

s h e

she moves in
regular motions

first this space
then that space

then up to
the ceiling

I move her
with my mind

you're in this
too

you like that
space
to watch her
in this
space

so we can all
breathe
better

I WENT AWAY

she's in
her third year
at the university
at Dartmouth

forgetful
of her parents

who care
deeply

she watched
a bird

drink up
the fountain
rains

it rained here
on the east
coast

when it

didn't rain

COLAB

A COLLECTION OF

"COLLABORATIVE PROJECTS INC!"

EPHEMERA, ARTWORKS,
MATERIALS, AND DOCUMENTS

FROM THE ARTIST JULIE HARRISON

she motions
to me

I recognize her
but don't say
a thing

I don't say
a thing



Above: Julie Harrison on camera during a live WNET broadcast of a rally in Central Park, "March for Disarmament: June 12, 1982." Below: Still from "Dance Movement," [1978].



COLLABORATIVE PROJECTS INC., OR COLAB, WAS AN INFLUENTIAL ARTISTS' COLLECTIVE FORMED IN NEW YORK CITY IN 1977, KNOWN FOR PROVOCATIVE POLITICAL EXHIBITIONS AND PERFORMANCES. As a collective, Colab prioritized artist-as-activist modes of creation through financial independence, and emphasized socially- and politically-engaged art. From open, uncurated, themed exhibitions, like Jenny Holzer and Coleen Fitzgibbon's *Manifesto Show*, to consumer-engaging enterprises like the *Art Direct* mail-order catalog, and large-scale exhibition installations like *The Times Square Show*, Colab members produced work that challenged normative values in art, real estate, sex, race, policing, media, and consumerism while simultaneously offering a model for effective and independent activist organization. Artists such as Kiki Smith and Tom Otterness got their start with Colab's capacious organization, and even Thurston Moore's early band (The Coachmen) found a home among Colab's rhizomatic structure of performance, participation, and community.

This collection, assembled by Colab member, visual artist, dancer, and video maker Julie Harrison, is twofold. It contains posters, flyers, and ephemera that document Colab's many projects from the late 1970s to the early 1980s, as well as a compact archival section that provides further context for Harrison's participation in this collective project. The scope of participants is wide-ranging. Works from the above artists, as well as Jane Dickson, Joe Lewis, Alan Moore, John Fekner, Christy Rupp, Mitch Corber, Jane Sherry, Ilona Granet, Keiko Bonk, and many others are present, alongside an ample collection of downtown performance and gallery ephemera from spaces such as Patti Astor's Fun Gallery, Wednesdays at A's, Women's Interart Center, and others. Materials related to Colab's touchstone Manhattan Cable TV public-access program *Potato Wolf*, an experimental and often improvised television show lampooning American culture and media, are included. In addition, administrative materials document Colab's workings as both an artists' collective and a not-for-profit organization whose influence remains visible in the twenty-first century through the sustained success of kindred ventures such as the exhibition space ABC No Rio and the bookstore/artists' organization Printed Matter, Inc.

The archival materials contain a selection of manuscripts, clippings, and ephemera related to Harrison's dance and performance practices during the late 1970s and 1980s. In doing so, these items document how artists, engaged in dance and performance-based work at the end of the twentieth century, began to interact with video to preserve, and even expand the scope of a traditionally live and ephemeral medium.



PEE WOLF TV

IT'S GOING
THE W

NOTHING WILL HOLD US DOWN

THE COLLECTION CONTAINS

POSTERS/FLYERS/EPHEMERA: Approx. 128 posters, flyers, items of gallery and exhibition ephemera, and working files related to Colab's productions in New York City. Many of these have holograph emendations and hand-painted details, and represent the wide range of Colab's projects and aesthetics. Of these, 98 items measure approx. 11 x 8.5 in., along with several smaller items, and 30 range in size from 9 x 9 in. to 22.5 x 28.5 in.

MANUSCRIPT MATERIALS: Over 250 pages of autograph, holograph, typescript, printed typescript, collaged, and photocopied archival documents, including two handmade books, narrative drafts of dance and movement works, transcribed interviews and conversations between Julie Harrison and collaborators, artist statements, and working files, many related to Harrison's dance, performance, and video practice during and immediately following her participation in Colab. Over 400 photographs, documenting Harrison's dance and performances, including *Ellipsis*, *Missing*, *Dance Movement*, and many others, are present and depict how performance and dance were evolving in Manhattan's experimental art scene. Working files related to the 2011 digitization of the Colab television production *Potato Wolf* are included. A small selection of newsprint press clippings, some collaged, are included.

DIGITAL MATERIALS: 355 MB of digital files, totaling 527 items, are present, many related to the 2011 digitization of *Potato Wolf*. Stills from *Potato Wolf* are included, documenting the performances and programs broadcast by the production. Grant application and administrative materials related to Harrison's grant from the New York Council of the Arts to fund the digitization are included, as are narrative histories, many by Harrison, of *Potato Wolf*.

A complete inventory of digital materials is included as a supplement to this document.

DATE: 1976-2016; bulk 1978-1983.

COLAB PRINT SUPPLEMENT: 34 books and publications related to Colab, including books by members, exhibition catalogs featuring works from members, related exhibition catalogs on feminist film, performance, and art, and periodicals collected by Julie Harrison about video and performance works in the late 1970s through the 1980s. Included is a complete run of *X Motion Picture Magazine*, the first Colab-funded publication. Emblematic of the punk-zine ethos of the early 1980s, *X* featured a stunning cross-section of the downtown art, avant-garde, and music scene before giving way to its more polite sister publication, *Bomb Magazine*.

To inquire about the collection, please contact info@granarybooks.com.

A BRIEF OVERVIEW OF COLAB


"We were a gang of young artists who had nothing to lose, and as a result we had the power to accomplish anything we could think of..." Walter Robinson.

(from page 8: Schumann, Max. *A Book About Colab (and Related Activities)*, Printed Matter, Inc., 2016.)

Colab was established in 1977 by a diverse group of artists who envisioned what co-founder and experimental film artist Coleen Fitzgibbon described as a "non-hierarchical union of artists (cultural workers)" (Schumann 23). Financial autonomy, they recognized, was a necessity for any artist to execute uncompromised, activist-driven work and in 1978, Colab incorporated as a not-for-profit. As a result of this, federal and state grant money became accessible to Colab; this coincided with a short-lived moment of increased federal funding for the arts during the late 1970s and 1980s, which also spurred the development of small press publishing projects at neighboring institutions like The Poetry Project at St. Mark's Church. Thus, Colab members began organizing provocative and forward-thinking exhibitions, such as 1979's *Income and Wealth Show*—held at Fitzgibbon's exhibition space 5 Bleeker Store and documented in this collection with work by Robert Cooney—and *The Batman Show*, organized by Diego Cortez and playfully combining work by Colab artists, such as Andrea Callard, with drawings of superheroes by local children.

On January 1, 1980, Colab launched what would become a groundbreaking exhibition for the group: *The Real Estate Show*. Envisioned as a two-week exhibition/occupation of a vacant building on Delancey Street, the show would feature a collection of works that addressed the twin crises of eviction and gentrification spreading through downtown Manhattan. But on January 2, Colab returned to find the building padlocked by the city's Housing, Preservation, and Development office. Through member Becky Howland, Colab entered negotiations with the city, eventually receiving a month-to-month lease for a different vacant building on the Lower East Side: 156 Rivington Street. Colab accepted, the lease was signed, and ABC No Rio, the Lower East Side arts organization and performance space still in operation today, was born. While *The Real Estate Show* was almost too ephemeral to result in significant preserved documentation, this collection contains ephemera and archival materials related to ABC No Rio, such as exhibition flyers and notes on ongoing projects.

FIRST OF THE MONTH



After the 1929 crash many of the first unemployed initially saw their job losses as personal failures. But this quickly turned into class indignation as the crisis deepened. Here, unemployment registration in 1931.

SUN APRIL 8 7:30 PM
5 BLEEKER STORE

RECIPTS FOR COLAB ACTIVITIES
—PAYMENT ONLY AT MEETINGS
POLICY FOR MEMBERSHIP
NEW BUSINESS
GRANT FROM NEA DISCUSSION
SUGGESTIONS FOR ITS USE

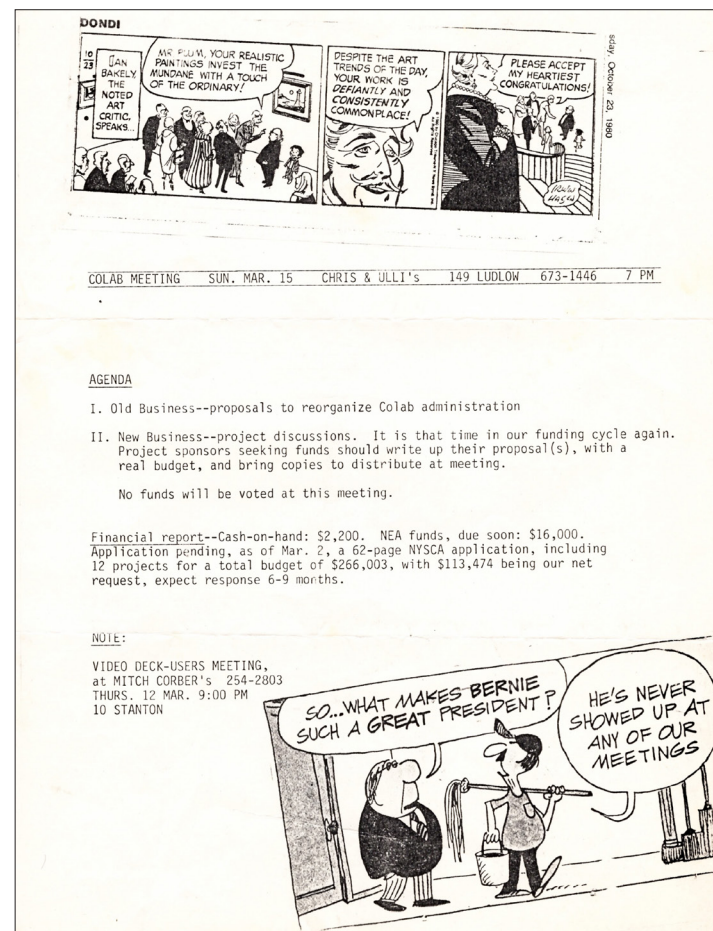
COLAB MEETING

Colab Meeting, Sun. April 8. Collaborative Projects Inc., [1979]. 11 x 8.5 in.
Photocopied poster with collage and hand-lettering.

The Real Estate Show laid the groundwork for one of Colab's most ambitious and successful projects: *The Times Square Show*. Held only six months later, in June of 1980, *The Times Square Show* was a 24/7 exhibition held in a former massage parlor on West 41st Street that co-organizer and painter Jane Dickson remembers as "an anarchic Darwinian process. Some artists [sic] pieces were replaced or overshadowed by other artists' work...Unknown SVA students, Kenny Scharf and Keith Haring showed up and added art work [sic] wherever they felt like it, as did graffiti masters Lee and Fab 5 Freddy. There was no final curator/arbiter to settle these disputes. It was creative arm to arm combat and the most assertive won" (135). Despite its seemingly anarchic nature, the show was a success: it ran, uninterrupted, for the entire month of June and featured works from Jean-Michael Basquiat, Jenny Holzer, Mimi Gross, Kiki Smith, Tom Otterness, Cara Perlman, Christy Rupp, Ilona Granet, Joseph Nechvatal, and countless others. Alan Moore ran a cheap giftshop, selling Colab work, known as the A. More Store, and Mitch Corber spent significant time filming the performances and the space itself. Archival materials and ephemera within this collection underscores that, while the on-site performances and installations may have been an artistic free-for-all, the planning Colab put into *The Times Square Show* was not. A line-item budget (item no. 23 in the complete inventory) breaks down the group's expenses for the show and demonstrates the level of organization and planning Colab officers put into ensuring the success of their ever-expanding artistic endeavors. In the collection, ephemera further documents participants and events that took place.

One of Colab's longest-running projects was *Potato Wolf*, a weekly half-hour television program that aired on Manhattan Cable TV's public access station from 1979 to 1986. "These were (mostly) 'live' shows of varying themes and styles where folks rotated technical and creative duties," Julie Harrison recalls (152). Frequently absurd, and often featuring improvised performances with handmade props and whatever materials were available, *Potato Wolf* integrated a sharp political view into much of its content, even while maintaining the anarchic spirit of its creators. Harrison notes that "much of Manhattan wasn't wired for cable TV yet, especially the downtown enclave, so very few people actually watched *Potato Wolf*. We would end up afterwards viewing the ¾" [video] dub of the live show at someone's loft, drinking and laughing at our brilliance and silliness. I think the laughter was the defining attribute of Colab" (152). Harrison participated not only as an actor but as a camera operator, capturing the to-be-televised chaos of her comrades. Notably, along with her roommate and at-the-time partner Cara Brownell, Harrison used *Potato Wolf* to broadcast the first screening of Kiki Smith's now iconic first film, *Cave Girls*, co-conceived with Ellen Cooper. This No Wave exploration of the street harassment faced by women in a patriarchal society featured numerous women from Colab, including Brownell, Harrison, Becky Howland, and Ilona Granet, among others.

Untethered by a single unifying aesthetic, Colab members were free to move between mediums. Television, music, dance, painting, film—every artform was available, an approach that embodied Colab's fascinating blend of anarchy and democracy, as well as mirrored the emergence of the cross-pollination within the art world. Independent, restless, shockingly organized, rooted in humor, and never afraid of confrontation, Colab produced works that fought back against the bleak, economically depressed world from which they were produced and offers a model of success for the contemporary artist-as-activist, centering performance and public interaction.



Colab Meeting, Sun. Mar. 15, Chris & Ulli's 149 Ludlow. Collaborative Projects Inc., 1981. 11 x 8.5 in. Photocopied typescript with comic strips. Agenda for the March 1981 Colab meeting held at the apartment of Christof Kohlhöfer and Ulli Rimkus, an early member of Colab and a frequent bartender at Tin Pan Alley, a bar run by Maggie Smith in Times Square and staffed exclusively by women. Rimkus would go on to open the famed bar Max Fish on Ludlow Street.

EXOTIC EVENTS

TIMES SQUARE SHOW

201 west 41st street & 7th avenue Exhibition open Tues thru Sun daily in June 11 - 6:00 info: 201-8609

FRIDAY JUNE 8	FRIDAY JUNE 13	FRIDAY JUNE 20
<p>7 PM \$1 <u>CONGO DYE</u> video by Bill Stephens 900 Bleecker Ct. (People's Communication Network Inc.)</p> <p>9 PM \$2.50 <u>PSYCHIC BLAZER</u> performed by Gary Indiana <u>VIVA, VIVA</u> film by Michael Ruder 900 Ordway & Viva</p> <p>Midnight \$1 <u>MONS ZERO</u> film by Michael O'Rourke</p>	<p>7 PM \$1 <u>TRIBE</u> video by Befey Sander 14 Nightshift Production <u>SLEEPLESS NIGHTS</u> video by Becky Johnson</p> <p>9 PM \$2.50 <u>THE JONES</u> film by Steve Brown, Elie Nagler & Barry Shiff <u>TRINE</u> film by Charlie Abearn</p> <p>Midnight \$1 JACK SMITH presents <u>EXOTIC LANDLORDISM OF THE WORLD</u> with Simbad Gilck & the Brasserie Girls of Bagdad (theatre)</p>	<p>7 PM free movies w/col midnight <u>PEOPLE ARE RISING</u> Third World News <u>DREAD, BEAT & BLOOD</u> Linka Sweet Johnson <u>ONLY THE BEGINNING</u> Third World News <u>BREAK AND ENTER</u> Third World News</p> <p>Midnight NIGHTSHIFT THEATRE</p>
SATURDAY JUNE 7	SATURDAY JUNE 14	SATURDAY JUNE 21
<p>7 PM \$1 <u>TOPLESS</u> film by Jane Sherry & Carl Perlman <u>WORD OF MINDFUL</u> film by Aline Mayer <u>JANE WENFIELD & BARBARA STREBAND & LADY MONTAGUES</u> film courtesy Video X</p> <p>9 PM \$2.50 <u>THE DEFENDERS</u> film by Scott B & Beth B with John Jacob, John Laris, Bill Rice, Linda Lench <u>UN CHARTY DANCER</u> film by Jean Gebet</p> <p>Midnight \$1 <u>SINGLE ROOM FURNISHED</u> feature film with Jane Wainfield</p>	<p>7 PM \$1 <u>TREE OF BAGDAD</u> with Sabu (140)</p> <p>9 PM \$2.50 JACK SMITH presents <u>EXOTIC LANDLORDISM OF THE WORLD</u> with Simbad Gilck & the Brasserie Girls of Bagdad (theatre)</p> <p>Midnight \$1 JACK SMITH presents <u>EXOTIC LANDLORDISM OF THE WORLD</u> with Simbad Gilck & the Brasserie Girls of Bagdad (theatre)</p>	<p>7 PM \$1 <u>AGAINST THE BRAIN</u> film by Tim Barak <u>THE HUMAN COMMUNITY</u> film by Mindy</p> <p>9 PM \$2.50 <u>CAG PORTER</u> theatre <u>SO JAPS AT MY FUNERAL</u> film by Jane</p> <p>Midnight NIGHTSHIFT THEATRE</p>
SUNDAY JUNE 9	SUNDAY JUNE 15	SUNDAY JUNE 22
<p>7 PM \$1 <u>MACHINE SEX</u> video by Mark Pauline <u>INSPECTOR HUME</u> video by Beth B & Scott B <u>OVERBOARD</u> film by Larry Metzner</p> <p>9 PM \$2.50 <u>CONGO BEING</u> film by Kenneth Anger <u>WIDE ANGLE SALON</u> film by George Landin <u>FOBSTON</u> film by Doug Lee <u>RHYTHM</u> film by King Greenwald <u>WHO SHALL REMAIN NAMELESS</u> film by Peter von Agayner</p> <p>Midnight \$1 <u>AMAZONIAN</u> & <u>SUCK SUCK SYSTEM</u> video by Mark Bess</p>	<p>7 PM \$1 STUART SHERMAN music & video <u>RELATIVELY TORTURED</u> film by Willie Lench</p> <p>9 PM \$2.50 TERENCE SELLERS performs <u>BECCAS FILM</u> Jamaican bands</p> <p>Midnight (free admission/contribution) Memorial screening of <u>ECSTATIC STROMATIC</u> film by Gordon Stevenson with Mariella Cervantes</p>	<p>7 PM \$1 <u>PERSONAL PROBLEMS</u> a Black Soap Opera video by Bill Stephens (Based/Canon Communications Inc.)</p> <p>9 PM \$2.50 <u>LIVE BAPTIST ARTS SHOW</u> by Nathan <u>DEADLY ART OF SURVIVAL</u> film by Charles</p> <p>Midnight \$1 <u>A BOY FROM THE CITY</u> <u>TELEVISION & PHONES</u> video by Kenny</p>

The TIMES SQUARE SHOW is a project of COLLABORATIVE PROJECTS INC.
Printed in part by NYSCB, NYA, Beach Fund

**ILLUSTRATED
INVENTORY
OF SELECT
POSTERS, FLYERS,
ARTWORKS, AND
WORKING FILES
OF COLAB**

[Beth B and Scott B], *Exotic Events: Times Square Show. Collaborative Projects Inc., [1980].* Offset printed newsprint. Poster printed to advertise programming for The Times Square Show.

