implied by a simulated shadow—the flattered projection of the easel's contour derived from a photographic image.

In the drawing, whose distortions are obtained by the use of a grid, it appears as if an actual easel were the source of the projected shadow; placed in an environmental installation the result is the sum of the changing, distorted perspectives brought about through the dislocating effect of diverse viewpoints.

In Absentia was developed from an earlier series of graphic works ("Anamorfis," 1980–81), and is a reflection on illusory appearances. In the later work I abandoned comparisons between photographic representation and drawing in perspective, choosing to retain one of the terms only as a mental reference.

Thus this projection, flattened on the walls and floor, a silhouette similar to a projected shadow represents both the present and residual trace of a simple relationship: that which is and that which is not.

Regina Silveira Brazil

The Relational Object

Photo: Regina Vater



The Relational Object does not have an identity of its own. As its very name indicates, it is defined by its relationship to the subject's fantasy. The same object can express different meanings for different individuals or for the same individual at different moments. It is a target for the subject's aggressive and passionate affective charge. The sensation produced by the object in the body is the starting point for phantasmagoric production. The Relational Object has specific physical qualities. Formally, it does not resemble the body (it is not illustrational) but establishes relationships through texture, weight, size, temperature, sound, and movement (by displacement of the different materials that fill it): "it creates forms whose textures and continuous metamorphoses generate rhythms which are a corollary to the sensuous rhythms that we experience in life." When the subject manipulates it, establishing a relationship between emptiness and fullness, the subject's identity and its psychotic nucleus break down through identification with the process of self-molding. I will give examples of friends of mine who have experienced Relational Objects.

B., a writer, came to my house very tired. She began by touching the "light-heavy cushion" (a 30 x 30 cm cloth cushion with a seam in the middle: one side of it is filled with styrofoam pellets, the other with sand). She placed it over her leg and experienced it as a warm pet neatly fit over her knee. She then took the "light cushions" (30 x 30 cm cloth cushions filled with styrofoam pellets), pressed them with her hands and, passing them over her body, experienced a sensation of euphoria, as if the little pellets

were live cells. Upon leaving my house, she felt as if she were part of a harmonious whole, while at the same time being aware of her individuality. She felt she could communicate with anybody without barriers. This sensation of well-being and euphoria lasted for a week.

V., an analyst, passed the "great mattress" (a large mattress of thin, transparent plastic, filled with styrofoam pellets) over his body and immediately felt relaxed. When he finished he said: "my body is a dense and total mass." He then manipulated the "heavy cushions" (30 x 30 cm cloth cushions filled with sand) which gave him very unpleasant feelings of confinement and loss of liberty. He coined the term "aranhacao" to express these feelings and located them in the pre-natal period: he had spent 10 months in his mother's womb. In Portuguese "aranhacao" literally means "spidering" and relates to the mother/spider.

The Relational Object in a Therapeutic Context

For two years I have been experimenting with Relational Objects as therapeutic aids. In the beginning, they were used according to Sapir's methods, which I learned in Paris: relaxation based on verbal induction in one weekly session. I progressively abandoned the induction procedure and began using only my own equipment and increased the number of sessions to three one-hour sessions per week. The process becomes therapeutic through the regularity of the sessions, permitting a progressive elaboration of the phantasmagoria produced by the Relational Objects' potentialities. When manipulating the Relational Object, the subject experiences a pre-verbal language. The Relational Object directly touches the subject's psychotic nucleus, which in turn appropriates the object and contributes toward the formation of the ego; this contact is then metabolized and transformed into a symbolic equation. The Relational Object becomes a target for "acting out" by the subject who manipulates it: he concretizes his aggressive or loving tendencies in relation to the object. For example, when he destroys the Relational Object while "acting out," the subject notes that despite its destruction, the mediator is present to deny it. The opposite can also happen: the subject destroys the "internalized object" while the mediator keeps the Relational Object as a guarantee that the subject has not lost his vital substance. Through this the subject picks up the measure of what is real and focuses his destructiveness as if it belonged to his inner world of fantasy.



Photo: Regina Vater

Structuring of the Self

The structuring of the self was my first systematization of a therapeutic method with Relational Objects. The subject, lightly clothed, lies down on a large plastic mattress filled with styrofoam and covered with a sheet. The subject's weight is immediately accommodated by the mattress. I massage the head and press it with my hands for a long period. I touch the whole body with my hands, and link the joints gently, but firmly — something which many experience as "gluing" or "soldering" of the body parts. For others, the touching seems to "close" "holes" in the body or to "displace" them to other areas. I work the whole body with the light cushions, rubbing the soles and palms at length. In one of the subject's hands I place a pebble covered in a soft, loosely-knit bag. The pebble is not essential for all the subjects who undergo this process. It is experienced as a concrete object which is neither the subject himself nor the mediator. It stays outside the relationship, acquiring the status of a "proof of reality." In all my experience, there has been only one exception to this rule: a borderline case who experienced the pebble in his fantasy as shit. I pass plastic bags containing water over the body, followed by plastic bags full of air. I then blow hot air through a tube over the whole surface of the body. I put the light cushions around the head and press the mattress around the body to "shape" it; the "heavy cushions" are put around the waist and between the legs, filling all the empty spaces in the body. I press my hands over the spot where a psychological "hole" has been detected. I may eventually replace them with a light-heavy cushion. I cover the body with a woolen blanket and sit on the floor behind the subject's head, very close to him. I am silent and allow the subject to express verbally all his fears and sensations, or experience his "primitive agonies." I place my hand, like a shell, over the subject's face, his abdomen or elsewhere, depending on the disorder expressed. In some cases the removal of my hands from the body is experienced as fragmentation, as if a part of the body had been lost. One person said of this experience: "when you remove your hands from my body, I feel that a part of it has been lost and that what is left doesn't have enough structure to hold on its

Photo: Regina Vater



own." In the end I remove the blanket, the cushions and touch the subject's head, rotating it from one side to the other. In some cases, I might even pass the great mattress over the body. I ask the subject to stretch. Then, while seated, I touch the whole surface of his back. Finally, I give him one or more bags full of air to manipulate or burst. I massage the head meanwhile, creating favorable conditions for the "acting out." When the subject bursts the plastic bag for the first time, he does it with great apprehension, even if he isn't conscious of the object's symbolic significance at that moment. This has to do with a certain ambivalence to the object. In its destruction, the Relational Object is the recipient of the subject's attacks: the two bodies are like communicating vessels during a stage where the child doesn't differentiate between the object and himself. I then encourage the subject to fill another bag to replace the one that has been destroyed. This is a process of "reparation" which assures a stable identification with the "kind object" ("good object"), reinforcing the ego and ridding it of guilt. It also occurs at the same time as the appearance of the global object, by returning the love object — which had been the target of the subject's aggressive attacks — to full integrity. This moment has, thus, a structuring role. The "structuring of the self" occurs in the pre-verbal space. During this phase of the work, silence is completely honored and the spoken word intervenes only when the subject wants to verbally express images or sensations he has experienced. The "structuring of the self" consists of maternalization: establishing in the mediator and

the subject, in a real and symbolic fashion, a relationship similar to that which would exist between a "good mother" and her child. This is reparative; it fulfills those desires of which the subject has been deprived by his own mother. One has to understand the subject's essential needs and respond to them through body contact and not through classical analytical interpretation. This, of course, results in an affective involvement on the part of the mediator. When the patient has had a "super mother," he reacts against the maternalization through various symptoms: asphyxia, coughing, and a sensation of weight which smothers him. I "structure" the self in different ways with different psychological problems such as drug abuse, subjects who have psychological "holes" in their body, or individuals with profound sexual or identity disturbances, and those who have tremendous difficulty expressing themselves verbally. As of the present I have observed progress in all of them — particularly the borderline cases. The body experienced as a partial or fragmented entity becomes global; the "holes" in the body close up, the relationship to the drug changes in quality and sexuality unblocks itself. I currently use this method in all therapy sessions.

1. David Medalla, "Participe present — l'art de Lygia Clark" in *Robho* #4, Paris, 1968.

Do Latin American artists have a "space" within the international art scene? If so, what kind of "space" and what sort of difficulties emerge as a result of this "space"?

I am not exactly sure what is meant by the "international" art scene. I think art is transnational while rooted in a specific identity. This identity can be cultural, national, psychological, art historical, etc., etc. (Baroque art in Mexico, Peru, or Brazil, artists such as Armando Reveron, Joaquin Torres-Garcia, the Mexican muralists and many other contemporaries, are indicative of the transnational in art.)

In regard to Latin American artists, I feel that the artist works first with identity and it is this precisely that separates and distinguishes an artist from Cuba from one from Mexico. Their identities are not the same. However, their art can still be transnational, as in the case of Wilfredo Lam or Orozco. When confronted with North American, European, Chinese or any other culture, "Latin American" artists share the condition that their cultural

heritage is largely unknown. To project a unified image, a Latin American identity is, however, politically significant.

When an artist, from Mexico for example, decides to come to New York City, there may be a variety of reasons to make that jump. Perhaps he/she cannot work with the support systems at home, whether the government or national bourgeoisie; he/she may dream of recognition or even "celebrity" in the art capital; he/she may seek out and surround him/herself with the artistic dialogue, or cultural energy N.Y.C. offers. Whatever the motivation, to uproot oneself is upsetting and stresses the search for identity even more, and this could enrich the definition of his/her "space" in a meaningful way. It is an individual choice that leads to endless hypothesis. Generally speaking it seems important that the artist acquire a knowledge about the N.Y.C. art structure and its history and thus by understanding the parameters at play, mark his/her place and "space," without trying to acquiesce to the style or movements in fashion.

Is There a Space for Latin American Artists?

by Carla Stellweg



The Broken Column.
Frida Kahlo (1944)

Still, no matter what the case is, I wonder about the contradictions implicit in the decision to move from Latin America to the art center. It goes without saying that the majority of the artists are well aware of the U.S. role in their home countries, in conjunction with the role of national power structures in Latin America.

Aside from the ever increasing military atrocities, the systematic loss of human rights, the obstruction of individual creativeness, the struggle for liberty and many other anti-democratic symptoms are enough to make anyone — artist or otherwise — question the "space" at home and consider abandoning one's country of origin. In the case of an artist, the immediate idea of moving to a place where there is a manifest interest in the development of the arts, such as New York City, seems natural.

If the artist remains in his/her country, he/she becomes an extension of the double standard that operates in a society that simultaneously oppresses and idealizes its indigenous population and culture. This is when the creative resources connected to identity and roots change into a critical activity. Perhaps it also explains the many salon painters who elude the issue gracefully and elegantly. It also may be relevant in regard to those who work with the subject matter of this unique cultural mix (indian-mestizo-western) and who do so by way of another discipline, such as social anthropology or linguistics. The question here is whether that self-assigned "space" of the artist as pseudo-scientist is a result of respect for the "other" because the artist was not born into that culture or whether it represents a convenient distance by which an emotional and romanticized statement is avoided, or a mixture of both.

In the 50's and part of the 60's, New York City's art-world experienced a peculiar cultural xenophobia. The desire to be part of the then "international" style met with a lot of frustration which in turn opened up all sorts of theories about discrimination, racism, chauvinism. However, Latin Americans were not exclusively targeted. Many American and European artists were also "dismissed" or "censored," etc. In this respect, today, many artists — regardless of their nationality — find that their work is also "unacceptable" in the various types of "spaces" the artworld has created.

Patronage has always been a major influence on the kind of culture a society develops. In the post-World War II period the CIA promoted a U.S. image of "freedom of expression" with large traveling shows of abstract painting and sculpture (while the sponsoring bureaucrats would have preferred to support Norman Rockwell). At that time Hugh Hefner's Playboy Magazine launched the careers of Leroy Nieman and Frank Gallo. And Hollywood seems to be another example of misunderstood patronage, with Vincent Price at the top of the list.

