MUSIC/ART CONVERGENCE
MAY 26-30, 1992

SILENT AND LIVE AUCTIONS

LIVE BROADCASTS AND PERFORMANCES

GERMANS VAN ECK GALLERY 420 W. 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
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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(201) 266-7911
(212) 533-2913
(201) 659-6324

Calendar of Events
May 26-30, 1992

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 peforming artists.
Produced by Perry Hoberman.
Cash-donation bar.
Admission: $10-includes all three performances.

If You're New to Auctions 2
Gallery Performance Schedule 3
Silent Auction Listings 4-17
A Conversation with Cindy Sherman 4
A Conversation with Jim Jarmusch 7
Live Auction Listings 18
WFMU Broadcast Schedule
Summer-Fall 1992 25
Reservation Forms for the Auction Parties
and $2.98 Broadcast Booth 27
Bidding by Telephone 30
Bid-By-Mail Form 31
Conditions of Sale 33

WFMU
91.1 FM

Credits
The WFMU Music/Art Convergence is organized by
Muranushi Lederman and WFMU
Auction Info: 201/266-7911

Convergence Catalogue Staff
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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, unde-positd) 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-
complicated. 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 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.

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.

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 Klucvesek 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.

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

<table>
<thead>
<tr>
<th>1</th>
<th>VITO ACCONCI</th>
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<tbody>
<tr>
<td>Crash, 1984</td>
<td></td>
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<tr>
<td>Color etching on paper</td>
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<tr>
<td>Two segments: 20 x 50 inches</td>
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<tr>
<td>Edition of 30</td>
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<tr>
<td>Estimate: 3500</td>
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<tr>
<td>Starting bid: 1400</td>
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<tr>
<td>Courtesy of the artist</td>
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<tr>
<td>Exhibited framed, sold unframed</td>
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<tr>
<th>2</th>
<th>HANNO AHRENS</th>
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<tbody>
<tr>
<td>Baby Alert, 1991</td>
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<tr>
<td>Plastic</td>
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<tr>
<td>19 x 15 x 11 inches</td>
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<tr>
<td>Estimate: 2000</td>
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<tr>
<td>Starting bid: 750</td>
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<td>Courtesy of the artist</td>
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<tr>
<th>3</th>
<th>BRIAN ALBERT</th>
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<tbody>
<tr>
<td>The Met # 2, 1986</td>
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<tr>
<td>Extacolor print</td>
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<tr>
<td>30 x 40 inches</td>
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<tr>
<td>Edition of 30</td>
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<tr>
<td>Estimate: 500</td>
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<tr>
<td>Starting bid: 200</td>
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<td>Courtesy of the artist</td>
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<th>4</th>
<th>BILL ALBERTINI</th>
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<tbody>
<tr>
<td>Untitled, 1992</td>
<td></td>
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<tr>
<td>Aluminum, vinyl and acetate</td>
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<tr>
<td>45 1/2 x 41 x 2 inches</td>
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<tr>
<td>Estimate: 1800</td>
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<tr>
<td>Starting bid: 720</td>
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<tr>
<td>Courtesy of the artist</td>
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<th>5</th>
<th>JOE ANDOE</th>
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<tbody>
<tr>
<td>Untitled (Port / 3 Telephone Poles / 4 Trees), 1992</td>
<td></td>
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<tr>
<td>Etching</td>
<td></td>
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<tr>
<td>14 x 15 inches</td>
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<tr>
<td>Edition of 20</td>
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<tr>
<td>Estimate: 500</td>
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<tr>
<td>Starting bid: 400</td>