COLAB MEETINGS AND AGENDAS

Co lab MEETING

MONDAY FEB 19 7 30 pm

at Scott & Beth B .. 45 Crosby Street ..

AGENDA

- 1 Election of new officers
- 2 Review of check-signing procedure
- 3 NYSCA applications 1979 (due March 1)
- 4 Other business

Handwritten notes:
 2 Bob Warren 518-893-7830 w arts Cara's phone #
 1 Alan Moore curled
 12078

COLLABORATIVES PROJECTS MEETING
 SEPT. 9, 1979 SUNDAY 8PM
 515 BROADWAY TOP FLOOR

MEMBERSHIP AGENDA :

- 1) Select this meetings chairperson/s. *1
- 2) Membership
 - a) what constitutes future voting members (new) / (active)
 - b) " " " " " " Quorum of voting members to pass decisions *2
- 3) Projects
 - a) what constitutes a Colab project?
 - b) are project directors voted by Colab members
 - c) by all voting members or by those working on the project ?
 - d) who are project directors responsible to?
 - 1) what are project administrative procedures?
 - e) are projects open to all members of Colab to participate in?
 - f) what is Colab's relationship to projects who wish to function autonomously, yet use Colab as an umbrella?
- 4) Finance
 - a) budget review
 - b) future income for Colab and various projects
 - 1) grants
 - 2) Colab workshop
 - 3) project grants and percentage allotment for Colab
 - 4) percentages for organizations using Colab as umbrella
 - c) projects who function as commercial ventures:
 - 1) profit percentages to Colab
 - 2) pay back of small interest loans
 - d) bank accounts for projects?
 - 1) who controls them and to whom are they responsible to?
- 5) Information
 - a) recent projects information
 - 1) space, media, catalogue, new cinema, etc.
 - b) representation of Colab in external activities, meetings, occasions:
 - 1) self-appointed or voted by quorum of Colab
 - c) project programming and dissemination of information
 - 1) who decides
 - 2) what priority do Colab members have

*1 no verbal abuse, attacks, knives, guns, strychnine tablets etc
 *2 suggested quorum is 2/3's of identified voting members

Colab Meeting, Monday, Feb. 19. Collaborative Projects Inc., 1979. 11 x 8.5 in. Photocopied typescript agenda for a meeting held at 45 Crosby Street, the apartment shared by No Wave filmmakers Scott B and Beth B, directors of *Vortex* (1981), a defining No Wave film starring Lydia Lunch and James Russo. The meeting took place shortly after Colab was incorporated as a not-for-profit in 1978. Neil Zusman, a collaborator of Julie Harrison's, has used the paper for phone messages: 1-"Alan Moore called" and 2-"Bob Warren ... wants Cara's [Brownell] phone #." By this time Brownell had moved out and Zusman and Harrison lived together in the loft at 168 Mercer Street, which they used as a rehearsal and performance space as well as for Colab projects

Collaboratives [sic] Projects Meeting Sept. 9, 1979. Collaborative Projects Inc., 1979. 11 x 8.5 in. 2 pp., photocopied typescript. Membership agenda that provides details of discussions held on September 9, 1979, at 515 Broadway. Members discussed "what constitutes a Colab project," Colab's "relationship to projects who wish to function autonomously, yet use Colab as an umbrella," and other topics. Included at the bottom is a directive to members that there will be "no verbal abuse, attacks, knives, guns, strychnine tablets etc." during the meeting.

Collaborative Projects Meeting Sunday Oct. 7. Collaborative Projects Inc., [1979]. 11 x 8.5 in. Photocopied typescript and photograph. Agenda for Colab's meeting to apply for the National Endowment for the Arts "Artist's Space" grant. Members are provided with instructions on what information to bring to the meeting for the grant application.


[Colab Cabana]. Collaborative Projects Inc., [1982]. 11 x 8.5 in. Photocopied flyer, with collage, typescript, and hand-illustration. In 1982, Colab rented a house on Long Island, in Greenport, intended for use by members as a space for projects to take place outside of the city. The artist of this flyer, which provides members with directions to the house, is unidentified but the rules were likely written by Walter "Mike" Robinson, the author of at least one other document sent out to Colab members with rules for the use of this shared, communal space. In this second document, Robinson opines "I feel like a nag writing this stuff down. We're grown-ups, we're responsible people, and we can police ourselves. Right?" (Schumann 193).

COLLABORATIVE PROJECTS MEETING 8:00 PM Sunday Oct 7 112 Stanton st.

BRING FOLLOWING MATERIALS FOR NEA "ARTIST'S SPACE" GRANT

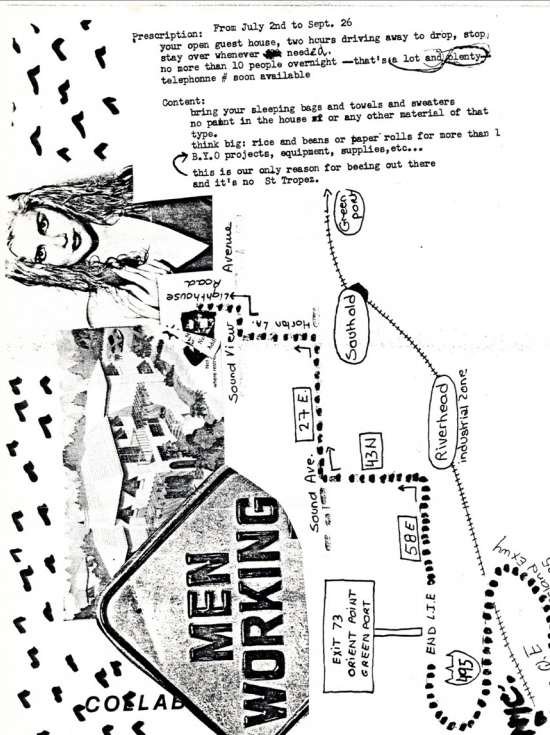
- 1) Bios (8 1/2 X 11 vertical)
- 2) Video tape with 2 min. section marked for tape sampler
- 3) Discription and budget for any future exhibitions as of 1980
- 4) Xerox inf: about past shows and work for supporting materials

Grant committee has appointed Alan Moore to photograph members



Prescription: From July 2nd to Sept. 26
 your open guest house, two hours driving away to drop, stop, stay over whenever ~~you~~ need it.
 no more than 10 people overnight - that's a lot and plenty!
 telephone # soon available

Content:
 using your sleeping bags and towels and sweaters no paint in the house or any other material of that type.
 think big: rice and beans or paper rolls for more than 1 B.I.O projects, equipment, supplies, etc...
 this is our only reason for being out there and it's no St Tropes.



TIMES SQUARE BUDGET (COLAB)

June 1-30, 1980

BUDGET:

Building (Deposit)	\$500.
Building Rental	\$1500.(Donated)
Con Ed Deposit	\$950.(Waived)
Phone Deposit	\$200.
Insurance	\$1000.
Renovation (light,electrical,plumb.)	\$1000.
Windows	\$1000.
Times Square Ad (SPECTROCOLOR)	\$100.
TV ads channel 5 (10)	\$450.
Posters/printing	\$500.

TOTAL: \$4250.

PROJECTED INCOME FROM OTHER FUNDING AGENCIES:

R.G.	\$500.
Beard	\$1000.
Turnbaugh	\$1000.
Citibank	

TOTAL: \$2500.

REQUEST FROM COLAB:

\$2000. sponsored
\$2000. loan

TOTAL REQUEST : \$4000.



MRP032302-3/23/78-MONTREAL: More than one million dollars (\$1,012,999) packaged in 20 sacks are displayed by Quebec Police Force officers following the arrest of five men—including two QPF officers—in connection with an armored car robbery at suburban St. Jovite 3/21. QPF officers L/R Robert Turpin, Raymond Fichette, Director Général Jacques Beaudoin and Guy Bouchard also displayed face masks and weapons used in the robbery. the five suspects will be arraigned 3/23 in St.Jerome. (UPI) pah/Gordon Karas

OPEN MEETING
SCREENING & DISCUSSION OF RECENT CABLE NEWSCASTS
SUN. 4/2/78 8:00 PM 112 FRANKLIN ST.

a project of collaborative projects inc. space donated by franklin furnace

Times Square Budget (Colab). Collaborative Projects Inc., 1980. 11 x 8.5 in. Photocopied typescript. Line-item document of expenses for the lead up to *The Times Square Show*. The budget shows the organizational strategy of the exhibition, especially after the closure of *The Real Estate Show*, and demonstrates the seriousness with which Colab operated to ensure the success of radical political performances in the city. The final line-item, "Posters/printing," would have included Jane Sherry's *How to Stop a Bullet* (pictured, page 13), and totals \$500, or approximately \$1,800, in 2022.

All Color News. Collaborative Projects Inc., 1978. 11 x 8.5 in. Photocopy with rubber stamping. Flyer advertising an open meeting to discuss *All Color News*, one of Colab's early television programs that aired on Manhattan Cable. A precursor of *Potato Wolf*, *All Color News* covered topics its producers saw ignored or inadequately addressed on conventional news media. This meeting was held at Franklin Furnace during its early years as performance space at 112 Franklin Street.

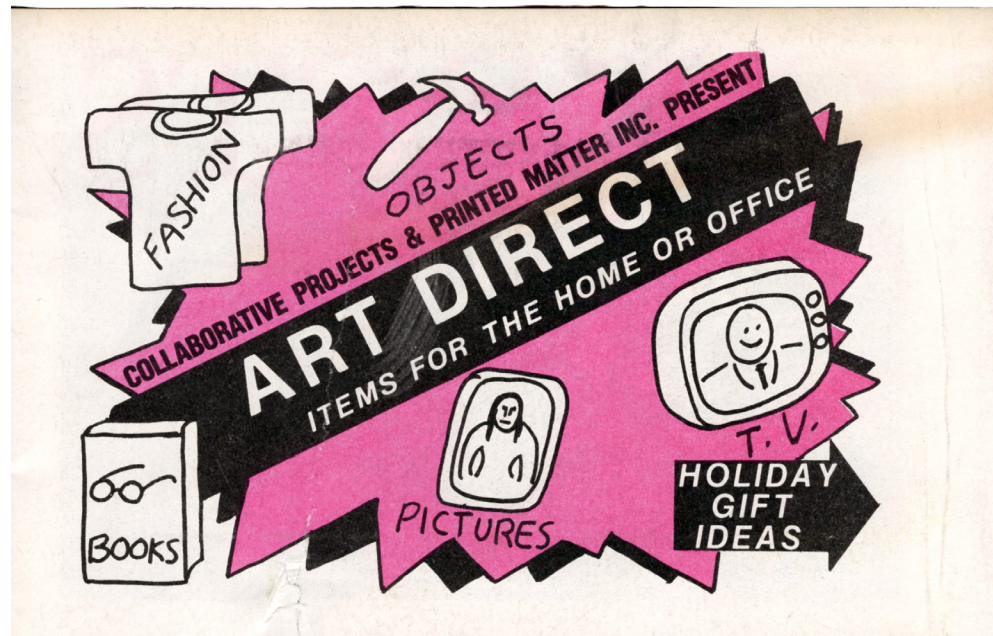
BIG AND FREE LARGE OBJECTS

CHANTA CAPELLA ARTISTS SHORTS

OLGA ADORNO
MEL ANDRONGA
DAVID APPEL
BRENDAN ATKINSON
AUGUSTIN
CARMAN BEUCHAT
DON CHERRY
MITCH CORBER
PAULA COURT
JAIME DAVIDOVITCH
JEAN DUPUY
KIT HITZGERALD
DAVIDSON GIGLIOTTI
JANA HAMSOHN
JULIE HARRISON
BLANE HARINETT
RICHARD HAYMAN
JULIA HEYWARD
DICK HIGGINS
GERARD HOVAGIMYAN
TOM JOHNSON
LESLIE VINE
JOE LEWIS
NANCY LEWIS
NINA LUNDBORG
GEORGE MACUNAS
JACKSON MAC LOW
TONY MASCATELLO
TIM MAULI
PATTY OLDENBURG
NAM JUNE PAK
CHARMAGNE PALESTINE
PETER VAN RIPER
JOHN SARBORN
STUART SHERMAN
MICHAEL SMITH
HARRY SPITZ
BILL STONE
JIM SUTCLIFFE
SEVIA WHITMAN-PALACIOS
ROBIN WINTERS
JONATHAN ZAMET

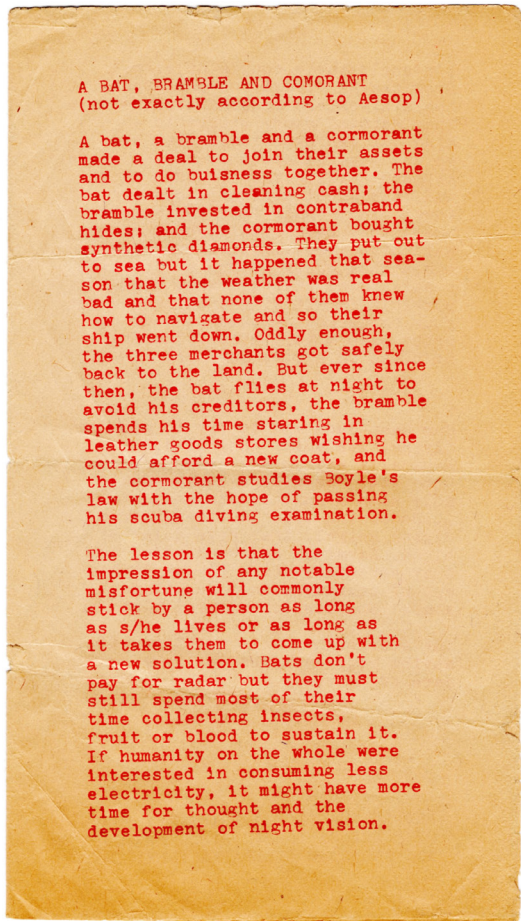
537 BROADWAY MAY 1-8 7PM
GROMMET ART STUDIO

ARTIST AND EXHIBITION EPHEMERA AND POSTERS



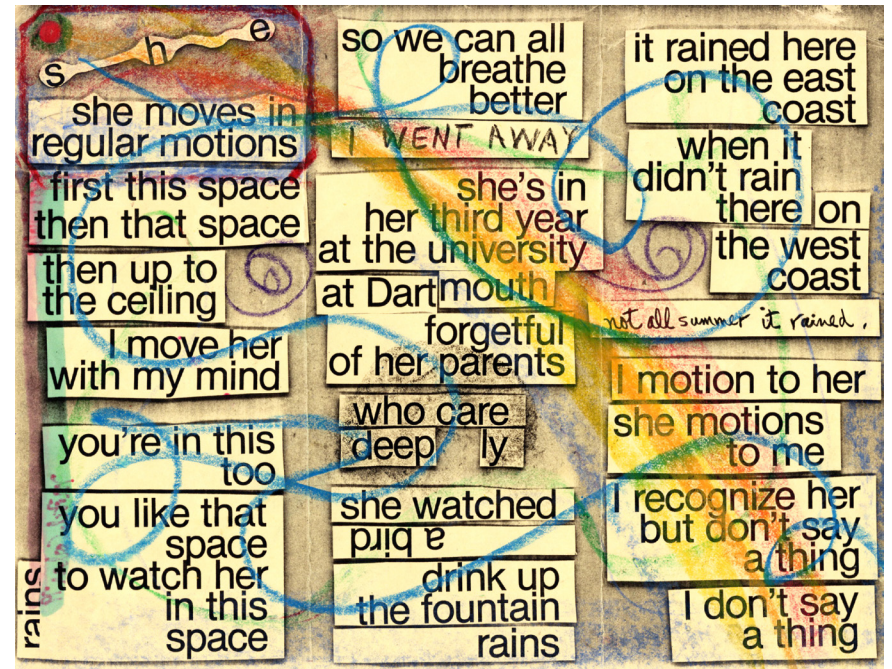
[Otterness, Tom (cover artwork) and Mike Glier (organizer)]. **Art Direct: Items for the Home or Office. Collaborative Projects Inc. and Printed Matter, Inc., [1982].** 5 x 8 in. *Art Direct* was a mail-order catalog through which Colab artists' works could be purchased by the public. Paintings, drawings, and prints are present throughout, as are less traditional options. Jane Sherry includes hand-painted fans at \$25 apiece (options included police on night shift and two men drinking). T-shirts are available from Christy Rupp (featuring her iconic rat, often seen as a sticker along curbs in Manhattan) and Kiki Smith. Kathy Acker contributes her book *Hello, I'm Erika Jong*, described as a "slickly designed book of porno-dumbness." More demure options, including a book of Sol LeWitt's drawings, are also available.