The committed cultural philanthropist has disappeared (or is in hiding). And, "art in the 80's is business," which means that the standards applied to "space" are necessarily based on trade values. I am not sure that any artist, regardless of his or her origin, wants his or her work to be motivated by those values. Today there is government/state support; middle class support; museums and universities; non-profit organizations; foundations; alternative spaces; galleries, all of which have complicated networks of interests that prevail. Art seems to be the last thing it is about. Whatever the interest at hand, it conditions the type of "space" in question, even though the individuals that run these spaces sometimes influence the conditions in favor of art.

To make today's art by Latin Americans visible in New York City is, in my mind, only possible if the artist moves to N.Y.C. Other kinds of shows, historical, thematic, stylistic, geographical, etc., tend to become national presentations or didactic oddities from far away places. Some "spaces" in N.Y.C. are declared as Latin American or Hispanic. But, these spaces reflect a certain diplomatic character of base their program on community oriented service, neither of which many artists feel their work fits in with.

Recently, in New York City a cultural and ethnic mix has come aboveground and with the attention this kind of art has received, we witness what appears to be a "cultural openness." Still, the Italian, German, Hispanic-Latin-Black art now on view, existed already—in Germany, Italy, the Bronx, Brooklyn, and underground, in the subways. But, by framing it in these "spaces," it is now claimed as the newest and hottest on the scene! As John Huston recently stated, "if you make art about art and about characters instead of people, the echoes get thinner and thinner until they're reduced to mechanical sounds."

Art in and from Latin America is not yet studied or documented in the art historical tradition, so that it is open for speculation, mythology, and fantasy, as well as cannibalism. At least we can be sure that when Jose Clemente Orozco or any other artist's work is invoked today, it is more an act of affinity and sensibility based on a shared identity, than based on Orozco's place in art history. The mutilation of our past, starting with the Spanish conquest, has made Latin America a "space" without memory. Between the reality of what exactly happened and the fictitious projection of this past, exists another "space" that is open for recreation. Real space and real time are so conceived because of societal behavior. If one were to map travel through space and time as experienced in most of Latin America, it would create a conceptual problem that is both thought as well as lived, without the traditional western opposing qualities of the idea and the experience of the idea. If one substitutes "space" for place, in the geographical sense, the jump from Latin America to New York City would be realized as an existential "space," in the dialectic sense of inside/outside. And this notion of "space" is then an analogy with artmaking — an externalization of interior dimensions. Concealment, mystery and revelation in one and the same space, being from Latin America and being an artist.

The current show of Frida Kahlo and Tina Modotti is relevant in this approach. To be there and here, condensed in one image, to be oneself as well as the other, to be one's own mask as well as one's best self interpreter, to be cultural and individual, to demystify as well as mythologize, to be feminine as well as masculine, to be personal and collective, to be rooted and to establish clear "spaces" or identities as well as being transnational, to love and to hate with equal passion — whether politically or personally — are part of this inside/outside "space." Perhaps more than any other artist today, an artist from a Latin American country can portray that inherent aspect of art. To live here or decide to remain there is still part of the same question of relationships between the inside and the outside of "space," as it is when you make art.

Carla Stellweg is the founder and former editor of *Artes Visuales*, a bilingual quarterly published in Mexico City from 1972-1981. As a curator she has organized numerous shows and was deputy director of the Tamayo Museum in Mexico until July 1981. She now lives and works in New York City.

Luis Diaz is a Guatemalan artist who was born in 1939. He has exhibited widely throughout Latin America and his work has frequently been included in the São Paulo Biennial—his installation "Atitlan" was shown there in 1979. He has also exhibited in Europe and the United States. He lives and works in Guatemala.

Clemente Padin is an Uruguayan artist, critic, and semiotician. He is one of the founders of *Art-Action*, which is described in his books *De la representación a l'acción* (From Representation to Action) published by Docks in France, and *Hacia un lenguaje de la acción* (Toward a Language of Action, unpublished). He uses the scientific bases of the language of action as a means of artistic expression. He edited the vanguard magazines *Los Huevos del Plata* and *Ovum 10*. He lives and works in Montevideo, Uruguay.

Alfredo Portillos is an Argentine artist. He is a designer of rational and irrational, pure and useful esthetic objects. Since 1950 he has participated in many national and international exhibitions including exhibits at the Centre Pompidou in Paris, the Espace Cardin, Paris, and the International Culture Center in Belgium. He received the United Nations Medal of Honor at the Warsaw Gallery in Poland, and was awarded First Prize at the 14th International Biennial of São Paulo.

Raphael Hastings. Curriculum: *vita brevis, ars longa* Peruvian artist, born in Lima, Peru. Has a bad experience in a public transportation vehicle, sees a corpse for the first time. Breaks loose from the psychological domination of his cousin Francis. Discovers that his kingdom is not of this world. Learns to ride a motorcycle. Buys a dog (which he pays for in installments). Breaks with the father-mother image and discovers that he had two fathers and no mother. Undertakes a long journey. Begins to paint. Suffers from melancholy. Meets Yvonne and together they make Ainari. Returns to Peru and loses almost all interest in the affairs of human beings. Goes to live in Berlin.

Roberto Evangelista, Brazilian artist, born in 1946, in the Amazon. He studied philosophy at the University of Manaus in the Amazon. He has worked as an actor and participated in productions of the University Theater of the Amazon, where he lives and works. He studied film at the University of Brasília and has worked in advertising since 1967. He has produced environmental installations and video works and has exhibited widely in Brazil. In 1976 he received the Ministry of Foreign Relations Prize at the Sao Paulo, and in 1982 was awarded First Prize in video at the Salon of Modern Art, Rio de Janeiro.

Ismael Vargas is a Mexican artist, born in Guadalajara. He is a self-taught painter whose one-person exhibits have included the Museum of History of Jalisco, Mexico (1969), and the Carrillo Gil Museum of Art in Mexico City (1979), among many others. He has also participated in group exhibitions in Mexico and Canada, and in the Paris Biennial, and in "Art Expo West" in Los Angeles (1980).

Guillermo Deisler was born in Santiago, Chile. He is the author of "Grrr. . ." and of the excellent anthology "Poesía Visiva en el Mundo." He has participated in numerous exhibitions of experimental art and appeared in avant-garde art journals world-wide. He was a Professor at the University of Antofagasta, Chile, and presently teaches in various European universities.

Regina Silveira, Brazilian artist, born in 1939. She received a degree in Fine Arts from the Federal University, Rio Grande do Sul, and a Master of Arts from the University of São Paulo. Since 1960 Silveira has shown in one-person and group exhibitions in Brazil and elsewhere. She was a lecturer at the University of Puerto Rico from 1969–73, and has been a member of the faculty at the Fundação Armando Alvares Penteado and the School of Communications and Arts at the University of São Paulo since 1973. In 1981 she participated in the video art section of the 16th São Paulo Biennial. In 1982 she had a one-person exhibit at the Museum of Modern art of Rio de Janeiro, and organized and participated in the exhibition "Artemicro," (microfilm art). She recently exhibited in "Art in Process" at the Museum of Modern Art, São Paulo.

Alvaro Barrios was born in Cartagena, Colombia, in 1945. He studied at the School of Fine Arts of the Universidad del Atlantico, the Università di Perugia in Italy, and at the Fondazione Giorgio Cini in Venice. His work is in the collections of Latin American museums and he has participated in many international exhibits, among them: the VI Biennial of Paris, the IX Biennial of Tokyo, and the XII Biennial of São Paulo. He lives and works in Barranquilla, Colombia.

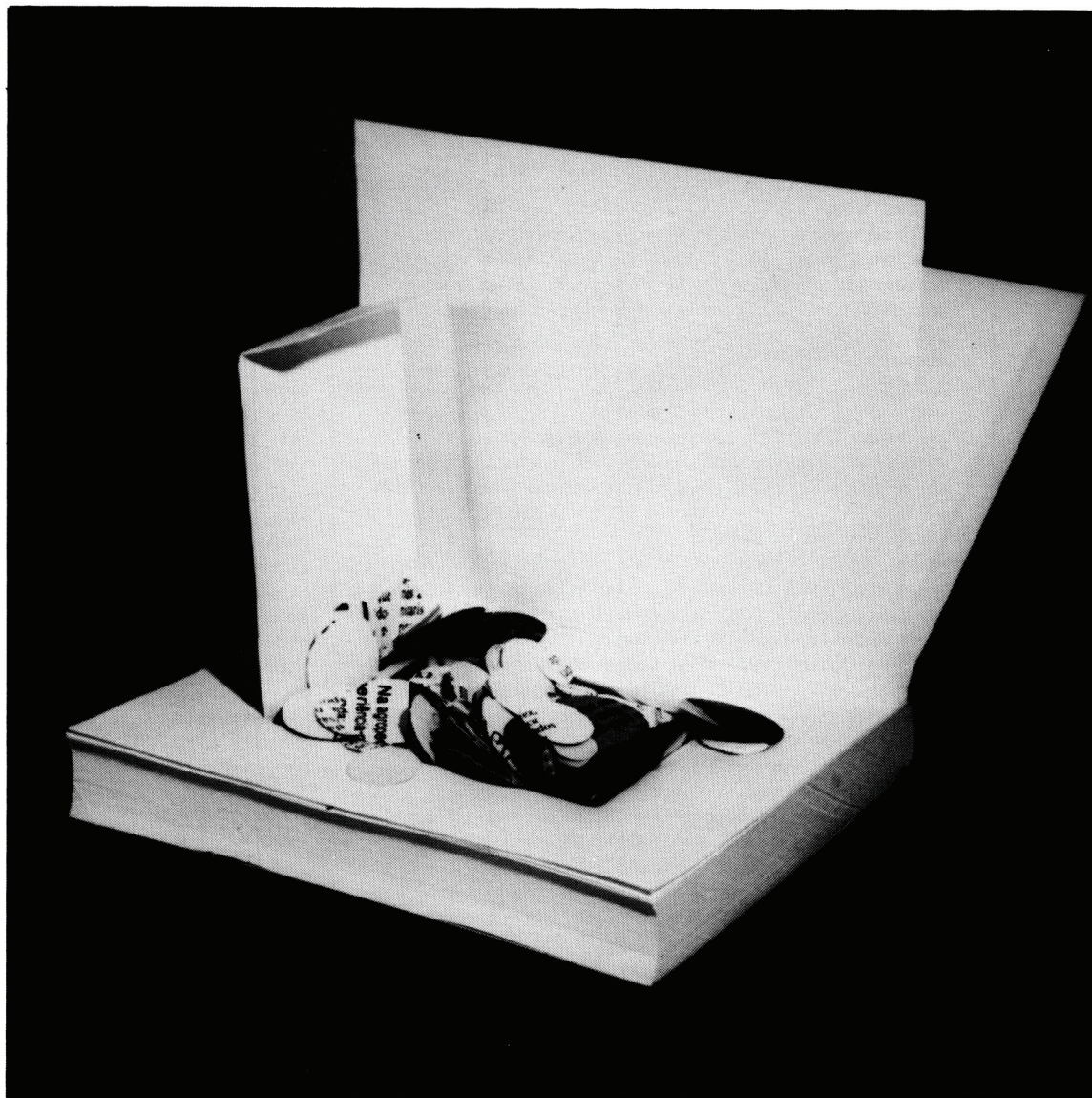
Antonieta Sosa Venezuelan artist. Her first contact with art studies occurred when she was an auditor at the Cristobal Rojas School of Plastic Arts in Caracas, though psychology was her main interest at the time. She traveled to the U.S. in 1962 and there decided to dedicate herself to art. Sosa graduated from the Department of Art at UCLA in 1966. Since 1967 Antonieta Sosa has exhibited and performed widely throughout Latin America. She has participated in film and video productions and has taught art to children and adults. In 1982 she participated in the "ARCO 82" in Madrid, Spain.