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<td>Courtesy of Pace Editions and the artist</td>
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<th>6</th>
<th>SUZANNE ANKER</th>
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<tbody>
<tr>
<td>Gene Pool Series, 1991</td>
<td></td>
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<tr>
<td>Acrylic, resin &amp; ink on mylar</td>
<td></td>
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<tr>
<td>24 x 36 inches</td>
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<tr>
<td>Estimate: 1000</td>
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<tr>
<td>Starting bid: 400</td>
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<tr>
<td>Courtesy of Frank Gillette and the artist</td>
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<tr>
<th>7</th>
<th>ANNE ARDEN</th>
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<tr>
<td>MCDONALD</td>
<td></td>
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<tr>
<td>Untitled (Self-Portrait #25), 1991</td>
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<tr>
<td>Silver gelatin print</td>
<td></td>
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<tr>
<td>22 x 28 inches</td>
<td></td>
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<td>Estimate: 500</td>
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<td>Starting bid: 200</td>
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<td>Courtesy of the artist</td>
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<tr>
<th>8</th>
<th>CLIFF BALDWIN</th>
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<tr>
<td>Huh?, 1992</td>
<td></td>
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<tr>
<td>Plywood and steel</td>
<td></td>
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<tr>
<td>20 x 36 x 10 inches</td>
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<td>Estimate: 500</td>
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<tr>
<td>Starting bid: 200</td>
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<td>Courtesy of the artist</td>
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<tr>
<th>9</th>
<th>MICHAEL BALLOU</th>
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<tbody>
<tr>
<td>Untitled, 1992</td>
<td></td>
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<tr>
<td>Television guide and glass</td>
<td></td>
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<tr>
<td>11 1/2 x 12 1/2 x 11 1/2 inches</td>
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<tr>
<td>Estimate: 400</td>
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<tr>
<td>Starting bid: 160</td>
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<td>Courtesy of the artist</td>
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<th>10</th>
<th>RANDE BARKE</th>
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<tbody>
<tr>
<td>Untitled, 1991</td>
<td></td>
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<tr>
<td>Oil on linen</td>
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<tr>
<td>20 x 20 inches</td>
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<tr>
<td>Estimate: 2200</td>
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<tr>
<td>Starting bid: 880</td>
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<td>Courtesy of the artist</td>
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<tr>
<th>11</th>
<th>PETER ALFIE BARNETT</th>
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<tbody>
<tr>
<td>Floridian Liberty, 1992</td>
<td></td>
</tr>
<tr>
<td>Acrylic on masonite</td>
<td></td>
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<tr>
<td>36 1/2 x 26 1/2 inches</td>
<td></td>
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<tr>
<td>Estimate: 400</td>
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<tr>
<td>Starting bid: 160</td>
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<tr>
<td>Courtesy of the artist</td>
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<tr>
<th>12</th>
<th>JUDITH BARRY</th>
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<tbody>
<tr>
<td>Untitled, 1991</td>
<td></td>
</tr>
<tr>
<td>Raw pigment, dirt and insects on handmade paper</td>
<td></td>
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<tr>
<td>34 x 27 inches</td>
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<tr>
<td>Estimate: 1800</td>
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<tr>
<td>Starting bid: 720</td>
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<tr>
<td>Courtesy of Nicole Klagsbrun Gallery and the artist</td>
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</table>
**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: 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 glass 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 BROSTERNAN**  
Oil pastel on paper  
24 x 30 inches  
Estimate: 800  
Starting bid: 320  
Courtesy of the artist

