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MUSIC / ART CONVERGENCE

MAY 26-30, 1992

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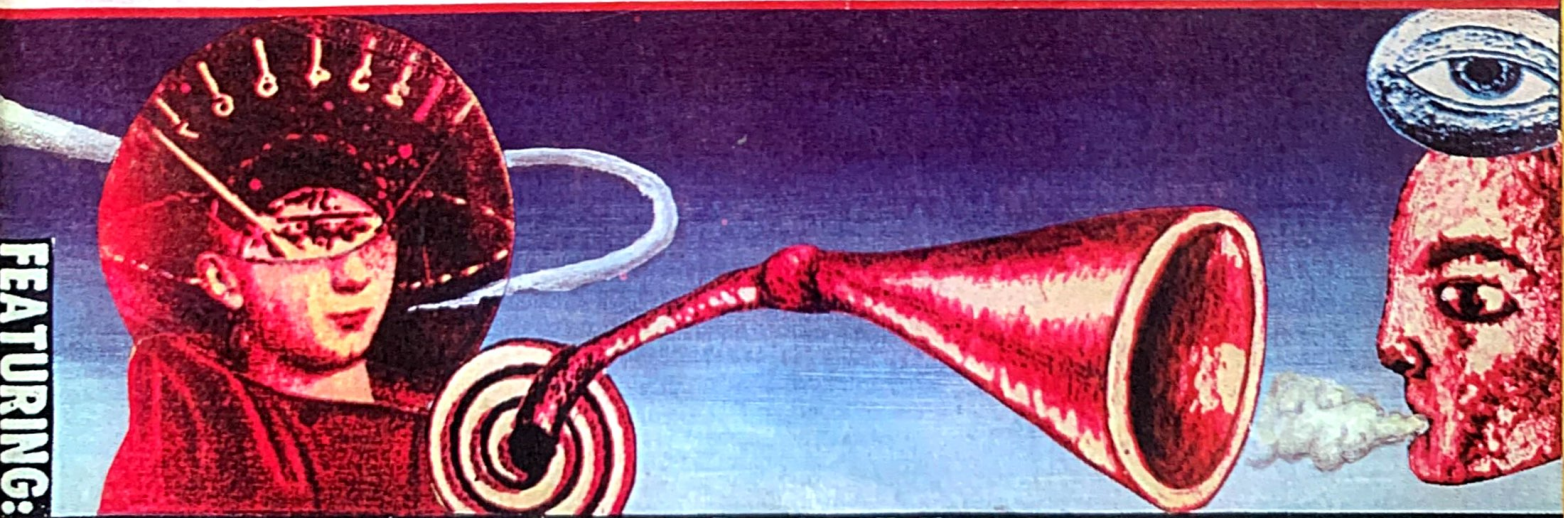
M

U

91.1 FM



SILENT AND LIVE AUCTIONS



FEATURING:

LIVE BROADCASTS AND PERFORMANCES

GERMANS VAN ECK GALLERY 420 W. BROADWAY, NYC



music/art convergence

Germans van Eck Gallery • 420 West Broadway • NYC

For over 25 years, WFMU's signal has found a home among people who look at things a little differently. The station's consistently unpredictable programming has accompanied thousands of listeners through creative projects—the least of which are mixed media radio antennas made of aluminum foil, coat hangers and potatoes, all of which are rumored to improve reception of WFMU's crackly signal.

During WFMU's Music/Art Convergence, these antenna installations remain on display at listener's homes, snatching from the air a style of radio that defies easy categorization.

But hundreds of other works will be on display at Germans van Eck, as the community of visual artists who listen to WFMU generously say thanks for the years of surprise and companionship the station has provided.

WFMU's vitality is nearly matched by the fervency of several other stations who are determined to extinguish us. For three years, a few of WFMU's radio neighbors have been trying to use a 1962 technical error as the pretext for reducing WFMU's transmitting range—while increasing their own. The litigation forced WFMU to double its annual fundraising, and has created electronic gridlock for *thirteen different stations involved*.

For WFMU, the challenge has been to aggressively defend 30-years of live, spontaneous programming without destroying that tradition in the process. We have always relied on the creativity of our listeners as our first line of defense in our battle for free expression and experimentation on the airwaves. The Music/Art Convergence defends those efforts while it breathes new life into them.

This event is possible through the dedication of hundreds of friends of WFMU, especially Russet Lederman and Yvonne Muranushi. Their tireless and occasionally demented enthusiasm for this project made it a reality. We extend our sincerest thanks.

And thanks in advance to all listeners and friends who will participate in the Convergence, whether in person, by phone or by mail. May your lives be as enriched by WFMU as our lives are by you.

See you at Germans van Eck,

Bill Suggs
WFMU Station Manager

art

auction

benefit

committee:

Laurie Anderson

Douglas Blau

Irving Blum,
Blum Helman Gallery

Glenn Branca

Brian Cullman

Anthony DeCurtis,
Rolling Stone Magazine

Willem Dafoe

John Duff

Ken Freedman, WFMU

David Garland, WNYC

Wouter Germans van Eck

Allen Ginsberg

Jennifer Gross,
Germans van Eck Gallery

Anthony Haden-Guest

Jim Henke,
Rolling Stone Magazine

Jim Jarmusch

Ivan Karp,
O.K. Harris Works of Art

Russet Lederman

Christian Marclay

Paul McMahon

Ronald W. Moore

Yvonne Muranushi

Michael and Elyse Newhouse

Robert Nickas

Pat Oleszko

Jane Bryant Quinn,
Newsweek Magazine

Vernon Reid,
Living Colour

Arthur G. Rosen

Cindy Sherman

Bill Suggs, WFMU

Susan Yelavich,
Cooper Hewitt Museum

Main information numbers:

(201) 266-7911
(212) 533-2913
(201) 659-6324

Music/Art Convergence

Calendar of Events
May 26-30 1992

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Contents

Exhibition hours:

Tuesday, May 26 to Saturday, May 30 from 10 am - 6 pm.

Wednesday, May 27, hours are 10 am - 10 pm.

Tuesday

May 26th

6 - 8 pm

Opening Reception

invitation only

Wednesday

May 27th

6 - 8 pm

\$2.98 Broadcast Booth

You're invited to broadcast live over WFMU from the sidewalk in front of the gallery. Cost: \$2.98 per minute. Three minute maximum. More info page 27.

7 - 9 pm

Live Speed Painting

Pictures Made To Order by Morris Katz, World's Fastest Painter (Guinness Book of World Records), \$75 and up.

Performed and broadcast live from Germans van Eck.

Thursday

May 28th

7 - 9 pm

Silent Auction

of over 200 Artworks

Admission: \$25-includes Soldier String Quartet performance.

9:30 - 10:30 pm

Soldier String Quartet

Friday

May 29th

8 - 9 pm

Doug & Mikes Adult Entertainment

Songs, sketches and after hours patter by Michael Smith and Doug Skinner, all sabotaged by their raucous cast of dummies and puppets.

Admission: \$8.

Saturday

May 30th

6 - 8:30 pm

Live Auction Party

Live Auction at 7:00 of musical instruments, music memorabilia and cartoon art.

9 - 10 pm

**Polka From The Fringe
and Control Songs**

with Guy Klucevsek and David Garland.

10:30 pm

Empty Orchestra Cafe

An interactive Karaoke video bar featuring bizarre video songs created by video and performing artists. Produced by Perry Hoberman.

Cash-donation bar.

Admission: \$10-includes all three performances.

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Credits

The WFMU Music/Art Convergence
is organized by
Muranushi Lederman and WFMU

Auction Info: 201/266-7911

Convergence Catalogue Staff

Typo/Linguistic Unit: Burt Schlatter

Front Cover: Jonathon Rosen

Back Cover: Bill Graef

Thanks To: Rineke Akkerhuis,
Barbara Bell, Bronwyn C., Irwin
Chusid, Dorian Devins, TK Folger
Jeff Gutterman, Ben Jackson, Jim
Jarmusch, Russet Lederman, Yvonne
Muranushi, David Orr, Brian
Redman, Doug Schulkind, Cindy
Sherman, Bill Skiff, Rob Weisberg

If you're new to auctions...



...then you must be completely baffled by WFMU's Music/Art Convergence.

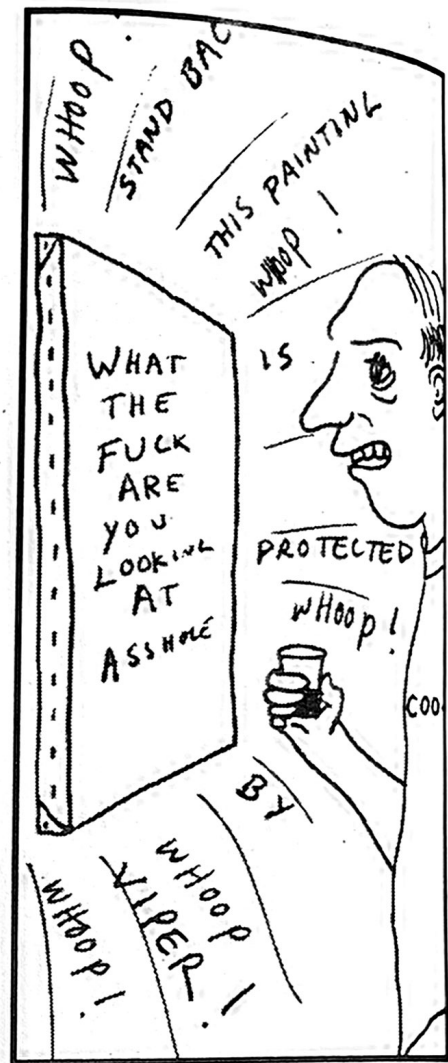
Here's How It Works...

There are three ways to make a bid: in person, by mail, or by telephone.

To make a bid by any of the three methods, you must first register. It's free to register and bid, but you must give either a valid credit card number or a personal "holding" check as a deposit. Your account will not be charged (or your check will be returned, undeposited) if you do not make the high bid. If you do make the high bid, you will have the opportunity to pay by whichever method you like.

When you bid in person or by telephone, you will be given a bidding number, which you can use to bid again and again and again.

To Bid In Person: Come down to the Germans van Eck Gallery



and register for the auction. We'll take it from there. Germans van Eck Gallery is at 420 West Broadway, in NYC. You can register any time during exhibition hours—May 26-30, 10 am - 6 pm (Wednesday, May 27 til 10 pm). There is no fee for admission to the gallery except for the evening parties and performances. (Wednesday night is free all evening.)

To Bid By Mail: See the Bid-by-Mail form on page 31. Bid-by-Mail forms for silent auction works must be received at WFMU by Wednesday, May 27. Bid-by-Mail forms for live auction works must be received at WFMU by Friday, May 29.

To Bid By Telephone: See the bidding by phone instructions on page 30. The deadline for bidding by telephone for silent auction works is Wednesday, May 27.

Bidding by telephone for live auction work is a little more com-

Auction Information: 201/266-7911

plicated. There are two ways you can bid by phone for Live Auction work: Prior to the Live Auction or during it. See the Bid-by-Phone instructions on page 30 for full details.

What's the difference between the live auction and the silent auction?

The 200 items ("lots") in the silent auction are all artworks. The 75 lots in the live auction are artworks, musical instruments or memorabilia, WFMU concepts and silly music promos.

You can bid in person, by mail or telephone for artwork or items in either auction. Bidding in person consists of writing your bid down on a sheet of paper in the gallery. At the Live Auction Party (Saturday, May 30), which ends the "paper bidding," Ned Sublette will auction all the items listed in this catalogue's live auction section.

There is no auctioneer in the silent auction. All lots in this auction are bid upon by mail, telephone, or by writing down your bid at the gallery. The last chance to bid on silent auction lots is during the Silent Auction Party (Thursday, May 28). That's when the most committed bidders come to the gallery to see what the prevailing high bid is (however, bidders do not have to attend). Attendees will have until 9 pm to place a final bid.

How do I know what the current high bid is throughout the week?

There will be sheets in the gallery showing the current high bid for lots in both auctions. During the week of the exhibition, from May 26-30, you can call 212-219-0850 from 10 am to 6 pm to find out the high bid on a particular lot.

What is "nickel and diming?"

This is the annoying practice of raising bids by a very small amount - one dollar, or five dollars, for example. If a lot has a

high bid of less than \$200, a new bid must raise that amount by at least \$10. The higher the high bid, the larger the minimum raise:

\$200 - \$999: fifty dollar increments.

\$1000 to \$4,999: one hundred dollar increments.

Over \$5,000: two hundred fifty dollar increments.

How do I know if mine is the highest bid?

All winning bidders will be contacted by telephone if they are not in attendance for the conclusion of either auction. At the end of the silent auction, a list of winning bids will be posted. If you make the high bid during the live auction - you'll know it.

If I make the winning bid, how do I pay?

You can pay at the gallery any time until Monday, June 1 at 6 pm. If you can't pay in person by that date, WFMU will charge your credit card or deposit your "holding check." See the Conditions of Sale on page 33 for more information.

If I make the winning bid, how do I pick up my work?

If the work was in the silent auction, you can pick it up at the gallery from 10 am Sunday, May 31 until 6 pm Monday, June 1.

Live auction purchasers will be permitted to pick up lots at the gallery the evening of the auction. Any works not picked up at that time will be available for pick up from 10 am Sunday, May 31 until 6 pm Monday, June 1.

See the conditions of sale on page 33 for more information about storage and delivery fees.

If you still have questions about how the auction works, call WFMU at **201/266-7911**, or come down to the gallery.

Performance Schedule at the gallery

Performances on May 28 and 30 are included with the admission to the Silent and Live Auction Parties, but there will be separate admission to these performances following the conclusion of each auction.

Wednesday, May 27
6-8 pm

\$2.98 Broadcast Booth
Admission free, broadcasts are \$2.98 per minute.
More info, page 27.

7-9 pm

Live Speed Painting with Morris Katz
Admission free, paintings \$75 and up.

Thursday, May 28
9:30 pm

Soldier String Quartet
Admission: \$8.

Friday, May 29
8-9 pm

Doug & Mikes
Adult Entertainment
Songs, sketches and after hours patter by Michael Smith and Doug Skinner, all sabotaged by their raucous cast of dummies and puppets.
Admission: \$8.

Saturday, May 30
9-10 pm

Polka From The Fringe and Control Songs with Guy Klucevsek and David Garland.

10:30 pm

Empty Orchestra Cafe
An interactive Karaoke video bar featuring bizarre video songs created by video and performing artists. Produced by Perry Hoberman.
Admission \$8.

A Conversation With

Cindy SHERMAN

About Radio, Art, Reality and Other Things

Cindy Sherman: I guess I've been listening to WFMU for twelve, thirteen years, almost since I came to New York and started living by myself and buying records. I started using WFMU almost as an educational tool for what kinds of music I wanted to find out there.

Bronwyn C.: I notice that you have an enormous record collection. It's very impressive.

CS: Yeah, when I'm working it's real important for me to have music on — even when I'm not working, all day long I have music on. But especially when I'm working, I feel like I have to go out and get these fixes of buying fifteen records every couple of weeks just to seek out something that's going to be the driving force behind my work, or behind my energy.

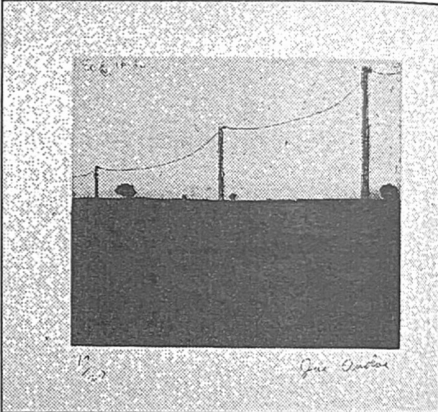
BC: So there's a real connection for you between your art and the music you listen to, the sound and the visual.

CS: Yeah.

BC: Actually, we've found from our listener surveys that a disproportionate number of FMU listeners are visual artists; and we've found that working on this auction, too, that a lot of the artists we approach turn out to be WFMU listeners. Do you think there's something about artists in particular that makes them such avid radio listeners?