Yeni (Jennifer Hackshaw, born 1948) and Nan (Maria Luisa Gonzales, born 1956) are Venezuelan artists who work separately and in collaboration. They have shown widely in Venezuela and at the Colloquium of Non-Objective Art at the Museum of Modern Art in Medellin, Colombia in 1981 as well as at the Biennial of São Paulo, 1981, where they performed "Integraciones en Agua." They also participated in the 1982 Paris Biennial.

Lygia Clark is a Brazilian artist who has exhibited widely throughout Latin America and Europe for the last thirty years. Her work has been shown at many São Paulo Biennials, at the Museum of Modern Art in Oxford, England, the Museum of Modern Art in New York City, and in 1968 she was honored with a special ten-year retrospective exhibit at the Venice Biennial. Clark taught at the Sorbonne from 1970–1975, and has more recently been working in therapeutic situations with her "relational objects." Her work has progressed through various media (graphics, painting, mobile sculptures, performance art, etc.) to focus more and more closely on the human body in its relationship to the totality of the human being.

Jonier Marin, Colombian artist, born 1946. Marin has lived and worked in Paris since 1972. He works primarily in multimedia shows and performance. He has exhibited at the São Paulo Biennial (1977), the International Culture Center, Antwerp, Belgium (1979), the Palazzo Grazzi in Venice, Italy (1979), the Medellin Biennial, Colombia (1981), and the Center for Interamerican Relations in New York (1982), among other places.

Multiples by Latin American Artists



Genotexto (1982) by Paul Bruscky and Daniel Santiago

CATALOG

Introduction

by Fatima Bercht

This exhibition brings together publications — from the Franklin Furnace Archives, private collections, and the Museum of Modern Art Library in New York — which were originally produced by artists born or living in Central and South America. By no means exhaustive in scope, it does encompass a variety of formats including books, leaflets, portfolios, magazines, posters, postcards and mail-art anthologies produced over the past fifteen years. Working individually and collectively, a significant number of Latin American artists continue to produce these kinds of publications today.

In Latin America, as elsewhere in the western world, the art market serves as the interface between the artist and the public. Art is selected for exhibition primarily with its commercial potential in mind. Museums are often instrumental in sustaining the values established by tradition as well as by the art market. The works in this exhibition reflect efforts by Latin American artists to circumvent the prevailing art market by radically transforming the means of production and distribution of their work.

These works draw on technology and means of production, that two decades ago were quite foreign to the art field. The advance of technology and the surge in industrialization that took place at a rapid pace in Latin America during the 60's and 70's, provided artists with new tools and the opportunity for access to an expanded audience.

In this exhibition "Multiples by Latin American Artists" there are works which have been printed in offset, silkscreen, by photocopy, blueprint, and even mimeography and rubberstamping. The utilization of such mechanical means of production is central to the structure of these works, not only because they are non-traditional art media but because they are the means of reproduction.

The notion of multiplicity is integral to these works. In this sense, the idea of a work produced in editions, which might be limited or unlimited, attempts to undermine the traditional value of uniqueness of the artwork.

The use of technological and commercial resources gives the work an aesthetic which is foreign to the parameters traditionally applied in the assessment of a work of art. These resources have also permitted the artist to stress the information intrinsic to the work, rather than the aesthetic aspects that artworks are expected to embody.

In their bid for independence from the art market, artists have increasingly relied on themselves for the distribution of these multiples. As far as we know, there are no outlets in Latin America which are dedicated exclusively to the exhibition and/or sale of artists' publications. Some artists have been able to show their work in the few spaces dedicated to or open to contemporary art in the region.

It is only over the past decade that we have witnessed the creation of an occasional artist-controlled space or exhibitions curated by artists. Bookstores and even galleries have been used by some artists, display and eventually to sell their works.

Despite artists' efforts, however, the audience for these publications remained quite limited. In recent years this limitation has prompted artists to adjust the size of their editions. The hope shared by a number of artists that larger editions would permit the art to be more accessible and democratic, and therefore less elitist, has faded.

The widespread appearance of artists' publications as an autonomous medium in early 70's in Latin America cannot be explained solely as the result of an ethical stance assumed in

order to avoid compromising ties to the art market. Another major factor which catalyzed this phenomenon was the development of conceptual art in the United States, a movement which had strong repercussions in Latin America in the late 60's and throughout the 70's.

These international repercussions were not simply a matter of imitation but resulted from the development of similar individual and collective needs within the Latin American artistic communities which were undergoing their own transformations. Both the sheer number of technologically produced publications and the concomitant development of the conceptual art movement should be considered as symbiotic phenomena.

This movement, in stressing the conceptual core of artistic creativity, moved away from production of objects in the traditional sense and sought out forms more appropriate to recording the process of thought, a process that was meant to be reenacted by the audience. This eventually included such media as performance, film, photography, tape recording and video tape, as well as the page.

The page in its variety of shapes, dimensions, and arrangements, including sequential ones, became an immediate and effective means of recreating thought processes. Verbal language was frequently used, sometimes alone, sometimes intermingled with visual, iconic language. Often, these pages comprised a sequence and required a binding of some sort. This became a significant factor in the appearance of artists' books, a format that was soon seen as a self-contained, coherent form of support for conceptual artists, as well as for artists with other kinds of concerns.

In South America, the development of artists' publications was preceded by a very rich experience of collective publications in the 60's, particularly among those poets utilizing visual-iconic languages. While the actual role of these early literary publications is still not fully understood, there is no doubt that this experience was important to many artists.

Beginning in the early 70's, one sees the organization of publications and even exhibitions mingling groups with more properly literary backgrounds (poets) and those with a visual background (artists). And due to the nature of their work, it becomes difficult to draw the traditional distinction between poets and artists.

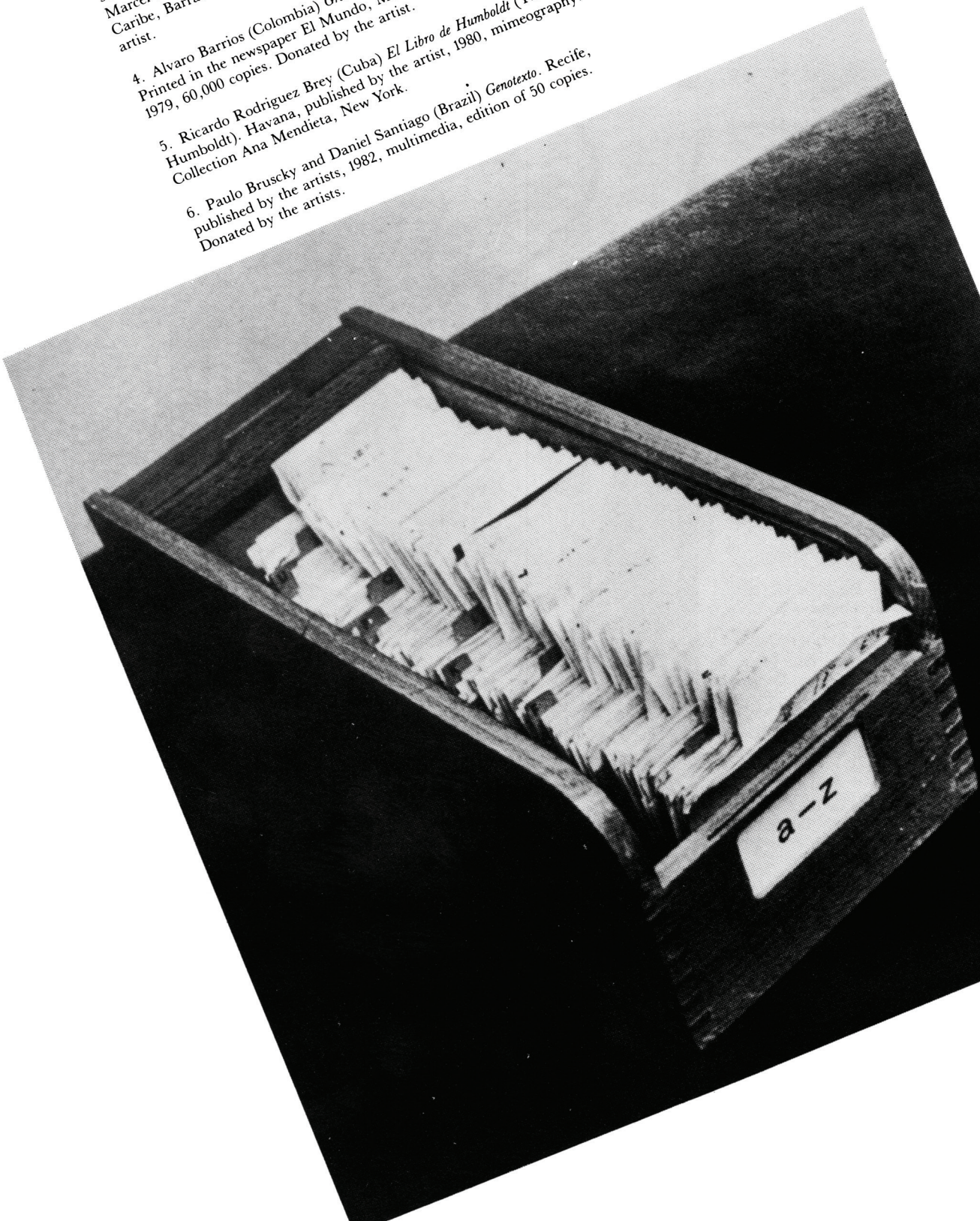
Among the many types of artists' publications represented here, one of the most interesting is the mail art assembly. These are anthologies of works on the page produced by various artists and assembled by another artist, who assumes the role of "editor," often suggesting a theme to the participants. These collective publications utilize the postal system in both production and distribution. Thus the mail becomes the means of communicating with the project's participants, as well as of collecting and distributing the final publication to all the participants.

Mail art assemblies, as other forms of mail art, are successfully distributed often reaching an international community of artists and perhaps an institution such as Franklin Furnace. Mail art became especially important during the 70's in Latin America because it allowed artists political expression during periods of intense state censorship.

Perhaps the most important characteristics of the publications in this exhibition are the directness and immediacy with which they permit artists to address contemporary issues, be they regional or global in scope or insight.

Checklist

1. Arthur Alipio Barrio (*Born in Portugal, Brazilian*) *Registro de Trabalho* (Work's Register). Book, Rio de Janeiro, Edições Funarte, 1981. Col. Franklin Furnace
2. Vera Chaves Barcellos (Brazil) *Epidemic Scapes*. Porto Alegre, published by the artist, 1977, offset printing. Poster. Donated by the artist.
3. Alvaro Barrios (Colombia) *Sueños con Marcel Duchamp* (Dreams with Marcel Duchamp). Printed in the newspaper *El Suplemento del Caribe*, Barranquilla, Colombia, October 1, 1978. Donated by the artist.
4. Alvaro Barrios (Colombia) *Grabado Popular* (Popular Engraving). Printed in the newspaper *El Mundo*, Medellín, Colombia, June 5, 1979, 60,000 copies. Donated by the artist.
5. Ricardo Rodríguez Brey (Cuba) *El Libro de Humboldt* (The Book of Humboldt). Havana, published by the artist, 1980, mimeography. Collection Ana Mendieta, New York.
6. Paulo Bruscky and Daniel Santiago (Brazil) *Genotexto*. Recife, published by the artists, 1982, multimedia, edition of 50 copies. Donated by the artists.



In Alphabetical Order. Ulises Carrión

Except where mentioned these works are artists' books.

7. Augusto de Campos (Brazil) and Julio Plaza (Spain, lives in Brazil) *Caixa Preta* (The Black Box). Assembles works by concretist poet Augusto de Campos, dated from 1953 to 1975, and works by artist Julio Plaza dated from 1966 to 1975. Mixed media, including offset printed material and a record. São Paulo, Edições Invenção, 1975, 1,000 copies. Donated by Julio Plaza.