26 **GARY BROTMeyer**  
*Guitar*, 1992  
Sheet metal and wire  
5 1/2 x 33 1/4 inches, Estimate: 2000  
Starting bid: 800  
Courtesy of the artist

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

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**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 somebody 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-
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
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

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
Urbanears, 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: $600
Courtesy of the artist

49 BARBARA ESS
No title, 1982-1986
Chromogenic photograph
20 x 24 inches
Estimate: $1400
Starting bid: $560
Courtesy of the artist

50 HEIDE FASNACHT
Family Tree III, 1990

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

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 Siegel 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 '70s.
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**

**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

**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-’70s — 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 Berninghi 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

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

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

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

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

ROBIN KAHN
Redress, 1991
Serigraph on paper
16 x 22 inches
Estimate: 750
Starting bid: 230
Courtesy of the artist

RUTH KAHN
Sell a Bee (modified version), 1992
Ink on vellum
3 x 36 inches
Estimate: 700
Starting bid: 280
Courtesy of the artist

ROBERT KALKA
Model Plane Between Two Sheets of Plexiglass, 1991
Balsa plane, glass, wood and oil
30 x 22 x 2 inches
Estimate: 500
Starting bid: 200
Courtesy of the artist

SHIRLEY KANEDA
Untitled, 1992
Watercolor on paper
10 x 7 inches
Estimate: 400
Starting bid: 160
Courtesy of the artist

DENNIS KARDON
07-11-90 (Dates Series), 1990
Oil on polyester
6 x 20 inches
Estimate: 2500
Starting bid: 1000
Courtesy of the artist

TAKA KAWACHI
Pink Giacometti, 1991
Acrylic on canvas
16 x 20 inches
Estimate: 1200
Starting bid: 480
Courtesy of the artist

THOMAS LEO KEARNS
Party Time (The Public Airwaves), 1987-1988
Polymers and flag on panel
24 x 24 inches
Estimate: 1600
Starting bid: 640
Courtesy of the artist

DEIRDRE KENNEDY
Jesus of the Lizard, 1991
Color laser print
8 x 3 1/2 inches
Estimate: 200
Starting bid: 80
Courtesy of the artist

JOHN M. KING
Approximate Life, 1991
Encastouc on wood
50 x 40 inches
Estimate: 4000
Starting bid: 1600
Courtesy of the artist

D. KINGSLEY
Predella, 1991
Granite
12 x 12 x 3 inches
Estimate: 1500
Starting bid: 600
Courtesy of the artist

D. KINGSLEY
Canticum Canticorum (Not the Father), 1991
Acrylic on canvas
48 x 48 inches
Estimate: 2500
Starting bid: 1000
Courtesy of the artist

SALEM KRIEGER
Fossil Fueling, 1990
Photos and bedsheet
58 x 36 x 2 inches
Estimate: 1200
Starting bid: 480
Courtesy of the artist

Conversation between Jim Jarmusch and Dorian Devins 4/8/92
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
9 1/2 x 5 inches
Estimate: 450
Starting bid: 180
Courtesy of Andrea Rosen Gallery and the artist

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

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 ELOI 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: 440
Courtesy of Metro Pictures 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: 230
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

122 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

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

124 DONALD MOFFETT
Rosebud, 1991

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

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

127 MATTHEW McCASLIN
Time Piece, 1991
Pen on paper
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130 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

131 PAUL McMAHON
Tongue, 1992
Tempera and ink on cardboard
18 x 20 inches
Estimate: 750
Starting bid: 300
Courtesy of the artist
**The Silent Auction**

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### 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, 1992**
- Oil on canvas
- 24 x 30 inches
- Estimate: 500
- Starting bid: 200
- Courtesy of the artist

### 133. *BRIAN O'LEYAR*

**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)
- 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**

---

### 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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Three & Four Dimensional AutoStereoscopic Imagery
now on display at Depthography Inc. 122 E. 27th St. second floor NYC, NY 10016
tel. 212-679-8101 fax 679-8252 by appointment only...

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

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 11 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