CS: I'm not sure, because I have some friends who say they can't work at all when they have the radio on, they can't concentrate, they get distracted. I don't get distracted, but if I have just some mellow-background-nothing sort of music going on I just don't have the energy to think. Even though sometimes when I'm listening to music I'm not really paying attention, sometimes it *is* just a background, it still has to have some kind of rhythm to it that pushes me along. There are artists in both categories, that work in different ways. I'm the kind of artist who doesn't go to the studio every day and sit down and work from 9 to 5. Usually when I'm working it's in chunks of time, like for a couple of months for 10 hours a day, I'll work. And then I don't really do anything the rest of the time. [Laughs] I'll be working, but it's not really about setting up anything and shooting. I'll be doing errands or

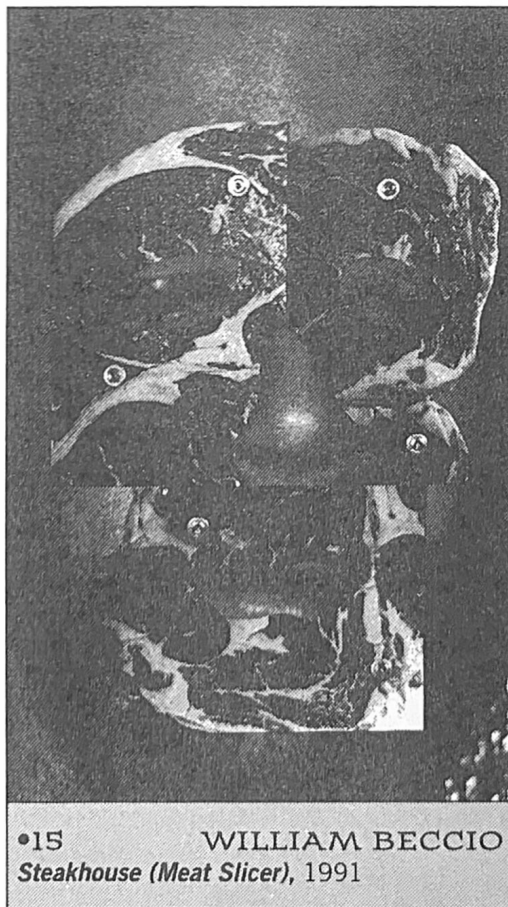
The S i l e n t A u c t i o n

- | | |
|--|--|
| <p>1 VITO ACCONCI
<i>Crash</i>, 1984
Color etching on paper
Two segments: 20 x 50 inches
Edition of 30
Estimate: 3500
Starting bid: 1400
Courtesy of the artist
Exhibited framed, sold unframed</p> <p>2 HANNO AHRENS
<i>Baby Alert</i>, 1991
Plastic
19 x 15 x 11 inches
Estimate: 2000
Starting bid: 750
Courtesy of the artist</p> <p>3 BRIAN ALBERT
<i>The Met # 2</i>, 1986
Extacolor print
30 x 40 inches
Edition of 30
Estimate: 500
Starting bid: 200
Courtesy of the artist</p> <p>4 BILL ALBERTINI
<i>Untitled</i>, 1992
Aluminum, vinyl and acetate
45 1/2 x 41 x 2 inches
Estimate: 1800
Starting Bid: 720
Courtesy of the artist</p> <p>•5 JOE ANDOE
<i>Untitled (Port / 3 Telephone Poles / 4 Trees)</i>, 1992
Etching
14 x 15 inches
Edition of 20
Estimate: 500
Starting bid: 400
Courtesy of Pace Editions and the artist</p> <p>6 SUZANNE ANKER
<i>Gene Pool Series</i>, 1991
Acrylic, resin & ink on mylar
24 x 36 inches
Estimate: 1000
Starting bid: 400
Courtesy of Frank Gillette and the artist</p> <p>7 ANNE ARDEN McDONALD
<i>Untitled (Self-Portrait #25)</i>, 1991
Silver gelatin print
22 x 28 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist</p> | <p>8 CLIFF BALDWIN
<i>Huh?</i>, 1992
Plywood and steel
20 x 36 x 10 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist</p> <p>9 MICHAEL BALLOU
<i>Untitled</i>, 1992
Television guide and glass
1 1/2 x 12 1/2 x 11 1/2 inches
Estimate: 400
Starting bid: 160
Courtesy of the artist</p> |
|--|--|
- 

•5 **JOE ANDOE**
Untitled (Port / 3 Telephone Poles / 4 Trees), 1992
- | |
|--|
| <p>10 RANDE BARKE
<i>Untitled</i>, 1991
Oil on linen
20 x 20 inches
Estimate: 2200
Starting bid: 880
Courtesy of the artist</p> <p>11 PETER ALFIE BARNETT
<i>Floridian Liberty</i>, 1992
Acrylic on masonite
36 1/2 x 26 1/2 inches
Estimate: 400
Starting bid: 160
Courtesy of the artist</p> <p>12 JUDITH BARRY
<i>Untitled</i>, 1991
Raw pigment, dirt and insects on handmade paper
34 x 27 inches
Estimate: 1800
Starting bid: 720
Courtesy of Nicole Klagsbrun Gallery and the artist</p> |
|--|

The Silent Auction

- 13 **GREGORY BARSAMIAN**
Untitled, 1992
Mixed-media
17 x 19 x 19 inches
Estimate: 4000
Starting bid: 1500
Courtesy of the artist
- 14 **JOHANNA BARTELT**
Untitled, 1991
Silver gelatin print
8 x 10 inches
Estimate: 75
Starting bid: 30
Courtesy of the artist
- 15 **WILLIAM BECCIO**
Steakhouse (Meat Slicer), 1991
Photographs and hardware
14 x 11 inches
Estimate: 200
Starting bid: 80
Courtesy of the artist
- 16 **BARBARA BELL**
Patty Needs a Prom Date, 1986
Silver gelatin print
16 x 20 inches
Edition
Estimate: 375
Starting bid: 150
Courtesy of the artist
- 17 **PAULA BELLANDO**
Snake Spirits, 1991
Macro photography assemblage
24 x 30 inches
Estimate: 300
Starting bid: 100
Courtesy of the artist
- 18 **BEN BIANCHI**
Battery Park, 4:00 A.M., 1992
Oil on canvas (diptych)
14 x 22 inches
Estimate: 4000
Starting bid: 1600
Courtesy of the artist
- 19 **BARBARA BLOOM**
Titanic Champagne Bottle, 1989
Champagne in bottle in cellophane in wooden box
14 x 5 x 5 inches
Edition of 33
Estimate: 1000
Starting bid: 400
Courtesy of Jay Gorney Modern Art and the artist
- 20 **KATHERINE BOWLING**
Italian Trees, 1991
Oil on spackle on wood
12 x 12 inches
Estimate: 2000
Starting bid: 800
Courtesy of the artist
- 21 **PETER BOYNTON**
Untitled, 1992
Wood, plexiglass and love meters
10 x 14 inches
Estimate: 1100
Starting bid: 440
Courtesy of the artist
- 22 **ARNIE BRAESKE**
Wrigley Afternoon, 1991
Silver gelatin print
10 x 14 inches
Estimate: 150
Starting bid: 60
Courtesy of the artist
- 23 **MARCY BRAFMAN**
Ornamental Ironwork, 1992
Oil on linen
24 x 36 inches
Estimate: 2500
Starting bid: 500
Courtesy of the artist
- 24 **MATTHEW BROOKS**
Untitled (Pre-zoffy Kunst), 1991
Oil and gold leaf on canvas on wood
33 x 24 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist
- 25 **NORMAN BROSTERMAN**
Bauhaus Under Attack by Spacecraft of the Future, 1991
Oil pastel on paper
24 x 30 inches
Estimate: 800
Starting bid: 320
Courtesy of the artist
- 26 **GARY BROTMAYER**
Guitar, 1992
Sheet metal and wire
5 1/2 x 33 x 14 inches
Estimate: 2000
Starting bid: 800
Courtesy of the artist



•15 **WILLIAM BECCIO**
Steakhouse (Meat Slicer), 1991

going to the printer or buying props or things like that.

BC: But when you do work, the music is a way of building up or concentrating energy?

CS: Right, yeah.

BC: You know, when I met you, the first thing I thought was that you didn't look anything like I thought you would look, and I've seen hundreds of photos of you.

CS: [Laughs] And I was trying to imagine in my mind what the face behind that voice would be like, and I had no idea.

BC: Well, yeah, as dj's we get a lot of requests for photos. But I was thinking about your work and I thought, even if I sent somebody a photo of myself, how do they know that it would look like me? Why do they think a photo is a true representation of what someone really looks like?

CS: Oh, well, I always get uncomfortable when people want a "real" self-portrait of me for an article or something, just because I don't like it when somebody's taking my picture, and when I take my picture for a specific portrait of myself I usually end up thinking of a specific persona anyway. I think we're all made up of different personas, and it's like, okay, which one do you want? Do you want the artist persona today, or do you want the intellectual persona, or the zany?

BC: Well, there's a lot of illusion in your work, of course. We do that on the radio too — we can use sound, and make people think that something's really happening, and then listeners make the pictures in their heads. But people think photos are *true*, that they're *real* — why is that, do you think?

CS: Well, because whatever you shoot has to exist in order to capture it on the film, so I think people just identify with that from their own snapshot experiences of taking pictures of their family. Even though it's all illusion when you're setting it up, it still exists there whether you take a picture of it or not, unless you're doing some manipulation in the darkroom. For me, the twist is that in so many *films* there's also the suggestion that what's happening in the film is supposed to be real. But we all know very well that, of course, that person isn't murdering all these people, it's *just a movie*.

BC: Special effects.

CS: Yeah. So that's the edge that I'm trying to bring into my work, so that even though it's a photo and we usually think that when we see a photo it must be real, I want people to accept the fact that it's just a movie. With my work, it's never going to be real. That's why I always leave hints that something is fake in there somewhere.

BC: You've always had a real cinematic edge to your work. Did you ever study film?

CS: No, never. In college I went to see a lot of films, and I guess I took one course, Intro to Film, but it's really just from childhood obses-

sions with watching old movies on TV.

BC: So you're just a fan.

CS: Yeah, and I think I identified more with what was going on in film when I was in college than with what was going on in the art world at that time. Of course, that was the mid-70's, so it was kind of a boring time. Conceptual and minimalist art was just becoming *the* art of the decade, but there had been a lot of decorative crap out there so I just zeroed in on film. It was much more interesting.

BC: Art, like everything else, seems to go in cycles. You have those repressed times of decorative crap and then you get the more exciting, interesting stuff happening. Now artists are fighting for free expression again, and there's censorship and the problems with the NEA — do you think we're swinging back into that repressive part of the cycle?

CS: Well, before the whole recession, when the 80's art market was so overblown, I think that *that* was a depressed time artistically, that there was a lot of boring stuff out there that was just being hashed out for the bucks. I think that even though initially this is going to be a difficult time for a lot of struggling artists who can't get funding or who have to make work that's "safe" enough to be funded, I do think that there will be a backlash of really interesting art coming out that will be sort of a throwback to the late '70's when alternative galleries were the thing. Even though those alternative spaces are struggling for their own funding right now, [mainstream] galleries are closing everywhere and having a hard time selling work, so I think the art that's made will be more experimental and interesting in that way.

BC: So you're saying that just because there's not the market for the crap anymore, that the stuff that does get on the market will be better.

CS: Right, yeah, because people won't be thinking just "Will anybody buy this?"

BC: And some people feel that having to struggle against repression makes them more creative or gives them some motivation.

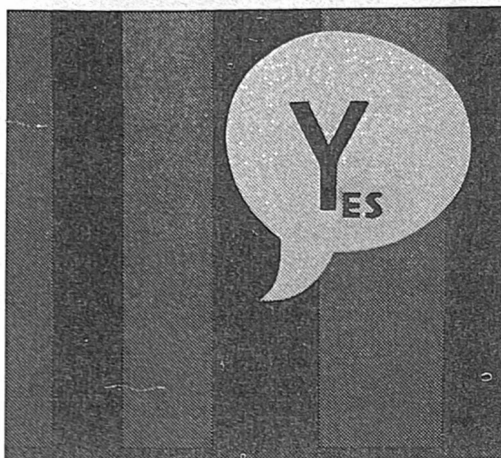
CS: Right.

BC: Of course, we're having a similar problem with the radio station right now, we're really under attack... Do you see any kind of parallel between what's happening to WFMU and the move toward repression in the visual arts?

CS: From FMU's experience there definitely seems like a correlation. Unfortunately, FMU's the only station around that's interesting. It's not like if FMU goes down the tubes we have this other one, some station from Connecticut or something. That's what's even scarier than the art world, because at least in the art world there are a lot of different little venues...

BC: There are some options, and the individual artist can keep working, but the individual

27 **KENNETH BROWN**
Untitled (Third Eye Head), 1989
Color photo scratched and painted
12 x 9 inches
Estimate: 300
Starting bid: 150
Courtesy of the artist



•34 **AMANDA CHURCH**
Yes, 1991 (Detail)

28 **LAURIE K. BROWN**
Not Nature, 1990
Tin cup with pens imprinted with text
7 x 5 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist

29 **KATHE BURKHART**
Untitled (Lightbox Drawing from the Liz Taylor Series), 1991
Pencil on vellum
9 x 12 inches
Estimate: 900
Starting bid: 360
Courtesy of the artist

30 **TOM BURKHARDT**
Vornado, 1990
Enamel on wood and metal
12 x 12 x 7 inches
Estimate: 700
Starting bid: 280
Courtesy of the artist

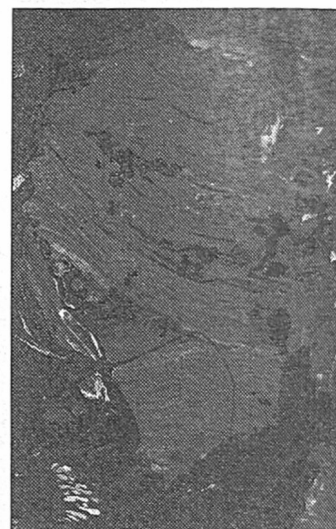
31 **CLAUDIA BUTLER**
Protection=Restriction, 1991
Butter, oil and wax on linen with steel frame
8 x 18 inches
Estimate: 850
Starting bid: 340
Courtesy of the artist

32 **JIM CASEBERE**
Empty Bowl with Canopy, 1989
Selenium silver print
8 x 10 inches
Edition of 10
Estimate: 1000
Starting bid: 400
Courtesy of Michael Klein, Inc. and the artist

33 **NANCY CHUNN**
Study #3 For China I, 1766-206 B.C., 1990
Oil and wax on canvas
18 x 18 inches
Estimate: 3000
Starting bid: 1200
Courtesy of Ronald Feldman Fine Arts, Inc. and the artist

•34 **AMANDA CHURCH**
Yes, 1991
Oil on canvas
24 x 36 inches
Estimate: 750
Starting bid: 300
Courtesy of the artist

•35 **CHARLES CLOUGH**
Lucky Larry, 1991
Enamel on masonite
18 1/2 x 12 inches
Estimate: 1700
Starting bid: 680
Courtesy of American Fine Arts Co. and the artist



•35 **CHARLES CLOUGH**
Lucky Larry, 1991 (Detail)

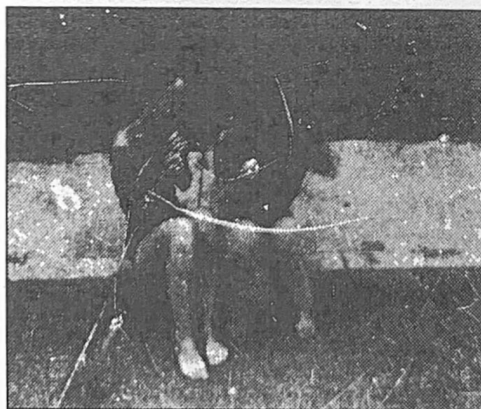
36 **CONWAY & PRATT**
This Clock Must Be Wound, 1991
Mixed-media assemblage with sound
25 x 14 x 5 inches
Estimate: 900
Starting bid: 360
Courtesy of the artists

37 **JEFFREY DAVISON**
Lei, 1990
Silver gelatin print
11 x 14 inches
Estimate: 300
Starting bid: 120
Courtesy of the artist

38 **JOHN DELAPA**
Kune Sa, 1989
Acrylic, latex and charcoal on window shade
38 x 26 1/2 inches
Estimate: 1700
Starting bid: 680
Courtesy of the artist

The Silent Auction

- 39 **MICHAEL DELIA**
Reconstruction, 1992
Graphite on cement
9 x 8 x 6 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist
- 40 **STEVE DIBENEDETTO**
The Tony Coulter Drawings, 1992
Magic marker on paper
20 x 16 inches
Estimate: 1500
Starting bid: 600
Courtesy of the artist
- 
- 50 **HEIDE FASNACHT**
Family Tree III, 1990
- 41 **ROBERT DIMATTEO**
Return to the Sea, 1990
Oil on linen
17 x 40 inches
Estimate: 3000
Starting bid: 1200
Courtesy of the artist
- 42 **PAUL DIVONE**
Urbaneers, 1990
Oil on birch
81 x 32 x 8 inches
Estimate: 2000
Starting bid: 800
Courtesy of the artist
- 43 **JOHN DUFF**
Infinity Sign Bleeding Into the Environment, 1991
Steel and paint
3 x 7 x 7 inches
Estimate: 1500
Starting bid: 600
Courtesy of the artist
- 44 **ANNE DUSHANKO-DOBEK**
Correspondences VI, 1985
Charcoal on handmade paper
19 x 23 inches
Estimate: 1200
Starting bid: 400
Courtesy of the artist
- 45 **BRIAN EDWARDS**
Roadkill, 1988
Handcolored silver gelatin print
11 x 14 inches
Estimate: 200
Starting bid: 80
Courtesy of the artist
- 46 **BRIAN EDWARDS**
Skyway Factory, 1988
Silver gelatin print
11 x 14 inches
Edition of 4
Estimate: 200
Starting bid: 80
Courtesy of the artist
- 47 **ROBERT EGERT**
Coalition, 1991
Oil and glue on canvas
18 x 20 inches
Estimate: 400
Starting bid: 150
Courtesy of the artist
- 48 **STEFAN EINS**
Madonna, 1992
Mixed media collage on wood
24 x 24 inches
Estimate: 2000
Starting bid: 800
Courtesy of the artist
- 49 **BARBARA ESS**
No title, 1982-1986
Chromogenic photograph
20 x 24 inches
Estimate: 1400
Starting bid: 560
Courtesy of Curt Marcus Gallery and the artist
- 50 **HEIDE FASNACHT**
Family Tree III, 1990
Mixed-media on paper
23 x 35 inches
Estimate: 2500
Starting bid: 1000
Courtesy of the artist
- 51 **ANDY FELDMAN**
Space Shuttle, 1991
Silver gelatin print
9 x 13 inches
Estimate: 275
Starting bid: 110
Courtesy of the artist
- 52 **JANET FISH**
Bananas, 1991
Screenprint
21 1/2 x 29 1/2 inches
Edition
Estimate: 1850
Starting bid: 740
Courtesy of the artist



•49 **BARBARA ESS**
No title, 1982-1986 (Detail)

DJ without a station to broadcast the work is in trouble.

CS: Yeah.

BC: So I guess that's why you're supporting us and helping us with the auction?

CS: Absolutely.