8. Jorge Caraballo and Clement Padin (Uruguay) *Señales* (Signs). Caracas, Venezuela, Ediciones Cisoría Arte, 1970, Photocopyography. Collection Other Books and So Archive, Amsterdam.

9. Ulises Carrión (Mexico, Lives in Amsterdam) *Arguments*. Langford Court South, Cullompton, Devon, United Kingdom, Beau Geste Press, 1973, offset printing, 400 copies. Franklin Furnace.

10. Ulises Carrión *In Alphabetical Order*. Amsterdam, CRES Publishers; Maastricht (Holland), Agora Studio, July 1979, offset printing, 300 copies. Donated by the artist.

11. Juan Castillo (Chile) *Juan Castillo*. Santiago de Chile, Ediciones C.A.D.A. 1981. Collection Cecilia Vicuña, New York.

12. Guillermo Deisler (Chile, Lives in Bulgaria) *Le Monde Comme Il Va* (The World as it Goes). Montevideo, Uruguay, Ediciones OVUM, 1976. Franklin Furnace.

13. Mirtha Dermisache (Argentina, Lives in France) *Mirtha Dermisache in Art of Systems in Latino America*. Exhibition catalogue at the International Cultureel Centrum, Antwerpen, Belgium, held in April-May 1974. Published in Buenos Aires by the Centro de Arte y Comunicación, 1973, offset printing, 2,000 copies. Donated by Jorge Glusberg, CAYC, Buenos Aires.

14. Antonio Dias (Brazil) *The Illustration of Art—Society*. Buenos Aires, Centro de Arte y Comunicación, 1973. 2,000 copies. Donated by Jorge Glusberg, CAYC, Buenos Aires.

15. Eugenio Dittborn (Chile) *Estrategia y Proyecciones de la Plástica Nacional Sobre la Decada de Ochenta* and *Final de Pista*. Reprint of the above works, first published in 1977; bound in one volume. Santiago de Chile, published by the artist, photocopyography, 50 copies.

16. Felipe Ehrenberg (Mexico) *Flechas* (Arrows). Langford Court South, Cullompton, Devon, United Kingdom, Beau Geste Press, 1972-73, mimeography and linotype. Franklin Furnace.

17. León Ferrari (Argentina, Lives in Brazil). *Mesas* (Tables). São Paulo, published by the artist, 1981, blueprint, Edition of 500. Donated by the artist.

18. Iole de Freitas (Brazil) *Portofolio*. Rio de Janeiro, 1982. Portfolio with photographs and printed matter. Unlimited edition. Donated by the artist.

19. Anna Bella Geiger (Brazil) *Sobre a Arte* (On Art). Rio de Janeiro, published by the artist, 1976. Photocopyography, unlimited edition. Donated by the artist.

20. Anna Bella Geiger (Brazil). *O Pão Nosso de Cada Dia* (Our Daily Bread). Rio de Janeiro, published by the artist, 1979. Brown Bag (which in Brazil is designed for bread wrapping) used as envelope for 6 offset printed postcards. Donated by the artist.

21. Ivaldo Granato (Brazil) and Ulises Carrión *Domador de Boca*. São Paulo, Massao Ohno Editor, 1978, Mixed-media: Offset printed pages, acetate insets, and adhesive labels. Franklin Furnace.

22. Victor Grippo, Alberto Pellegrino and Alfredo Portillos (Argentina) *Arte de Sistemas*. Buenos Aires, Centro de Arte y Comunicación, 1971, 1,500 copies. Donated by Jorge Glusberg, CAYC, Buenos Aires.

23. Carmela Gross (Brazil) *Malha*. São Paulo, published by the artist, 1981, silkscreen and offset printing, first edition, 50 copies. Donated by the artist.

24. Grupo Março (Mexico D.F., Mexico. Participants: Gilda Castillo, Mauricio Guerrero, Magali Lara, Manuel Marin, Alejandro Olmedo, Sebastian). *Polaroid*. Mexico, La Chinche Minegaleria, 1979, offset printed. Donated by the artists.



29. Martha Hélión (Mexico) and Jan Hendrix (Holland, lives in Mexico). *Atado Últimas Noticias*. Mexico City, published by the artists, 1974, silkscreen printing. Lent by the artists.

25. Carlos Guinsburg (Argentina) *Carlos Guinsburg*. Exhibition catalogue, Antwerp, International Cultureel Centrum, Sept. 27-Oct. 26, 1980. Offset printing. Collection Leandro Katz, New York.

26. Rute Gusmão (Brazil). *Fotografismos*. Rio de Janeiro, Published by the artist, 1975. Litho-offset printing, 16 copies. Donated by the artist.

27. Jorge Lujan Gutierrez, Luis Pazos and Hector Puppó (Argentina) *Experiencias* (Experiences). Buenos Aires, Centro de Arte y Comunicación, 1971, 1,500 copies. The Museum of Modern Art Library, New York.

28. Jorge Lujan Gutierrez, Luiz Pazos, Hector Puppó and Jorge Glusberg (Argentina) *Imágenes* (Images). Buenos Aires, Centro de Arte y Comunicación, 1971. Offset printing, 1,500 copies. Donated by Jorge Glusberg, CAYC, Buenos Aires.

30. Mario Ishikawa *Brasil Segurança e Conforto, Brasil Correio, Esporte y Cultura* . . . Multi-media, including blue prints and photocopyography. São Paulo, published by the artist, 1974. Labels and other ephemera. Collection Peter Frank, New York.

31. Ted Jungle (actually Tadeu Jungles) (Brazil) *Frequencia das Aranha* (The Frequency of the Spider). São Paulo, Edições Bacana, 1981; offset printed. Donated by the artist.

32. Leandro Katz (Argentina, Lives in New York). *Latinoamerica and I Have a Little Nest in Switzerland*. New York, The Vanishing Rotating Triangle Press, 1970, Typography, 150 copies. Collection of the artist.

33. Leandro Katz *Ñ (a'nyay)*. New York, The Vanishing Rotating Triangle, 1971. Photo offset lithography. Copy No. 105. Donated by the artist

34. Magali Lara (Mexico) *Lealtad* (Loyalty) Xochimilco, Mexico, Escuela Nacional de Artes Plasticas, UNAM, 1980. Offset printing. Donated by the artist.

35. Magali Lara *Dos Historias* (Two Stories) Mexico, D.F., Published by the artist, 1981. Offset printing. Donated by the artist.

36. Jonier Marin (Colombia) *Semens*. Ventabren, France, Edition NEPE, 1982. Offset printing. Donated by the artist.

37. Raul Marroquín (Colombia, lives in Holland). *Changing Personalities*. Maastricht (Holland) Mad Enterprises, Inc., 1974, offset printing, 1,000 copies.

38. Raul Marroquín *How?* Maastrich, Mad Enterprises, Inc. and Beau Geste Press (UK), 1974, Mimeography.

39. Graciela Gutierrez Marx (Argentina) and Michael Scott (England) *A Search for the Fabulous Underhand*. La Plata, Argentina, Published by the artists, 1981, 4 postcards. Donated by Graciela Gutierrez Marx.

40. Artur Matuck (Brazil) *Medium Art—The Imprisoned Eye*. São Paulo, Published by the artist, 1975, offset printing, 5,000 copies. Donated by the artis.

41. Arthur Matuck (Brazil) *Medium Art*. São Paulo, published by the artist, 1981. 4 poster-like works, offset printing, 100 copies. Donated by the artist.

42. Cildo Meirelles *Zero Cruzeiro*. Rio de Janeiro, Published by the artist, first edition 1974, second edition 1978. Offset printing, unlimited edition. Money-bill format. Donated by the artist.

43. Damaso Ogaz (Chile, Lives in Venezuela) *C(ART)A* (Letter) Nos. 10 and 14. Caracas, published by the artist, undated. Periodically issued mail-art publication. Donated by the artist.

44. Clemente Padin (Uruguay) *Instruments: Mechanics (sic) Instruments for the Control of Information*. Montevideo, Ediciones OVUM, 1974. Mimeography and mixed media. Lent by Other Books and So Archives, Amsterdam.

45. Clemente Padin *Soberanias*. Montevideo, published by the artist, 1981, photocopyography. Lent by Regina Vater, New York. 25x20.

46. Catalina Parra (Chile, Lives in New York) *Imbuches*. Santiago de Chile, Galeria Epoca, 1977. Offset printed, 1,000 copies. Donated by the artist.

47. Yani Pecanins *Haz de Gis*. Mexico, Cocina Ediciones Mimeograficas, 1982, mimeography, 100. Portofolio. Copies. The Kempe Collection.

48. German Perez (Dominican Republic) *Poesia Figurativa*. Santo Domingo, Colecciones Imagenes del Tiempo, 1982. Offset printing, 1,000 copies. Donated by the artist.

49. Julio Plaza (born in Spain, lives in Brazil) and Augusto de Campos (Brazil). *Poemobiles*. São Paulo, Published by the artists, 1974, offset printing, 1,000 copies. Box containing 13 poemobiles. The Kempe Collection.

50. Julio Plaza (Spain, lives in Brazil) *Poetica*. São Paulo, Edições S.T.R.I.P., 1977, offset printing. Donated by the artist.

51. Juan C. Romero (Argentina) *Conciencia del Arte*. Postcards (4), Buenos Aires, published by the artist, date printed on reverse 1974, signed and dated on top 1983, offset. Donated by the artist.

52. Maria Luiza Saddy (Rio de Janeiro) *Cadernos de Lições—Genética—Problemas*. Rio de Janeiro, Published by the artist, 1980, photocopyography, 200 copies. Donated by the artist.

53. Bernardo Salcedo (Colombia) *What Is It. A Manual for the New Avant Garde*. Buenos Aires, Centre de Arte y Comunicación, 1971, 1,500 copies. The Museum of Modern Art Library, New York.