Big and Free Large Objects Chant Acapella Artists Shorts. Grommet Art Studio, [circa 1979]. 8 x 8.5 in. Printed flyer. Advertisement for an evening of performances at Grommet Art Studio, the second-floor loft of a co-op on Broadway in which many Fluxus artists lived and worked. Grommet was opened by Jean Dupuy and Olga Adorno who focused on works that were collective, collaborative, and experimental in nature, as evidenced by the wide-ranging artists featured on this flyer including Julie Harrison, Dick Higgins, Mitch Corber, Jackson Mac Low, Don Cherry, Jaime Davidovitch, Patty Oldenburg, and many others. Notably, in 1982, Dupuy rented space in the loft to Emily Harvey who then opened the Grommet Art Gallery, which she continued after Dupuy and Adorno left New York. This flyer predates Harvey's involvement, as evidenced by the use of the space's first name, Grommet Art Studio (Emily Harvey Foundation, Grommet Gallery Exhibitions (1982-1984) <https://www.emilyharveyfoundation.org/newyork/Pages/grommetgallery.html>).

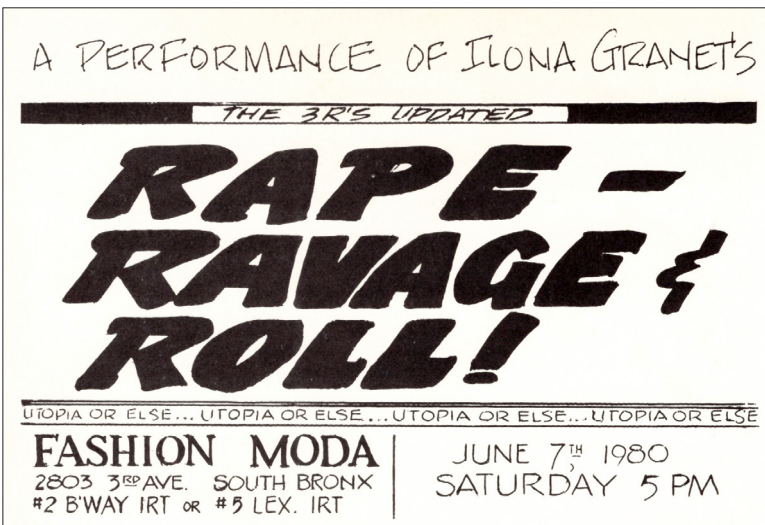


Callard, Andrea. *Bat Tract. N.p., [1977].*

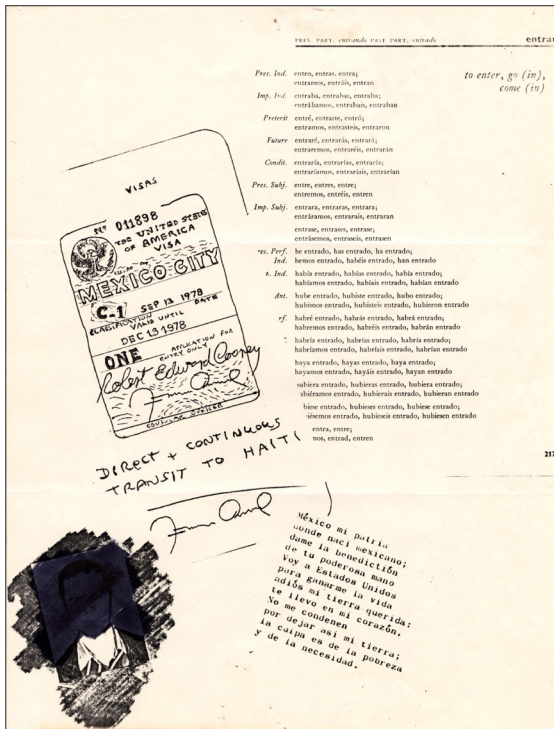
8.5 x 14 in. Screenprint on newspaper. Newspaper folded three times to create a six-page brochure. Contains Callard's contribution to *The Batman Show*, an exhibition arranged by Diego Cortez and held by Colab in January 1979 at 591 Broadway, Robin Winter's loft. Different texts appear within the brochure: "A BAT, BRAMBLE AND COMORANT (not exactly according to Aesop)," an untitled piece, "A BAT AND A WEASLE," and "A BAT, BIRDS, AND BEASTS." Several newspaper stories on the dangers and nature of bats are included on subsequent pages.



Corber, Mitch. [Untitled photocopied poem-collage]. N.p., 1979. 8.5 x 11 in. Photocopied collage with crayon illustration and coloring. Folded twice to create three panels featuring collaged poems by the poet, performance artist, and No Wave videographer Mitch Corber. On the back, Corber has inscribed the work to Julie Harrison and signed it. Corber was an early member of Colab and, beyond his poetry, was known for appearances in No Wave films such as James Nares' *Rome 78* alongside Lydia Lunch, James Chance, and John Lurie.

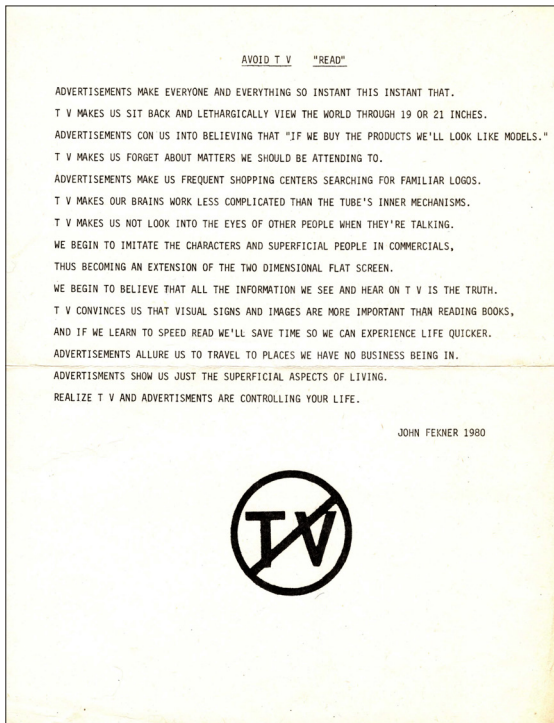


Granet, Ilona. *The 3 R's Updated: Rape, Ravage, & Roll. N.p., 1980.* 4.5 x 6.5 in. Printed postcard. Announcement of Ilona Granet's performance at Fashion Moda in the South Bronx in June of 1980. The timing of Granet's performance at Fashion Moda is significant: Fashion Moda, founded by Stephen Eins in 1978 (formerly of exhibition space 3 Mercer Street), collaborated with Colab on *The Times Square Show*, which took place simultaneously during June. Fashion Moda, located in the South Bronx, was responsible for bringing graffiti artists to the exhibition, one of the earlier instances of graffiti reaching the downtown art scene.



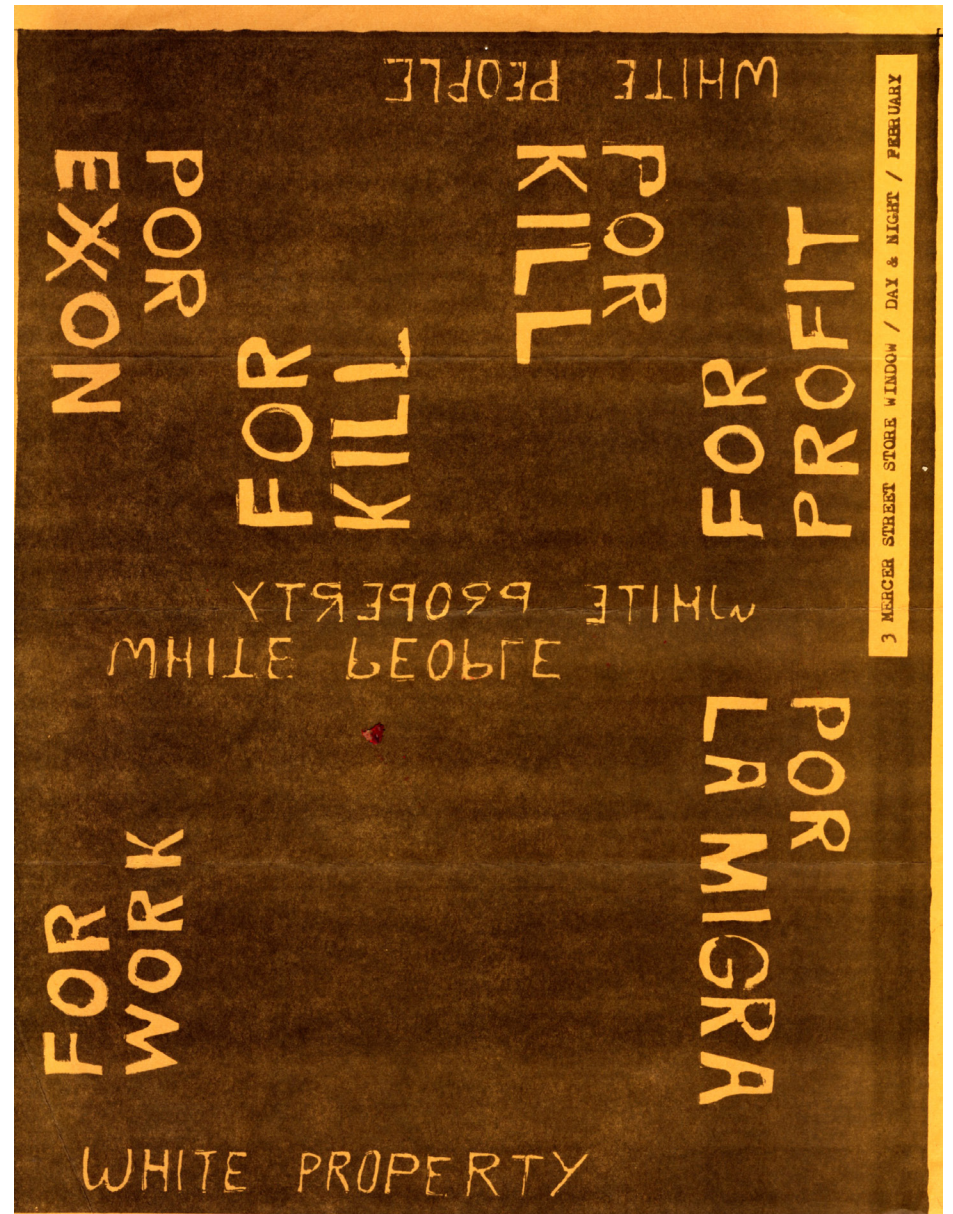
Cooney, Robert. [Direct + Continuous Transit to Haiti]. N.p., [1978]. 11 x 8.5 in.

Photocopied print. Collage with illustration of the artist's visa and a passport photograph blacked-out with marker. During their time in Colab, Cooney and Julie Harrison were close friends, traveling together to film in Mexico, and collaborating, along with Cara Brownell, on "Prudencio en Transito" at Franklin Furnace in 1979.



Fekner, John. Avoid TV/"Read." N.p., 1980. 11 x 8.5 in.

Photocopied typescript with printed logo. Typescript statement written as part of spray paint artist John Fekner's NO TV/READ project. Fekner installed a television in the window of Eins' Fashion Moda and affixed the project's logo, the letters "TV" within a circle and slashed diagonally, onto the glass along with the word "READ" stenciled on the left- and right-hand sides of the pane as well as along the bottom. He included statements in both English and Spanish on the dangers of advertisements and television, media that Fekner posits exists to control our lives and convince us to "save time so we can experience life quicker" (Fashion Moda, Selected Projects <http://johnfekner.com/>).



[Cooney, Robert]. Por Exxon, For Kill. N.p., [1978]. 11 x 8.5 in. Photocopied print. Hand-lettered poster on orange paper by Australian-born poster artist, printer, and filmmaker Robert Cooney. Produced as part of a window exhibition at Stefan Eins' 3 Mercer Street, a storefront and exhibition space. In a 2013 interview, reflecting on his time in New York and as a part of Colab, Cooney recalled: "the majority of the posters were hand-lettered and printed on newsprint or tissue-based paper if we were plastering them over slightly rougher territory. But the subject matter is really as diverse as the look of the posters. There is nothing predictable, nothing uniform about them..." ("Rocking the Gallery," Yahoo! News, July 23, 2013 <https://au.news.yahoo.com/rocking-the-gallery-18127585.html>).

NO RIO

156 RIVINGTON ST. NEW YORK CITY 10002

ABC NO RIO EXHIBITION SCHEDULE
1982-1983

- Aug-Sep **Bobby G. Paintings.** Open studio and exhibition of solo painting project by Bobby G.
- Sep **Outdoor multi-media installation,** by Peter Melville. Plywood, slide and audiotape installation dealing with the problem of reading English in a Spanish neighborhood in New York City.
- Oct **"Traveling Light".** A play presented by Thieves Theater. An original play performed by a theater group which came together at the Illinois State Penitentiary. Giant prosthetic stage props.
- Oct **Brainwash.** Sculpture/fountain by Rebecca Howland. Installed in the outdoor backyard sculpture garden. Images and reflections on the means of production (oil, minerals, commodities, coal) in our society.
- Nov 9-27 **Beauty Show.** Theme show curated by Janet Henry, Sydney Plum and Pam Klein. Artists address the theme of beauty in contemporary culture.
- Dec 3-21 **The Erotic Psyche.** An open group show curated by Bruce Quick, Aline Mayer, R. Jane Sherry and Bradley Steiner.
- Currently Being Planned
- Jan **Suburbia Show.** Coordinated by Neddy Heller, Richard Armijo and Josh Gosiak.
- Feb **Nature & Magic.** Coordinated by Kiki Smith.
- Mar **Blueprints for the Future.** Plans, prognostications and drawings, a group show organized by David Levine.



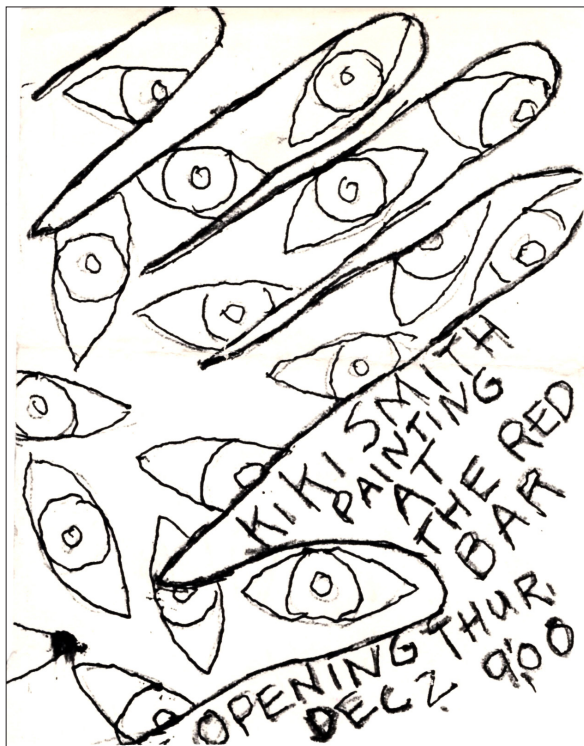
JANE DICKSON

Reception: Sunday May 23 3-6 pm

FUN GALLERY 229 E. 11 ST. NYC

[Multiple authors]. [Collection of Colab Materials from Alan Moore's "Black Book"]. Collaborative Projects Inc., [dates vary]. 11 x 8.5 in. Approx. 20 pp. printed typescript. Includes several different typescript documents outlining various Colab projects, including a document from Peter Fend on *Potato Wolf*. Julie Harrison recalls that these documents were likely compiled by Alan Moore as part of his "Black Book" project, a collection of Colab materials that he kept to document exhibitions and projects the group undertook. These materials were often produced by members to solicit additional funding and so provided ample descriptions of the projects. Included is an exhibition schedule for the second-half of 1982 and into the early months of 1983 at ABC No Rio (pictured). ABC No Rio was established on the pre-gentrification Lower East Side in 1980 to serve its economically struggling community. Colab received the lease for the building following the City's shutdown of The Real Estate Show.