BC: Well, we thank you for your help and we think it's going to be a really great event. And thanks also for talking with me today about art and WFMU and reality and all.

CS: Thank you.

Conversation between Cindy Sherman and Bronwyn C. 4/7/92

A Conversation With Filmmaker

Jim JARMUSCH

Jim Jarmusch: Hello, hello, testing...

Dorian Devins: Were you interested in music before you got into film making? I know you studied film at NYU.

JJ: I studied literature at Columbia, and then in my last year at Columbia I went to Paris supposedly to study, but I spent most of my time seeing movies. I got a ridiculous job delivering art for a gallery with this American guy who had formerly driven a beer truck in Chicago. The gallery hired me because I was American. I spent almost a year in Paris and, when I came back to New York, I really didn't know what to do with myself, so I applied to go to NYU Graduate Film School. But I had never made a film, I had no experience and I had no money.

DD: Just watching films was your inspiration?

JJ: Yeah, I really got interested in films in Paris, because I saw so many different films there. There was no hierarchy of high art/low art at the cinematheque in Paris. They would show Don Siegal and Robert Aldrich films with Mizoguchi and Ozu. When I came back to New York in the mid- to late-70's everybody on the Lower East Side was a non-musician, so I worked as a musician for a while I went to film school. I made my first film in film school and, since it was a feature film, I didn't get a degree because you weren't allowed to make feature-length films (which I didn't understand and still don't.)

DD: What was the first film you made at NYU?

JJ: It was called "Permanent Vacation" which nobody's really seen.

DD: Didn't the Film Society show it at their

"Great Beginnings" Festival?

JJ: Did they? It's probably better that people don't see it.

DD: Really?

JJ: I don't know, I feel that way about all my films.

DD: So you were studying literature?

JJ: English and French literature.

DD: And that's why you went to Paris?

JJ: I was supposed to be studying French, but I didn't really attend classes. Most of the French I learned came from listening and talking to people. Most of my friends in France speak slang, argot and street French, so my French isn't very academic. I love slang. I love language being organic like that. That's why I like hip-hop culture so much, because of what it's done to American English. Hip-hop has made American English really interesting. Listening to French hip-hop is interesting. MC Sola and the group N.T.M., which stands for Nic Ta Mere or Fuck Your Mother in slang.

DD: I don't know what it's called, but there's a new style in France that combines African hip-hop with French music.

JJ: I like that now, there's a lot of merging of reggae dub and hip-hop and African music and hip-hop. That's great. I like those mixtures of things. Without mixing those things, there'd be no rock and roll anyway.

DD: Did you know musicians like John Lurie and Tom Waits before you started making films?

JJ: I didn't know Waits. Lurie and I were friends from the late-70's, and he appears briefly in "Permanent Vacation." I made the first part of "Stranger Than Paradise" as a half-hour film after film school and then I expanded it into a feature film. I thought when I made "Permanent Vacation," okay, I made a film and that's it, I'll never be able to make another film and I just figured I'd pursue being a musician. Somehow then I got to make that first part of "Stranger Than Paradise" and gradually film became a priority. I like film because it incorporates so many different forms in it. Writing. Acting. Theater. Composition. Photography. And music too. There's something I really like about that.

DD: What instrument did you play when you were a musician?

JJ: I was in a group — I don't want to mention the name of it — in which I played mostly a primitive Moog synthesizer that I could patch in pre-recorded sounds. I played some strangely-tuned guitars, did some vocals, some percussion, and I even played trombone on one track on one of our records. It sounded like a dying elephant.

DD: A Moog, that must've been in the '70's.

JJ: Yeah, it was a real primitive one. I liked the textural effect, the sound of the Moog wasn't really interesting to me, except for

The Silent Auction



•52 JANET FISH
Bananas, 1991 (Detail)

53 **JOEL FISHER**
Drawing (Apograph), 1989
Pencil and found fiber on hand-made paper
12 1/2 x 17 inches
Estimate: 1200
Starting bid: 480
Courtesy of Diane Brown Gallery and the artist

54 **DAPHNE FITZPATRICK**
Coconuts, 1992
Charcoal on paper
16 x 24 inches
Estimate: 200
Starting bid: 80
Courtesy of the artist

55 **LYNN FORREST**
Vining, 1992
Hand-colored black & white photo collage
16 x 20 inches
Estimate: 75
Starting bid: 30
Courtesy of the artist



•51 **ANDY FELDMAN**
Space Shuttle, 1991

56 **SUZAN FRECON**
Untitled (Double Red), 1992
Watercolor on paper
9 1/2 x 13 inches
Estimate: 2000
Starting bid: 800
Courtesy of the artist

57 **BETSY FRIEDMAN**
Untitled, 1991
Sumi Ink and acrylic on paper
18 x 24 inches
Estimate: 600
Starting bid: 240
Courtesy of the artist

58 **KENJI FUJITA**
Untitled, 1992
Graphite, crayon, collage on watercolor paper
7 1/2 x 13 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist

59 **NICK GAETANO**
Untitled (NGA 13), 1991
Enamel on canvas
36 x 24 inches
Estimate: 3000
Starting bid: 1200
Courtesy of the artist

60 **MAUREEN GALLACE**
Untitled, 1991
Oil on canvas
16 x 20 inches
Estimate: 1800
Starting bid: 720
Courtesy of Julian Pretto Gallery and the artist

61 **BARBARA GALLUCCI**
Splat, 1991
Silkscreen & paint on wood
48 x 36 inches
Estimate: 1800
Starting bid: 720
Courtesy of the artist

62 **GREG GEFFNER**
Saint Theresa of the Flowers, 1991
3-D Time Exposure Light Painting
11 1/2 x 9 1/2 inches
Estimate: 150
Starting bid: 60
Courtesy of the artist

63 **DANIEL GENOVA**
I'm Not Peter Lorre or Even a Reasonable Facsimile
Mixed media
17 x 15 1/2 x 5 1/2 inches
Estimate: 250
Starting bid: 125
Courtesy of the artist

64 **ALLEN GINSBERG**
Jim Carroll Backstage, 1984
Signed silver gelatin print
8 x 10 inches
Edition
Estimate: 750
Starting bid: 300
Courtesy of the artist

The Silent Auction



•70 RED GROOMS
Decadent Dancing, 1992 (Detail)

69 DAN GRAHAM
Row Houses with Curving Fence,
Bayonne, NJ, 1967
Cibachrome print
8 x 10 inches
Estimate: 3000
Starting bid: 1200
Courtesy of Marian Goodman
Gallery and the artist

•70 RED GROOMS
Decadent Dancing, 1992
Mixed media on canvas with
polymer resin
14 x 14 inches
Estimate: 1200
Starting bid: 480
Courtesy of the artist

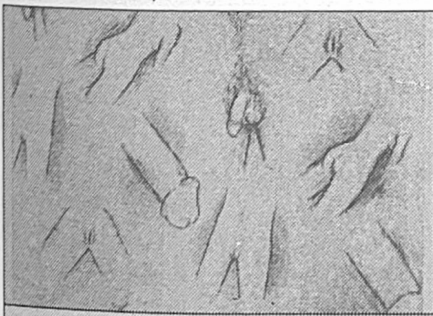
71 NANCY GROSSMAN
Leap, 1973
Litho crayon & wash
on coated paper
23 1/2 x 21 inches
Estimate: 8500
Starting bid: 7200
Courtesy of Arlene Raven

•65 ROBERT GOBER
Untitled, 1991
Photolithograph on
J.B. Green paper
18 x 14 inches
Edition of 35
Estimate: 600
Starting bid: 240
Courtesy of Paula Cooper Gallery
and the artist

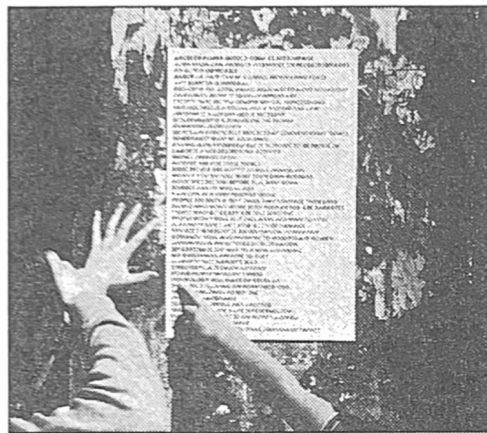
66 KENNETH GOLDSMITH
Poem for WFMU, 1992
Graphite on rag paper
30 x 22 inches
Estimate: 700
Starting bid: 400
Courtesy of the artist

67 JOE GOODWIN
3 Rings, 1991
Acrylic on canvas
29 x 26 inches
Estimate: 1500
Starting bid: 600
Courtesy of the artist

68 WILLIAM GRAEF
Untitled (Mona Lisa), 1989
Color xerox, heat transfer on
canvas and silkscreened wood
frame
20 x 16 inches
Estimate: 750
Starting bid: 200
Courtesy of the artist



•65 ROBERT GOBER
Untitled, 1991 (Detail)



•81 JENNY HOLZER
Truisms, 1977 (Street installation)

72 JEFF GUTTERMAN
Untitled, 1992
Silver gelatin print
16 x 20 inches
Edition of 10
Estimate: 250
Starting bid: 75
Courtesy of the artist

73 STEVEN HARVEY
*[the natural life of] MY FRIEND MY
SISTER / Louis Quatorze*, 1992
Acrylic on canvas
32 x 20 inches
Estimate: 600
Starting bid: 250
Courtesy of the artist

74 JAN HASHEY
72nd and 73rd Brown Bowl,
1991
Felt tip pen and carbon paper on
100% cotton
36 x 30 inches
Estimate: 1600
Starting bid: 640
Courtesy of Barbara Toll Gallery
and the artist

recreating sirens and stuff. Our group was potentially really good. We had a deal with an English label and recorded a couple of records, but our records were bad — that's why I don't like to say the name of the group. We had personal problems, too, I guess like every group, and we didn't really reach our potential. Some of our live gigs and some of our rehearsals were really getting somewhere. I don't know what happened, really. That was at a time when — in the late-'70's — there were posters around the East Village that said "Everyone here is in a band." That was about it. When we made "Stranger Than Paradise," John Lurie was in the Lounge Lizards, Richie Edson had been the original drummer for Sonic Youth and was in Konk. Richie was a musician too, he had never acted before then. Now he's doing a lot of acting.

DD: So you've helped launch some people.

JJ: Well, we launched each other.

DD: You've maintained a big interest in music. You used a lot of music personalities in "Mystery Train."

JJ: Yeah, I've worked with Richie and John, Tom Waits, Screamin' Jay Hawkins, Joe Strummer, Rufus Thomas. One of the Finnish guys in my new film ["Night On Earth"] the big guy in the backseat, Saku, he's a really big pop star in Finland. Roberto Bernigni is also a musician, he plays guitar, piano and accordion. He started as a musician... I don't know, that musicians appear in my films is sort of circumstantial. I feel like a kind of a fake film director in that I started out making films with my friends and just continued to do that. I don't think of that as a negative thing, but I don't feel really professional about it. My friends, especially in the past, were not "film people", they were more musicians or artists or plumbers.

DD: But you've maintained your integrity, though. I mean maybe being "professional" means losing your integrity.

JJ: Well, I'm pretty stubborn. I also know myself fairly well and I know that I wouldn't be good at making a film where I'm hired by a studio. I would make a bad film or something bad would happen and I would kneecap some executive producer. I'm not well-suited to being told by businessmen how to make a film. Not that I'm a brilliant film maker, I'm continuing to learn.

DD: That doesn't mean you're not brilliant.

JJ: I know I'm not brilliant. Sometimes dumb guys can make interesting films too. I think intellectually, I should be pumping gas in Akron, Ohio, which is where I'm from. But I'm happy to continue making films in my own way. I don't mind at all being considered marginal. That doesn't bother me at all.

DD: That's been to your advantage, no?

JJ: It's let me live and work the way I want. I haven't had to have another job besides making films now for quite a while.

DD: Is there anything more you'd like to say about music?

JJ: Music is still my biggest inspiration. I listen to music all the time and I'm more interested in music than I am in film, really, though I do see a lot of films. I love music more because it's so universal. I'm so jealous. A couple of months ago, Tom Waits was in New York writing some songs with Keith Richards and he would come to my house each day to hang out for a few hours before going over to the studio. One day I went with him to the studio and, on the way, he sang a cappella in the cab a song he was writing called "MotelGirl" and he was recently singing me one over the phone, a song he called "The Ocean Doesn't Want Me Today." The idea that he could just sing something over the phone or in a cab, or you see Joe Strummer pick up a guitar and play some Spanish Civil War song, it's so immediate. I'm so jealous that I'm trapped in this archaic form: putting actors in front of this antiquated equipment, exposing silver sulfides to light and then processing it and putting it through more machines to edit. It takes more than two years to make a film and these guys can just give you something so immediate.

DD: What are your feelings about MTV culture?

JJ: I have a real basic problem with the idea of putting images in your head to associate with a song. It's totally foreign to the beauty of supplying your own images or experiences to music, so that is really a drag. Over-play is really a problem. I mean Nirvana is a really good group, but if I have to hear those fucking songs one more time, I'll puke. They're good, but they got over-saturated. It's sort of sad for them, but I don't want to listen to that shit any more. Even [MTV's] "120 Minutes," which is supposed to be about alternative stuff, I mean come on, when's the last time you saw a Butthole Surfers video on there. It's too bad because TV has such potential and it's completely wasted.

DD: It's just another way of making our imaginations lazy.

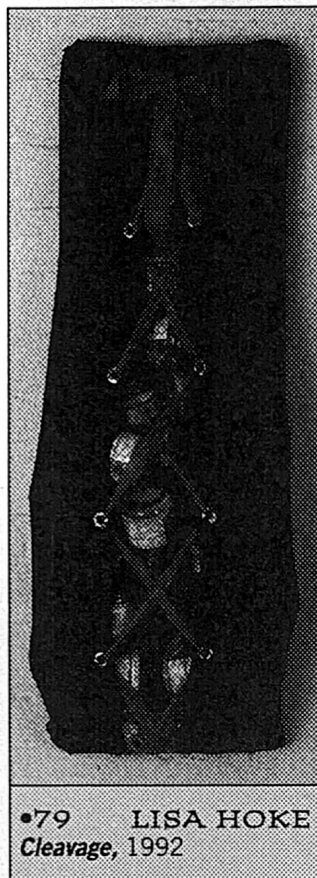
JJ: Music videos are basically commercials to sell the records. I do check them out, but I object to having images supplied and forced me.

DD: It's into films a lot now, too.

JJ: I was talking with a friend of mine, Don Letz — who was in Big Audio Dynamite. He's made a lot of films and videos and started making a film about the Clash called "Clash on Broadway." He went into a meeting with these executives and they wanted to know the films IPM [Image Per Minute] rate. He really had no idea and was offended that they asked, and rightfully so... It's just people who don't have energy that think up other ways of presenting music. I've made three videos. Two of them didn't work. One was with Talking Heads, one was with Big Audio Dynamite and one was with Tom Waits. The Tom Waits one

The Silent Auction

- 75 **JOHN HENRY**
Greeting Card 1991, 1991
Photostatic print
14 x 18 inches
Edition of 2
Estimate: 450
Starting bid: 160
Courtesy of the artist



•79 **LISA HOKE**
Cleavage, 1992

- 76 **JILL HILYCORD**
Chris, 1991
Silver gelatin print
14 x 11 inches
Estimate: 200
Starting bid: 80
Courtesy of the artist
- 77 **CARTER HODGKIN**
Gaussian Blur # 4, 1991
Handmade paper
22 x 30 inches
Estimate: 850
Starting bid: 340
Courtesy of the artist
- 78 **WERNER HOEFLICH**
Faith, 1990
Oil on paper mounted on linen
13 x 12 inches
Estimate: 1100
Starting bid: 440
Courtesy of the artist
- 79 **LISA HOKE**
Cleavage, 1992
Shower curtain, baby food jars,
ribbon and wood
32 x 12 x 4 inches
Estimate: 1800
Starting bid: 800
Courtesy of the artist

- 80 **JENNY HOLZER**
Inflammatory Essays, 1978-80
Offset poster on paper (set of 21)
17 x 17 inches (each)
Edition unlimited
Estimate: 500
Starting bid: 200
Courtesy of Barbara Gladstone
Gallery and the artist

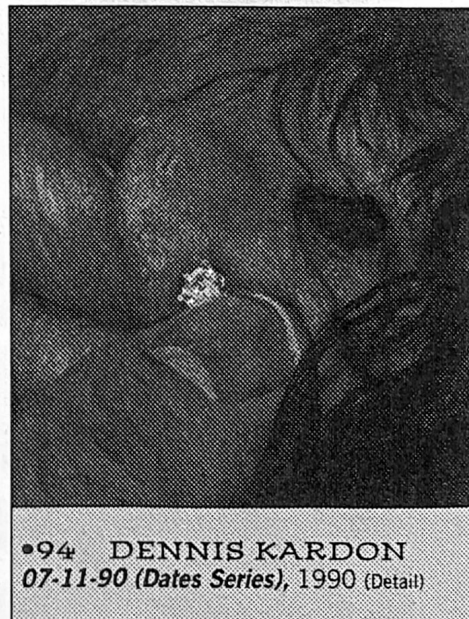
- 81 **JENNY HOLZER**
Truisms, 1977
Offset poster on paper (set of 8)
36 x 24 inches
Edition unlimited
Estimate: 500
Starting bid: 200
Courtesy of Barbara Gladstone
Gallery and the artist

- 82 **GARY JACOBSON**
Untitled, 1989
Mixed media on wood
36 x 39 x 16 inches
Estimate: 3500
Starting bid: 1400
Courtesy of the artist

- 83 **JULIE JAYCOX**
Untitled, 1991
Photograph
11 x 14 inches
Estimate: 350
Starting bid: 140
Courtesy of the artist