148 THOMAS POWLEY
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 #3, 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 diameter
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 33 inches
Estimate: 2000
Starting bid: 800
Courtesy of the artist
<table>
<thead>
<tr>
<th>Lot</th>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Size</th>
<th>Estimate</th>
<th>Starting bid</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>153</td>
<td>HUMBERTO RAMIREZ</td>
<td>Untitled, 1992</td>
<td>Oil on wood</td>
<td>18 x 24 inches</td>
<td>1000</td>
<td>400</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>154</td>
<td>SARAH RAPSON</td>
<td>Love Is Everywhere, 1992</td>
<td>Oil and paper on canvas</td>
<td>30 x 25 inches</td>
<td>750</td>
<td>180</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>155</td>
<td>VERNON REID</td>
<td>Tsujiki Market Tokyo '91, 1991</td>
<td>Silver gelatin print</td>
<td>26 x 19 inches</td>
<td>1250</td>
<td>500</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>156</td>
<td>PETER RIZZO</td>
<td>Untitled, 1990</td>
<td>Lead</td>
<td>9 x 18 x 12 inches</td>
<td>800</td>
<td>320</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>157</td>
<td>JOYCE ROBINS</td>
<td>Cube - Cast Bronze, 1991</td>
<td>Patina and bronze</td>
<td>12 x 8 x 11 inches</td>
<td>2500</td>
<td>1000</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>158</td>
<td>ANDREI ROITER</td>
<td>Stereo, 1992</td>
<td>Concrete and pigment on canvas</td>
<td>10 x 18 inches</td>
<td>2000</td>
<td>800</td>
<td>Courtesy of Elizabeth Koury Gallery and the artist</td>
</tr>
<tr>
<td>159</td>
<td>MICHAEL ROSS</td>
<td>Music Mask, 1992</td>
<td>Metal and rubber</td>
<td>12 inches diameter</td>
<td>1000</td>
<td>400</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>160</td>
<td>JEFF ROYSDON</td>
<td>Velveeta Single, 1991</td>
<td>Latex on canvas</td>
<td>8 x 8 inches</td>
<td>450</td>
<td>180</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>161</td>
<td>JEFF ROYSDON</td>
<td>Olive Loaf, 1991</td>
<td>Latex on canvas</td>
<td>10 x 10 inches</td>
<td>450</td>
<td>180</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>162</td>
<td>JOHN SCHLESINGER</td>
<td>Untitled, 1992</td>
<td>Silver gelatin print on steel sawblade</td>
<td>6 inches diameter</td>
<td>600</td>
<td>250</td>
<td>Courtesy of Lieberman &amp; Saul Gallery and the artist</td>
</tr>
<tr>
<td>163</td>
<td>DEBORAH SCHNEIDER</td>
<td>Untitled, 1992</td>
<td>Mixed media on paper</td>
<td>10 1/2 x 8 1/2 inches</td>
<td>600</td>
<td>240</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>164</td>
<td>JUDE SCHWENDENWIEN</td>
<td>Honeymoon Vortex #2, 1992</td>
<td>Acrylic on canvas</td>
<td>30 x 36 inches</td>
<td>1700</td>
<td>680</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>165</td>
<td>MICHAEL SCOTT</td>
<td>Circle Shooter, 1991</td>
<td>Enamel on honeycomb aluminum</td>
<td>36 x 12 inches</td>
<td>2800</td>
<td>1000</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>166</td>
<td>YOLANDA SHASHATY</td>
<td>Louisiana, 1991</td>
<td>Oil on canvas</td>
<td>10 x 14 inches</td>
<td>1200</td>
<td>400</td>
<td>Courtesy of the artist</td>
</tr>
<tr>
<td>167</td>
<td>JIM SHAW</td>
<td>Billy's Self Portrait #2 Drawing, 1989</td>
<td>Pencil on paper</td>
<td>9 1/2 x 7 1/2 inches</td>
<td>1100</td>
<td>440</td>
<td>Courtesy of the artist</td>
</tr>
</tbody>
</table>
The Silent Auction

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
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
N.Y.C., 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 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, charcoal, 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 SIETO
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

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.
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
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
316 ANTIQUE TELEVISION SET
A still functioning Dumont set from the early '50s, featuring a spiral tuning dial that includes the FM band. Picks up WFMU well.
Estimate: 300
Starting bid: 120
Courtesy Lance Mureson

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
Kurtmann 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

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
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

BILLY O’HARA

Untitled (Gas), 1988
Color photograph
16 x 20 inches
Estimate: 450
Starting bid: 100

ROBERT MARTENS

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

OLIVIA BIDDLE

The Last Temptation for a Shoe Fetishist, 1989
Multi-media on velvet
Size 8 shoes (not wearable)
Estimate: 450
Starting bid: 180

JAD FAIR

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

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

GLEN 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

LYNDA BARRY

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

MARK BEYER

Three Jerks On Beach Umbrellas
Silk screen
32 x 38 inches
Edition
Estimate: 350
Starting bid: 150

KEN BROWN

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

SUE COE

Heel of the Boot, 1992
Photo etching
20 x 15 1/2 inches
Edition
Estimate: 70
Starting bid: 25
342 KAZ
Cat on a Hot Tin Pan, 1991
Silk screen
23 x 19 1/2 inches
Starting bid: 100
Estimate: 250
Courtesy of the artist

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

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

345 STEPHEN KRONINGER
Shut 'em Down Flag, 1991
Collage on paper
10 x 15 inches
Starting bid: 120
Estimate: 300
Courtesy of the artist