Dickson, Jane. [Untitled postcard for Times Square exhibition reception]. Fun Gallery, [1982]. 5.5 x 4.5 in. Printed card. Invitation to a reception at Patti Astor's Fun Gallery on 229 East 11th Street for Jane Dickson's May 1982 exhibition, *Times Square*, at the space. Dickson, in contrast to so many of her downtown-based contemporaries, lived on West 43rd Street and famously painted the neon bars and peep shows that crowded the sidewalks outside of the home where she raised her children (Resume, janedickson.com).



Kiki Smith
250 South St.
NYC, NY 10002
212-732-0335

PROPOSAL FOR APPROXIMATELY 60 MIN. SUPER 8 SOUND FILM

Women have a continuing need to represent themselves both to define themselves and to counter current media backlash and misrepresentation.

This project is conceived as a 25 piece anthology of women's self-portraits in film. The women named have all been involved in various aspects of film making as part of their multi-faceted artistic activities. They represent an interconnected group living and working in New York City at the beginning of the 1980's. The group is comprised of visual artists, film and video, musicians, writers and designers. They do not represent any singular point of view politically or aesthetically...rather the group embodies many underlying attitudes and much of the energy that will help define the art of the '80's.

The specifications are that each woman produce a 3 minute film for which prepaid color-sound super 8 7242 cartridge and mailer will be provided. In-camera editing will be a stipulation in the interest of an immediacy, directness and rhythm. Also the film will be projected at 24 frames per second. This will give us the option of producing 16 mm prints and 3/4 in. video tapes.

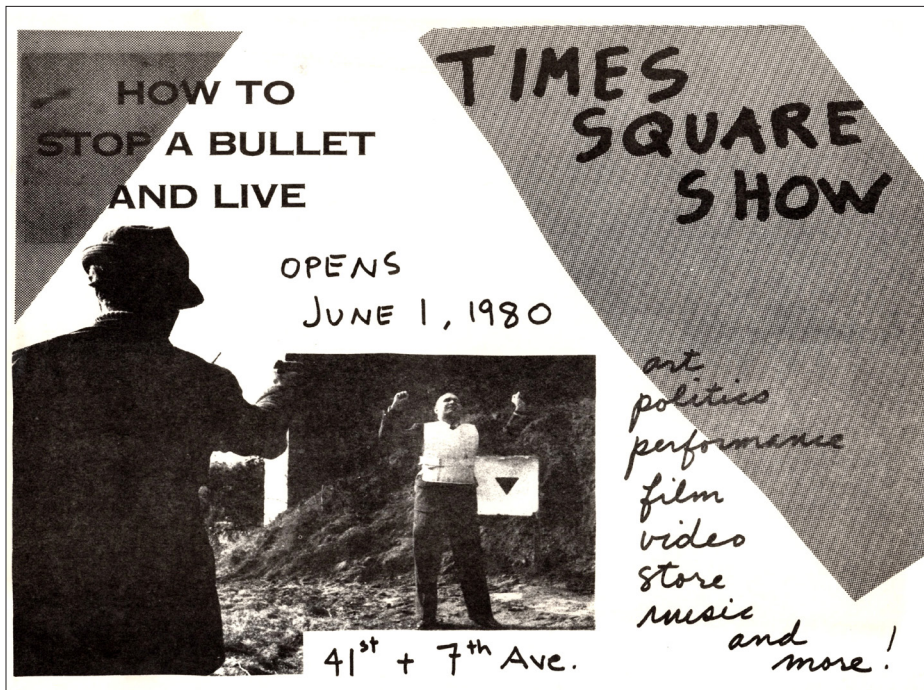
The film will be assembled in alphabetical order. Each participant will be given equal credit and equal shares in any profit resulting from film showings over and above continuing administration and distribution costs.

I will administer the production, local showings, and distribution. Participants agree to draw on their individual resources to establish broader distribution. This film will not become an obscure document. It will be available to 16 mm film networks, emerging super 8 outlets, video-media centers, cable television companies, universities, festivals etc.

There will be a bank account open with myself and 2 cosponsors. I will take 15% of any profit made as an administration fee. All remaining profit will be distributed equally on an annual basis among the contributing artists.

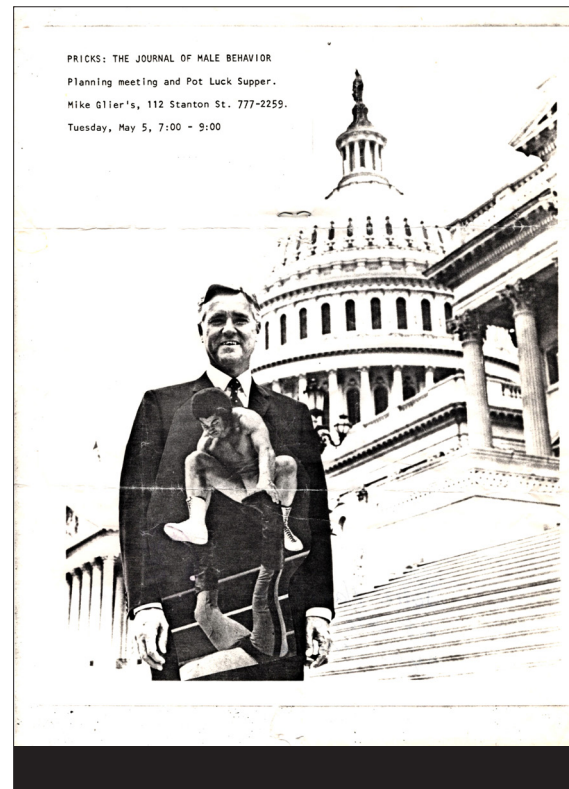
Smith, Kiki. Painting at the Red Bar. N.p., [1982]. 5.5 x 4.25 in. Printed card. Postcard advertising the opening of Kiki Smith's exhibition at the Red Bar, a popular local bar that hosted art exhibitions, including one by Julie Harrison. Smith's first solo exhibition, *Life Wants to Live*, took place earlier in 1982 at The Kitchen. This subsequent opening, on December 2, for an exhibition held from December 3 through 24, was likely Smith's second solo exhibition.

Smith, Kiki. Proposal for Aproximately [sic] 60 Min. Super 8 Sound Film. N.p., 1980. 11 x 8.5 in. 3 pp. typescript film proposal by the artist Kiki Smith for a Super 8 film featuring 25 self-portraits of women "involved in various aspects of film making as part of their multi-faceted [sic] artistic activities." Written in January 1980, the proposal predates Smith's iconic *Cave Girls* (1984), which she began working on in 1981, as an early example of the artist's interest in using polyvocal narrative to understand the experiences of women in 1980s America. Smith's proposed budget for the film is included along with a list of artists agreeing to participate.



[Sherry, Jane]. How to Stop a Bullet and Live. [Collaborative Projects Inc.], 1980. 8.5 x 11 in. Photocopied print. Poster designed by Sherry to promote Colab's influential *The Times Square Show*, which opened on June 1, 1980 at 201 West 41st Street in a former massage parlor. *The Times Square Show* was held as a follow up to Colab's notorious *The Real Estate Show*, attempted earlier in January of the same year. *The Real Estate Show* took place in an abandoned building owned by New York City on Delancey Street and opened on January 1. By January 2, the Department of Housing Preservation and Development had discovered the show and locked the building, preventing Colab from entering or continuing with the work. *The Times Square Show*, by contrast, opened on June 1 and lasted through the entire month. In leadup to the show, Colab ran commercials on Channel 5 and advertised on a billboard in Times Square. Sherry's flyer was one of several that she designed to promote the exhibition and was posterized throughout the city.

Nice Hot Bath POOFO Y Pants. N.p., 1980. 8.5 x 10 in. Photocopied poster with handwritten text. Poster for the No Wave band Y-Pants' first show at the Mudd Club on Thursday, February 7, 1980. Pictured are Ellen Cooper, Virginia Piersol, Jane Dickson, Barbara Ess, Cara Perlman, Gail Vachon, and Kiki Smith. Ess, Piersol, and Vachon were the members of Y Pants. Smith, on the occasion of the release of Y Pants' 12" self-titled EP on Water Wing Records in January 2017, recalls how "In the late 70s and early 80s everyone had very fluid art identities. One day you were a filmmaker, the next day a musician, and Y Pants was very much a part of it..." (Water Wing Records, January 13, 2017 <https://www.waterwingrecords.com/shop/y-pants-st-lp>).



[Glier, Mike]. Pricks: The Journal of Male Behavior. N.p., [1981]. 11 x 8.5 in. Photocopied collage with typescript. Invitation to attend a planning meeting for a proposed magazine, *Pricks: The Journal of Male Behavior*, at Mike Glier's apartment on Stanton Street. Glier, an early and longtime member of Colab, also served on the Board of Directors for Printed Matter, Inc. Much of his work, and especially his earlier projects, engaged ideas of masculinity as a direct response to feminist dialogues taking place in the art world in the early 1980s. Glier also organized *Art Direct*, a mail-order catalog of Colab art (Biography, mikeglier.com).

PRE\$\$ RELEASE

TOD JORGENSEN, ARLEEN SCHLOSS, AND R.L. SELTMAN ARE PROUD TO ANNOUNCE **WEDNESDAYS AT A'S** WITH XEROX ART, ART PERFORMANCE + NEW MUSIC!

PERFORMANCE
STATIC GRAVITY / **UTOPIA... OR ELSE!**

STATIC GRAVITY WAS RECENTLY PERFORMED AT THE WOMAN'S INTERART CENTER AS A COLLABORATIVE PERFORMANCE WITH SIX ARTISTS OF VARIOUS MEDIA. OSNOSIS / STOP / TAKING THE FUTURE / YES / FROM YOU / NO / THROUGH THE PAST / ONE : STATIC GRAVITY. "WORLD HISTORY OF RAW MYTH / PREHISTORY - EVOLUTION - "REVOLUTION - UTOPIA... OR ELSE!" * FEATURING: SUSAN DALLAS, ILONA GRANET, JULIE HARRISON, JERRY HORN, JEFFERY ISAAC, DIANE TORR, SWANN, AND E NEAR-FRACTED.

XEROX ART BY:
 KIRSTEN HAWTHORNE, SARI DIENES, IRA ROSEN, MICHAEL ROMAN, ANNE SWARTZ, KENNY THARF, RICHARD MONTGOMERY, EDITH DUCAN, GERRY MILLER, KOSMOTIK, NETH CLARKE, SCARLATINA LUST, PETER ASTON, HARVEY REDDING, AMY WILSON, JOHN GORDON, ALEX TORRIGIONE ISLO, SAMO, MARTHA FISHER, JOSEPH BEUYS, RAY JOHNSON, BUSTER CLEVELAND, JOHN EVANS, E. HIGGINS III, CAROLEE SCHNEEMANN, R.L. SELTMAN, TIM RICHMOND, MICHAEL CHAIT.

MUSIC BY:
THE COACHMAN
THE BUSTER CLEVELAND SALSA BAND
LIQUID IDIOT AND SAMO IS DEAD JAZZ BAND

THIS WEDNESDAY NOV 7TH 79 @ AT A'S 330 BROOME (OFF THE BOULEVARD)

8 PM SHARP B.Y.O. **\$3 ADMISSION**

WEDNESDAY APRIL 25th 1-2 PM
 80 Washington Sq. East 2nd floor Rm. 28A

VIDEO TAPE SHOWING

LECTURE DEMONSTRATION

BY: JULIE HARRISON

the use of video as a choreographic method as well as an extension of performance space.

Pre\$\$ Release. N.p., 1979. 11 x 8.5 in. Photocopied collage with hand-lettering. Flyer advertising the November 7 gathering of Wednesdays at A's, the weekly art, music, and performance program held at Arleen Schloss' Broome Street loft. Schloss, herself a prolific and experimental artist, began hosting these weekly gatherings in 1979 and continued into the 1990s. Genre-spanning poets, performance artists, filmmakers, No Wave musicians, and painters descended on the loft weekly for experimental performances no one else would book. As recalled by J.D. King of the Coachmen (Thurston Moore's pre-Sonic Youth band, featured on this poster here as "The Coachman"), "at a time when the Coachmen had a difficult time finding gigs, Arlene and Todd made A's open to us. We had a lot of fun playing there, booked with some great acts: A Band (Paul McMahon's then-group), Monad (Phoebe Legere's then-group), Liquid Idiot, Alan Suicide, etc." ("Arleen Schloss and Wednesdays at A's," E.V. Grieve, December 7, 2011 <https://evgrieve.com/2011/12/arleen-schloss-and-wednesday-at-as.html>).

Harrison, Julie. Lecture Demonstration Videotape Showing. N.p., [1980]. 11 x 8.5 in. Photocopied printed flyer with hand-lettering by Julie Harrison. Poster advertising a show of Harrison's graduate work at New York University. Harrison's dedication to her graduate studies, outside of her work with Colab, demonstrates what was true of many other artists within the group: while all had a shared and mutual goal of collaborative social and political change through art, each exercised, produced, and crafted highly unique works that were not aesthetically involved or dependent upon one another.

A PERFORMANCE WITH:
 SUSAN DALLAS
 ILONA GRANET
 JULIE HARRISON
 JERRY HORN
 DIANE TORR
 AND FRIENDS
 - A PERFECT FUTURE NOW -

STATIC GRAVITY UTOPIA OR ELSE...

INTERART GALLERY
 WOMEN'S INTERART CENTER INC.
 549 W 52ND ST (BET 10TH + 11TH AVE) N.Y.C.
 246 1050
 TUES. OCT 30, 7 PM. FRI. NOV 2, SAT NOV 3, 8:30 PM
 \$ 3.00

STATIC GRAVITY (INTERART GALLERY) 549 W 52ND ST OCTOBER 30, 1979, 7 PM NOVEMBER 2ND & 3RD 1979 at 8:30 PM

STATIC GRAVITY
 a performance by and with: ★ featuring the following:

- susan Dallas
- ilona Granet
- julie Harrison
- jerry Horn
- jeffrey Isaac
- diane Torr

and music:
 monochord - jerry Horn
 piano, accordion - jeffrey Isaac

and light machines:
 susan Dallas
 and as technical assistants:
 mario Teruel

and sound:
 jay Bender

and videotape:
 bruce Grund
 julie Harrison
 tom Andriello

and costumes:
 Joy Street
 mattie Brant

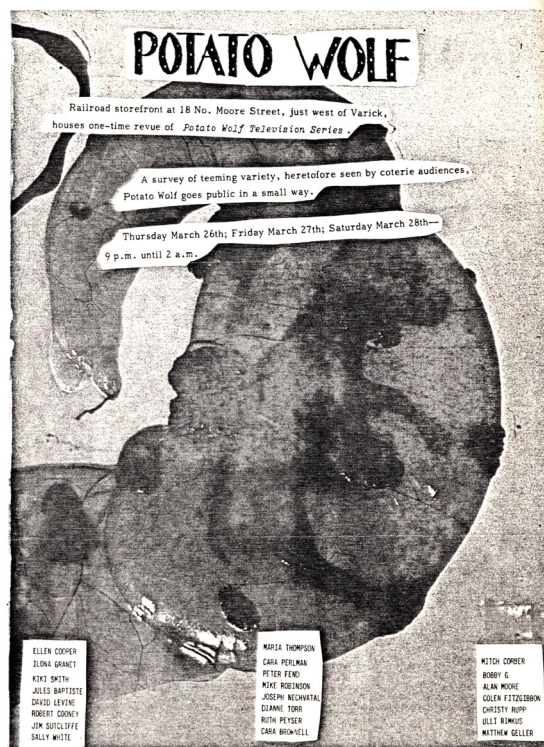
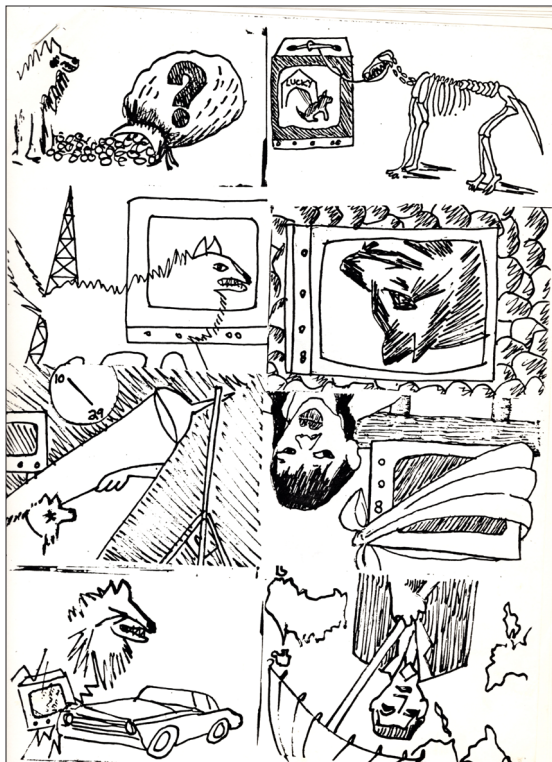
and special thanks to:
 Francine de St. Amant
 Media Bureau
 cara Brownell
 lee Goldsman

notes:
 and on arrival of a white light Machine

- an Overture
- a time Tunnel
- dinosaurs, humans and a history lesson
- modern History, with a Psychopomp
- shooting
- a song about Money
- a fire Sale
- a dance called My You
- an inspection by light people
- a Love Song
- a cooking Lesson
- swinging Visions
- a narration of Sorts
- a return of light
- shadowy Goddesses

Static Gravity: Utopia or Else... [orange poster]. N.p., [1979]. 11 x 8.5 in. Photocopied printed flyer. Announcement for a collective performance by Harrison, Ilona Granet, Diane Torr, and others at the long-running Women's Interart Center's Interart Gallery. Established in 1969 and relocating to West 52nd Street in 1971, Interart hosted hundreds of exhibitions, performances, and workshops for female artists and established the first festival for film created by Black women. Featured on this flyer is a collaborative performance by Julie Harrison, Ilona Granet, Diane Torr, Susan Dallas, and others.