- 84 **ERIC H. JEFFREYS**
Yellow Hood, 1991
Color photograph
11 x 14 inches
Estimate: 400
Starting bid: 100
Courtesy of the artist

- 85 **SUSAN JENSEN**
Give, 1992
Gouache, charcoal and colored
pencil on paper
6 x 8 inches
Estimate: 125
Starting bid: 50
Courtesy of the artist



•94 **DENNIS KARDON**
07-11-90 (Dates Series), 1990 (Detail)

The Silent Auction

- | | |
|--|---|
| <p>86 SUSAN JENSEN
<i>Two</i>, 1992
Gouache, charcoal and colored pencil on paper
6 x 8 inches
Estimate: 125
Starting bid: 50
Courtesy of the artist</p> | <p>95 TAKA KAWACHI
<i>Pink Giacometti</i>, 1991
Acrylic on canvas
16 x 20 inches
Estimate: 1200
Starting bid: 480
Courtesy of the artist</p> |
| <p>87 SUSAN JENSEN
<i>Enter</i>, 1992
Gouache, charcoal and colored pencil on paper
6 x 8 inches
Estimate: 125
Starting bid: 50
Courtesy of the artist</p> | <p>96 THOMAS LEO KEARNS
<i>Party Time (The Public Airwaves)</i>, 1987-1988
Polymers and flag on panel
24 x 24 inches
Estimate: 1600
Starting bid: 640
Courtesy of the artist</p> |
| <p>88 SUSAN JENSEN
<i>Dash</i>, 1992
Gouache, charcoal and colored pencil on paper
6 x 8 inches
Estimate: 125
Starting bid: 50
Courtesy of the artist</p> | <p>97 DEIRDRE KENNEDY
<i>Jesus of the Lizard</i>, 1991
Color laser print
8 x 3 1/2 inches
Estimate: 200
Starting bid: 80
Courtesy of the artist</p> |
| <p>89 SUSAN JENSEN
<i>Three</i>, 1992
Gouache, charcoal and colored pencil on paper
6 x 8 inches
Estimate: 125
Starting bid: 50
Courtesy of the artist</p> | <p>98 JOHN M. KING
<i>Approximate Life</i>, 1991
Encaustic on wood
50 x 40 inches
Estimate: 4000
Starting bid: 1600
Courtesy of the artist</p> |
| <p>90 ROBIN KAHN
<i>Redress</i>, 1991
Serigraph on paper
15 x 22 inches
Estimate: 575
Starting bid: 230
Courtesy of the artist</p> | <p>99 D. KINGSLEY
<i>Predella</i>, 1991
Granite
12 x 12 x 3 inches
Estimate: 1500
Starting bid: 600
Courtesy of the artist</p> |
| <p>91 RUTH KAHN
<i>Sell a Bee (modified version)</i>, 1992
Ink on vellum
36 x 36 inches
Estimate: 700
Starting bid: 280
Courtesy of the artist</p> | <p>100 D. KINGSLEY
<i>Canticum Canticorum (Not the Father)</i>, 1991
Acrylic on canvas
48 x 48 inches
Estimate: 2500
Starting bid: 1000
Courtesy of the artist</p> |
| <p>92 ROBERT KALKA
<i>Model Plane Between Two Sheets of Plexiglass</i>, 1991
Balsa plane, glass, wood and oil
30 x 22 x 2 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist</p> | <p>101 SALEM KRIEGER
<i>Fossil Fueling</i>, 1990
Photos and bedsheet
58 x 36 x 2 inches
Estimate: 1200
Starting bid: 480
Courtesy of the artist</p> |
| <p>93 SHIRLEY KANEDA
<i>Untitled</i>, 1992
Watercolor on paper
10 x 7 inches
Estimate: 400
Starting bid: 160
Courtesy of the artist</p> | |
| <p>94 DENNIS KARDON
<i>07-11-90 (Dates Series)</i>, 1990
Oil on polyester
16 x 20 inches
Estimate: 2500
Starting bid: 1000
Courtesy of the artist</p> | |



•102 **JUSTEN LADDA**
Wood-Be Race
(*Dancing and Prancing*), 1992

was the only one that really worked because it was really loose and it was just me shooting 8mm video footage of Tom in his backyard and driving around L.A. in his Cadillac. We weren't going to use that for anything. We were just joking around rehearsing for a video we were planning to make for the "Red, Hot and Blue" compilation. When Tom couldn't shoot the real video we were going to make, he suggested we just edit the footage we already had. Somehow the freedom of that material is what made it a good video I think. I'd like to do some more. I wanted to work on a film with the Butthole Surfers. Gibby talked with me about putting together a 15-minute film with them, which I'd love to do, but I don't know if it'll happen. The Pogues asked me to do one when I was preparing "Night On Earth" and I couldn't do it then. I would've loved to.

DD: Your videos would certainly be better than anything we can see on MTV.

JJ: I'd like to do another one with Waits. We'll see.

DD: I think you use music to greater effect in your films than the way music is used in music videos.

JJ: Music in my films — other than the score — has always been used as source music, coming from a radio or boom box, and never laid over the image like a montage in the "Miami Vice" style. I like it when the characters in a film are listening to music and we in the audience are too, rather than we're hearing the music and they're not. Sometimes it works. In "Easy Rider" it worked. But yeah, that use of music in films is just boring to me. In music — and film as well — as the mainstream becomes wider, the margins become narrower. In the late-'70's and early-'80's, there was so much music happening on independent labels, and now for a group to be somehow validated or legitimized they have to go onto a major label. I understand the politics of it, you've got to get the music out there, but it's kind of sad to me when groups like Sonic Youth and Nirvana and the Butthole Surfers sign with major labels. It's good in a way for them, but the margins getting smaller is sad to me. It's cyclical though, hopefully it'll come back the other way... So, what new music do you like?

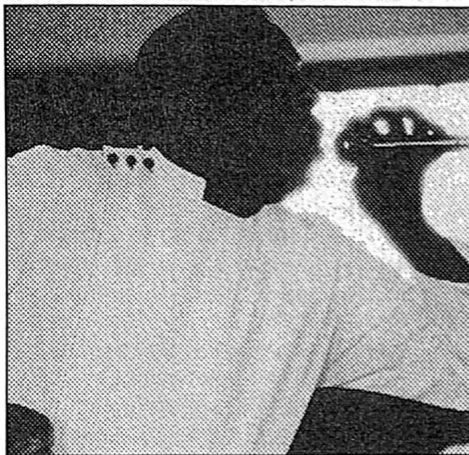
DD: I listen to all kinds of music. Whatever's available at FMU. I go through the station's new record bin and listen to everything I can get to.

JJ: You're lucky to have access to them. I have trouble receiving WFMU's signal. I listen to FMU as much as I can. Sometimes I can get the station on my stereo when I put it in mono. I usually tape the Hound's show and listen to the tapes when I'm driving around. It's going to be bad news if FMU's power gets cut. Really bad news.

•102 JUSTEN LADDA
Wood-Be Race (Dancing and Prancing), 1992
 Gum di-chromate print on cedar wood
 15 x 20 inches
 Estimate: 2500
 Starting bid: 1000
 Courtesy of the artist

103 KEVIN LANDERS
Bag in Tree (Contact Sheet), 1992
 Photograph
 16 x 20 inches
 Edition of 3
 Estimate: 400
 Starting bid: 160
 Courtesy of the artist

104 SEAN LANDERS
I Did Not Say That, 1992
 Ink on paper
 5 1/2 x 5 inches
 Estimate: 450
 Starting bid: 180
 Courtesy of Andrea Rosen Gallery and the artist

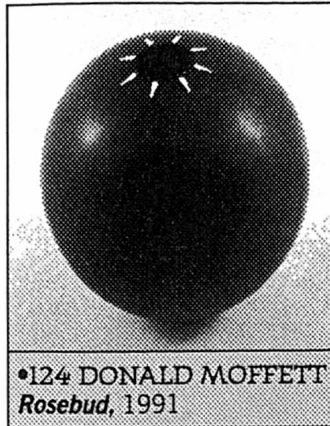


•120 TOM McGOVERN
Pastor Hall from the series "Amazing Grace", 1990 (Detail)

105 BEBE LEE
Untitled #RA1, 1992
 Pencil, oil and spackle on wood
 3 panels: 24 x 12 inches each
 Estimate: 1500
 Starting bid: 600
 Courtesy of the artist

106 LI-LIN LEE
Dialogue Or Calabash, 1990
 Enamel on wood
 12 x 12 inches
 Estimate: 1500
 Starting bid: 600
 Courtesy of the artist

107 DAVID LEVINTHAL
Untitled (From series "Cowboys & Western Landscapes"), 1987
 Acrylic on canvas scanamural
 48 x 48 inches
 Estimate: 2500
 Starting bid: 1000
 Courtesy of the artist



•124 DONALD MOFFETT
Rosebud, 1991

108 MAYA LIN
Binky, 1992
 Stainless steel and beeswax
 18 x 7 x 5 inches
 Estimate: 3000
 Starting bid: 1200
 Courtesy of the artist

109 JOHN LINDELL
Evening in Paris (Ile St. Louis), 1990
 Watercolor and ink on paper
 14 1/2 x 11 1/2 inches
 Estimate: 1000
 Starting bid: 400
 Courtesy of Tom Cugliani Gallery and the artist

110 CHARLES LONG
Elective Affinities, 1992
 Brass and alloy
 33 x 20 x 9 inches
 Estimate: 700
 Starting bid: 280
 Courtesy of Elizabeth Koury Gallery and the artist

111 DAVID LOWE
Room With A View # 9, 1992
 Pencil & acrylic on xerox on paper
 10 x 16 inches
 Estimate: 880
 Starting bid: 350
 Courtesy of the artist

112 CHRISTIAN MARCLAY
Cracking Under Pressure, 1992
 Record covers and thread
 12 1/4 x 19 inches
 Estimate: 3000
 Starting bid: 1200
 Courtesy of Tom Cugliani Gallery and the artist

113 ELIOT MARKELL
Interlude #1, 1991
 Oil on canvas
 36 x 35 inches
 Estimate: 1000
 Starting bid: 400
 Courtesy of the artist

114 PAMELA MARKS
Spoiled, 1992
 Acrylic on canvas
 10 x 10 inches
 Estimate: 400
 Starting bid: 160
 Courtesy of the artist

115 RITA MASSENGILL
Abstract Girl, 1989
 Mixed media
 4 x 6 inches
 Estimate: 400
 Starting bid: 160
 Courtesy of the artist

116 TIM MAUL
Hudson River School, 1990
 2 cibachrome photographs
 12 x 15 1/2 inches
 Estimate: 700
 Starting bid: 280
 Courtesy of the artist

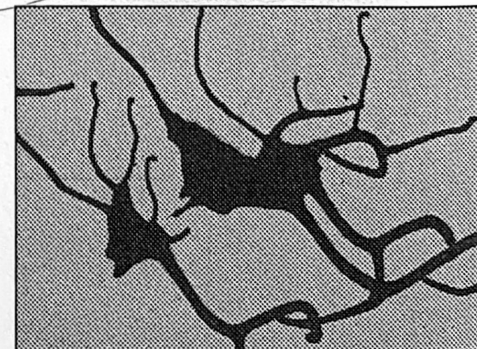
117 MATTHEW McCASLIN
Time Piece, 1991
 Pen on paper
 10 x 8 inches
 Estimate: 700
 Starting bid: 280
 Courtesy of Daniel Newburg Galleries and the artist

118 MARLENE McCARTY
Party Pooper, 1991
 Heat transfer on canvas
 11 inches diameter (approx.)
 Estimate: 1100
 Starting bid: 440
 Courtesy of Metro Pictures and the artist

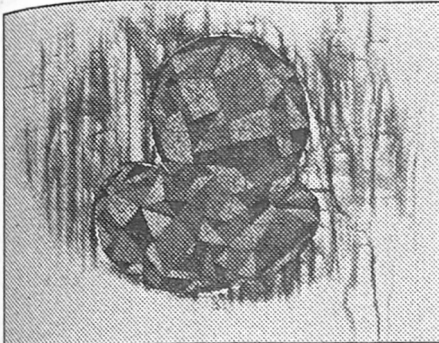
119 TIMOTHY McDOWELL
Chymica Vannus, 1992
 Encaustic and 24K gold leaf on birch
 12 x 12 inches
 Estimate: 600
 Starting bid: 250
 Courtesy of the artist

•120 TOM McGOVERN
Pastor Hall from the series "Amazing Grace", 1990
 Silver gelatin print
 16 x 20 inches
 Edition
 Estimate: 450
 Starting bid: 100
 Courtesy of the artist

•121 PAUL McMAHON
Tongue, 1992
 Tempera and ink on cardboard
 18 x 20 inches
 Estimate: 750
 Starting bid: 300
 Courtesy of the artist



•121 PAUL McMAHON
Tongue, 1992 (Detail)



•129 THOMAS NOZKOWSKI
Untitled #2, 1992 (Detail)

- 122 SEAN MELLYN
#16 Dupe Drawing, 1991
Ink and rust on paper
10 x 8 inches
Estimate: 500
Starting bid: 350
Courtesy of the artist
- 123 MIKE METZ
Clippers / Frog / Alligator Jaws, 1991
Mixed media
30 x 40 inches
Estimate: 1500
Starting bid: 600
Courtesy of the artist
- 124 DONALD MOFFETT
Rosebud, 1991
Bowling ball and vinyl tape
8 inches diameter
Estimate: 1500
Starting bid: 1000
Courtesy of the artist
- 125 JIM MOORE
Philippe Petit / St. Johns the Divine / High Wire, 1981
Silver gelatin print
16 x 20 inches
Edition of 10
Estimate: 350
Starting bid: 140
Courtesy of the artist
- 126 ANDY MOSES
Diffusion Rock (Turners Ghost to Rolling Stone), 1992
Acrylic & oil on canvas
24 x 24 inches
Estimate: 2000
Starting bid: 800
Courtesy of the artist
- 127 ROBERT MOSKOWITZ
Untitled, 1992
Ink and plaka on paper
10 1/2 x 4 inches
Estimate: 9000
Starting bid: 4500
Courtesy of the artist
- 128 THOMAS NOZKOWSKI
Untitled #1, 1992
Five-color aquatints
16 x 20 inches
Edition
Estimate: 800
Starting bid: 320
Courtesy of the artist

- 129 THOMAS NOZKOWSKI
Untitled #2, 1992
Five-color aquatints
16 x 20 inches
Edition
Estimate: 800
Starting bid: 320
Courtesy of the artist

- 130 MICHAEL O'BRIEN
Untitled, 1992
Cast sex wax
11 1/2 x 18 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist

- 131 JOHN OBUCK
Study For Kit and Caboodle, 1991
Oil paint on glazed ceramic tile
9 x 11 inches
Estimate: 1100
Starting bid: 440
Courtesy of the artist

- 132 REBECCA ODES
Untitled, 1991
Oil on canvas
24 x 30 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist

- 133 BRIAN O'LEARY
Found Object with Water Pitcher, 1991
Acrylic on wood
16 x 12 inches
Estimate: 300
Starting bid: 120
Courtesy of the artist

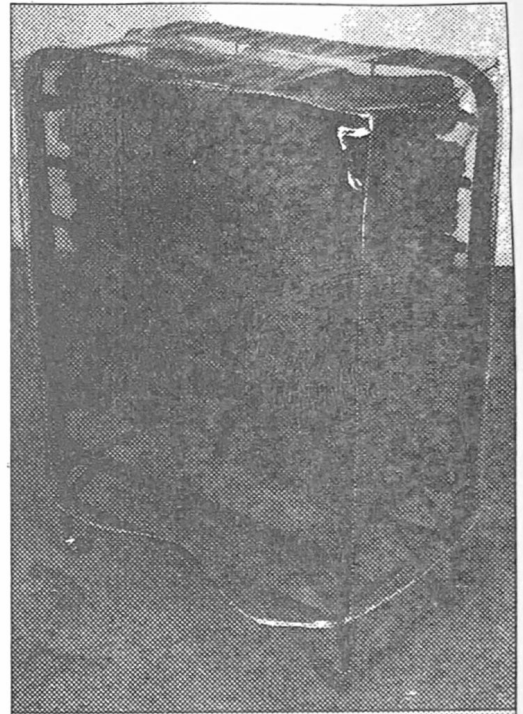
- 134 CARL OSTENDARP
Untitled Drawing, 1992
Gouache on paper
28 x 22 inches
Estimate: 1000
Starting bid: 400
Courtesy of the artist

- 135 SAUL OSTROW
In the Field of Sight (Dense Display), 1992
Spray paint, plexiglass and nails
12 x 12 inches
Estimate: 550
Starting bid: 220
Courtesy of the artist



•136 TOM OTTERNESS
Educated Woman, 1991 (cast 1992)

- 136 TOM OTTERNESS
Educated Woman, 1991
(cast 1992)
Bronze
4 1/2 x 3 1/2 x 3 1/2 inches
Edition of 9
Estimate: 3500
Starting bid: 1400
Courtesy of Brooke Alexander Gallery and the artist



•139 JOHN PARRIS
The Wages of Fear, 1991

- 137 FRANC PALAIA
Trani Fresco, 1991
Metal, light and duratrans
10 x 10 x 16 inches
Estimate: 900
Starting bid: 360
Courtesy of the artist

- 138 CHARLES PARNESSE
Dragon and Derby, 1988
Oil on canvas
20 x 20 inches
Estimate: 1200
Starting bid: 480
Courtesy of the artist

- 139 JOHN PARRIS
The Wages of Fear, 1991
Paper, paint, tape, steel bed and plastic
43 x 32 x 16 inches
Estimate: 5000
Starting bid: 800
Courtesy of the artist