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

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

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

349 JONATHAN ROSEN
Overhaul, 1988
Relief engraving
24 x 24 inches
Starting bid: 100
Estimate: 300
Courtesy of the artist
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 daring 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 Elise, Cube E, The History of American Music In 3 EZ Pieces*, recorded live in San Francisco.  
Estimate: 80  
Starting bid: 35  
Courtesy Ralph Records

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**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

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**358 THIS IS A TEST**  
Be the Voice Of Authority for two months as WFMU entrusts you with the voiceover duties of the station's 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 else's) 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 5-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
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: 100
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 Ohash 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 Fonzie 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 irreplaceable coitalators 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
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, jewelry, 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 (Medall), 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

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 1/2 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
390 BILL O'HARA
*Untitled (Seat Covers)*
Color photograph
16 x 20 inches
Price: $45
Courtesy of the artist

391 BILL O'HARA
*Untitled (World Cleaners)*
Color photograph
16 x 20 inches
Price: $45
Courtesy of the artist

392 NIGEL ROLLINGS
*Redwood Tree Planter, 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

393 TOM STANZIONE
*Rock Piggybank, 1992*
Rock, paper cup, metal & change
9 x 4 1/2 x 5 inches
Price: $700
Courtesy of the artist

394 MIKE STOUGHTON
*Straw Boom Box, 1989*
10 x 23 x 7 inches
Price: $900
Courtesy of the artist

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 cassette 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: $850

396 JAMES TOROK
*He Does Not Understand, 1992*
Ink on paper
22 x 30 inches
Price: $200
Courtesy of the artist

397 RICHARD J. TREITNER
*I Look into the Center of It All & I See Myself, 1989*
Wood, wax, oil, acrylic and found object
18 inches diameter
Price: $690
Courtesy of the artist

398 RICHARD J. TREITNER
*Little Girl with Smooched Snake, 1989*
Oil on wood
11 x 8 inches
Price: $690
Courtesy of the artist

400 EMILY WATERS
*Untitled (Rug), 1992*
Hagarm Wool
36 x 26 inches
Price: $400
Courtesy of the artist

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**WFMU Program Schedule Summer 1992**

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PEARL
THE WORLD'S LARGEST ART & CRAFT DISCOUNT CENTER

803 Route 17
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NEW HOURS: Starting September 4
Monday through Saturday 9:30 to 8:00
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WOOSTER FRAMES INK LTD
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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 Klucvesek and David Garland
10:30: Empty Orchestra Cafe (Perry Hoberman's video karaoke to well known songs you've never heard)

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

Name
Day Phone: ____________________________ Evening Phone: ____________________________

Enclosed is $ __________ for _______ tickets to the □ Silent □ Live Auction Party.
□ Mastercard □ Visa □ Check

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

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.
Signed is a check for:
$2.98 for one minute $4.96 for two minutes $6.94 for three minutes (three minute maximum) Make checks payable to Friends of WFMU, Inc. Credit card not accepted.

Name ____________________________
Daytime phone: ____________________________ Evening phone: ____________________________
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 39) (CD) Nerve's scarce first two albums make their first appearance complete on one CD. Aggressive & angular music performed by a smoking ensemble. "Gussy, intelligent, vital" - Edge
PIERO MILES! "The Nuclear Observatory Of Mr. Nnaf" (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:
BIrDSOnGOfS OF THE MESOZOIC (Pyroclastics) (Cuneiform Rune 35)
HELLON "Allez Tela" (Cuneiform Rune 37)
RICHARD PINHAS "L'Ethique" (Cuneiform Rune 36)

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

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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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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

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POP JAZZ CLASSICAL ALL STYLES

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201-744-5787

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

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<th>Artist name or item description</th>
<th>Title (if artwork)</th>
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<th>Starting Bid</th>
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If I make the high bid, I can be contacted by phone at the numbers below.
If I make the high bid, I can be contacted by mail only.

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)

Rules

1. 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).
2. 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.
3. 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.
4. In the event that mine is not the winning bid, I understand that WFMU is not responsible for contacting me.
**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.

**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 - $40 increments
- Under $1,000 - $80 increments
- Under $5,000 - $1,000 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 will 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 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. Filling and handling of purchased lots is at the entire risk of the purchaser.