Static Gravity: Utopia or Else... [schedule]. N.p., 1979. 11 x 8.5 in. Photocopied printed flyer. Schedule for the Static Gravity performance at Interart Gallery, opening on October 30, 1979. The flyer conveys the interdisciplinary and unencumbered nature of performances taking place at the turn of the decade and foregrounds Colab's working above 14th Street in 1980. On the back of the flyer, lyrics for "a song about Money" and "a love song" are included, suggesting audience participation.



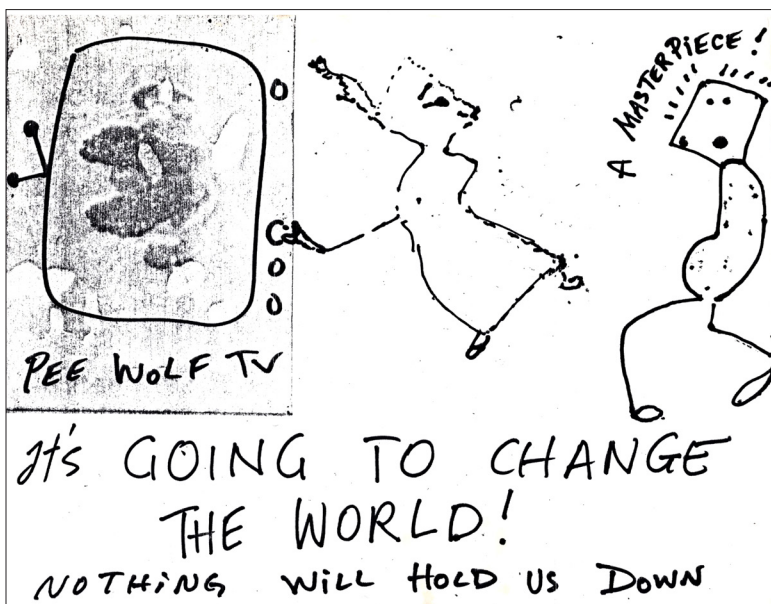
POTATO WOLF

["Potato Wolf Presents"]. [Collaborative Projects Inc.], [1982].

11 x 8.5 in. Corner stapled mimeograph. 11 pp. Cover art by Cara Perlman, text possibly by Alan Moore. Broadcast schedule for *Potato Wolf*, airing on Manhattan Cable Channel C in weekly, half-hour segments at 8:00pm. A satirical program, sometimes delving into performance, news, and documentary, this schedule provides a record of *Potato Wolf* programs in 1981 and up to April of 1982. Julie Harrison was a frequent contributor to the program, working behind the scenes, delivering content, and performing. This schedule notes her April 15 screening of "Devotion," with Robert Kleyn. This was likely a document created to secure additional funding for *Potato Wolf*.

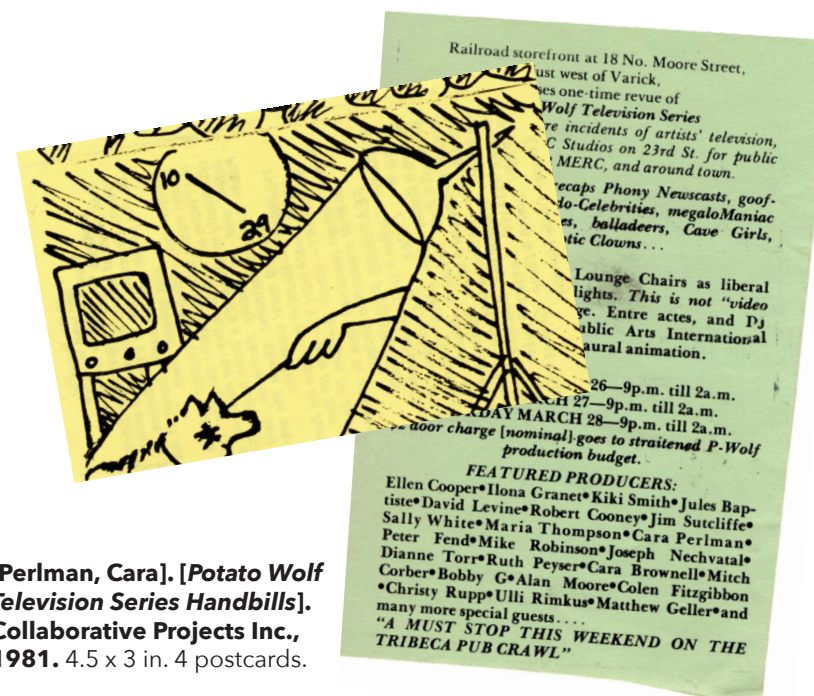
Potato Wolf. Collaborative Projects Inc., [1979]. 11 x 8.5 in.

Photocopied poster with lettering by Colab member Becky Howland. A flyer distributed by Colab to advertise a public revue of *Potato Wolf* programming at 18 No. Moore Street. As noted by Julie Harrison, "we learned on the job. Some wrote and directed while others volunteered to act, make sets and costumes...Most shows were improvised, cheap, politically-oriented and sometimes hastily pulled-together...It was a lot of fun and, as a whole, brilliant" (Schumann 152).



Pee Wolf TV. [Collaborative Projects Inc.], [circa 1979/1980]. 8.5 x 11 in.

Photocopy of a hand-illustrated flyer advertising *Potato Wolf*, affectionately nicknamed "Pee Wolf" by Colab members. Julie Harrison recalls that some of these documents were produced on QWIP machines owned by Colab members such as Alan Moore and Cara Perlman. QWIP machines, a precursor to the fax machine, allowed members to send works back-and-forth to illustrate and collaborate quickly on documents.



[Perlman, Cara]. [*Potato Wolf Television Series Handbills*]. Collaborative Projects Inc., 1981. 4.5 x 3 in. 4 postcards.

BECAUSE THERE IS NO GOD SOMEONE MUST TAKE RESPONSIBILITY FOR MEN. A CHARISMATIC LEADER IS IMPERATIVE. HE CAN SUBORDINATE THE SMALL WILL TO THE GREAT ONE. HIS STRENGTH AND HIS VISION REDEEM MEN. HIS PERFECTION MAKES THEM GRATEFUL. LIFE ITSELF IS NOT SACRED, THERE IS NO DIGNITY IN THE FLESH. UNDIRECTED MEN ARE CONTENT WITH SQUALID, RANDOM, POINTLESS LIVES. THE LEADER GIVES DIRECTION AND PURPOSE. THE LEADER FORCES GREAT ACCOMPLISHMENTS, MANDATES PEACE AND REPELS OUTSIDE AGGRESSORS. HE IS THE INSTRUMENT OF DESTINY. HE DEMANDS ABSOLUTE LOYALTY. HE MERITS UNQUESTIONING DEVOTION. HE ASKS THE SUPREME SACRIFICE. HE IS THE ONLY HOPE.

CHANGE IS THE BASIS OF ALL HISTORY. THE PROOF OF VIGOR. THE OLD IS SOILED AND DISGUSTING BY NATURE. STALE FOOD IS REPELLENT, MONOGAMOUS LOVE BREEDS CONTEMPT, SENILITY CRIPPLES THE GOVERNMENT THAT IS TOO POWERFUL, TOO LONG. UPHEAVAL IS DESIRABLE BECAUSE FRESH, UNTAINTED GROUPS SEIZE OPPORTUNITY. VIOLENT OVERTHROW IS APPROPRIATE WHEN THE SITUATION IS INTOLERABLE. SLOW MODIFICATION CAN BE EFFECTIVE. MEN CHANGE BEFORE THEY NOTICE AND RESIST. THE DECADENT AND THE POWERFUL CHAMPION CONTINUITY. "NOTHING ESSENTIAL CHANGES." THAT IS A MYTH. IT WILL BE REFUTED. THE NECESSARY BIRTH CONVULSIONS WILL BE TRIGGERED BY ACTION. BRING THE EVIDENCE TO YOUR DOORSTEP.

FEAR IS THE MOST ELEGANT WEAPON. YOUR HANDS ARE NEVER MESSY. THREATENING BODILY HARM IS CRUDE. WORK INSTEAD ON MINDS AND BELIEFS. PLAY INSECURITIES LIKE A PIANO. BE CREATIVE IN APPROACH, FORCE ANXIETY TO EXCRUCIATING LEVELS OR GENTLY UNDERMINE THE PUBLIC CONFIDENCE. PANIC DRIVES HUMAN HERDS OVER CLIFFS; AN ALTERNATIVE IS TERROR-INDUCED IMMOBILIZATION. FEAR FEEDS ON FEAR. PUT THIS EFFICIENT PROCESS IN MOTION. MANIPULATION IS NOT LIMITED TO PEOPLE. ECONOMIC, SOCIAL AND DEMOCRATIC INSTITUTIONS CAN BE SHAKEN. IT WILL BE DEMONSTRATED THAT NOTHING IS SAFE, SACRED OR SANE. THERE IS NO RESPITE FROM HORROR. ABSOLUTES ARE QUICKSILVER. RESULTS ARE SPECTACULAR.

FREEDOM IS IT! YOU'RE SO SCARED, YOU WANT TO LOCKUP EVERYBODY. ARE THEY MAD DOGS? ARE THEY OUT TO KILL? MAYBE YES. IS LAW, IS ORDER THE SOLUTION? DEFINITELY NO. WHAT CAUSED THIS SITUATION? LACK OF FREEDOM. WHAT HAPPENS NOW? LET PEOPLE FULFILL THEIR NEEDS. IS FREEDOM CONSTRUCTION OR IS IT DESTRUCTION? THE ANSWER IS OBVIOUS. FREE PEOPLE ARE GOOD, PRODUCTIVE PEOPLE. IS LIBERATION DANGEROUS? ONLY WHEN OVERDUE. PEOPLE AREN'T BORN RABID OR BERSERK. WHEN YOU PUNISH AND SHAME YOU CAUSE WHAT YOU DREAD. WHAT CAN YOU DO? LET IT EXPLODE. RUN WITH IT. DON'T CONTROL OR MANIPULATE. MAKE AMENDS.

PEOPLE MUST PAY FOR WHAT THEY HOLD. FOR WHAT THEY STEAL. YOU HAVE LIVED OFF THE FAT OF THE LAND. NOW YOU ARE THE PIG WHO IS READY FOR SLAUGHTER. YOU ARE THE OLD ENEMY, THE NEW VICTIM. WHEN YOU DO SOMETHING AWFUL EXPECT RETRIBUTION IN KIND. LOOK OVER YOUR SHOULDER. SOMEONE IS FOLLOWING. THE POOR YOU HAVE ROBBED AND IGNORED ARE IMPATIENT. PLEAD INNOCENT. YOUR SQUEALS INVITE TORTURE. PROMISE TO BE GOOD. YOUR LIES EXCITE AND INFLAME. YOU ARE TOO DEPRAVED TO REFORM, TOO TREACHEROUS TO SPARE, TOO HIDEOUS FOR MERCY. RUN! JUMP! HIDE! PROVIDE SPORT FOR THE HUNTERS.

PREJUDICE ISN'T ALL WRONG. IT CAN BE ABUSED BUT IT CAN BE FUNCTIONAL. CITIZEN GROUPS SHOULD LET PREJUDICE DEFINE THE UNJOKE AND THE DESIRABLE CHARACTERISTICS OF THEIR COLLECTIVES. "THEM VS. US" PROVIDES COHESIVENESS (YOU HAVE TO KNOW WHAT YOU'RE NOT). WHEN YOU KNOW WHAT YOU ARE YOU CAN CONCENTRATE ON ESSENTIALS. NO TIME IS WASTED ON FIGHTING AND SUSPICION. MEN WHO IDENTIFY WITH EACH OTHER ARE SURE TO WORK TOGETHER HARMONIOUSLY AND PROFITABLY. PEOPLE LOVE THEIR OWN IMAGE. PEOPLE UNITE AGAINST COMMON ENEMIES. PREJUDICE IS A SURVIVAL MECHANISM IN A HOSTILE WORLD. IT IS A BITTER PILL BUT GOOD MEDICINE.

REJOICE! OUR TIMES ARE INTOLERABLE. TAKE COURAGE, FOR THE WORST IS A HARBINGER OF THE BEST. ONLY DIRE CIRCUMSTANCE CAN PRECIPITATE THE OVERTHROW OF OPPRESSORS. THE OLD AND CORRUPT MUST BE LAID TO WASTE BEFORE THE JUST CAN TRIUMPH. OPPOSITION IDENTIFIES AND ISOLATES THE ENEMY. CONFLICT OF INTEREST MUST BE SEEN FOR WHAT IT IS. DO NOT SUPPORT PALLIATIVE GESTURES; THEY CONFUSE THE PEOPLE AND DELAY THE INEVITABLE CONFRONTATION. DELAY IS NOT TOLERATED FOR IT JEOPARDIZES THE WELL-BEING OF THE MAJORITY. CONTRADICTION WILL BE HEIGHTENED. THE RECKONING WILL BE TASTED BY THE STAGING OF SEED DISTURBANCES. THE APOCALYPSE WILL BLOSSOM.

REPRESSING SEX URGES IS SO BAD. POISON DAMS UP INSIDE AND THEN IT MUST COME OUT. WHEN SEX IS HELD BACK TOO LONG IT COMES OUT FAST AND WILD. IT CAN DO A LOT OF HARM. INNOCENT PEOPLE GET SHOT OR CUT BY CONFUSED SEX URGES. THEY DON'T KNOW WHAT HIT THEM UNTIL TOO LATE. PARENTS SHOULD LET CHILDREN EXPRESS THEMSELVES SO THEY DON'T GET MEAN EARLY. ADULTS SHOULD MAKE SURE THEY FIND MANY OUTLETS. ALL PEOPLE SHOULD RESPOND TO BIG SEX NEEDS. DON'T MAKE FUN OF INDIVIDUALS AND SEND THEM AWAY. IT'S BETTER TO VOLUNTEER THAN TO GET FORCED.

SENTIMENTALITY DELAYS THE REMOVAL OF THE POLITICALLY BACKWARD AND THE ORGANICALLY UNSOUND. RIGOROUS SELECTION IS MANDATORY IN SOCIAL AND GENETIC ENGINEERING. INCORRECT MERCIFUL IMPULSES POSTPONE THE CLEANING THAT PRECEDES REFORM. SHORT-TERM NICETIES MUST YIELD TO LONG-RANGE NECESSITY. MORALS WILL BE REVISED TO MEET THE REQUIREMENTS OF TODAY. MEANINGLESS PLATITUDES WILL BE PULLED FROM TONGUES AND MIMBS. WORDS LIKE "URGES" AND "ANASIA" DESERVE NEW CONNOTATIONS. THEY SHOULD BE RECOGNIZED AS THE RATIONAL PUBLIC INSTRUMENTS THEY ARE. THE GREATEST DANGER IS NOT EXCESSIVE ZEAL BUT UNDETERMINED HESITATION. WE WILL LEARN TO IMITATE NATURE. HER KILLS NOURISH STRONG LIFE. SQUEAMISHNESS IS THE CRIME.

YOU GET AMAZING SENSATIONS FROM GUNS. YOU GET RESULTS FROM GUNS. MAN IS AN AGGRESSIVE ANIMAL; YOU HAVE TO HAVE A GOOD OFFENSE AND A GOOD DEFENSE. TOO MANY CITIZENS THINK THEY ARE HELPLESS. THEY LEAVE EVERYTHING TO THE AUTHORITIES AND THIS CAUSES CORRUPTION. RESPONSIBILITY SHOULD GO BACK WHERE IT BELONGS. IT IS YOUR LIFE SO TAKE CONTROL AND FEEL VITAL. THERE MAY BE SOME ACCIDENTS ALONG THE PATH TO SELF-EXPRESSION AND SELF-DETERMINATION. SOME HARMLESS PEOPLE WILL BE HURT. HOWEVER, G-U-N SPELLS PRIDE TO THE STRONG, SAFETY TO THE WEAK AND HOPE TO THE HOPELESS. GUNS MAKE WRONG RIGHT FAST.