- 140 BRUCE PAVLOW
Untitled (Mom & Dad I Use Drugs), 1992
Mounted photostat and wood
61 x 19 inches
Edition of 5
Estimate: 200
Starting bid: 80
Courtesy of the artist

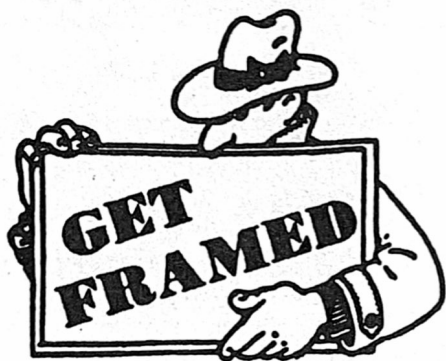
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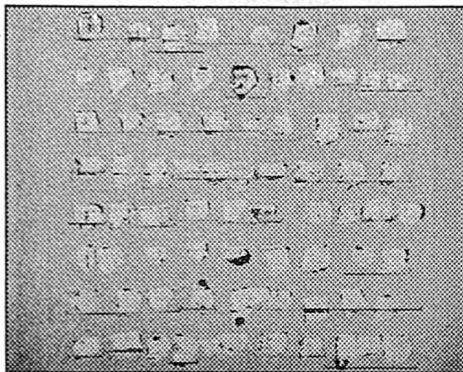
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(201) 656-6342

The Silent Auction

141 ALIX PEARLSTEIN
Untitled, 1991
Plaster, spackle and latex paint
on masonite
10 x 8 inches
Estimate: 800
Starting bid: 320
Courtesy of the artist

142 TONY PEMBERTON
Jersey, 1990
C-print
11 x 14 inches
Edition
Estimate: 125
Starting bid: 60
Courtesy of the artist

143 LISA PETRUCCI
Object D'Art #5, 1991
Acrylic on xerox and wood
10 x 12 inches
Estimate: 125
Starting bid: 50
Courtesy of the artist



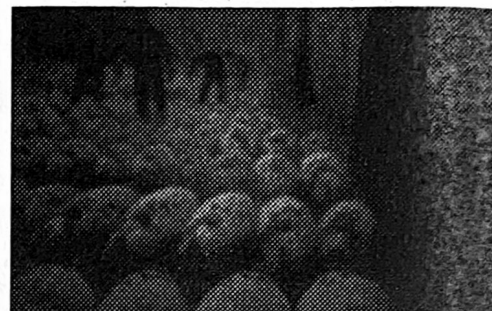
•149 DONALD POWLEY
Untitled, 1991 (Detail)

144 LISA PETRUCCI
Object D'Art #1, 1991
Acrylic on xerox and wood
10 x 12 inches
Estimate: 125
Starting bid: 50
Courtesy of the artist

145 CHRIS PFISTER
Untitled, 1992
Oil on board
10 x 5 1/2 inches
Estimate: 900
Starting bid: 360
Courtesy of the artist

146 RICHARD PHILLIPS
Don't Feel Quite So Good # 6,
1992
Ink on paper
14 x 11 inches
Estimate: 250
Starting bid: 100
Courtesy of the artist

147 CARL PICCO
Latex # 1, 1989
Silver gelatin print
11 x 14 inches
Estimate: 350
Starting bid: 140
Courtesy of the artist



•155 VERNON REID
Tsujiki Market Tokyo '91, 1991

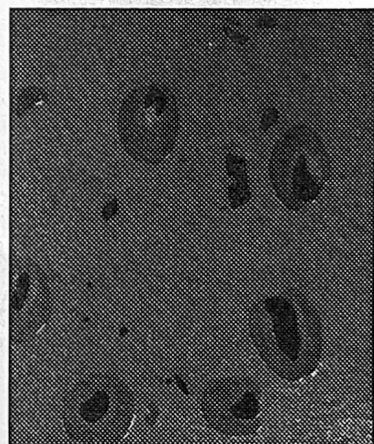
148 THOMAS POWEL
Fascist 5 Iron, 1991
Oil, crayon, enamel and collage
on paper
14 x 11 inches
Estimate: 400
Starting bid: 170
Courtesy of the artist

•149 DONALD POWLEY
Untitled, 1991
Graphite, oil and gesso on linen
9 x 9 inches
Estimate: 1000
Starting bid: 400
Courtesy of the artist

150 PEGGY PREHEIM
Dawn #1, 1992
Pencil on paper
14 1/2 x 11 1/2 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist

151 E. A. RACETTE
Untitled, 1992
Mixed media
96 inches high x 12 inches diam-
eter
Estimate: 250
Starting bid: 100
Courtesy of the artist

152 PHIL RACHELSON
Painting with Two Moose, 1988
Acrylic on found frame and panel
29 x 53 inches
Estimate: 2000
Starting bid: 800
Courtesy of the artist



•161 JEFF ROYSDON
Olive Loaf, 1991 (Detail)

The Silent Auction

- 153 HUBERTO RAMIREZ
Untitled, 1992
Oil on wood
18 x 24 inches
Estimate: 1000
Starting bid: 400
Courtesy of the artist
- 154 SARAH RAPSON
Love Is Everywhere, 1992
Oil and paper on canvas
30 x 26 inches
Estimate: 750
Starting bid: 300
Courtesy of the artist
- 155 VERNON REID
Tsujiki Market Tokyo '91, 1991
Silver gelatin print
26 x 19 inches
Edition
Estimate: 1250
Starting bid: 500
Courtesy of the artist
- 156 PETER RIZZO
Untitled, 1990
Lead
9 x 18 x 12 inches
Estimate: 800
Starting bid: 320
Courtesy of the artist



•164 JUDE SCHWENDENWIEN
Honeymoon Vortex #2, 1992

- 159 MICHAEL ROSS
Music Mask, 1992
Metal and rubber
12 inches diameter
Estimate: 1000
Starting bid: 400
Courtesy of the artist
- 160 JEFF ROYSDON
Velveeta Single, 1991
Latex on canvas
8 x 8 inches
Estimate: 450
Starting bid: 180
Courtesy of the artist
- 161 JEFF ROYSDON
Olive Loaf, 1991
Latex on canvas
10 x 10 inches
Estimate: 450
Starting bid: 180
Courtesy of the artist
- 162 JOHN SCHLESINGER
Untitled, 1992
Silver gelatin print
on steel sawblade
6 inches diameter
Estimate: 600
Starting bid: 250
Courtesy of Lieberman & Saul
Gallery and the artist
- 163 DEBORAH SCHNEIDER
Untitled, 1992
Mixed media on paper
10 1/2 x 8 1/2 inches
Estimate: 600
Starting bid: 240
Courtesy of the artist
- 164 JUDE SCHWENDENWIEN
Honeymoon Vortex #2, 1992
Acrylic on canvas
30 x 36 inches
Estimate: 1700
Starting bid: 680
Courtesy of the artist
- 165 MICHAEL SCOTT
Circle Shooter, 1991
Enamel on honeycomb aluminum
36 x 12 inches
Estimate: 2800
Starting bid: 1000
Courtesy of the artist
- 166 YOLANDA SHASHATY
Louisiana, 1991
Oil on canvas
10 x 14 inches
Estimate: 1200
Starting bid: 400
Courtesy of the artist
- 167 JIM SHAW
Billy's Self Portrait #2 Drawing, 1989
Pencil on paper
9 1/2 x 7 1/2 inches
Estimate: 1100
Starting bid: 440
Courtesy of the artist

- 157 JOYCE ROBINS
Cube - Cast Bronze, 1991
Patina and bronze
12 x 8 x 11 inches
Estimate: 2500
Starting bid: 1000
Courtesy of the artist
- 158 ANDREI ROITER
Stereo, 1992
Concrete and pigment on canvas
10 x 18 inches
Estimate: 2000
Starting bid: 800
Courtesy of Elizabeth Koury
Gallery and the artist

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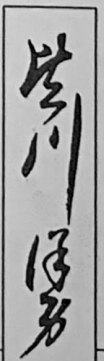
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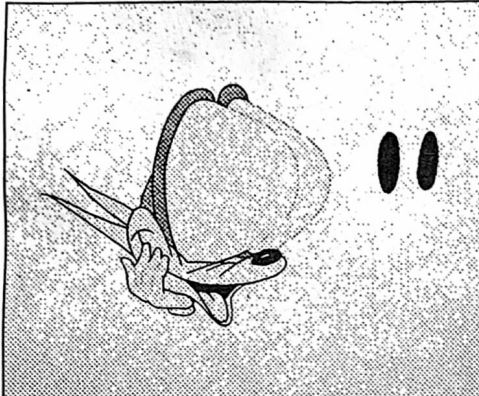
Fine Frames

Yasuo Minagawa

25 Great Jones Street
New York NY 10012
212 982-8711



- 168 **CINDY SHERMAN**
Untitled (Doctor & Nurse), 1980
 Two silver gelatin prints
 8 x 20 inches (diptych)
 Estimate: 1500
 Starting bid: 600
 Courtesy of the artist



•175 **MICHAEL ST. JOHN**
Untitled (Abstract Painting), 1991

- 175 **MICHAEL ST. JOHN**
Untitled (Abstract Painting),
 1991
 Oil on canvas
 28 1/2 x 40 inches
 Estimate: 1500
 Starting bid: 600
 Courtesy of Berland Hall Gallery
 and the artist

- 176 **JAN STALLER**
Plates - Sewage Treatment Plant
 NYC, 1989-1990
 Ektacolor print
 30 x 30 inches
 Estimate: 2000
 Starting bid: 800
 Courtesy of the artist
 Exhibited framed, sold
 unframed.

- 177 **TIM STEELE**
Magnifying Glass, 1990
 Powdered pigment on paper
 35 x 26 inches
 Estimate: 1400
 Starting bid: 560
 Courtesy of the artist

- 178 **KUNIE SUGIURA**
3D-ed, 1986
 Photographic paper mounted on
 aluminum
 14 x 11 inches
 Estimate: 500
 Starting bid: 200
 Courtesy of the artist

- 179 **KEVIN SUTTON**
Untitled (Rectangle with Vertical
Stripes), 1989
 Wood, plaster, wax, metal and
 pigment
 20 1/2 x 17 x 1 1/2 inches
 Estimate: 700
 Starting bid: 280
 Courtesy of the artist

- 169 **JAMES SIENA**
Untitled, 1991
 Ink on paper
 11 x 8 1/2 inches
 Estimate: 750
 Starting bid: 300
 Courtesy of the artist

- 170 **AMY SILLMAN**
Honey, hops, wood, chalk, char-
coal, cheese, 1992
 Oil on wood panel
 34 x 34 inches
 Estimate: 3000
 Starting bid: 1200
 Courtesy of the artist

- 171 **ADAM SIMON**
from "Post Card Series", 1989
 Oil on canvas with mixed media
 12 x 16 inches
 Estimate: 600
 Starting bid: 100
 Courtesy of the artist

- 172 **ELENA SISTO**
Intimates, 1990
 Oil on linen
 12 x 12 inches
 Estimate: 2500
 Starting bid: 1000
 Courtesy of Germans van Eck
 Gallery and the artist

- 173 **MICHELLE SPARK**
Powder Room, 1990
 Oil on canvas with painted frame
 18 x 21 inches
 Estimate: 2000
 Starting bid: 800
 Courtesy of the artist

- 174 **CHARLIE SPEAR**
Sonic Foot, 1991
 Cibachrome print
 11 x 8 1/2 inches
 Estimate: 700
 Starting bid: 280
 Courtesy of the artist



•193 **JOHN WILLIAMS**
Greeting Card from
a Relative / Christmas, 1991

- 180 **TROYAN TECAU**
Aluminium House, 1989
 Oil on paper
 37 x 27 inches
 Estimate: 450
 Starting bid: 180
 Courtesy of the artist

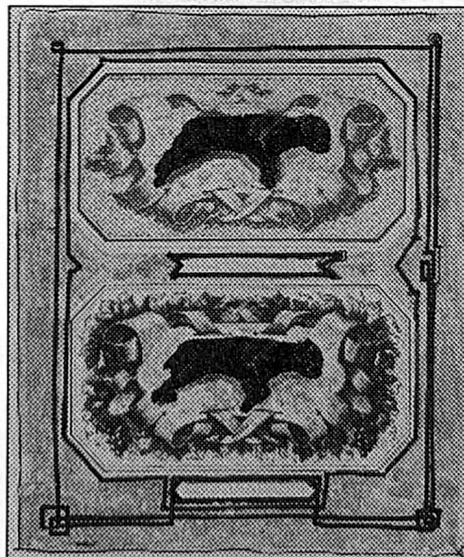
- 181 **FRED TOMASELLI**
Untitled, 1992
 Marijuana, acrylic and
 resin on wood
 8 x 12 inches
 Estimate: 800
 Starting bid: 320
 Courtesy of the artist

- 182 **ANTHONY M. UVA**
Wall Street Fetish, 1990
 Mixed media
 10 x 11 1/2 inches
 Estimate: 750
 Starting bid: 400
 Courtesy of the artist

- 183 **JULIE WACHTEL**
Untitled Study, 1992
 Xerox on paper
 19 x 24 inches
 Estimate: 800
 Starting bid: 320
 Courtesy of the artist

- 184 **NANCY MELI WALKER**
A-Z Nude, 1992
 Reverse painting with enamels
 on fused glass
 15 x 12 1/2 inches
 Estimate: 400
 Starting bid: 160
 Courtesy of the artist

- 185 **WILLIAM WEGMAN**
Ye Olde Bootery, Ye Olde Winery,
 1987
 Color lithograph
 35 1/2 x 29 inches
 Edition of 55
 Estimate: 1000
 Starting bid: 400
 Courtesy of the artist
 Exhibited framed, sold
 unframed.



•185 **WILLIAM WEGMAN**
Ye Olde Bootery, Ye Olde Winery, 1987

The Silent Auction

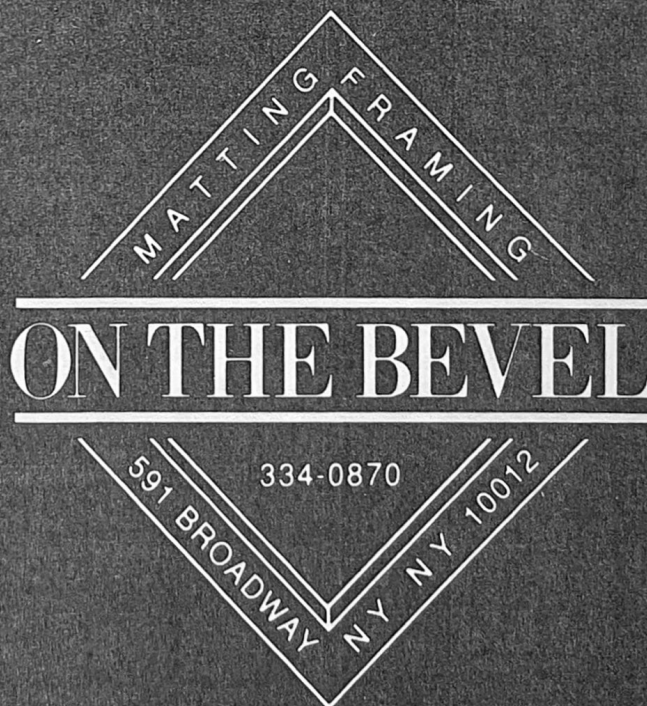
- 186 **CARLA WEISBERG**
Untitled, 1992
 Pen and ink on paper
 6 x 8 inches (diptych)
 Estimate: 400
 Starting bid: 160
 Courtesy of the artist
- 187 **DANIEL WIENER**
Fornication 201, 1991
 Super sculpey
 1 1/2 x 2 x 3 1/2 inches
 Estimate: 60
 Starting bid: 25
 Courtesy of the artist
- 188 **DANIEL WIENER**
Fornication 202, 1991
 Super sculpey
 1 1/2 x 2 x 1 1/2 inches
 Estimate: 60
 Starting bid: 25
 Courtesy of the artist
- 189 **DANIEL WIENER**
Fornication 203, 1991
 Super sculpey
 1 x 1 x 1 1/2 inches
 Estimate: 60
 Starting bid: 25
 Courtesy of the artist
- 190 **DANIEL WIENER**
Fornication 204, 1991
 Super sculpey
 2 1/2 x 2 x 2 inches
 Estimate: 60
 Starting bid: 25
 Courtesy of the artist
- 191 **DANIEL WIENER**
Fornication 205, 1991
 Super sculpey
 2 x 1 1/2 x 1 1/2 inches
 Estimate: 60
 Starting bid: 25
 Courtesy of the artist
- 192 **DANIEL WIENER**
Fornication 206, 1991
 Super sculpey
 1 1/2 x 2 x 2 inches
 Estimate: 60
 Starting bid: 25
 Courtesy of the artist
- 193 **JOHN WILLIAMS**
*Greeting Card from
 a Relative / Christmas*, 1991
 Oil on linen
 32 x 24 inches
 Estimate: 1600
 Starting bid: 700
 Courtesy of the artist
- 194 **ALEX WOLF**
Untitled, 1990
 Satin and trimming
 12 x 12 inches
 Estimate: 500
 Starting bid: 200
 Courtesy of the artist
- 195 **STEVE WOLFE**
Untitled (In Cold Blood), 1992
 Oil, silkscreen, wax and
 modeling paste on wood
 7 x 4 x 1 inches
 Estimate: 6500
 Starting bid: 2600
 Courtesy of the artist
- 196 **LISA YUSKAVAGE**
Tit Heaven #11, 1992
 Watercolor on paper
 22 x 15 inches
 Estimate: 800
 Starting bid: 320
 Courtesy of the artist
- 197 **MARY ZIEGLER**
Dead End, Cambodia Series,
 1992
 Magnetized iron filings on paper
 22 x 30 inches
 Estimate: 800
 Starting bid: 320
 Courtesy of the artist
- 198 **RICHARD BROOKS**
Jewel Wound, 1991
 Oil on canvas
 18 x 24 inches
 Estimate: 900
 Starting bid: 360
 Courtesy of the artist

End of the Silent Auction listings

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LIVE Auction

All the tangible work or items listed in this section will be available for inspection in the gallery during exhibition hours, May 26-30, 10 am-6 pm, May 27 'til 10 pm. Items in the Live Auction can be bid on in the gallery at any time during the exhibition. You can also bid by mail or telephone provided your bid is received at WFMU by Friday, May 29 at 5 pm (see bid-by-mail and bid-by-phone info).