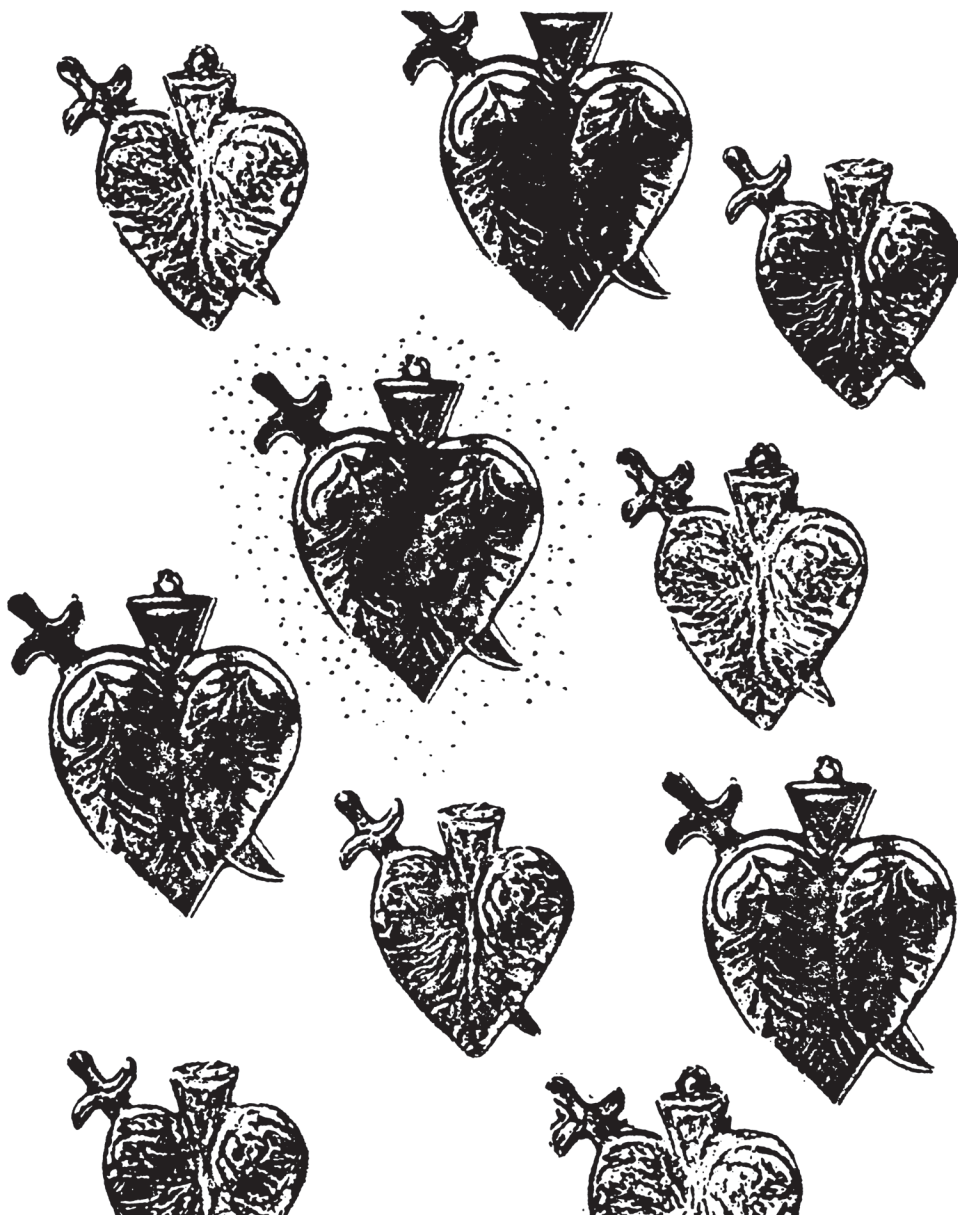
54. Regina Silveira (Brazil) *Brazil Today—Brazilian Birds*. São Paulo, published by the artist, 1977, mixed-media including silkscreened diagrams on offset printed postcards, 40 copies. Donated by the artist.

55. Regina Silveira *Executivas*. São Paulo, Published by the artist, 1977, offset printing, 500 copies. Donated by the artist.

56. Regina Vater (Brazil) *Livro Sem Fim* (Endless Book). Prototype for edition in offset, 1978. Lent by the artist.

57. Cecilia Vicuña (Chile, lives in New York) *Sabor a Mi*. Langord Court South, Cullompton, Devon, England, Beau Geste Press, 1973. mimeography and offset, 250 copies. Collection of the artist.

Haz de Gis (1982). Yani Pecanins



58. Edgardo Antonio Vigo (Argentina) *Obras (In)completas* ([In]Completed Works). Vols. I, II, III and IV. Printed Page. La Plata, Editorial BRINR . . . , 1969. Donated by Lucy Lippard.
59. Edgardo Antonio Vigo *Triptico Remarcado*. La Plata, Diagonal Cero Editio, 1970, printed matter. object. Donated by Lucy Lippard.
60. Edgardo Antonio Vigo *Analisis (in)poetico de 1 M. de Hilo* ([Non]Poetical Analysis of 1 Meter of Thread). La Plata, Diagonal Cero Editio, 1970, mixed media, including printed material and thread. object. Donation by Lucy Lippard.
61. Edgardo Antonio Vigo *Untitled* ("This card has been submerged in the water of Púntalara Beach"). La Plata, Edicion "La Flaca Grabada," 1970, printed material. Donation by Lucy Lippard.
62. Edgardo Antonio Vigo. Postcard: *Cancelled*. Naples, Italy, Edizioni Experimenta, 1977, 200 copies. Franklin Furnace.
63. Edgardo Antonio Vigo *Postcard: La Angustia Corroe el Alma/Sorrow Corrodes the Soul*. La Plata, published by the artist, a. 1978, offset printing and rubberstamping. Collection Cesar Paternostro, New York.

Carlos Zerpa (Venezuela) *Silabario Venezolano*. New York, published by the artist, color photocopiography, 1983. Donated by the artist.

Punk Poem. Edgard Braga



MAGAZINES

Arte(f)actos. Nos. 1 (1980) and 2 (1981). Edited by Damaso Ogaz, Caracas, Venezuela. A mail art publication. Donated by Damaso Ogaz, Caracas.

Corpo Extranho. No. 1 (May-August 76) Edited by Regis Bonvicino, Pedro Tavares de Lima and Julio Plaza
No. 2 (September-December 1976) Edited by Regis Bonvicino and Julio Plaza.

No. 3 (January-June 1982) edited by Regis Bonvicino and Julio Plaza. Published in São Paulo, Brazil. A magazine dedicated to "Artistic creation in all its fields". Donated by Julio Plaza. \$5.

Diagonal Cero No. 20 (sept. 1967) No. 28 (1970). Magazine issued every three months during the mid 60's to early 70's. It offered a very important space for experimental poetry on an international level. *Diagonal Cero* was published by Edgardo Antonio Vigo, La Plata, Argentina. Col. Franklin Furnace.

Ephemera No. 1 (November 1977)
No. 2 (December 1977)
No. 5 (March 1978)
No. 12 (October 1978, final edition)

Edited by Ulises Carrion, Aart van Barneveld and Salvador Flores, Amsterdam, Neetherlands. "A monthly journal of mail and ephemeral works."

Nos. 1, 2 and 12, The Museum of Modern Art Library, New York.
No. 5, Franklin Furnace.



N (A'nvay). (1971) Leandro Katz

Março 1st Anniversary issue (1980) Magazine issued every three months, edited by Grupo Março which includes Manuel Marin, Magali Lara, Mauricio Guerrero, Sebastian, Mexico D.F., Mexico. Donated by Manuel Marin.

Navilouca. Rio de Janeiro, Edições Gernasa e Artes Graficas Ltda., a. 1972. A magazine that had only one single issue, provided a forum for both visual artists and poets. Collection Regina Vater, New York.

OVUM 10. No. 1 (December 1969) No. 4 (September 1970)
Edited by Clemente Padin, Montevideo, Uruguay. This magazine sought to investigate and divulgate new forms of poetry. Poets from South America, North America, Eastern and Western Europe, collaborated in this effort. Later, in early '70s Clemente Padin published another magazine, also entitled *OVUM* (Segunda Epoca) dedicated to mail art. Lent by Other Books and So Archive, Amsterdam.

Paso de Peatones. No. 3 (1980). Edited by Gabriel Macotela with the assistance of Yani Pecanins. Mexico D.F., Mexico, Cocina Ediciones Mimeograficas. Compiles works on the page by 43 artists and poets. The Kempe Collection.

Signos. No. 19—Grafica, Pentragrama, Letra. Havana, Cuba, Consejo Nacional de Cultura, 1979. A magazine dedicated to the graphic works of Cuban artists. Lent by Other Books and So, Amsterdam.

MAIL ART ASSEMBLIES

The Marginal Codices of Mamblanca. Family group assembling a myth. Confusion(ED) post ano 1, libro 1. 1980. Assembled in La Plata, Argentina, Gabriela Gutierrez Marx, editor. A project in which 138 artists, from all over the world, participated. Donated by Gabriela Gutierrez Marx.

America en Papel. A mail art event, with the participation of 23 artists from Central and South America. Organized by Carlos Echeverry, Medellin, Colombia, 1982. Donated by Carlos Zerpa, (Venezuela).

Common Press 19. Mail art publication. Edited by Edgardo Antonio Vigo and Graciela Gutierrez Marx, La Plata, Argentina. With the participation of 24 mail-artists from South America, USA, and Europe. 1980. Donated by Edgardo Antonio Vigo and Gabriela Gutierrez Marx.

Latin America Assembling. Mail art works by Artur Barrio, Paulo Bruscky, Ulises Carrion, Mirtha Dermisache, Felipe Ehrenberg, Lucia Fleury, Daize Lacerda, Raul Marroquin, Jozias Benedicto de Moraes Neto, Clemente Padin, Essila Burello Paraiso, Flavio Pons, Celestino Ignacio Souza, Silvio Antonio Spada, Emilio Aloysio Zaluar. Includes a catalog of the "Editions & communications marginales d'Amerique Latine," an exhibition organized by Guy Schraenen, at the Maison de la Culture du Havre (January 20-29, 1977). The Latin American Assembling was edited by "Archive Small Press & Communication" Antwerpen, Belgium, 1977. Other Books & So Archives, Amsterdam.



Paso de Peatones #3

I gratefully acknowledge the National Endowment for the Arts and the New York State Council on the Arts for the funding of this exhibition.

And my special thanks to the artists who so generously donated their work to Franklin Furnace.

Several persons and institutions who loaned or donated material and their time to the exhibition were especially helpful: the Kempe Collection, the Museum of Modern Art Library, New York, the Other Books and So Archive, Amsterdam, the Centro de Arte y Comunicación, Buenos Aires, the North American Congress on Latin America, New York, the Museu de Arte Contemporânea da Universidade de São Paulo, Cecilia Vicuña, Ana Mendieta, Cesar Paternostro, Peter Frank, Regina Vater, Leandro Katz and Carlos Zerpa.

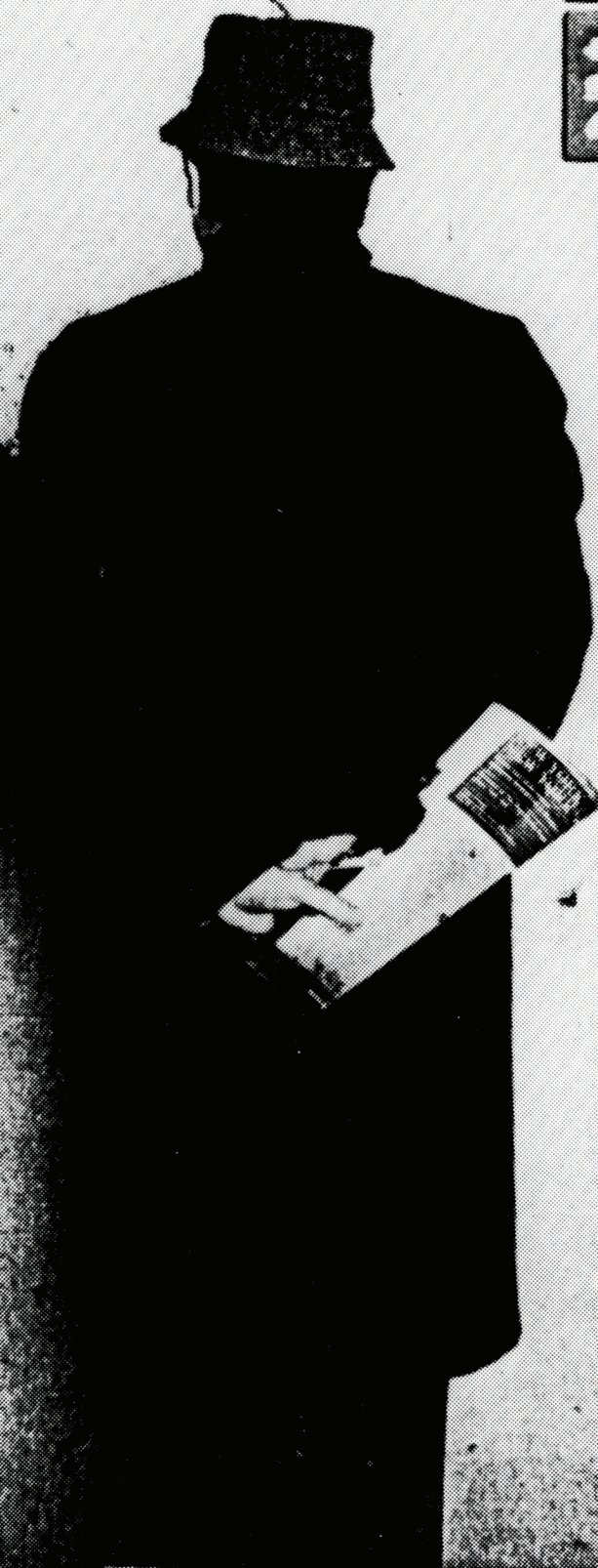
I especially would like to thank those who throughout the project volunteered their support, skills, and labor: Cesar Chelala, Giovanna Verdier, Raquel Rabinovitch, Cecilia Vicuña, Ana Luisa Wawelberg, Cacilda Teixeira da Costa, Horácio da Costa Nascimento, Ulises Carrion, Livia and Felipe Bercht, Maria Fernandez, Gigi and Cristina Biancheri, and Elaine Guttmann.