OVERSIZE POSTERS

"IT'S ABOUT TIME"
A PERFORMANCE BY
JULIE HARRISON &
DIANE TORR

168 mercer
street
july 4, 5, 7, 8
9 pm

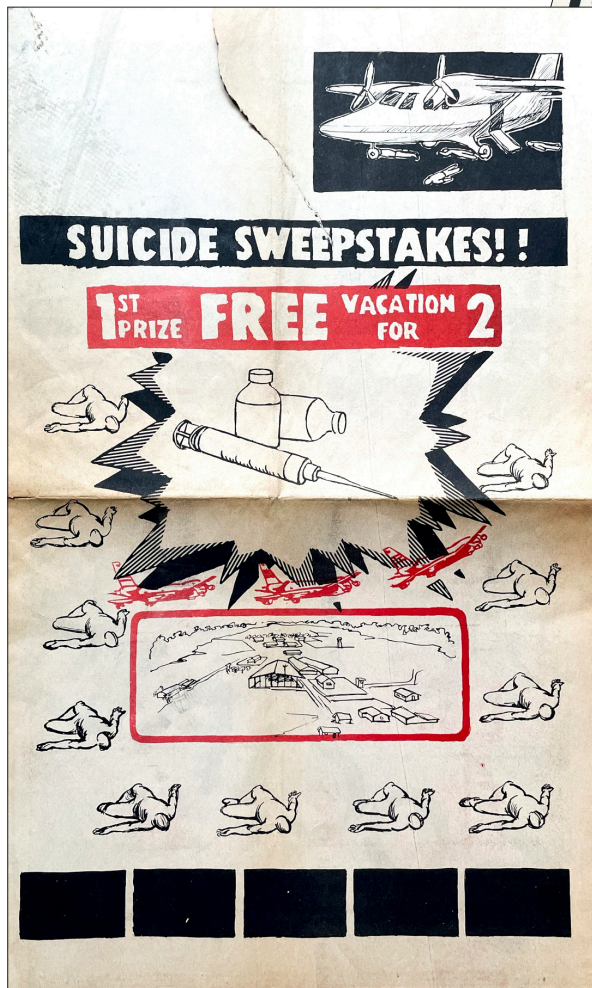
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Harrison, Julie and Diane Torr. *It's About Time*. N.p., [1979]. 10.5 x 12 in. Printed poster. A collaboration between Julie Harrison and Diane Torr which took place in Harrison's loft at 168 Mercer Street. It was, as Harrison recalls, "two girls cutting up, slides of dinosaurs, movement and sound depicting various concepts of space and time" (Julie Harrison, *Performances + Installations 1975-1994*, <https://www.julie-harrison.com/performances-installations-1975-1994>).

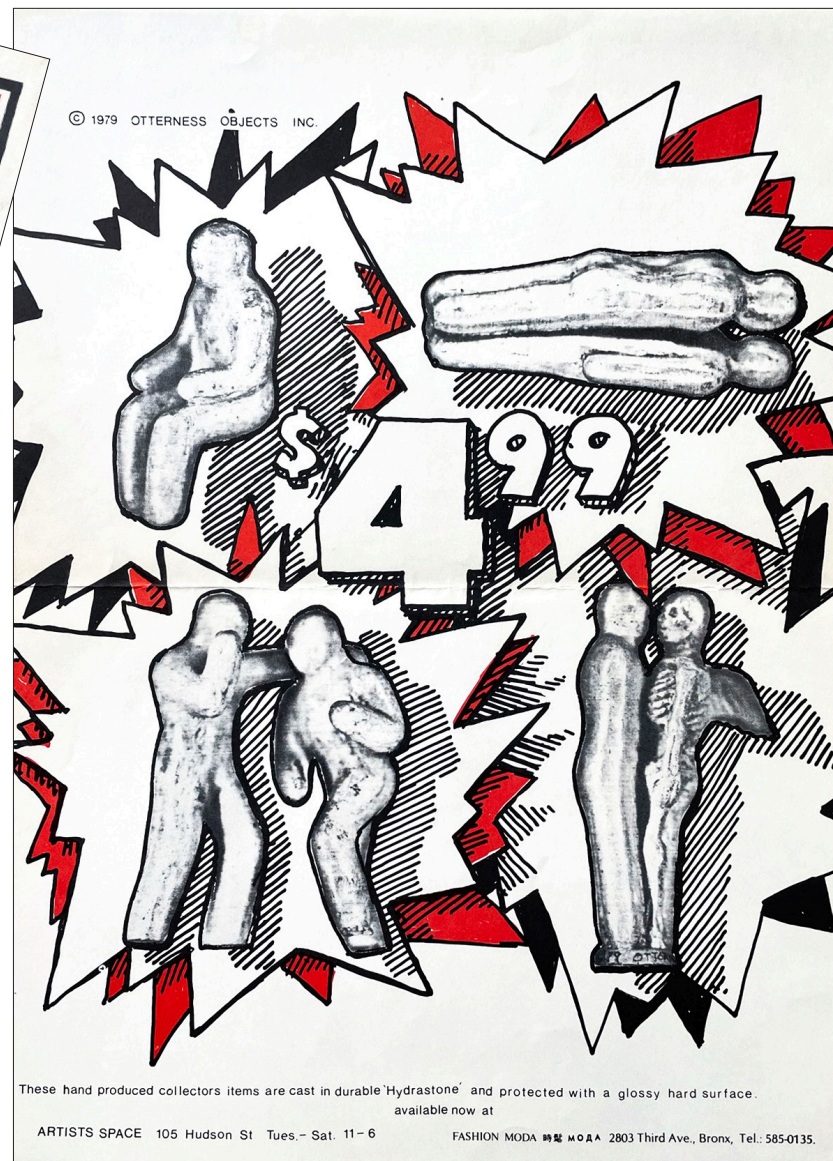
[Holzer, Jenny]. [Inflammatory Essays]. N.p., [circa 1979-1982]. 11 x 8 in. Printed. 10 essays written by Jenny Holzer printed in two vertical columns on one page. Holzer's essays, 100 words and 20 lines each, were originally printed and pasted anonymously across Manhattan in 1979. This print opens with Holzer declaring that "BECAUSE THERE IS NO GOD SOMEONE/MUST TAKE RESPONSIBILITY FOR MEN" and continues on to grapple with prejudice, sexual repression, and law and order, issues that nearly or in many cases did destroy entire neighborhoods in New York City in the years immediately prior to 1979 (notably, the 1977 summer blackout of the power grid). While intact on a single sheet, this page was likely intended to be cut into ten distinct pieces for distribution.



Otterness, Tom]. ["Suicide Sweepstakes"]. N.p., [circa 1980]. 22.5 x 14 in. Offset on newsprint. A variation on Otterness' *Jonestown Massacre*, this copy with text promoting a "suicide sweepstakes" with the winner receiving a "free vacation for 2."



[Otterness, Tom]. [Jonestown Massacre]. N.p., [circa 1980]. 22.5 x 14 in. Offset on newsprint. Originally available in the A. More Store at *The Times Square Show*, this print by Tom Otterness is an interpretation of the *Jonestown massacre* that occurred in 1978, a mass suicide in Guyana orchestrated by cult leader Jim Jones, that killed over 900 people, including children.



These hand produced collectors items are cast in durable 'Hydrastone' and protected with a glossy hard surface. available now at

ARTISTS SPACE 105 Hudson St. Tues. - Sat. 11 - 6

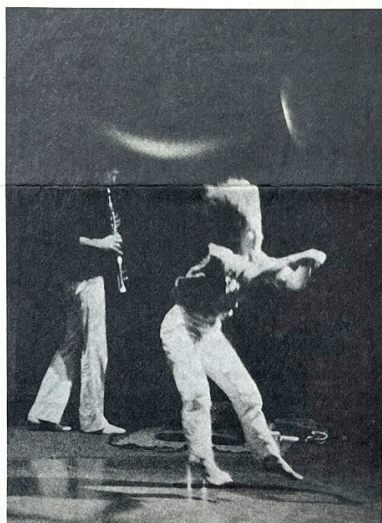
FASHION MODA 時髦 MODA 2803 Third Ave., Bronx, Tel. 585-0135.

[Otterness, Tom]. \$4.99. Otterness Objects Inc., 1979. 14 x 10 in. Printed poster. Poster advertising sculptor Tom Otterness' "hydrastone" sculptures for sale at Artists Space on Hudson Street and Fashion Moda on Third Avenue in the Bronx. Produced before Otterness' prolific career as one of the nation's most in-demand sculptors, these whimsical and glossed sculptures were made available during the holiday season in 1979 as Otterness attempted to produce, in his words, "public art...something that everyone can afford and take home" (Augusta Stylianou Gallery, Tom Otterness <http://www.augustastylianougallery.com/Gallery/TomOtterness/TomOtterness.html>).



Ahearn, Charlie. *Twins: A New Picture by Charlie Ahearn*. 1980. 22.5 x 28.5 in. Screenprinted with hand-painted detail. A promotional painted poster for Charlie Ahearn's second feature-length film, *Twins*. The film stars Michael Smith in a double role as Sam, a man seeking to destroy his twin brother, Stan, a policeman. Andrea Kovacs and Wiloughby Sharp were also cast. Ahearn deliberately structured the film around the use of a largely stationary camera technique, a throwback to the era of Keystone comedies and Buster Keaton films.

**SIMONE FORTI
PETER VAN RIPER**



Individual and collaborative pieces involving movement and sound
August 18 and 19, 1978 8 P.M.

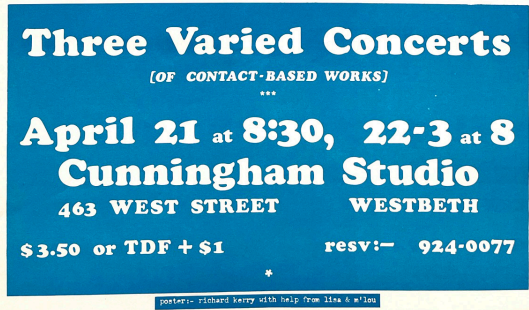
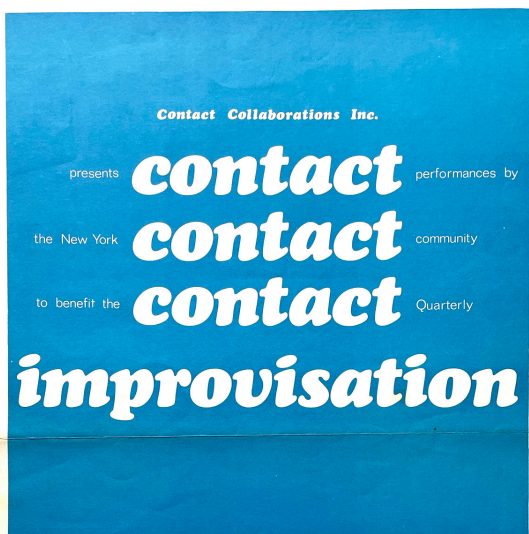
PROJECTS: PERFORMANCE in Summergarden
The Museum of Modern Art
8 West 54 Street
New York, N.Y. 10019

Admission is free
Seating is limited

Forti's movement is based on studies of the relationship between the structure of the body and the forces of gravity and momentum. These studies entail comparative observations of animal locomotion.

Van Riper plays his own music on soprano and sopranino saxophones, recorder, mbira thumb piano, and other ethnic instruments. He is involved with music, conceptual performance, graphics, and holography.

PROJECTS: PERFORMANCE is an August Projects series in Summergarden presenting artists whose work involves aspects of performance. **SUMMERGARDEN**, made possible since its inception in 1971 by grants from **MOBIL**, is a series of free weekend evenings and events in The Museum of Modern Art's world-famous Sculpture Garden.



Forti, Simone and Peter Van Riper. Individual and Collaboratives Pieces Involving Movement and Sound. N.p., 1978. 16 x 5.5 in. Printed poster. A collaborative performance at the Museum of Modern Art's "PROJECTS: PERFORMANCE" series in their Summergarden. Included to supplement the poster is a clipping by Julie Harrison of Wendy Perron's review of the performance from her column "Concepts in Performance" from *The Soho Weekly News* in which Perron describes how "Forti and her dancers—Cara Brownell, Patty Giovenco, Julie Harrison, and Irene Weber—perform with the equanimity of any sane animal who just does what it does whatever else is going on...This perception gives her own stillness a special kind of attentiveness. She is apt to be suddenly still with soft limbs stuck in the air, comfortably balanced on an unlikely corner of the body, all senses alert" (Wendy Perron, *The Soho Weekly News*, August 31, 1978).

Kerry, Richard, M'lou Caring, and Lisa [possibly Kraus or Nelson]. Three Varied Concerts (of contact-based works). Contact Collaborations Inc., [1978]. 17 x 11 in. Printed poster. Poster designed to promote three events held in the Westbeth Artists Housing community on April 21, 22, and 23, 1978 to benefit the magazine *Contact Quarterly*. Westbeth Artists Housing, located at 463 West Street in the Bell Laboratories Building, opened in 1970 as one of the largest artist colonies in the United States, with its mission to provide affordable housing to artists. This benefit included performances and videos from Julie Harrison, Cara Brownell, Roger Neece, David Appel, Diane Torr, Andrew Harwood, Eleanor Huston, and many others.



Holzer, Jenny. The Manifesto Show. Collaborative Projects Inc., [1979]. 9 x 9 in. Printed poster. Designed by Jenny Holzer for an exhibition held at Coleen Fitzgibbon's 5 Bleecker St. space, Apr. 1979. Organized by Holzer and Fitzgibbon as a Colab project (Collaborative Projects Inc.). A Colab document that describes the show states in part: "ORGANIZED BY ARTISTS CURATED BY NONE DIRECT BUT UNDIRECTED, CLEAR BUT NOT REFINED, ENTIRELY DEBATABLE SUBJECT TO ATTACK BUT NOT TO CRITIC-ISM, NOR TO ART DEALING." Holzer's Inflammatory Essays were included in the exhibition along with work by nearly 100 artists.

CARA & JULIE

C--right

J--its taking art out of this cloistered, very elitist attitude or very elitist place and bring it back into the people, via cable television. C--So I don't think that its a mistake, I think its a very efficient way ideal of news because it makes us think about the different levels, as an artist, of how were existing, whether were just staying home and doing our little things in our house in our studio where nobody comes except once in a while and were having to reflect on what were having to make decisions about what news is and were effecting that. Were making news by calling it news. So, its real healthy I think.

J--but how does that fit in with people doing that on one hand and some people more involved with it than others yet continuing to create work of art, so to speak, that are taken out of the every day context like ellipsis, that was very illusionary, very defined in that the audience is the audience and the performers were the performers.

C--I think they all have room for existing and what it comes down to in reality is what, umm, well I think they all can exist and they all need to exist and that thats how we connect with the way people were using video and have used video for awhile in performance in these sheltered spaces...

J--I guess its balancing it out and for you its seems a little bit unbalanced but that eventually it will balance out, that will evolve what your doing with "ellipsis" will eventually merge with whats happening with Cable TV.

C--"well, I think that the way Green did this very last show is that we had some prerecorded material, but they also were right there in the studio they had phone calls possible and that is a very exciting combination of performance and video on news and Cable TV and that there was a great deal of clumsiness with the equipment that existed, right, a lot of the people that were at the studio the day they made the tape weren't familiar with the equipment and so theres this clumsiness and funny awkwardness that was revealed in their bodies with the equipment and in the actual visual material that went down on the tape that is very childlike and very naive and is saying to people if people can see it "look were all like really being overwhelmed, were having trouble with the technology too," and its a problem" --just that. To be in the studio and show that is just fine. I thought there was a real honesty with it. There would be this section of really beautiful film that had been done with really good sound and all of a sudden Michael McClard's there behind all this equipment and hes pulling plugs out and hes not knowing where to put things and hes trying to talk about the Carnegie commission and all of a sudden youre back into real time and the reality of a human being in front of all that metal I think we should almost take advantage of that and build that and not pretend to know the equipment enough that we can show that awkwardness as much as we want and let some of that awkwardness stay raw to a certain degree and show people that real time can be shown on television.

J--which was obvious in "Ellipsis" presented with all that awkwardness. C--Yeah, the clumsiness with the equipment. The saying on heres this equipment the ad its worth all this money and you can do all these things with it but in the long run its the people, in the long run its the people that have to push all the buttons. So what I'm saying is that what Green needs is somebody that understands systems further and uni, knowing what you can do, its like you know what you can do but you don't always do all that you can do. Its so inherent in the electronics of it, like you don't think you can do of doing this until you know you can do it and then you go through this period of "wow, I can do all this" and your confronted with "what do you want to do". That wasn't really going anywhere.

J--So on one hand you had this very real time and real outfront activity going on with live camera on the dancers and movement, looking at just at pure movement and how that is seen through a video camera, and on the other hand there was a very surreal atmosphere, a very surreal

ARCHIVAL MATERIALS

INCLUDES JULIE HARRISON MANUSCRIPTS, DRAFTS OF WORK, HANDMADE BOOKS, PHOTOGRAPHS, COLAB-ADJACENT WORKS, WORKING FILES, AND EPHEMERA. ARRANGED BY HARRISON.

Folder 1: "work narrative ideas." [circa late 1970s]. Approx. 36 pp. of autograph and typescript manuscripts with significant autograph emendations. Contains artist statements by Julie Harrison produced to secure funding to videotape and document her dance and performance-based works in New York City following her arrival in 1976. Statements describe how she arrived at dance and performance as a medium, outline her practices, and offer insight into the revision and production necessary to capture these performance pieces.

Folder 2: "Interview (Julie and Cara)." [1978]. Approx. 6 pp. of typescript manuscript with holograph emendations. Contains typescript of a joint interview conducted between Julie Harrison and Cara Brownell. The two artists discuss their views on dance and performance practices, often with emphasis on how dance relates to video and filming. Both artists lived together at 168 Mercer Street at this time.

Folder 3: "PR current (Julie)." [bulk circa 1985-1996]. Approx. 70 pp. of ephemera, typescript, printed typescript, and newsprint. Documents primarily relate to projects by Julie Harrison, some after her work with Colab, including reviews of her work, announcements of artist-in-residence positions, artist statements, CVs, and letters of recommendation. Gallery postcards for performances and open studios held at 168 Mercer Street, and exhibition programs, such as the program notes for "No-TV" No. 4, a series of experimental video works aired on Channel 12 in 1986 with ties to John Fekner's *NO TV/Read*, the project exhibited at Fashion Moda in 1980, are also included.