The last chance to bid on the items listed here will be during the live auction, to occur Saturday, May 30 at 7 pm. Please join other WFMU staff and listeners at the Live Auction Party, Saturday, May 30 from 6-8:30 pm. Admission is \$10, which includes the Polka from the Fringe and Empty Orchestra Cafe performances. The auction will be broadcast live, and listeners who pre-register by mail or phone may call in their bids live during the auction (see info, pg. 30). All live auction sales are final and are subject to the Conditions of Sale found on page 33. Items will be auctioned off in the following order:

301 TANZANIAN ELVIS STAMPS

A sheet of Elvis Presley postage stamps issued in Tanzania. Nine different images of the King, any one of which beats the pants off of either U.S. Postal Service Elvis stamp.

Estimate: 50
Starting bid: 15
Courtesy of Nick Hill

302 DARK SHADOWS SCRIPT

A xerox of the 32 page shooting script of episode # 398 (set in 1795), originally broadcast January 3, 1968. Complete with Producer/Director Dan Curtis' scrawled notes.

Estimate: 100
Starting bid: 20
Courtesy of Matthew Hall

303 PUBLIC ENEMY PLATINUM RECORD

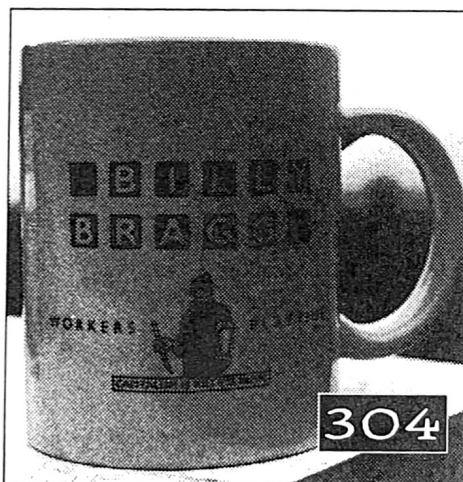
A platinum edition of Public Enemy's *Apocalypse '91 - The Enemy Strikes Black LP*.

Estimate: 180
Starting bid: 50
Courtesy of Sony

304 BILLY BRAGG ANTI-CAPITALISM PROMOTIONAL MUG

The winner of the Museum of the Silly Promo's High Concept in marketing award—a promotional coffee mug emblazoned with the motto, "Capitalism is Killing Music."

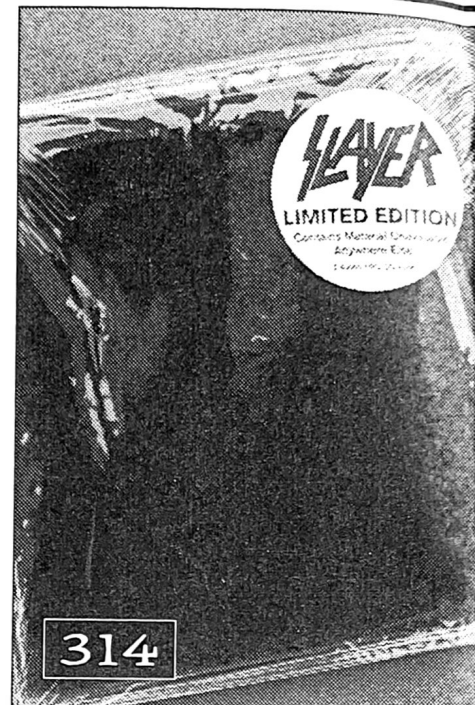
Estimate: 20
Starting bid: 8
Courtesy Museum of the Silly Promo



305 STEPPENWOLF INFLATABLE PILLOW

Our four bare-chested heroes show off their bulges and psychedelic packaging through a primitive clear plastic bag that may or may not provide comfort for your weary head. Retro-sixties teenyboppers take note! You will want this piece of trash!

Estimate: 50
Starting bid: 20
Courtesy Michael J. Bellan



306 ROLLING STONES SET LIST

And you thought they made their songs up as they went along? The original list of songs used by the band and the crew during their 7/4/90 Wembley Stadium show proves otherwise.

Estimate: 30
Starting bid: 12
Courtesy Fern Gnesin

307 ROLLING STONES JACKET

Now you can at least appear to be "with the band," in this road crew tour jacket, from their 1990 Japanese tour.

Estimate: 60
Starting bid: 25
Courtesy Fern Gnesin

308 BEATLES CHRISTMAS LP

The original 1970 Apple LP release of the Beatles' Christmas greetings, which were originally released only as mailings to their fan club members from 1963-1969.

Estimate: 100
Starting bid: 45
Courtesy Melba Telnor

309 BEATLES BOX SET OF VINYL

All 14 British versions of the Beatles LPs in a rare, promotional only wooden box set. The Beatles records are no longer in print on vinyl.

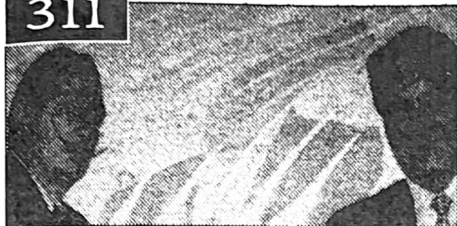
Estimate: 200
Starting bid: 90
Courtesy Capitol Records

310 PAUL McCARTNEY AUTOGRAPHED LP SLEEVE

An autographed copy of the *Tripping The Live Fantastic* LP sleeve.

Estimate: 300
Starting bid: 120
Courtesy Capitol Records

311



311 "JACKIE GLEASON PRESENTS LONESOME ECHO" LP

Cover art by Salvador Dali, orchestra conducted by Jackie Gleason. Features the hit, "Dancing on the Ceiling" and a back cover photo of the two geniuses touching each other strangely.

Estimate: 25
Starting bid: 10
Courtesy Newgarden Archive

312 ORIGINAL JOHN F. KENNEDY TV AD

An original 16mm edition of a two minute JFK for President TV ad from the 1960 campaign. Originally distributed by JFK's campaign committee to TV stations.

Estimate: 250
Starting bid: 75
Courtesy Paul Marcus

313 BRONWYN C. CEMETERY TOUR

A personally guided tour of Brooklyn's Greenwood cemetery, second largest in the U.S. WFMU's Bronwyn C. is the presenter of "News of the Dead" and author of *The Big Book of Death*, and will show you their graves of the famous and infamous.

Estimate: 100
Starting bid: 40
Courtesy Bronwyn C.

314 SLAYER CD PACKAGED IN BLOOD

Some claim that it's merely colored oil, others hypothesize its red goo that surrounds this compact disk. Only the marketing department knows for sure.

Estimate: 25
Starting bid: 10
Courtesy Museum of the Silly Promo

315 WFMU DEATH-PACK

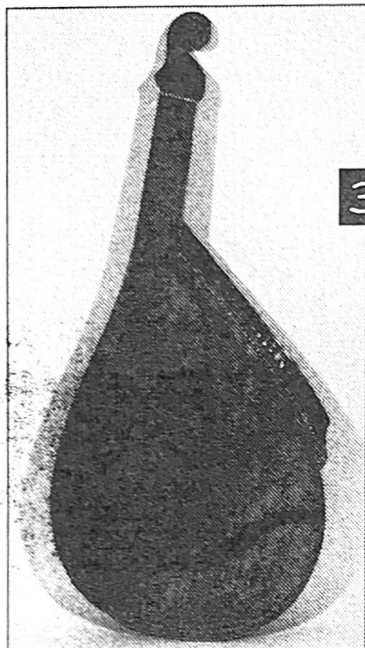
Every WFMU chotchky ever produced that we still have one copy of, including fifteen different FMU T-shirts from '84-'92, two sweatshirts, the *Radio Archival Oddities & All My Children* cassettes, the *Edisons LP*, the 1987 *Radio As A Visual Medium* video compilation, 7 different bumper stickers, 6 magnets, plus an assortment of other items such as the WFMU hat, night-lite, buttons, and a full set of all 12 back issues of *Lowest Common Denominator*. And there's more.

Estimate: Priceless
Starting bid: 125
Courtesy Museum of the Silly Promo

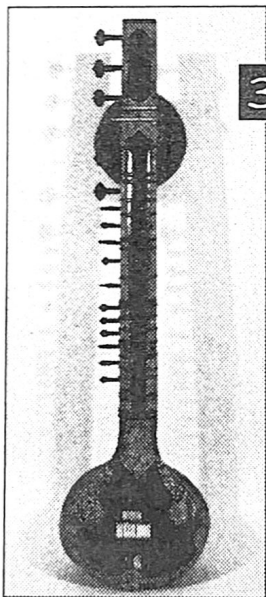
316 ANTIQUE TELEVISION SET

A still functioning Dumont set from the early '50's, featuring a spiral tuning dial that includes the FM band. Picks up WFMU well.

Estimate: 300
Starting bid: 120
Courtesy Lance Mureson



323



322

317 SONIC YOUTH GUITAR

Played and smashed with impudence by Alternative Rock Icons Sonic Youth.

Estimate: 300
Starting bid: 120
Courtesy Sonic Youth

318 CHINESE YUEH CH'IN

A four stringed flat-backed Chinese lute popularly known as a "moon guitar." Originally purchased in 1981 in Beijing.

Estimate: 200
Starting bid: 80
Courtesy Anonymous

319 GRETSCH 1960 HOLLOWBODY GUITAR

This anniversary model is a great guitar for jazz or rockabilly. Condition good to excellent, available for inspection during the exhibition.

Estimate: 700
Starting bid: 400
Courtesy Rebecca Lewis

320 BABY GRAND PIANO

Kurtzmann Baby Grand (serial number 95906) in good condition. Available for inspection at a separate location in Newark, by appointment only. Call 201-678-8264 for viewing appointment.

Estimate: 1500
Starting bid: 600
Courtesy John Gonchar

321 CABINET

Handcrafted cherry and birch cabinet, 1992. 28 inches high x 16 in. wide x 12 in. deep.

Estimate: 475
Starting bid: 180
Courtesy of Bruce Bjork

322 SITAR

Made in India in 1966 by Ismail Saheb and Sons. Condition good, but some strings are missing. Available for inspection during the exhibition. 50 1/2 x 13 x 14 inches.

Estimate: 450
Starting bid: 180
Courtesy Nick Gaetano

323 RUSSIAN BANDOURA

Ukrainian flat backed lute made in the U.S.S.R. in the mid Sixties. Stopped strings run to pegs on neck, with drone strings running to belly. Condition good, but some strings are missing. Available for inspection during the exhibition.

Estimate: 400
Starting bid: 150
Courtesy Nick Gaetano

319



324 YOUR NAME BROADCAST AGAIN AND AGAIN

Have your name added to WFMU's ever-popular top-of-the-hour legal station identification announcement every hour on the hour for two days. WFMU DJ: "This is WFMU, Upsala College, East Orange (your name here)."

Estimate: Priceless
Starting bid: 40
Courtesy WFMU

325 BILL O'HARA *Untitled (Gas)*, 1988

Color photograph
16 x 20 inches
Estimate: 450
Starting bid: 100
Courtesy of the artist



328

326 HOWARD FINSTER
Information not available at press time
Courtesy Hand Mād Gallery

327 JONESTOWN DEATH CULT TRADING CARDS

(Artist edition) Forty cards by 34 artists, each card signed and numbered by the artist, plus both uncut master sheets with the puzzle illustration signed by Jeff Gaither and Gary Panter. Card artists include: Robert Armstrong, Charles Burns, Gary Panter, Carel Moiseiwitsch, Savage Pencil, Kaz, Mark Mothersbaugh, and many others.

Estimate: 120
Starting bid: 40
Courtesy Byron Coley

328 ROBERT MARTENS *Handicon, #2*, 1989

Acrylic on wicker
10 inches diameter
Estimate: 80
Starting bid: 30
Courtesy of the artist



320

333 LYNDA BARRY

Get Up, 1985
Watercolor on paper
7 x 13 inches
Estimate: 200
Starting bid: 80
Courtesy of the artist

334 MARK BEYER *Three Jerks On Beach Umbrellas*

Silkscreen
32 x 38 inches
Edition
Estimate: 350
Starting bid: 150
Courtesy of the artist

329 ROBERT MARTENS

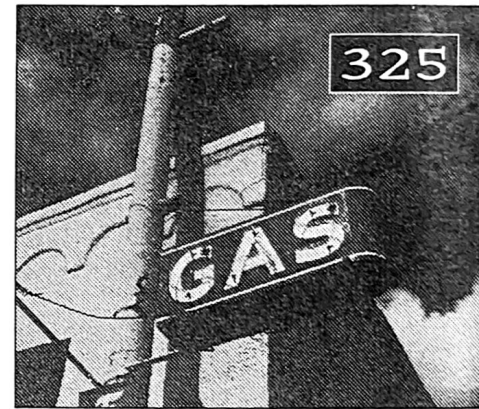
She, #3, 1990
Acrylic on wicker
10 inches diameter
Estimate: 80
Starting bid: 30
Courtesy of the artist

330 OLIVIA BIDDLE *The Last Temptation for a Shoe Fetishist*, 1989

Multi-media on velvet
Size 8 shoes (not wearable)
Estimate: 450
Starting bid: 180
Courtesy of the artist

331 JAD FAIR

Untitled
Screenprint on paper
14 1/2 x 20 inches
Edition 35, #24/35
Estimate: 350
Starting bid: 140
Courtesy of the artist



325

332 DANIEL JOHNSTON *Untitled (You're Gonna Make It, Joe)*, 1990

Watercolor & ballpoint pen on paper
14 x 8 1/2 inches
Estimate: 200
Starting bid: 80
Courtesy of the artist

335 GLENN BRANCA

Tabletop Harmonics Guitar, six feet long, and played with a glass tube. Comes with instructions and tuning diagram. 1986. Fully functional musical instrument. 4 x 72 inches

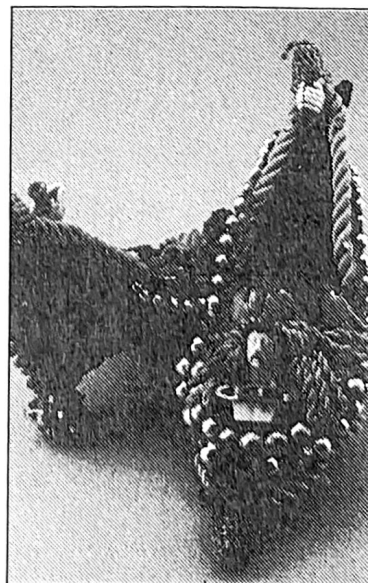
Estimate: 750
Starting bid: 300
Courtesy of the artist

336 KEN BROWN

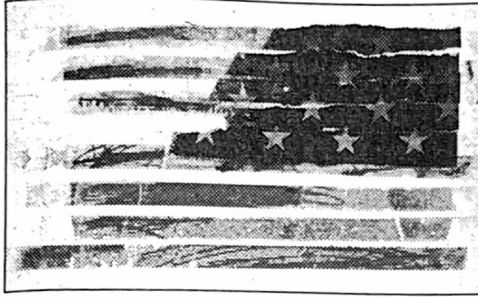
Loteria, 1991
Color silkscreen
14 1/2 x 20 1/2 inches
Edition
Estimate: 120
Starting bid: 75
Courtesy of the artist

337 SUE COE *Heel of the Boot*, 1992

Photo etching
20 x 15 1/2 inches
Edition
Estimate: 70
Starting bid: 25
Courtesy of the artist



330



345

338 **SUE COE**
Anita Hill, 1992
 Photo etching
 20 x 13 inches
 Edition
 Estimate: 75
 Starting bid: 30
 Courtesy of the artist

339 **SUE COE**
It's a Picnic, 1992
 Photo etching
 20 1/2 x 13 1/2 inches
 Edition
 Estimate: 50
 Starting bid: 20
 Courtesy of the artist

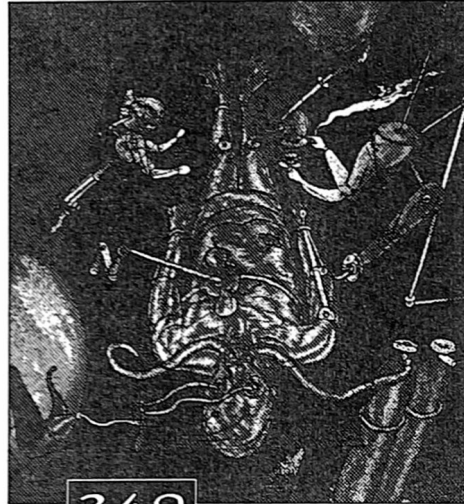
340 **SUE COE**
Bush & Duke, 1992
 Photo etching
 17 x 11 inches
 Edition
 Estimate: 50
 Starting bid: 20
 Courtesy of the artist

341 **MARY FLEENER**
Ms. Anti-Social, 1990
 Cell vinyl painting
 10 x 12 inches
 Estimate: 80
 Starting bid: 30
 Courtesy of the artist



342 **KAZ**
Cat on a Hot Tin Pan, 1991
 Silkscreen
 23 x 19 1/2 inches
 Estimate: 250
 Starting bid: 100
 Courtesy of the artist