And my most special thanks to Beatrice Maria Dias, Carmen Diaz-Bolton, Regina Vater, and Paul Heath Hoeffel without whose help this exhibition would not have been possible.

Fatima Bercht

Fatima Bercht is a Brazilian born art historian, specializing in contemporary art. She lives and works in New York City.

veo un gusano



veo una vaca



1.

I don't believe that everything in the world exists in order to end up in a book (Mallarme), though the idea is, I agree, exciting.

I do believe, however, that every existent book will eventually disappear.

Whether as the result of an ultimate catastrophe, or victimization by technology, or by a process of self-annihilation, I don't know. But they will disappear.

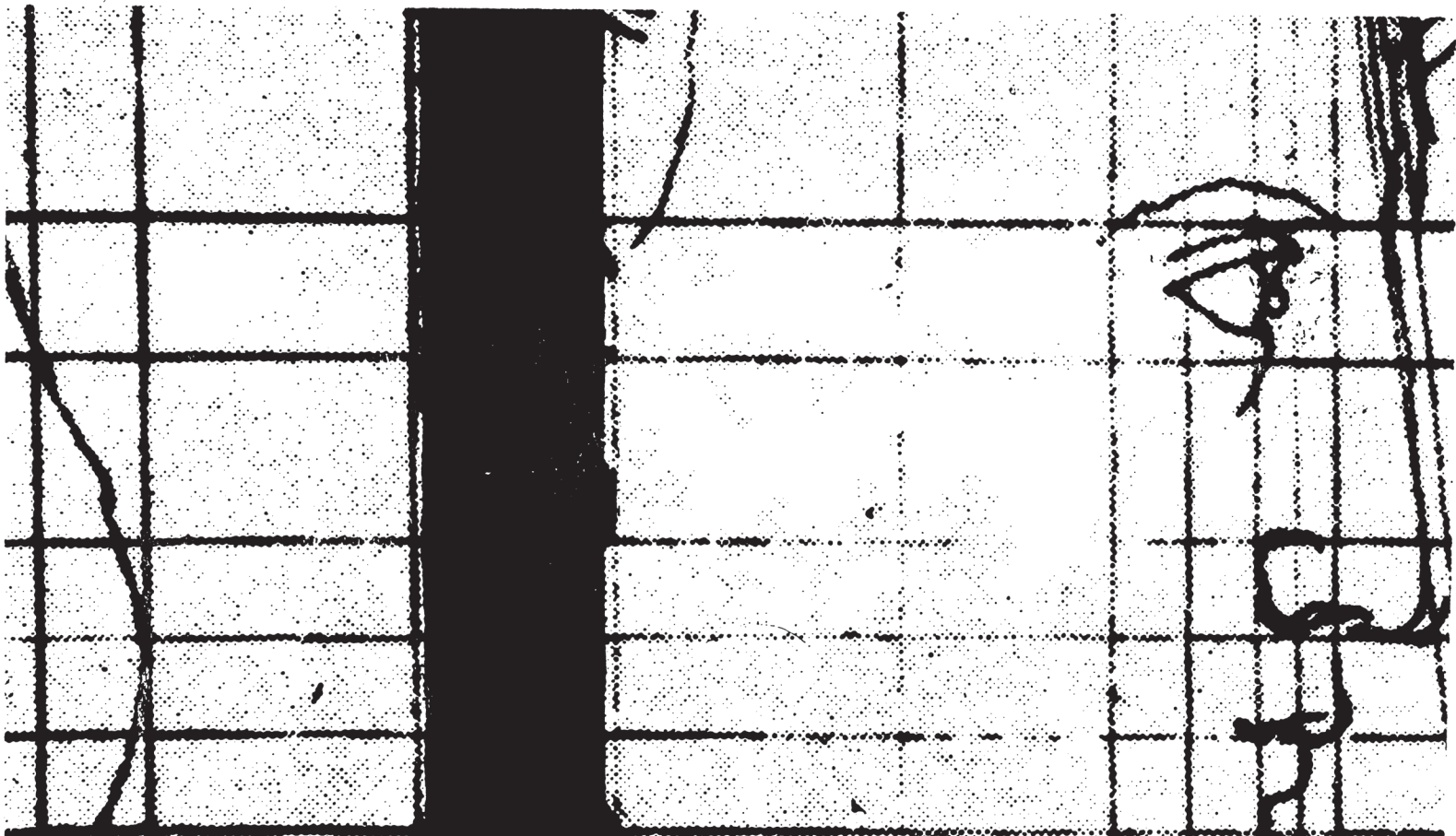
I see no reason for lamentation. I see here an incentive to place books within the category of living organisms. So it's only natural that they grow, multiply, change color, sicken, and eventually, die.

At the moment, we are witnessing the final phase of this process. Figuratively and literally, libraries are cemeteries for books.

What are paperback best-sellers if not ashes, shadows, smoke? Every best-seller testifies to the fact that the fire of language (in its literary forms) has been extinguished.

by Ulises Carrión

We Have Won!



The Imprisoned Eye.
Arthur Mattuck

Haven't We?



2

But, as for ourselves, we are alive and well.

We still have colors and eyes to see them, logical systems, signs, film projectors, dance floors, TV networks, hand-alphabets, and much more.

As far as I know, only artists are celebrating the death of books. It's hard to believe, but it's true — nobody else seems to care.

Only artists are bidding books their deserved farewell. With chants, icons, sacred oils, rituals, fireworks — you know, the usual things in these cases.

Other people (for instance writers, readers, and all the intermediaries between the first and the latter) pretend to neither see, hear, nor smell. Statistics don't score high as reading material in these circles.

And, what about education? It all goes, as of old, almost exclusively by means of books. Meanwhile, outside in the streets, the worst best-sellers are proclaimed.

But this is not the story of good vs. bad writers, quality vs. trash publishers, clever vs. idiotic audiences.

The real and only subject of our story is this rather small, usually rectangular, multi-colored, light-weight object — the book, books. We find them here and there among us, living their lives, changing, subject to all sorts of manipulation and modification at the hand of whoever comes across them.

Artists have had the insight to sense this — books are common property. They belong to each and everyone of us. Several centuries of the life common to men and books have left their mark on both sides. Men learned to read and then grew bored.

Books learned that they wouldn't last forever and started moving.

Books became a common ground for play, open to anybody willing to take part in the game. Very soon books got multicolored, their geometry was diversified, printed text started dancing and even made its exit, pages went transparent, materials other than paper were explored and conquered.

People who are keen in History say this all began in the late fifties, and Concrete poets are given the blame for the first, mortal blow.

But of course, the whole thing had begun much earlier. Just to mention one example, Futurists and Constructivists had already been active in the field some decades earlier. And when you say this out loud, it is not long before someone interrupts and recalls medieval manuscripts, Roman inscriptions, or hieroglyphic writings.

I see this formal evolution as follows:

a) Written language in rather solid blocks: **PROSE**. All visual units (letters, punctuation, spaces) are evenly distributed, creating a regular black and white pattern on the page. [The distinction between narration and dialogue represents the first important break in the body of the text.]

b) Rarefication of language: **POETRY**. Words become scarce, each one of them proclaiming and defending its own identity. Half of the space remains blank. Text and unoccupied space maintain a delicate balance. Our emotions are aroused by this precariousness. [Free verse rediscovers and repopulates the barren vastness of the page.]

c) Floating in the rarefied space, some elements (letters, words) coagulate: **CONCRETE POETRY**. Language loses its uniformity. Letters are, from now on, subject to the laws (the arbitrariness) of attraction and rejection. Language lacks transparency. Letters can be tinted with any color. [Exposure to variations in size, form and color, leads in the end to total lack of identity. Letters mix with images. Visual poetry is born.]

d) Once the primacy of verbal language is broken, any system of signs can populate the book: **BOOKWORKS**. Artists, musicians, ordinary people, take over the book. From now on it's the book as a physical entity which will signify. The intrusion of heterogeneous signs into the page is coupled with a deeper insight into the structural nature of the book as a whole. [What in former phases of this evolution seemed to be nothing but wild dreams — blank books, black books, unreadable books, etc. — proves to be easy to do for the artists and easy to swallow for the public.]



three

4



I prefer to stop here — at this moment the beast was dead. Then came the hyenas of all trades and I don't want to elaborate on them.

Publishing activity diversified. Festivals and conferences were organized. Museums enriched their collections.

Books achieved super-star status. They were placed in the limelight. The art audience remained seated in expectation of something which had to be sensational.

But on the art scene books proved to be, for the most part, poor performers. Quite small, easily damaged when handled, rather difficult to exhibit, poorly distributed, you name it.

Only naive artists really believed, and only for a short time, that books' best weapons were their "lack of pretense" and their "democratic" character.

In the end, the artist's book proved to be nothing more or less than an art product.



I'm happy with the current, diversified activities in the book field — as long as really new insights are gained.

I don't see why we have to hear over and over again the names of Dieter Rot, Edward Ruscha, Andy Warhol, etc. And please, I beg you, don't mention Du....p.

I believe and am happy to believe that someone in Ethiopia, Paraguay, or Korea, is doing or has done wonderful works (not that I have seen any). I'm convinced that the human capacity for creation is broader, higher and deeper than art specialists want us to believe.

Only Museums and Collectors (and I refer specifically to Museums and Collectors in the richest countries, well known for their imperialist views on the Geography and the History of Culture) can have any interest in identifying, dating and registering the so-called ten best works in a particular field.

What I most like about books is that there are too many of them. I can therefore never be sure that I have seen them all and, consequently, that I know which are the best ones.

Believe me, I don't say this lightheartedly. I am consciously contradicting myself after having come to the conclusion that I must either shut my mouth forever or contradict myself.

But my deepest love I reserve for those who are actively involved in the fight against the common enemy.

It doesn't matter whether they know they're fighting. It doesn't even matter whether they acknowledge the existence of an enemy.

The only important thing is that they must be creating books which make the enemy's standards — its weapon — obsolete.

Such books — bookworks — achieve this goal by means of their internal coherence, the impact of their content, their understanding of books' sequential nature, their awareness of "reading" rhythms, their rejection of linear language.

When such books finally exist, and when their existence has been acknowledged, then we will have the right to say, "We have won!"

We have won! Haven't we?

7



I started making bookworks in 1971, immediately after having realized that there already were too many books in the world.

I had heard that (the largest) libraries were filled with books which nobody had ever opened or asked for.

I knew from my own experience that a book's content — language — is misleading and can be boring.

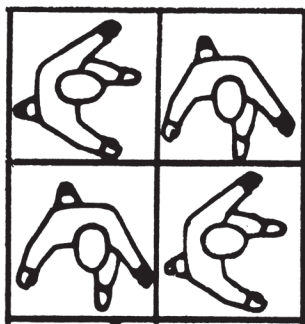
It was then necessary, I concluded, to finish with books. But this, for the sake of coherence, had to be done by means of books.

My purpose was to create books which would be so intense in their use of the available space and time that all other books would appear as superfluous, mindless creations.

To start with, books had to free themselves from literature. then, they had to be freed from letters.

From that moment on, I considered anybody who didn't read books to be my ally and anybody who wrote books to be my enemy.