Folder 4: "Potato Wolf 2011." 2011. Approx. 30 pp. of printed typescript with some autograph and holograph emendations. Working files related to Julie Harrison's 2011 digitization of Colab's *Potato Wolf*. Harrison undertook this job in 2011 with funds from the New York State Council on the Arts, prior to the 2011 exhibition on Colab at Printed Matter, Inc.

Folder 5: "168 Mercer St. Studio Performance PR." [circa 1979]. Approx. 53 pp. of typescripts, printed typescripts, and photocopied materials related to performances and classes taught at 168 Mercer Street. Includes 23 pp. typescript manuscript of performance by Iris Park and Chang Du-Yee. Ephemera related to performances at the loft on Mercer Street includes a collection of flyers and press releases, a postcard, and three photograph strips of Julie Harrison taken in a photobooth as part of a year-long project (see folder 16).

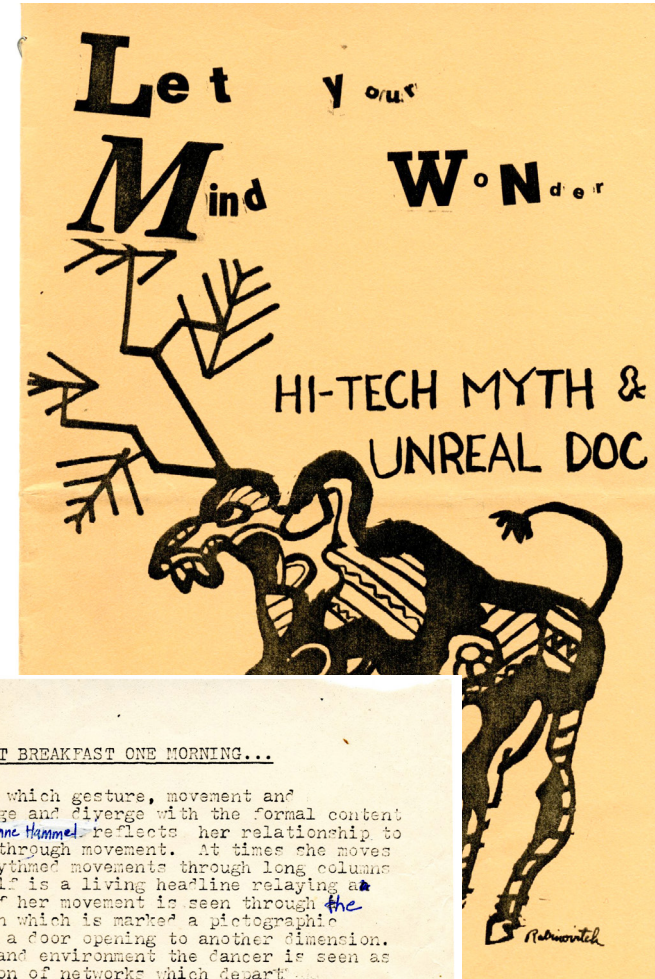
Folder 6: "Julie Original Press/Work Info." [circa 1980-1986]. Approx. 66 pp. of holograph, typescript, printed typescript, collaged and photocopied materials, a photograph (of Harrison), and two exhibition pamphlets. Drafts of work by Julie Harrison outlining and planning performance works in the early 1980s, along with working files that include artist statements, CVs, letters of recommendation, and reviews of Harrison's work. Also included are exhibition flyers, ephemera, and pamphlets featuring Harrison's performances during her time in Colab and shortly thereafter.

It didn't take long after I began to dance to discover how limited my movement was in its movement, reflexes, balance and

I have learned a lot about myself & my body. I didn't take long to after shortly after beginning to dance to realize the limitations of my body in not only movement but in balance, strength, reflexes & of course, thru time certain bones have opened up to give enable & muscles developed to enable which have increased my range of choices in movement. I often wonder what it was that pushed me on through those first dance classes when satisfaction was lost in a haze of uncoordinated students discovering themselves for the first time thru movement. It wasn't long after that when I

My body was dead as far as a kinesthetic sense goes. I had no sense of direction. But ~~my~~ my body was my only tool, a medium in which I could paint to my hearts content. ~~and no matter where I was. No more would produce art objects, only to have to lug them around with me everytime I moved & eventually capitalize on & play parties with my creative experience. My body would become my brush & the world my canvas.~~

Of course, it hasn't been quite that easy



SHE WAS READING THE PAPER AT BREAKFAST ONE MORNING...

An abstract narrative in which gesture, movement and language are used to merge and diverge with the formal content of newspaper headlines. Anne Hammel reflects her relationship to the newspaper headlines through movement. At times she moves with sharp bold oddly rhythmed movements through long columns in space as if she herself is a living headline relaying a message. Much of her movement is seen through the reflection of a mirror on which is marked a pictographic symbol or an allusion to a door opening to another dimension. Through the camera work and environment the dancer is seen as one element in a profusion of networks which depart from the complex and concrete symbology of written language as it particularly occurs in the newspaper.

co-produced, directed, and edited by Julie Harrison
 co-performed, choreographed & performed by Anne Hammel
 possible both
 copyright 1981

IS IT WORK OR IS IT WAR (1981, 8 1/2 min., color)

From escaping into reality, asleep on the job--job into a life's work--love into a new way of living--comedian Ilona Granet packages herself for play and for work and incites the responsibility of combining the two. This is part of a series on learning a skill for the 80's and the lesson is how to make the most of your production, whether it be childlike fantasy or the cold hard facts about making a living in a nuclear society. Rather than "ripping off" the culture with material desires she advocates putting content into it by having faith in memory and by holding on to ~~the~~ ideals.

produced, directed and edited by Julie Harrison
 written and performed by Ilona Granet
 production assistance by Collaborative Projects, NY
 post-production assistance by Video Inn, Vancouver, Canada
 copyright 1981

Folder 7: "Dance Movement." [Circa 1978-1979]. 3 10 x 8 in. photographs, 8 8.5 x 7 in. photographs, and 9 11 x 8.5 in. Xeroxed photographs documenting Julie Harrison's *Dance Movement* project. Xeroxed photographs taken from a video monitor and housed in an International Council of Shopping Centers envelope, likely found on the streets of SoHo.

Folder 8: "Face Movement." [Circa 1978-1979]. 13 photographs ranging from 10 x 7 in. to 10 x 8 in. documenting Julie Harrison's study of facial movement. 5 11 x 8.5 in. Xeroxed photographs taken from a video monitor included. 3 photographic contact sheets and 2 pages of photographic negatives are present. Also includes autograph studies of symmetry and proportion. Most items housed in an International Council of Shopping Centers envelope.

Folder 9: "Julie and Pam." 1979. Approx. 15 pp. of typescript, with some instances of photocopied typescript, drafts of recorded conversations and interviews between Julie Harrison and fellow dancer Pamela Harling discussing their practices and their work together. 1 ALS from Andre Brenard present, 1 TL from Harrison present.

Folder 10: "Dance Movement (2)." [Circa 1978-1979]. 19 10 x 8 in. photographs documenting Julie Harrison's *Dance Movement* project, housed in an International Council of Shopping Centers envelope.

Folder 11: "After Coming Back." [Circa 1978-1980]. 11 pp. typescript with autograph emendation reflecting on Julie Harrison's dance and movement practice following a return to the United States from Mexico, Belize, and Guatemala. A bibliography of her reading from the time is included.

Folder 12: [Untitled]. [Circa 1978-1979]. Approx. 15 plastic sleeves containing approx. 7 photographic negative strips per sheet. Negatives primarily document Harrison's movement practices, sometimes with unidentified collaborators.

Folder 12: "LIP." 1977. 2 photographs and 1 photographic contact sheet documenting rehearsals at Live Injection Point, a space run by Willoughby Sharp out of the basement of Franklin Furnace, located at 112 Franklin Street. Live Injection Point (LIP) was established as a location for performances that would simultaneously be broadcast live to Manhattan Cable. Three performances took place there, albeit never broadcast, before it disbanded.

Folder 13: "Improv @ LIP." [Circa 1977-1978]. Approx. 10 photographs and photographic contact sheets ranging from 4.5 x 3.5 in. to 8 x 10 in. documenting improvisations played on a video monitor at Live Injection Point. Several are focused on Julie Harrison's study of facial movement. Includes 1 p. of Xeroxed photographs and 1 p. of New York University stationary with two photographs tipped in on the verso and autograph identifying information on the recto.



Contact sheets from folder 14 documenting Harrison's performance *Endurance*.





first time I've had a picture that I liked!

after applying makeup in the form of a pencil shadow, I used a brush to manipulate my eyes and nose as much as I could for a more dramatic change. I need a total transformation.

hide behind a mask change my format.

Feeling pretty relaxed and healthy, could not decide how to present this series and ways to continue. Self-reflexion. Body image. Seeing myself as others see me. How my image is influenced and manifested through internal resources of the day.

This machine gave photographs with a look of antiquity. Perhaps this has something to do with the obscure being so pleasing to me.

11/7/77

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39

Folder 14: "Grommets [sic.], Missing, Complete Order, Ellipses [sic], Endurance Julie in Studio." 1978. Approx. 25 photographs and photographic contact sheets, with the bulk measuring 10 x 8 in. and some measuring 8 x 1.5 in., documenting performances by Julie Harrison including *Missing*, *Complete Order*, *Ellipsis*, and *Endurance*. Autograph identifying information is present on the back of most photographs. Performances were held in 96 Grand Street Gallery, MoMA P.S. 1, 168 Mercer Street, and Jean Dupuy's Grommet Art Studio. Housed in orange, 8.5 x 11 in. AGFA-GEVAERT box.

Folder 15: "Ellipses" [sic.]. [1978]. Approx. 32 photographs, with some photographic contact sheets present, ranging from 4.5 x 3.5 in. to 8 x 10 in. Photographs document Julie Harrison, Cara Brownell, and Chana Gazit's performance *Ellipsis*.

Folder 16: "Photobooth." 1977-1978. Handmade book by Julie Harrison. Approx. 16 pp. Photographic strips from photobooth tipped in on 8 x 10 in. graph paper with autograph text and emendations throughout to both text and photographs. Between the fall of 1977 and the spring of 1978, Harrison took self-portraits in photobooths, using the strips to document her own understanding of identity through her appearance.

Folder 17: "Sand Lot." Undated. 7 photographs, ranging from 8 x 5 in. to 8 x 10 in., and 2 photographic contact sheets documenting Harrison and others exploring the "sand lot," an unintentional beach/landfill present on the southern tip of Manhattan in the late 1970s and 1980s, in what is now Battery Park City. The beach was the result of delayed construction and was accessed through a hole in a fence.

Folder 18: "Dance Movement Book." [Circa 1978-1979]. Handmade book by Julie Harrison. Approx. 23 pp. of Xeroxed photographs documenting Harrison's *Dance Movement* project. The photographs were taken of the monitor of the video recording of a performance. Housed in red plastic wrappers.



Still from Harrison's *Dance Movement*.

Handmade book by Harrison of images taken in photobooths.

COMPLETE INVENTORY OF COLAB: A COLLECTION OF "COLLABORATIVE PROJECTS INC."

All items listed in fine or near fine condition.

POSTERS, FLYERS, ARTWORKS, AND WORKING FILES OF COLAB

Standard Size Inventory: Items are housed in a portfolio arranged by Julie Harrison, and are described in order. Though many are photocopied (at times with holograph notes or handpainted detail), due to their ephemeral nature, these items are quite scarce.

1. Callard, Andrea. *Bat Tract*. N.p., [1977]. 8.5 x 14 in. Screenprint on newsprint. Newsprint folded three times to create a six-page brochure.
2. [Cooney, Robert]. *Immigration/Wealth*. N.p., [1977-1979]. 11 x 8.5 in. Photocopied print. From the *Income and Wealth Show*.
3. [Cooney, Robert]. *Por Exxon, For Kill*. N.p., [1978]. 11 x 8.5 in. Photocopied print.
4. Cooney, Robert. *[Direct + Continuous Transit to Haiti]*. N.p., [1978]. 11 x 8.5 in. Photocopied print.
5. [Unknown]. *All Color News*. Collaborative Projects Inc., 1978. 11 x 8.5 in. Photocopy with rubber stamping.
6. [Unknown]. *Colab Meeting, Monday, Feb. 19*. Collaborative Projects Inc., 1979. 11 x 8.5 in. Photocopied typescript.
7. Cortez, Diego. *[Memo to Colab members]*. Collaborative Projects Inc., 1979. 11 x 8.5 in. Photocopied typescript.
8. [Unknown]. *Colab Meeting, Sun. April 8*. Collaborative Projects Inc., [1979]. 11 x 8.5 in. Photocopied poster with collage and hand-lettering.
9. [Callard, Andrea]. *Financial Planning Meeting*. Collaborative Projects Inc., 1979. 8.5 x 14 in. Photocopied typescript with holograph emendations.
10. [Unknown]. *Emergency Announcement of of [sic] Collaborative Projects Meeting*. Collaborative Projects Inc., 1979. 11 x 8.5 in. 2 pp., photocopied typescript.
11. [Unknown]. *[Memo of funding disbursement to Colab officers and members]*. Collaborative Projects Inc., 1979. 11 x 8.5 in. 4 pp., photocopied typescript with holograph emendations.
12. [Unknown]. *Collaboratives [sic] Projects Meeting: Sept. 9, 1979*. Collaborative Projects Inc., 1979. 11 x 8.5 in. 2 pp., photocopied typescript.
13. [Unknown]. *Minutes from Last Colab Meeting...Sept. 16, 1979*. Collaborative Projects Inc., 1979. 11 x 8.5 in. 2 pp., photocopied typescript.
14. [Unknown]. *Collaborative Projects Meeting: Sunday Oct. 7*. Collaborative Projects Inc., [1979]. 11 x 8.5 in. Photocopied typescript.
15. [Unknown]. *[Summary of the Media Group's meeting on October 11, 1979]*. Collaborative Projects Inc., 1979. 11 x 8.5 in. Photocopied typescript with holograph emendations.
16. Corber, Mitch. *[Untitled photocopied poem-collage]*. N.p., 1979. 8.5 x 11 in. Photocopied collage with crayon illustration and coloring.
17. Callard, Andrea, Lindzee Smith, Diego Cortez, Betsy Sussler, Michael McClard, and Liza Bear. *Cable Program 79-80*. Collaborative Projects Inc., 1979. 11 x 8.5 in. Photocopied typescript with holograph emendations.
18. Smith, Kiki. *Proposal for Aproximately [sic] 60 Min. Super 8 Sound Film*. N.p., 1980. 11 x 8.5 in. Photocopied typescript.
19. [Unknown]. *Nice Hot Bath POOFO Y Pants*. N.p., 1980. 8.5 x 10 in. Photocopied poster with handwritten text.
20. Sutcliffe, Jim. *[Letter to Colab members]*. N.p., [1980]. 11 x 8.5 in. 3 pp. photocopied typescript.
21. Miller, Dick and Teri Slotkin. *[Letter to Colab members]*. Collaborative Projects Inc., 1980. 11 x 8.5 in. Photocopied typescript, signed.
22. [Sherry, Jane]. *How to Stop a Bullet and Live*. [Collaborative Projects Inc.], 1980. 8.5 x 11 in. Photocopied print.
23. [Unknown]. *Times Square Budget (Colab)*. Collaborative Projects Inc., 1980. 11 x 8.5 in. Photocopied typescript.
24. Granet, Ilona. *The 3 R's Updated: Rape, Ravage, & Roll*. N.p., 1980. 4.5 x 6.5 in. Printed postcard.
25. Robinson, W.R. *Colab Meeting September 8, Monday, 7:00 sharp*. Collaborative Projects Inc., 1980. 11 x 8.5 in. 3 pp. photocopied typescript.
26. [Unknown]. *Colab Meeting at No Rio*. Collaborative Projects Inc., 1980. 11 x 8.5 in. Photocopied typescript with holograph emendations.
27. Fekner, John. *Avoid TV/"Read"*. N.p., 1980. 11 x 8.5 in. Photocopied typescript with printed logo.
28. [Unknown]. *The Rat That Didn't Have a Chance/La Rata Frustrada*. Department of Health-The City of New York, undated. 8.5 x 11 in. Printed brochure. Though not specified, likely related to Christy Rupp's *Animals Living in Cities* exhibition, 1980.
29. [Unknown]. *Colab Meeting, Sun. Mar. 15, Chris & Ulli's 149 Ludlow*. Collaborative Projects Inc., 1981. 11 x 8.5 in. Photocopied typescript with comic strips.
30. [Unknown]. *Colab Meeting Monday April 20 Ilona Granet's*. Collaborative Projects Inc., [1981]. 11 x 8.5 in. Photocopied typescript with collage.
31. [Glier, Mike]. *Pricks: The Journal of Male Behavior*. N.p., [1981]. 11 x 8.5 in. Photocopied typescript and collage.
32. [Unknown]. *Colab 1981 Budget Committee Meeting*. Collaborative Projects Inc., 1981. 8.5 x 14 in. Photocopied holograph budget sheet.
33. [Unknown]. *[Untitled memo from LINE organization]*. LINE, 1981. 11 x 8.5 in. Photocopied typescript.
34. [Unknown]. *Collaborative Projects Meeting Mon. Nov. 16, 1981*. Collaborative Projects Inc., 1981. 11 x 8.5 in. Photocopied typescript and collage.
35. [Unknown]. *[Untitled schedule of Potato Wolf programing]*. [Collaborative Projects Inc.], [1981]. 11 x 8.5 in. Photocopied typescript with holograph emendations.
36. [Unknown]. *[Equipment Loan Contract for Young Filmmakers [sic]/Video Arts]*. Young Filmmakers [sic] Foundation, 1981. 14 x 8.5, 5.5 x 8.5, 11 x 8.5 in. 3 pp. equipment rental contracts.
37. [Unknown]. *Road Show*. Collaborative Projects Inc., [circa 1981-1982]. 11 x 8.5 in. Photocopied typescript.
38. Dickson, Jane. *[Untitled postcard for Times Square exhibition reception]*. [Fun Gallery], [1982]. 5.5 x 4.5 in. Printed card.
39. [Unknown]. *[Colab Cabana]*. Collaborative Projects Inc., [1982]. 11 x 8.5 in. Photocopied flyer, with collage, typescript, and hand-illustration.
40. Kohlhofer, Christof. *Some Information Just for the Hell of It*. Collaborative Projects Inc., [1982]. 11 x 8.5 in. Photocopied typescript.