343 **MARK NEWGARDEN**
The Little Nun, 1991
 Pen and ink
 5 x 7 inches
 Estimate: 300
 Starting bid: 120
 Courtesy of the artist

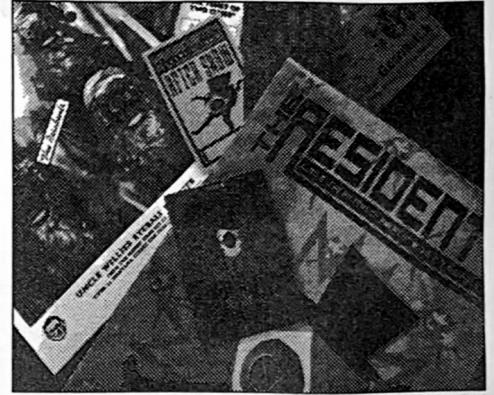


349

344 **GARY PANTER**
Untitled, 1992
 Monoprint
 22 x 30 inches
 Estimate: 300
 Starting bid: 120
 Courtesy of the artist

345 **STEPHEN KRONINGER**
Shut 'em Down Flag, 1991
 (From Public Enemy video of same name)
 Collage on paper
 10 x 15 inches
 Estimate: 300
 Starting bid: 120
 Courtesy of the artist

342



353

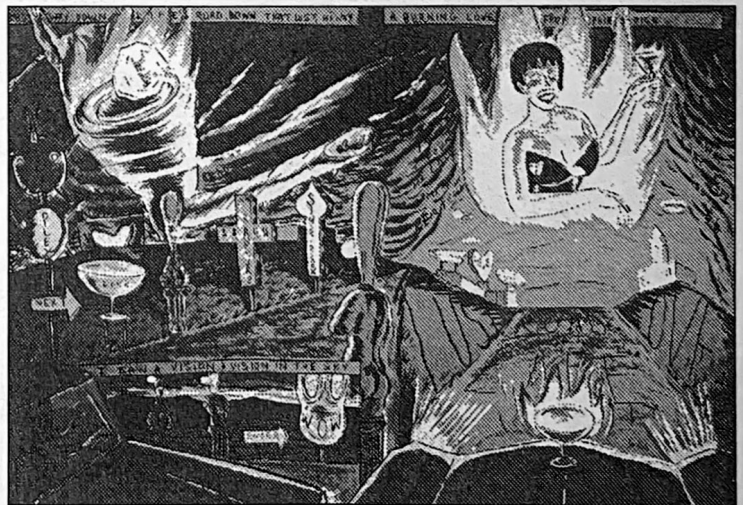
346 **JOHN LURIE**
Untitled 1991
 Pastel on paper
 9 1/2 x 7 inches
 Estimate: 500
 Starting Bid: 200
 Courtesy of the artist

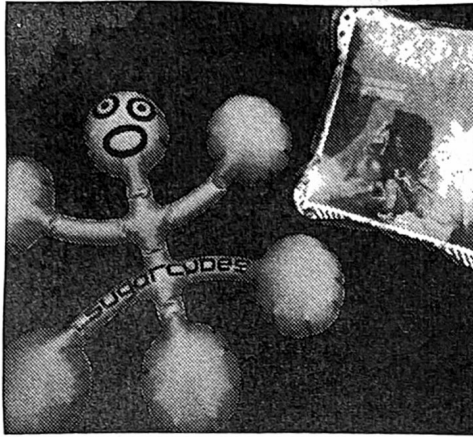
347 **LENNIE MACE**
Toaster, 1988
 Ballpoint pen on paper
 4 x 10 inches
 Estimate: 150
 Starting bid: 60
 Courtesy of the artist

348 **R. ANTHONY MUNN**
Winking Leopard Woman, 1991
 3-D animated lenticular
 20 x 16 inches
 Estimate: 500
 Starting bid: 200
 Courtesy of Depthography Gallery

349 **JONATHAN ROSEN**
Overhaul, 1988
 Relief engraving
 24 x 24 inches
 Edition
 Estimate: 300
 Starting bid: 100
 Courtesy of the artist

350





374 & 305

...WFMU celebrates 20 years of Rock 'n' Roll inflatables.

350 DAVID SANDLIN
Midway Down Life's Road, 1991
 Silkscreen
 22 x 30 inches
 Edition
 Estimate: 300
 Starting bid: 120
 Courtesy of the artist

351 VICTOR BOUILLON
 A full color silkscreened shower curtain based on Marcel Duchamp's glass sculpture, *Large Glass*. 72 x 72 inches
 Estimate: 80
 Starting bid: 40
 Courtesy of the artist

352 RESIDENTS MOLE SHOW COSTUME
 A dashing costume worn by one of The Residents in the second act of their 1982 production, *The Mole Show*. Referred to by insiders as "The Chicken Suit," although it is decidedly unpoultry-like.
 Estimate: 400
 Starting bid: 150
 Courtesy Ralph Records

353 RESIDENTS RARITIES PACK
 The intense Residents yo-yo, calender and other assorted items, plus the rare live CD of *For Elsie, Cube E, The History of American Music in 3 EZ Pieces*, recorded live in San Francisco.
 Estimate: 80
 Starting bid: 35
 Courtesy Ralph Records

354 THE BLUE MAN GROUP
Action art spin painting # 169
 Saliva and watercolor on canvas
 16 x 20 inches
 Estimate: 100
 Starting bid: 30
 Courtesy of the artists

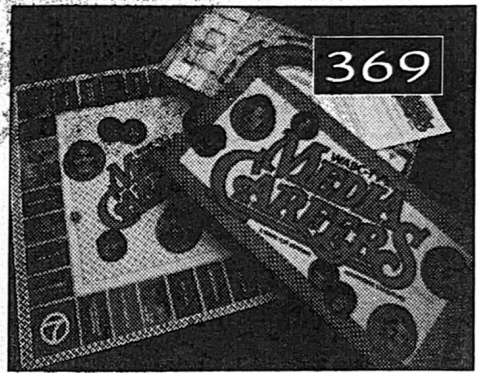
355 LUCIA PAMELA POWER PACK
 While on the moon in 1969, Lucia recorded a legendary album, *Into Outer Space with Lucia Pamela*. The "Power Pack" includes the 1992 CD reissue of that LP, and Miss Pamela's coloring book. In the Year 2000 (only 300 printed).
 Estimate: 40
 Starting bid: 20
 Courtesy of Ms. Pamela

356 NEW MUSIC SEMINAR CLUB PASS
 A free pass for two to this June's New Music Marathon. The pass includes admission to the convention, panels and skads of live music going on throughout New York during the seminar.
 Estimate: 400
 Starting bid: 160
 Courtesy of the New Music Seminar

357 CMJ MUSIC MARATHON CLUB PASS
 A free pass for two to the convention and panels as well as the dozens of venues featuring live music during the CMJ Music Marathon, which runs from October 28-31, 1992.
 Estimate: 250
 Starting bid: 100
 Courtesy of College Media Journal

358 THIS IS A TEST
 Be the Voice Of Authority for two months as WFMU entrusts you with the voiceover duties of the stations long running, popular weekly program, *The Emergency Broadcast System Test*.
 Estimate: Power has no price
 Starting bid: 50
 Courtesy WFMU

359 WFMU AIR SLOT
 Fifteen minutes of fame, or three hours of obscurity? You decide. Your very own shot at a full length WFMU program. It's your chance to subject the listening audience to uplifting personal vignettes, embarrassing body sounds or your favorite records.
 Estimate: People kill for less
 Starting bid: 75
 Courtesy WFMU



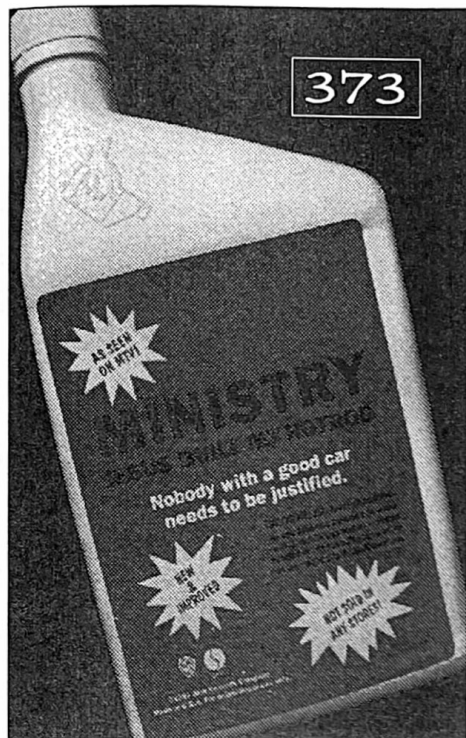
360 WFMU HOUSE CALL
 Import the WFMU crack team of antenna enthusiasts into your (or anyone elses) home to do the hard work of democracy. Our technicians and their entourage of sycophants will do whatever is necessary to improve your reception of WFMU, whether it means installing a new antenna or importing the signal off of cable.
 Estimate: An absolutely absurd concept, considering.
 Starting bid: 100
 Courtesy WFMU

361 TWO HOURS OF VIDEO DOCUMENTATION
 Preserve your performance, rehearsal or life for up to two hours on 3/4", VHS, Beta, or S-VHS video. This service is only available after September 6, 1992.
 Estimate: 500
 Starting bid: 100
 Courtesy Frank Harding

362 TO BE ANNOUNCED
 Estimate: No Can Do
 Starting bid: 100
 Courtesy WFMU



370



363 MONDO PASS #1 FILM

A free pass for two, every month for a year, to each of the following theaters: Film Forum, Anthology Film Archives, or The American Museum of the Moving Image. (36 passes for two in all. Offer is good only for performances produced by these venues.)

Estimate: 500
Starting bid: 120
Courtesy of the participating venues

364 MONDO PASS #2 PERFORMANCE/ READINGS

A free pass for two, every month for a year, to any of the following performance spaces: Dance Theater Workshop, Roulette, The Kitchen. (36 passes for two in all)

Estimate: 500
Starting bid: 100
Courtesy of the participating venues

365 MONDO PASS #3 PERFORMANCE/ READINGS

A free pass for two, every month for a year, to any of the following performance spaces: La Mama, P.S. 122, Dixon Place, The Poetry Project (48 passes for two in all).

Estimate: 500
Starting bid: 100
Courtesy of the participating venues

366 MONDO PASS #4 MUSIC

A free pass for two, every month for a year, to any of the following clubs or performance spaces: Wetlands, The Knitting Factory, Ethnic Folk Arts Center, Town Hall. (48 passes for two in all. Offer is good only for performances produced by these venues.)

Estimate: 600
Starting bid: 120
Courtesy of the participating venues

367 MONDO PASS #5 MUSIC

A free pass for two, every month for a year, to any of the following clubs or performance spaces: The Ritz, Art at St. Anns, Tramps, SOB's (48 passes for two in all).

Estimate: 600
Starting bid: 120
Courtesy of the participating venues

368 ONE HOUR OF SHIATSU

One hour of Japanese massage performed at your home or the studio of Anthony Fazio, a graduate and former instructor of the Ohashi Institute.

Estimate: 80
Starting bid: 30
Courtesy Anthony Fazio

369 MEDIA CAREERS BOARD GAME

The board game for aspiring media moguls and vapid air personalities alike. It was originally released to promote ABC television Fall 1977 line-up. As if the Fonz or Roger Grimsby needed any help.

Estimate: 30
Starting bid: 10
Courtesy Pepitone

370 BUTTHOLE SURFERS TOILET PAPER

And you thought their last few records were shitty...

Estimate: 50
Starting bid: 20
Courtesy Museum of the Silly Promo

371 ANTHRAX HOLOGRAM

A 3-D depiction of the bacillus which causes the dreaded cow disease. Or maybe it's just a picture of the very hairy band of the same name.

Estimate: 20
Starting bid: 8
Courtesy Museum of the Silly Promo

372 ROCK N ROLL CONDOM PACK

For all you irrepressible copulators out there. Have Safer Sex courtesy of the Yellowman condom (size Small), the Naughty by Nature "Condom on a Lollipop Stick" (size X-tra Large), the anonymous Condom in a Gold Coin, the High Performance "Condom in a Small Plastic Jukebox" and many more.

Estimate: 40
Starting bid: 15
Courtesy Museum of the Silly Promo

373 MINISTRY MOTOR OIL

Lubricate your journey into Industrial Danse Kultur with Jesus Built My Hot Rod grade 40 motor oil.

Estimate: 35
Starting bid: 15
Courtesy Museum of the Silly Promo

374 SUGARCUBES INFLATABLE CREATURE

From the land of geysers and limitless geothermal energy comes this upbeat inflatable petroleum product with no apparent purpose.

Estimate: 35
Starting bid: 20
Courtesy Museum of the Silly Promo

375 AUTOGRAPHED NIRVANA DRUM CYMBAL

Relive forever the thrilling cymbal crashes that made "Smells Like Teen Spirit" such an Indelible Rock Classic.

Estimate: 300
Starting bid: 120
Courtesy DGC Records

This is the end of the Live Auction listings





Free Trade Zone

- 383 **LENNIE MACE**
Edisongs, 1991
Ballpoint pen on paper
15 x 15 inches
Price: 800
Courtesy of the artist
- 384 **ROBERT MARTENS**
• *Turtle Fire*, 1989
• *Bird Icon #3*, 1989
• *Quartermoons*, 1990
• *Radioman*, 1989
All acrylic on wicker
10 inches diameter
Price: 80
Courtesy of the artist
- 385 **JOE MAYNARD**
She Saw, 1988
Mixed media
8 x 8 x 2 inches
Price: 750
Courtesy of the artist
- 386 **MELISSA GWEN MILLER**
C4 H12 N2 Putrescine, 1992
Marzipan paste and
food coloring
2 x 1 1/2 x 7 inches
Estimated value: 150
Starting bid: 60
Courtesy of the artist
- 387 **ROBERT D. NIELSEN**
Mask #1-4, 1992
Plastic clay (polyform)
on ceramic
4 1/2 x 3 1/2 x 2 inches
Estimated value: 75
Starting bid: 30
Courtesy of the artist
and Billie Beads
- 388 **LIZA JANE NORMAN**
Poodles, 1984
Vinyl and upholstery
2 1/2 x 3 1/2 x 5 inches
Price: 1500
Courtesy of the artist
- 389 **BILL O'HARA**
Untitled (Uranium Cafe)
Color photograph
16 x 20 inches
Price: 450
Courtesy of the artist

Featuring:

The Museum of the Silly Promo

A compendium of music industry promotional excess priced to go.

WFMU-TV

Visuals to accompany your favorite FMU programs by video artist Mark Rudolph.

The Minor Injury Gallery
travelling small press show revue-
Homemade zines, books & mailart

The WFMU Shop

With all the contents of the WFMU death pack for sale (see Lot # 315.)

autographed items by

Tom Waits, Yoko Ono, Laurie Anderson, Teenage Fan Club, Diamanda Galas

Plus: platinum LPs, jewellery, books, posters, trading cards, cartoon art, records, far too much music memorabilia

artworks by

SUE COE

JAD FAIR

PETER BLEGVAD

DAVID BOWIE

BETH B.