5



Detail of "Untitled Blueprint"
by Leon Ferrari



Ulises Carrión was born in Mexico and presently lives in Amsterdam, where he directs the "Other Books & So Archives." "Other Books & So" was founded by Carrión in 1975, originally as a bookstore and exhibition space for artists' books. He was one of the editors of *Ephemera*, a magazine for mail and ephemeral art, published in Amsterdam in 1977-78. Carrión has written and lectured widely on the phenomenon of artists' books and mail art. His publications include *Second Thoughts* (Amsterdam, Void Distributors, 1980) and an essay for the Mail Art exhibition catalogue of the XVI Bienal Internacional de São Paulo (1981). Carrión also curated several exhibitions of artists' books. An active artist himself, Carrión has contributed to numerous collective publications and published (created) his own books.

John Malpede, using a late night talk show format, provided "a good basic performance at an affordable price" in **No Frills: A Generic Performance**.



Performance

A T F R A N K L I N F U R N A C E

Yura Adams used songs, puppets, robots, electronic instruments, shadow and slide visuals in **Orbit on the Hour**.

Photo: Benita Abrams



Sometimes I glue stamps onto my thoughts and send them out into the world, Gitta Gsell's multi-media New Wave performance included films, projections, a dense sound score, and a survival fashion show.

Photo: Benita Abrams

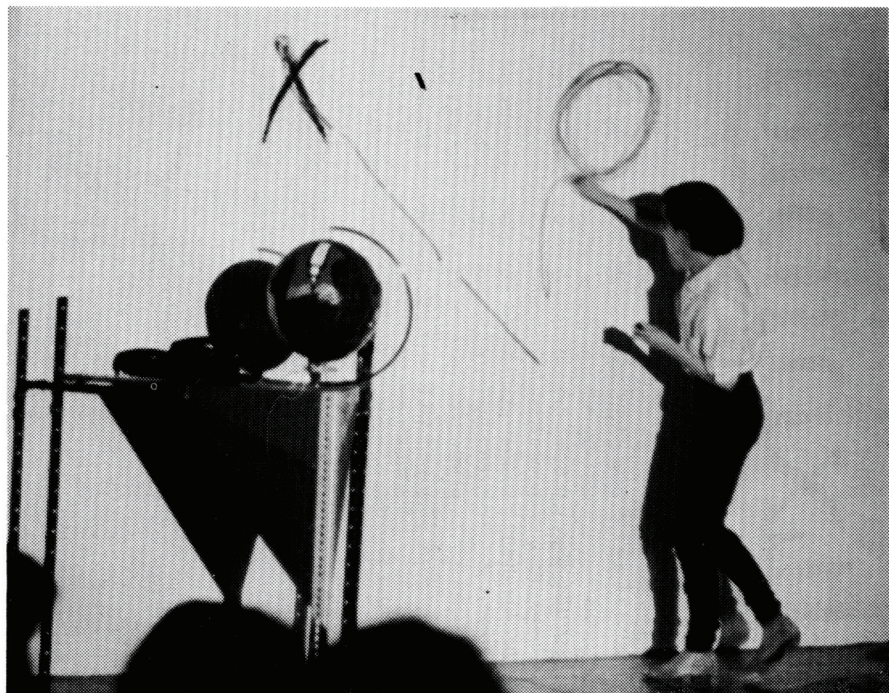


Photo: Benita Abrams

Laurel Klick used personal, historical and political information in **Pussy** the female/feline experience.

Photo: Benita Abrams



Paul Zaloom performed **Opus #39**, a program of old and new works. New York, New York was a guided tour of N.Y.C. as a junk landscape.

Performing in a 5' square, Fiona Templeton conducted **Experiments in the Destruction of Time**.



Photo: Benita Abrams

Exhibition

A T F R A N K L I N F U R N A C E

Announcement
Franklin Furnace Traveling Exhibitions
We are looking for artists working in the following areas:

- 1) Change/decay/deterioration, any medium
 - 2) Artist's Books and Computers — artists use of computers in books
 - 3) New Figuration/narration in Books — artists use of figures paralleling the "new figuration" current in books.
- Please send slides and information to:
Dawn Pyley, Franklin Furnace,
112 Franklin St, NYC NY 10013

Jerri Allyn's Love Novellas was an installation of audio tapes, each containing a sound portrait of an important person in the artist's life. Each tape player was installed in its own colorful plexiglass box with 2 chairs and 2 head phones for intimate listening.

Photo: Marty Heitner

Cric/Crac was a collaborative installation involving visual artists **Kazuko** and **Charles Abramson** and composer **Charles Roth**. The installation constantly changed form during the exhibition concluding with an evening of performances in the environment created by the artists.

44



Teh Ching Hsieh spent one year outside in lower Manhattan. This installation included photos of his time outside, 365 maps of Manhattan (with notes on what he did on each day), and a clothes rack with clothes he wore. A 60-minute film was also shown documenting this work.

Photo: Marty Heitner



A Report From the Archives

by Matthew Hogan

Thanks to all those who have responded to the artists documentation project. We have received quite a variety of materials from artists including lengthy profound personal philosophical statements to terse rubber stamped replies; family portraits to passport photos. If you have moved more than a year ago, the post office will no longer forward your mail. We have a number of returns for this reason. Those of you interested in participating in the project who have moved, please drop us a card with your new address.

A short note about packing and the impact of the U.S. Postal services on your mail, especially bulky items. The Post Office is a brutal transporter with little regard for book bindings and covers. If you plan to send a book through the mail consider the following tips for safe passage: Most books placed in a padded envelope will survive, but often arrive damaged. The most common problems are broken spines on softcover books, creased covers and pages, badly dented corners, or cuts in the book due to post office string used to lump our mail together. To reduce these problems use two sheets of medium weight cardboard cut about ½ inch larger than the book. Secure with tape on four sides and address the cardboard (so if your envelope is torn apart while in transit, it will not end up in the dead letter office.) The larger the book the heavier the cardboard should be. Do not use string on the outside of packages, because the machines used by the post office will rip the package. Building your own cardboard box is just as good as a padded envelope. And be sure to write on the outside of the package that it is not to be bent. I will do a more thorough discussion of packing in the next issue of the **Flue**.

WANTED:

To borrow for the summer or for permanent donation, four work tables to be used for our cataloging project.

Large white cotton table cloths or similar cloth items.

Paper dispenser for large paper rolls.

Framing tools such as T-square, cutting tools, adjustable desk lamp.

copy stand with lights.

Book Reviews

by Shelly Rice

H. Terry Braunstein
Windows

Visual Studies Workshop Press/William Blake Press
1982

Braunstein begins this book of photomontages with a quote from William Blake: "If the doors of perception were cleansed everything would appear to man as it is, infinite." The surreal kaleidoscope of images comprising **Windows** certainly suggests this "infinite" reality. Old and new photographs (both color and black-and-white) and prints, media symbols and heroes, words and signs are juxtaposed, superimposed and blended on these pages. Two old women are surveyed by a huge gorilla hanging over them; Howdy Doody appears and reappears in his various manifestations; pictures within pictures force us to question the "reality" of what we see—and are. Braunstein's composite photographs are both subtle and compelling, so the reader seems to be traveling through a strange and yet fascinating dream landscape which is rooted in the contemporary world but stretches far beyond it.

Muntadas, **Media sites/Media Monuments**
Sites 7 1982

Sites, a literary/architectural magazine, has devoted an entire issue to a project realized by this artist for the Washington Project for the Arts. The bookwork consists of eight color postcards of "sites" in Washington: sites that are simultaneously memorial, historical and media monuments, and that thus mark both our country's physical and psychological landscape. Muntadas points up the multi-layered functions of these monuments by creating multi-layered pictures: large, glossy photographs of each site are overlaid by small, black-and-white media images describing important events which have taken place there. Thus, inserted into the image of Watergate Towers is a picture of the Watergate tapes and the Presidential seal; superimposed onto the Washington Monument is a visual reminder of the 1969 Moratorium Day Rally. An accompanying interview with the artist) discusses both his own personal background and his conception of this project.

Monday Morning Movie
Barbara Cesery and Marilyn Zuckerman
Street Editions
1981

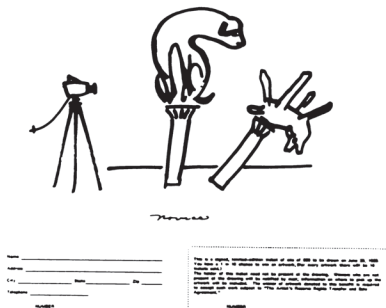
Monday Morning Movie is a pull-out book, a collaboration between visual artist Barbara Cesery and poet Marilyn Zuckerman. The black-and-white, soft focus images (most of them photographic snapshots) work with the poetry to chronicle the rise and fall of romantic love since World War I. The first part of the book deals primarily with male sexual stereotypes, embodied in movie stars like Cagney, Valentino and Gable; the heroines and mothers ("the girls you come home to") are always waiting, "sick with deprivation." The second part, by contrast, presents images of strong, self-sufficient women—Lupino, Fonda, Crawford—and explores the resilience of, and bonds between, women alone in the modern world. Pop imagery merges with personal emotions in this sensitive, multi-faceted and subtle treatment of these well-worn themes.

The Big Relay Race
By Michael Smith
a Chicago Book Sponsored by Corps de Garde, Holland

The Big Relay Race, a narrative that unfolds through a series of black-and-white photographs accompanied by dialogue texts, seems like a transcription of one of Smith's well-known performance pieces. The artist is the star of this show—and he and the fellows in his "club" do a practice run for a competition whose rules and purposes are never clarified. The comedy of errors that results involves briefcases, pencil batons, and a solo commuter course, and ends up being a spoof on the male bonding and the "rat race" of the business world.