ERNIE BUSHMILLER

377 **MICHAEL EVERT**
Untitled (Medal), 1991
Bronze
2 1/2 inches diameter
Price: 275
Courtesy of the artist

378 **NICK GAETANO**
Life During Wartime, 1983
Acrylic on masonite
31 x 24 inches
Price: 2000
Courtesy of the artist

379 **GEORGE D. HANNIGAN**
Projectile, 1991
Table Lamp (low voltage halogen lighting fixture)
24 x 10 x 10 inches
Price: 600
Courtesy of the artist

380 **GREGORY HENDREN**
Untitled (Bracelets # 1-4), 1991
Sterling Silver
Approx. 3 inches across
Price: 225
Courtesy of the artist

381 **LARRY HIGGS**
Untitled (Sneakers - pairs 1-3), 1992
Silk screen ink on canvas sneakers
Sneaker size
Price: 50
Courtesy of the artist

382 **S. KWIATKOWSKI**
Surf Gorgon, 1988
Plaster of paris and acrylic
11 x 7 inches
Price: 220
Courtesy of the artist

376 **PENNY CRAIG**
The Dog Ate my Homework, 1992
Collage
9 x 12 inches
Price: 100
Courtesy of the artist



Free Zone Free Zone Free Zone



The Canned Classics of Rock
-courtesy of the Museum of the Silly Promo

- | | | |
|--|---|--|
| <p>390 BILL O'HARA
<i>Untitled (Seat Covers)</i>,
???</p> <p>Color photograph
16 x 20 inches
Price: 450
Courtesy of the artist</p> <p>391 BILL O'HARA
<i>Untitled (World Cleaners)</i>
Color photograph
16 x 20 inches
Price: 450
Courtesy of the artist</p> | <p>392 NIGEL ROLLINGS
<i>Redwood Tree Planter</i>, 1991
Clear redwood, soil & mix, and
living evergreen tree
Planter 27 x 32 inches, tree
varies 12 to 72 inches
Price: 750
Courtesy of the artist</p> <p>393 TOM STANZIONE
<i>Rock Piggybank</i>, 1992
Rock, paper cup, metal & change
9 x 4 1/2 x 5 inches
Price: 700
Courtesy of the artist</p> <p>394 MIKE
STOUGHTON
<i>Straw Boom Box</i>, 1989
10 x 23 x 7 inches
Price: 900
Courtesy of the artist</p> <p>395 ENTIRE TELLUS
CATALOGUE
Tellus is the magazine you listen to,
featuring new music, audio art,
drama, poetry and much more. The
catalog consists of 20 issues on cas-
sette and one on compact disc,
including The Sound of Radio, All
Guitars, The Voice of Paul Bowles and
the out-of-print Audio/Visual double
issue.
Price: \$150</p> | <p>396 JAMES TOROK
<i>He Does Not Understand</i>, 1992
Ink on paper
22 x 30 inches
Price: 200
Courtesy of the artist</p> <p>397 RICHARD J. TREITNER
<i>I Look into the Center of It All
& I See Myself</i>, 1989
Wood, wax, oil, acrylic and
found object
18 inches diameter
Price: 690
Courtesy of the artist</p> <p>398 RICHARD J. TREITNER
<i>Little Girl with Smooshed Snake</i>,
1989
Oil on wood
11 x 8 inches
Price: 690
Courtesy of the artist</p> <p>399 JOHN TREMBLAY
<i>Untitled #1-5</i>, 1991
Oil on 45 RPM Record
Price: 45
Courtesy of the artist</p> <p>400 EMILY WATERS
<i>Untitled (Rug)</i>, 1992
Hagarn Wool
36 x 24 inches
Price: 400
Courtesy of the artist</p> |
|--|---|--|

WFMU Program Schedule Summer 1992

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6:30 to 9:00	Jewish Music in the Morning					David & Goliath 7to11	Ravel Lagerie
9:00 to 12:00	Vartkes	Leila/Johan	Ken 9to1	Raymond Franks 9to1	Steve Krinsky	Chronosynclastic Infundibulum 11to12	The Reggae Schoolroom
12:00 to 3:00	Tony Coulter	John Schmall	Ol' Pal Irwin 1to4	KBC 1to4	Andy	Dave Mandl	Jones
3:00 to 6:00	David Newgarden	Wreck This Mess	Bob Brainen 4to6	Terry Moore 4to6	Gerard Cosloy	The Hound	Bill Kelly
6:00 to 7:00	Joe Frank Work in Progress	Visionary of the Week/Imperial Love Hour	7 Second Delay	Alan Watts Lecture Series	Aerial View	Wildgirl	Truckstop Tea Party with Bronwyn C.
7:00 to 9:30	Wasted Vinyl	All That Jive *	Give The Drummer Some	Irene	Fabio	Frank O'toole	***
9:30 to 12:00	Dave the Spazz	The Bean **	Matt O.	Pat Duncan	Margaret/Rix	Frank O'toole	***
12:00 to 3:00	Albert/Anthony	Terre	Diane	Bill Berger	Val	Meredith	TKF
3:00 to 6:30	John/Pseu	Stan	Paula	Andru/Jeffrey	Jim C.	Robert Boyd	Rusty Hanver/Frederick

** Mr. C's Soul Spectacular—
last Tuesday of every month
(9:30-12:00 Midnight)

*Psychic Surgery—
last Tuesday of every month
(7:00-9:30)

*** The Music Faucet 9:00-10:30
The Phone Jam 10:30-11:00
The Hour of Slack 11:00-Midnight

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Monday through Saturday 9:30 to 8:00
Closed Sunday*

W O O S T E R FRAMES INK^{LD}

22 WOOSTER ST NEW YORK NY 10013

2 1 2 - 2 2 6 - 7 4 3 0

Multipurpose Reservation Form



Saturday, May 30th
Doors open 6:00 pm.

- Live Auction at 7:00 pm.
Ned Sublette, Auctioneer.
- Donation cash bar
- Performances 9:00 on (see below)

Admission \$10

Admission includes post-auction performances:

- 9 pm: Polka from the Fringe/Control Songs with Guy Klucevsek and David Garland
- 10:30: Empty Orchestra Cafe (Perry Hoberman's video karaoke to well known songs you've never heard)

the Silent auction

Thursday, May 28th
Doors open 6:30 pm

- final silent auction bidding 6:30 - 9 pm
- Open Bar
- performance by
Soldier String Quartet 9:30 pm

Admission \$25

Party Admission

Name _____

Day Phone _____ Evening Phone _____

Enclosed is \$ _____ for _____ tickets to the Silent Live Auction Party.

Mastercard Visa Check

• I understand that my tickets will be waiting for me at the door the night of the Auction I have indicated above.

Credit Card # _____ Exp. date _____ Signed _____
(Not honored without signature)

\$2.98 broadcast booth Reservation Form

Wednesday, May 27th

6:00 - 8:00 pm

Reserve up to three minutes of WFMU airtime from in front of 420 W B'way on May 27th from 6-8 pm • 3 minute max • Programming sources: cassette or up to two microphones • No commercials or other obscenities.

Sign Me Up!

I understand that WFMU will inform me by telephone of my exact broadcast time.

Enclosed is a check for:

[] \$2.98 for one minute [] \$5.96 for two minutes [] \$8.94 for three minutes (three minute maximum) Make checks payable to Friends of WFMU, Inc. Credit card not accepted.

Name _____

Daytime phone: _____ Evening phone: _____

Fold on dotted line, staple and mail.



Place
Stamp
Here



Wfmu
Upsala College
East Orange, NJ 07019
Attn: Art Auction

Fold on dotted line, staple and mail.

DOCTOR NERVE "Armed Observation/Out To Bomb Fresh Kings" (Cuneiform Rune 38) [CD]
 Nerve's scarce first two albums make their first appearance complete on one CD. Aggressive & angular music performed by a smoking ensemble. "Gutsy, intelligent, vital" - *Pulse*

PIERO MILESI "The Nuclear Observatory Of Mr. Nanof" (Cuneiform Rune 7) [CD]
 Languid & elegant electronic music originally composed as soundtrack material. One of our most popular releases, it has finally been released on CD. Includes five bonus tracks.

Other recent releases:
 BIRDSONGS OF THE MESOZOIC "Pyroclastics" (Cuneiform Rune 35)
 HELDON "Allez Tela" (Cuneiform Rune 37)
 RICHARD PINHAS "L'Éthique" (Cuneiform Rune 36)

CUNEIFORM RECORDS
 P.O. BOX 8427
 SILVER SPRING, MD. 20907

If you are unable to find these or our previous releases in stores, please write for mail-order information. Our releases are available at Tower & other stores. Stores: Write for our direct wholesale prices.

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Freedy Johnston

can you fly

"...maar horen is pas echt geloven en het terstond in je hart ontsluiten." - OOR
 ("...hearing is believing and it immediately captures your heart.")

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KNIGHT WORKS INC.
 346 PAVONIA AVENUE JERSEY CITY, NJ 07302 (201) 659-6675

Bidding By Telephone: So easy its complex!!

Telephone bidding line:
201-266-7911

Leave a message and a phone slave
will call you back within 24 hours.

Method 1:

Phone in a bid *prior* to either the Silent or Live Auction Parties.

- "Prior" telephone bids for the silent auction must be called in by Wednesday, May 27 at 3 pm.
- "Prior" telephone bids for the Live auction must be called in by Saturday May 30 at 5 pm.
- To bid by telephone, you must offer a valid Visa or Mastercard number as a refundable bid deposit.

Method 2:

Phone in a bid *during* the Live Auction as you listen along at home.

- To call in bids *during* the live auction, you must pre-register by Saturday May 30 at 5 pm.
- To bid by telephone, you must offer a valid Visa or Mastercard number as a refundable bid deposit.

Bid-By-Phone Rules

• I understand that my telephone bid(s) must equal or exceed the pre-established WFMU starting bid, and that in order to exceed the bid I've indicated above, I must either bid again (limit 3 phone bids on a single lot) or be present at either the live or silent auction parties (dates indicated above).

• In the event that mine is the winning bid, I realize that I will have the opportunity to pay by check, cash or by a different credit card at Germans van Eck Gallery until Monday, June 1st at 6 PM. If mine is the winning bid, WFMU can charge the amount I have bid to my credit card after June 1st.

• I understand that this bid will be executed by a representative of WFMU up to but not exceeding the amount specified above. I have read the conditions of sale printed in this catalogue, and I realize that my bid is subject to these conditions.

• In the event that mine is not the winning bid, I understand that WFMU is not responsible for contacting me.

**Crazy
Rhythms**

**COMPACT DISCS
RECORDS TAPES**

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At The Gallery...

By What Subtle Form of Inculcation...

Audio installation by James Lo
and Matthew Ostrowski

Named after the opening lines of a Ben Kantor comic strip, in which a busy man subconsciously learns the words and melody of a popular song, this installation repeats the conditions for 'such effortless assimilation' in a formal setting. The work consists of two scanning tuners which are routed dynamically by computer to various subsets of radios installed throughout the gallery.

Special Thanks to
JALOR COLOR PROCESS
for their generous donation
of film separation services.

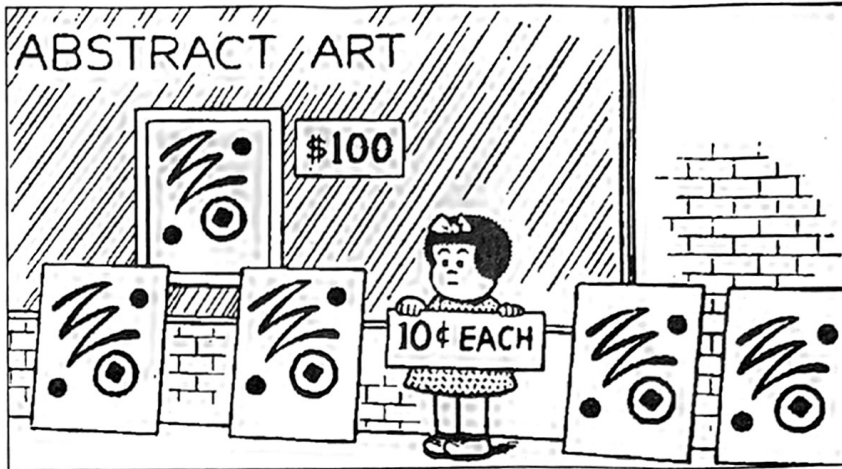
Bidding by mail is free. It's the party that costs you.

Silent Auction Party: Thursday, May 28,
6:30 - 9:00 pm. Admission \$25

Live Auction Party: Saturday, May 30, 7-8 pm.
Admission \$10

Use this form to bid by mail for work in either the
silent or live auctions

To bid by mail, fill out this form, remove this page
from the catalogue and mail it to WFMU. Bid-by-
mail forms for silent auction work must be received
at WFMU by Wednesday, May 27, 1992. Bid-by-
mail forms for works in the live auction must be
received at WFMU by Friday, May 29, 1992.
Highest bidders will be notified by phone.



BID - BY - MAIL FORM

Artist name or item description	Title (if artwork)	Lot Number	Starting Bid	My Bid

If I make the high bid,
 I can be contacted by phone at the numbers below
 I can be contacted by mail only

R u l e s

• I understand that my desired bid(s) must equal or exceed the pre-established WFMU starting bid, and that in order to exceed the bid I've indicated above, I must be present at either the live or silent auction parties (dates indicated above).

• My signature is WFMU's assurance of my intent to purchase the item(s) indicated above. In the event that mine is the winning bid, I realize that I will have the opportunity to pay by check, cash or by a different credit card at Germans van Eck Gallery until Monday, June 1st at 6 PM. If mine is the winning bid, WFMU can charge the amount indicated above to my credit card after June 1st.

• I understand that this bid will be executed by a representative of WFMU up to but not exceeding the amount specified above. I have read the conditions of sale printed in this catalogue, and I realize that my bid is subject to these conditions.

• In the event that mine is not the winning bid, I understand that WFMU is not responsible for contacting me.

Name _____

Address _____

City _____ State _____ Zip _____

Day Phone _____ Evening Phone _____

Shipping Address (If different from above)

Name _____

Address _____

City _____ State _____ Zip _____

Refundable
Bid Deposit

Mastercard Visa Check*

* My Credit Card number or check for the amount of bid written to Friends of WfmU Inc. will be returned undeposited if mine is not the winning bid.


Credit Card # _____ Exp. date _____

Signed _____

(Not honored without signature)

Fold on dotted line, staple and mail.

Place
Stamp
Here

	<p>Wfmu Upsala College East Orange, NJ 07019 Attn: Art Auction</p>
---	--

Fold on dotted line, staple and mail.

Conditions of sale

- 75% of all proceeds from the auctions and the WFMU shop sale will go to support WFMU's legal defense fund.
- In some cases, the artist has agreed to give 100% of the purchase price to WFMU.
- Each work carries a retail price obtained from either the artist or the artist's representative. However, no representation of warranty as to the actual resale value of any work being auctioned is made or implied. The retail price is intended as a guide to assist you in your bidding. All lots are being offered subject to a starting bid price, which is the price below which the lot will not be sold.



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SILENT AUCTION AND WFMU SHOP SALE

During the preview days (May 26-28, 1992), information on prior bids is available from the sheets at the bidding tables. All starting bids will be indicated on wall labels, bidding sheets and in the catalogue. Bidding will be accepted in the following increments:

- Under \$200 - \$10 increments
- Under \$1,000 - \$50 increments
- Under \$5,000 - \$100 increments
- Over \$5,000 - \$250 increments

All silent auction bidders must register at the front desk for a bidding number. When you register you will be asked to fill out an information form and supply WFMU with a valid credit card number. All bids for the silent auction are to be entered in writing using your assigned bidding number on the bidding sheets. Bidding ends during the silent auction party at 9:00 PM on Thursday, May 28, 1992. Winning bid numbers will be posted at the gallery at the culmination of the silent auction. Additionally, silent auction bid winners will be notified by telephone by Saturday, May 30, 1992. Payment for successful bids would be greatly appreciated at the termination of the silent auction. Payment for successful bids is required by 6 PM on Monday, June 1, 1992. Payment by check is preferred, but if payment is not received by 6 PM on Monday, June 1, 1992, the purchaser's credit card will be automatically debited for the successful bid amount, plus any appropriate taxes. Delivery and pick up information forms for silent auction artwork will be available on the evening of the silent auction (and will continue to be available until 3 PM on Saturday, May 30, 1992). These forms must be completed by all silent auction purchasers. Artwork and items for sale in the WFMU Shop are listed subject to availability. Full payment of the purchase price is required at the time of sale.

LIVE AUCTION

All bids are per lot as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale. All live auction bidders must register either by mail, by using the live auction registration form contained in this catalogue or at the front desk prior to the start of the live auction. People participating in the live auction who are present at the gallery during the live auction will receive a numbered bidding paddle when they register. People wishing to phone in their bids during the live auction will receive a bidding number when they pre-register by mail. Again, you will be asked to supply WFMU with a valid credit card number. All bidding for live auction lots will be by paddle or for telephone participants, by assigned bidding number.

If the auctioneer determines that any opening bid is not commensurate with the value of the lot offered he may reject the same and withdraw the lot from sale, and if, having acknowledged an opening bid, he decided that any advance thereafter is insufficient, he may reject the advance. In the event of any dispute between bidders, a missed bid or other confusion, or in the event of doubt as to the validity of any bid, the auctioneer will have the final discretion either to determine the successful bidder or to re-offer and resell the lot in dispute.

If any dispute arises after the sale, the WFMU sale record is conclusive. Delivery and pick up information forms for live auction lots which need to be transported by truck will be available on the evening of the auction. These forms must be completed for any successful bids on lots which need pre-arranged trucking.

GENERAL RULES FOR BOTH AUCTIONS AND WFMU SHOP SALE

All sales are final. No purchase can be returned, refunded or exchanged. All property is sold "as is" as exhibited, with the exception of several works which may incur additional frame costs. Additional frame costs will be noted in the catalogue and on the wall labels.

Successful bidders in both auctions should be prepared to pay for their purchases in cash or by personal check payable to Friends of WFMU, Inc. by 6 PM on June 1, 1992. If payment is not received by 6 PM on June 1, 1992, the purchaser's credit card will be automatically debited for the successful bid amount. If the credit card number of the purchaser is found to be invalid, the lot will go to the under bidder. Prompt payment is greatly appreciated.

8 1/4% New York City Sales Tax is required on the purchase of lots offered for sale by WFMU. Deliveries outside of New York State may be subject to the compensating use tax of another state and, where a duty of collections is imposed by law, WFMU will require said taxes. All checks should be payable to Friends of WFMU, Inc..

Applicable laws mandate that an individual is entitled to a tax deduction only for the portion of his or her payment that exceeds the fair market value of the item received.

WFMU reserves the right to withdraw any artwork or lot at any time before the actual sale.

WFMU makes no warranties or representation of any kind or nature with respect to any work of art or item offered for sale including, but not limited to, any representation or warranty of description, genuineness, attribution, provenance, or physical condition, nor as to the right of reproduction, if any.

Bidders and purchasers may not rely upon any statement, oral or otherwise, other than as set forth in these conditions of sale.

PICK UP AND DELIVERY

Silent auction purchasers will not be permitted to pick up works the night of the auction. Silent auction purchasers may pick up purchased works from 10 AM on Sunday, May 31 to 6 PM on Monday, June 1, 1992. Verification of payment will be required at the time of pick up at the Germans van Eck Gallery. No works will be released without payment verification.

Live auction purchasers will be permitted to pick up lots the evening of the auction. Any live auction lots not picked up at that time will continue to be available for pick up from 10 AM on Sunday, May 31 to 6 PM on Monday, June 1, 1992. Again, verification of payment will be required at the time of pick up at the Germans van Eck Gallery. No works will be released without payment verification.

A flat delivery fee of \$40 will be added to the purchase price of each lot that requires delivery within the metropolitan area. Delivery expenses for exceptionally large lots and lots delivered outside of the metropolitan area will be charged directly to the purchaser. Please remember that the flat fee is a charge per lot purchase.

Lots not picked up by 6 PM on Monday, June 1, 1992 or lots that have no pre-arranged delivery will be stored until shipping is arranged. Storage fees and any required shipping will be the responsibility of the purchaser. There is a minimum storage fee of \$25 per item.

WFMU is not responsible for acts or omissions of carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