Alice Adams	Papo Colo	Dominick Guida	Minnette Lehmann	Dennis Oppenheim	Mimi Smith
John Alexander	Armand Conine	Richard Haas	Robin Lesser	Deborah Ossoff	Susan Smith
Carl Andre	Linda Connor	Marcia Hafif	Les Levine	Jack Ox	Ned Smyth
Benny Andrews	Billy Copley	Susan Hall	Linda Levit	William Pangburn	Jenny Snider
Stephen Antonakos	Susan Crile	Pieter Holstein	Joe Lewis	George Peck	Joan Snyder
Ida Applebroog	Peggy Cyphers	Keith Haring	Sol Le Witt	Erica Peterson	Jack Solomon
Nancy Arlen	Brad Davis	Geoff Hendricks	Roy Lichtenstein	Alice Phillips	Eve Sonneman
Dottie Attie	Douglas Davis	Donna Henes	Vera Lieb	Lois Polansky	Helen Soreff
Alice Aycock	Claudia De Monte	Kay Hines	Jane Logemann	Lucio Pozzi	Nancy Spero
John Baldessari	Agnes Denes	Stewart Hitch	Robert Longo	Richard Prince	Robert Stackhouse
Jared Bark	Daria Deshuk	Robin Holland	Renee Magnanti	Robert Rauschenberg	Bob Stanley
Robert Barry	Mark Di Suvro	Jenny Holtzer	Robert Mapplethorpe	Deborah Remington	Gary Stephan
Jennifer Bartlett	Tom Doyle	Becky Howland	Diane Mayo	James Richards	Leora Stewart
Barton Benes	Russell Drisch	Bryan Hunt	Robert McBride	Judy Rifka	Racelle Strick
Lynda Benglis	Don Dudley	Gerald Incandela	Michael McClard	Rodney Ripps	Donald Sultan
Judith Bernstein	Nancy Dwyer	Patrick Ireland	Ed McGowin	Abby Robinson	Robin Tewes
Max Blagg	Sally Eckhoff	Richards Jarden	Paul McMahon	Walter Robinson	Paul Thek
Ross Bleckner	Mary Beth Edelson	Joan Jonas	Jim Melchert	Ann Rosen	Patty Trimble
Miriam Bloom	Sean Elwood	Jasper Johns	Melissa Meyer	Betsey Rosenwald	Gwenn Thomas
Lyn Blumenthal	Karen Eubel	Daile Kaplan	Joe Miliello	Michael Ross	Jonathan Thomas
Power Boothe	Lauren Ewing	Cynthia Karasek	Brenda Miller	Susan Rothenberg	Richard Tobias
Jack Boulton	Jean Feinberg	Deborah Kass	Keith Milow	Richards Ruben	Tingley
Louise Bourgeois	Sandi Fellman	Alex Katz	Todd Miner	Randal Rupert	Patty Trimble
Martha Boyden	Larry Fink	June Kaufman	Candace Montgomery	Christy Rupp	Merrill Wagner
Bern Boyle	Eric Fischl	Steve Keister	Elisa Moore	David Salle	Stella Waitzkin
Joe Brainard	Janet Fish	Kathryn Kennedy	Owen Morrel	Miriam Schapiro	Andy Warhol
Ellen Brooks	Audrey Flack	Alan Kikuchi-Yngojo	Robert Morris	Julian Schnabel	Susan Weil
Tom Butter	Linda Francis	Robert Kitchen	Mary Mulcahy	Carolee Schneemann	Larry Weiner
Sayzie Carr	Ruth Ann Friedenthal	Komar and Melamid	Matt Mullican	Mira Schor	Hannah Wilke
Rosemarie Castoro	Cynthia Gallagher	Joseph Kosuth	Arthur Natale	Barbara Schwartz	Mark Williams
John Chamberlain	Sandy Gellis	Joyce Kozloff	Alice Neel	Joel Shapiro	Larry Williams
Lenora Champagne	Christo Gianakos	Max Kozloff	Ross Neher	Ann Sharp	Randy Williams
Louisa Chase	Michael Goldberg	Lee Krasner	Janet Nolan	Karen Shaw	Thornton Willis
Nancy Chunn	Jack Goldstein	Barbara Kruger	Richard Nonas	Judith Shea	Robin Winters
Vince Ciniglio	Leon Golub	Mark Lancaster	Barbara Novak	Cindy Sherman	Christine Zounek
Francesco Clemente	Juan Gonzalez	Ellen Lanyon	Doug Ohlson	Alan Shields	and others
Chuck Close	Dana Gordon	Rex Lau	Valery Oisteau	Bonnie Sherk	
Charles Clough	Iлона Granet	Thomas Lawson	Helen Oji	Morris Shuman	
Arthur Cohen	Jane Greer	Ruth Lazar	Lydia Okumura	Kiki Smith	
Colette	Julie Gross	S. Brody Lederman	Claes Oldenburg	Larry Silver	

One in ten chance to win!



The benefit ticket (one of three signed graphics by William Wegman) will be printed in a limited edition of 2400 (800 of each). A donation of \$40 per ticket or \$100 for three tickets is suggested in order to participate, but not obligatory.

Donors of \$100 will receive 3 different graphics. All proceeds will benefit Franklin Furnace, a non-profit organization, the largest publicly funded museum for artists' publications in the world. Franklin Furnace must match state and federal funds with private contributions in order to continue its programs and maintain its collection.

The raffle will be held at a private party for ticket holders from 7 to 10 p.m. at the Ronald Feldman Gallery, 31-33 Mercer, NYC on Wednesday, June 29, 1983. Absent winners will be notified.

For further information, call Barbara Quinn, Benefit Coordinator at (212)-925-4671. This benefit drawing is void wherever prohibited or restricted by federal, state, or local law.

Special Thanks to: Carl Morelli, Esq.; Leon Golub; Turon Travel; Pan American; Best Products Co., Inc.; Monsieur Henri Wines, Ltd.; Buckingham Corporation; The Odeon; Acute Cafe; Capsouto Freres; Wings; Soho Charcuterie; Greene Street Cafe; 211 Restaurant; Riverrun; Rainbow Room; Interview Magazine; Artnews; Art and Auction; Robert Bell; Anthony McCall; Rapoport Printing Corp.

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A copy of Franklin Furnace's latest annual report filed with the New York Department of State is available upon request from Franklin Furnace or Department of State.

Over 200 paintings, drawings, prints and photographs have been donated by the following artists to Franklin Furnace's Fabulous End-of-Seventh-Season Benefit Raffle:

Alice Adams
John Alexander
Carl Andre
Benny Andrews
Stephen Antonakos
Ida Applebroog
Nancy Arlen
Dottie Attie
Alice Aycock
John Baldessari
Jared Bark
Robert Barry
Jennifer Bartlett
Barton Benes
Lynda Benglis
Judith Bernstein
Max Blagg
Ross Bleckner
Miriam Bloom
Lyn Blumenthal
Power Boothe
Jack Boulton
Louise Bourgeois
Martha Boyden
Bern Boyle
Joe Brainard
Ellen Brooks
Tom Butter
Sayzie Carr
Rosemarie Castoro
John Chamberlain
Lenora Champagne
Louisa Chase
Nancy Chunn
Vince Ciniglio
Francesco Clemente
Chuck Close
Charles Clough
Arthur Cohen
Colette
Papo Colo
Armand Conine
Linda Connor
Billy Copley
Susan Crile
Peggy Cyphers
Brad Davis
Douglas Davis

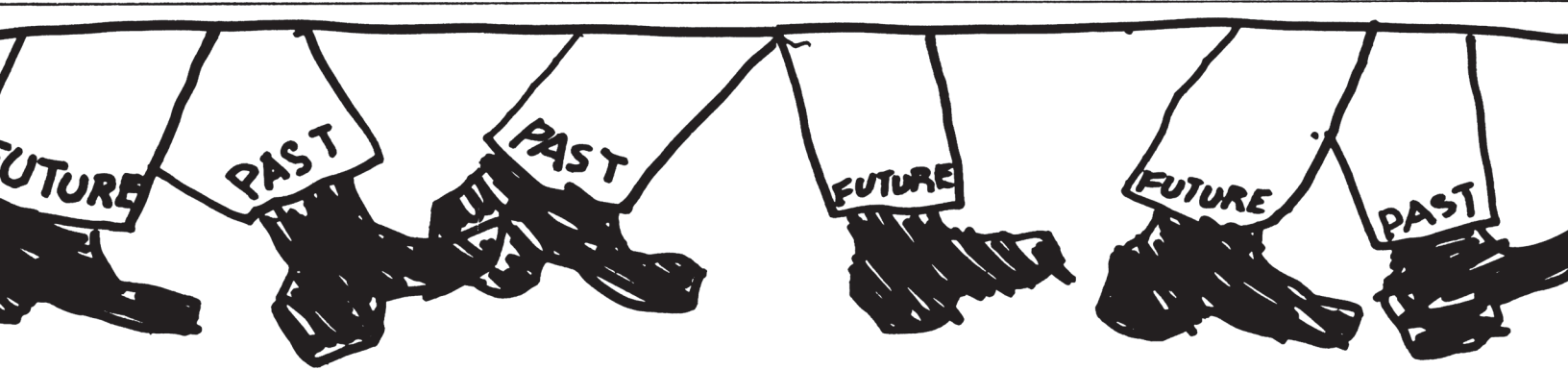
Claudia De Monte
Agnes Denes
Daria Deshuk
Mark Di Suro
Tom Doyle
Russell Drisch
Don Dudley
Nancy Dwyer
Sally Eckhoff
Mary Beth Edelson
Sean Elwood
Karen Eubel
Lauren Ewing
Jean Feinberg
Sandi Fellman
Larry Fink
Eric Fischl
Janet Fish
Audrey Flack
Linda Francis
Ruth Ann Friedenthal
Cynthia Gallagher
Sandy Gellis
Christo Gianakos
Michael Goldberg
Jack Goldstein
Leon Golub
Juan Gonzalez
Dana Gordon
Ilona Granet
Jane Greer
Julie Gross
Dominick Guida
Richard Haas
Marcia Hafif
Susan Hall
Pieter Holstein
Keith Haring
Geoff Hendricks
Donna Henes
Kay Hines
Stewart Hitch
Robin Holland
Jenny Holtzer
Becky Howland
Bryan Hunt
Gerald Incandella
Patrick Ireland

Richards Jarden
Joan Jonas
Jasper Johns
Daile Kaplan
Cynthia Karasek
Deborah Kass
Alex Katz
June Kaufman
Steve Keister
Kathryn Kennedy
Alan Kikuchi-Yngojo
Robert Kitchen
Komar and Melamid
Joseph Kosuth
Joyce Kozloff
Max Kozloff
Lee Krasner
Barbara Kruger
Mark Lancaster
Ellen Lanyon
Rex Lau
Thomas Lawson
Ruth Lazar
S. Brody Lederman
Minnette Lehmann
Robin Lesser
Les Levine
Linda Levit
Joe Lewis
Sol Le Witt
Roy Lichtenstein
Vera Lieb
Jane Logemann
Robert Longo
Renee Magnanti
Robert Mapplethorpe
Diane Mayo
Robert McBride
Michael McClard
Ed McGowin
Paul McMahon
Jim Melchert
Melissa Meyer
Joe Miiltello
Brenda Miller
Keith Milow
Todd Miner
Candace Montgomery

Elisa Moore
Owen Morrel
Robert Morris
Mary Mulcahy
Matt Mullican
Arthur Natale
Alice Neel
Ross Neher
Janet Nolan
Richard Nonas
Barbara Novak
Doug Ohlson
Valery Oisteau
Helen Oji
Claudia Okumura
Lydes Oldenburg
Dennis Oppenheim
Deborah Ossoff
Jack Ox
William Pangburn
George Peck
Erica Peterson
Alice Phillips
Lois Polansky
Lucio Pozzi
Richard Prince
Robert Rauschenberg
Deborah Remington
James Richards
Judy Rifka
Rodney Ripps
Abby Robinson
Walter Robinson
Ann Rosen
Betsey Rosenwald
Michael Ross
Susan Rothenberg
Richard Ruben
Randal Rupert
Christy Rupp
David Salle
Jim Schapiro
Julian Schnabel
Carolee Schneemann
Mira Schor
Barbara Schwartz
Joel Shapiro
Ann Sharp

Karen Shaw
Judith Shea
Cindy Sherman
Alan Shields
Bonnie Smerk
Morris Shuman
Kiki Smith
Larry Silver
Mimi Smith
Susan Smith
Ned Smyth
Jenny Snyder
Joan Snyder
Jack Solomon
Eve Sonneman
Helen Soreff
Nancy Spero
Robert Stackhouse
Bob Stanley
Gary Stephan
Leora Stewart
Racelle Strick
Donald Sultan
Robin Tewes
Paul Thek
Patty Trimble
Gwenn Thomas
Jonathan Thomas
Richard Tobias
Tingley
Patty Trimble
Merrill Wagner
Stella Waitzkin
Andy Warhol
Susan Weil
Larry Weiner
Hannah Wilke
Mark Williams
Larry Williams
Randy Williams
Thornton Willis
Robin Winters
Christine Zounek
and others

Tickets from Franklin Furnace, 112 Franklin Street, New York, NY 10013. Raffle: June 29 1983



You ask me about humor in Latin American Artists.

We think only of the Mexican artist Posada, or in recent years the Argentinian Berni.

It's a shame Cesar Vallejo didn't make art, but nonetheless his poetry is the best example of the tragicomic condition of Latin American Artists.

It's not a difficult question to answer our life is funny and our art is serious and vice versa.

In five words "we live in a continual fiesta."

I really think a psychiatrist should attempt a serious discussion of all this

Even if we are starving, or have been living in Paris or New York for 18 years it's all the same.

You ask me for one and a half pages. I shall be honest with you I am sleepy, hungry, tired, neurotic, and hysterical at the moment. I can not write a single word more

Jonier Marin Colombia