41. [Geller], Matthew. *Colab Meeting Sunday, January 3, 1982*. Collaborative Projects Inc., 1982. 11 x 8.5 in. Photocopied typescript with holograph emendation and collage.
42. Geller, Matthew. *Video/TV*. Collaborative Projects Inc., [1982]. 11 x 8.5 in. 2 pp. photocopied typescript.
43. Geller, Matthew. *Colab Show in Chicago*. Collaborative Projects Inc., [1982]. 11 x 8.5 in. Photocopied typescript with holograph emendation and collage.
44. [Unknown]. *Television Production by Collaborative Projects and Individual Members at the Randolph Street Gallery*. Collaborative Projects Inc., 1981. 8.5 x 11 in. Photocopied typescript with holograph emendations.
45. Dickinson, Jane. *The Colab, Printed Matter Christmas Catalog*. Collaborative Projects Inc. and Printed Matter, Inc., 1982. 11 x 8.5 in. Photocopied typescript with holograph emendation. This piece was likely part of the A. More Store, an offshoot from *The Times Square Show* in which affordable, Colab-produced items were sold.
46. [Unknown, likely Mike Glier]. *Graphics from the Colab Collection*. Collaborative Projects Inc., 1982. 11 x 8.5 in. Photocopied typescript with holograph letter from author.
47. [Unknown]. *Avoiding the Entropy Trap*. Collaborative Projects Inc., [undated]. 11 x 8.5 in. Photocopied holograph letter.
48. [Otterness, Tom (cover artwork) and Mike Glier (organizer)]. *Art Direct Items for the Home or Office*. Collaborative Projects Inc. and Printed Matter, Inc., [1982]. 5 x 8 in. saddle-stitched booklet.
49. Smith, Kiki. *Painting at the Red Bar*. N.p., [1982]. 5.5 x 4 ¼ in. Printed card.
50. [Unknown]. ["WPA" Poster for Colab Meeting Regarding Projects in Washington, D.C.]. Collaborative Projects Inc., 1983. 11 x 8.5 in. Photocopied typescript.
51. [Unknown]. *Meeting*. Collaborative Projects Inc., 1983. 11 x 8.5 in. Photocopied typescript.
52. [Unknown]. [*Colab Meeting Distemper Agenda*]. Collaborative Projects Inc., [dates vary]. 11 x 8.5 in. 4 pp. photocopied typescript with holograph emendations, originally stapled together.
53. [Perlman, Cara]. [*Potato Wolf Television Series Handbills*]. Collaborative Projects Inc., 1981. 4.5 x 3 in. 4 postcards.
54. Corber, Mitch (ed.). *Blast: A Monthly Publication of Collaborative Projects/Colab, no. 2*. Collaborative Projects Inc., 1986. 8.5 x 7 in. Photocopied folded pamphlet.
55. [Unknown]. *Potato Wolf*. Collaborative Projects Inc., 1979. 11 x 8.5 in. Photocopied typescript.
56. [Moore], Alan. *Notes on Restructuring of Potato Wolf*. Collaborative Projects Inc., 1981. 11 x 8.5 in. 4 pp., corner-stapled, photocopied typescript with holograph emendations.
57. [Unknown]. *Pee Wolf TV*. [Collaborative Projects Inc.], [circa 1979/1980]. 8.5 x 11 in. Photocopied hand-illustrated poster.
58. Moore, Alan. *Dear P-Wolf Producer*. N.p., 1981. 11 x 8.5 in. ALS.
59. Moore, Alan. *Potato Wolf 1981-1982 Budget*. Collaborative Projects Inc., 1982. 11 x 8.5 in. 2 pp. photocopied typescript.
60. [Multiple authors]. [*Collection of Colab Materials from Alan Moore's "Black Book"*]. Collaborative Projects Inc., [dates vary]. 11 x 8.5 in. Approx. 20 pp. printed typescript.
61. [Unknown]. [*Collaged Artforum Article on Potato Wolf*]. Artforum, 1982. 11 x 8.5 in. Photocopied collage.
62. [Unknown]. [*Photocopy of Artnews Article on ABC No Rio*]. Artnews, 1981. 11 x 8.5 in. Photocopied newsprint.
63. Moore, Alan. *Potato Packs Punch*. Collaborative Projects Inc., 1982. 11 x 8.5 in. Photocopied typescript with holograph emendations.
64. Goldstein, Richard. "Brave New CETA." *The Village Voice*, November 23, 1982. 14 x 10.5 in. Newspaper clipping about Fashion Moda.
65. Fend, Peter. *What Is This?/Why Now?* Collaborative Projects Inc., [circa 1982-1983]. 8.5 x 11 in. 2 pp. photocopied typescript.
66. [Unknown]. [*"Potato Wolf Presents"*]. [Collaborative Projects Inc.], [1982]. 11 x 8.5 in. Corner stapled mimeograph. 11 pp.
67. [Unknown]. *Potato Wolf*. Collaborative Projects Inc., [1979]. 11 x 8.5 in. Photocopied poster with lettering.
68. Nechvatal, Joseph. *The Occult Power of Technology*. The Drawing Center, [1981]. 5.5 x 8.5 in. Printed exhibition postcard.
69. [Unknown]. *Fashion Moda: Spring/Summer 1983*. Fashion Moda, 1983. 11 x 8.5 in. 3 pp. Photocopied typescript.
70. [Unknown]. *Fashion Moda Documenta 7*. Fashion Moda, 1982. 11 x 8.5 in. 3 pp. corner stapled.
71. [Unknown]. *From the Monkey to the Monitor*. Fashion Moda, [1982]. 8.5 x 11 in. Photocopied poster.
72. Lewis, Joseph. *The Psycho-Plastic Nexus*. N.p., [circa early 1980s]. 10 x 7.5 in. Photocopied broadside with drawing on recto and poem on verso.
73. [Ocean Earth Construction and Development Corporation /OECD/Peter Fend]. *Art of the State*. Collaborative Projects Inc., [1982]. 11 x 8.5 in. 3 pp. side-stapled zine.
74. [Fend, Peter, Jonathan Crary, and Elizabeth Olson]. *OECD OECD*. Collaborative Projects Inc., [circa 1980-1982]. 11 x 8.5 in. 2 pp. photocopied typescript with holograph emendations.
75. [Unknown]. *Immediate Corporate Strategy: OECD*. Collaborative Projects Inc., [circa 1980-1982]. 11 x 8.5 in. 2 pp. photocopied typescript with holograph emendations.
76. [Moore, Alan]. [*Zine with automatic writing*]. N.p., [circa 1977-1978]. 8.5 x 5.5 in. saddle-stitched booklet.
77. Robinson, Walter "Mike." *Memo to: Project Sponsors*. Collaborative Projects Inc., [undated]. 11 x 8.5 in. Photocopied typescript.
78. [Unknown]. [*Untitled expenses sheet*]. N.p., [undated]. 11 x 8.5 in. Photocopied typescript.
79. Harrison, Julie, Cara Brownell, and Chana Gazit. *Ellipsis [poster]*. N.p., [1978]. 10.5 x 13.5 in. Printed poster.
80. Harrison, Julie, Cara Brownell, and Chana Gazit. *Ellipsis [staging plan]*. N.p., 1978. 11 x 8.5 in. 3 pp., corner-stapled.
81. Harrison, Julie and Diane Torr. *It's About Time [artist statement]*. N.p., 1979. 11 x 8.5 in. 2 pp. printed typescript with autograph signature and 1 p. ALS.
82. [Unknown]. *Three Performances to Benefit the Contact Quarterly [program]*. Contact Collaborations, Inc., 1978. 11 x 8.5 in. Printed typescript.
83. Harrison, Julie and Cara Brownell. *Missing [flyer]*. Project Studios One [now PS1], [1978]. 7 x 11 in. Printed poster.
84. [Unknown]. *Pre\$\$ Release*. N.p., 1979. 11 x 8.5 in. Photocopied collage with hand-lettering.

85. [Unknown]. *Static Gravity [orange poster]*. N.p., [1979]. 11 x 8.5 in. Photocopied printed flyer.
86. [Unknown]. *Static Gravity [white poster]*. N.p., [1979]. 11 x 8.5 in. Photocopied printed flyer.
87. [Unknown]. *Static Gravity [schedule]*. N.p., 1979. 11 x 8.5 in. Photocopied printed flyer.
88. Harrison, Julie and Cara Brownell. *Endurance [postcard]*. N.p., [1977]. 4.5 x 5.5 in. Printed postcard. Clipping from unidentified newspaper classified section promoting the performance is included.
89. Harrison, Julie and Cara Brownell. *Endurance [invitations]*. N.p., 1977. 11 x 8.5 in. 4 pp. printed flyers, some with holograph emendations, and 2 pp. printed typescript invitations.
90. [Unknown]. *Exhibition with Accompanying Performances*. The Committee for the Visual Arts, 1977. 11 x 8.5 in. Printed poster. Clipping from unidentified newspaper advertising the exhibition is also included.
91. Harrison, Julie. *Lecture Demonstration Videotape Showing*. N.p., [1980]. 11 x 8.5 in. Photocopied printed flyer with hand-lettering by Julie Harrison.
92. [Unknown]. *Big and Free Large Objects Chant Acapella Artists Shorts*. Grommet Art Studio, [circa 1979-1982]. 8 x 8.5 in. Printed flyer.
93. [Unknown]. "One Two..." [flyer]. The Kitchen Center, [undated]. 11 x 8.5 in. Printed flyer.
94. Sutcliffe, Jim. *Good Bye Slither*. N.p., [undated]. 11 x 8.5 in. Photocopied typescript.
95. Caruso, Bruno and the San Francisco Poster Brigade. *Internationalist Art [poster]*. San Francisco Poster Brigade, 1980. 11 x 8.5 in. Printed flyer.
96. Brownell, Cara, Julie Harrison, and Robert Cooney. *Prudencio en Transito*. N.p., 1979. 8.5 x 11 in. Printed poster. Flyer for performance held at Franklin Furnace.
97. Eins, Stefan. *Paintings*. Fashion Moda, 1985. 11 x 8.5 in. Photocopied typescript.
98. [Unknown]. *Times Square Show Revisited*. Hunter College Art Galleries, 2012. 9 x 4 in. Printed exhibition card.
9. [Otterness, Tom]. ["Suicide Sweepstakes"]. N.p., [circa 1980]. 22.5 x 14 in. Offset on newsprint.
10. Harrison, Julie, Cara Brownell, Chana Gazit, and L. Kutnicki. *Ellipsis [poster]*. N.p., [1978]. 10.5 x 13.5 in. Printed poster.
11. Harrison, Julie and Diane Torr. *It's About Time*. N.p., [1979]. 10.5 x 12 in. Printed poster.
12. Forti, Simone and Peter Van Riper. *Individual and Collaboratives Pieces Involving Movement and Sound*. N.p., 1978. 16 x 5.5 in. Printed poster.
13. Perron, Wendy. "No Structures, No Cages." *The Soho Weekly News*, August 31, 1978. Photocopy of Wendy Perron's weekly column on performance art, this focused on Simone Forti and Peter Van Riper's performance at the Museum of Modern Art.
14. [Unknown]. *Jamaica High School Summer Art and Recreation Center Musical, Dance and Arts Showcase*. Jamaica High School, 1979. 2 pp. 14 x 8.5 in and 1 p. 11 x 8.5 in, corner stapled. Harrison was artist-in-residence.
15. [Kutnicki, Larry]. *[Schedule of Classes]*. N.p., [1979]. 8.5 x 14 in. Photocopied holograph calendar.
16. Harrison, Julie and Cara Brownell. *Contact Improvisation [poster]*. N.p., 1978. 11 x 8.5 in. Photocopied poster with holograph text.
17. Harrison, Julie and Cara Brownell. *Contact Improvisation [larger poster]*. N.p., 1978. 14 x 8.5 in. Photocopied poster with holograph text and photographs.
18. [Unknown]. *Video by Videomakers*. Experimental Television Center, [circa 1979]. 17 x 11 in. Photocopied typescript.
19. Kerry, Richard, M'lou Caring, and Lisa [possibly Kraus or Nelson]. *Three Varied Concerts (of contact-based works)*. Contact Collaborations Inc., [1978]. 17 x 11 in. Printed poster.
20. Ahearn, Charlie. *Twins: A New Picture by Charlie Ahearn*. 1980. 22.5 x 28.5 in. Screenprinted with hand-painted detail.
21. Unknown. *2 Shots*. N.p., undated. 16 x 10.5 in. Printed poster. Poster with illustration and hand lettering.
22. Dickson, Jane. *City Maze [poster]*. Fashion Moda, [1980]. 17 x 11 in. Printed poster.
23. Corber, Mitch. *Ten-Minute Discourse*. N.p., 1980. 36.5 x 8.5 in. Printed poster with text.
24. Unknown. *Yesterdays [sic] News*. [Collaborative Projects Inc.], undated. 14 x 8.5 in. Printed poster. Identified by Julie Harrison as a collage likely used by Colab members for *X Magazine*.
25. Unknown. *Come Visit the New York City Wildlife Museum*. City Wildlife Projects, 1982. 17 x 11 in. Printed poster.
26. Unknown. *Fashion Moda Events, Music, Performance, Video, Etc. [poster]*. Fashion Moda, [1980]. 17 x 11 in. Printed poster.
27. Bonk, Keiko. *Art Auction for Machine Language*. N.p., [1984]. 18 x 22.5 in. Printed poster.
28. [Holzer, Jenny]. *The Manifesto Show*. [Collaborative Projects Inc.], [1979]. 9 x 9 in. Printed poster.
29. [Rupp, Christy]. *The N.Y.C. Wildlife Museum*. City Wildlife Projects, 1982. 16 x 11 in. Printed poster.
30. Harrison, Julie and Robert Kleyn. *Paintings by Arrangement*. Fashion Moda, [1983]. 14 x 8.5 in. Printed poster.

OVERSIZE INVENTORY

1. [Moore, Alan]. *[Broadside with young girls by a river on the recto and with text on the verso]*. N.p., [undated]. 14 x 8.5 in. Printed poster.
2. [Holzer, Jenny]. *[Inflammatory Essays]*. N.p., [circa 1979-1982]. 11 x 8 in. Printed poster.
3. [Beth B and Scott B]. *Exotic Events: Times Square Show*. Collaborative Projects Inc., [1980]. Offset printed newsprint.
4. [Otterness, Tom]. \$4.99. Otterness Objects Inc., 1979. 14 x 10 in. Printed poster.
5. [Unknown]. *Exotic Events at The Times Square Show*. [Collaborative Projects Inc.], [1980]. 14.5 x 8.5 in. Photocopied typescript.
6. [Unknown, attributed to Staff Reporter]. *The Colab Daily Purge*, vol. 1, no. 3. Collaborative Projects Inc., 1982. 14 x 8.5 in. Newsprint.
7. [Unknown]. *1979 Biennial Exhibition: Film*. N.p., 1979. 14 x 8.5 in. Photocopied typescript.
8. [Otterness, Tom]. *[Jonestown Massacre]*. N.p., [circa 1980]. 22.5 x 14 in. Offset on newsprint.

PRINT SUPPLEMENT

ARTIST CATALOGS

1. Nechvatal, Joseph and Willoughby Sharp. *Joseph Nechvatal*. Machine Language Books, 1984. Overview of works by Joseph Nechvatal, with introduction by Willoughby Sharp.
2. Otterness, Tom. *Objects 1978-1982*. Brooke Alexander, Inc., [1983]. Catalog of objects by sculptor Tom Otterness, identified in his biography at the back of the book as a founding member of Colab.
3. Reinhardt, Jeanette, ed. *Video Out Distribution Catalogue 1*. Satellite Video Exchange Society, 1983. Catalog of works by over 75 independent producers. Julie Harrison's *Alone* is included.
4. Reinhardt, Jeanette, ed. *Video Out Distribution Catalogue 1990*. Satellite Video Exchange Society, 1990. Catalog of works by independent producers, broken into subject and genre categories. Several of Julie Harrison's works are included.

BOOKS

6. Geller, Matthew. *1981*. Matthew Geller, 1980. Spiral-bound publication styled as a day-planner in which Geller has listed a single major event for each day in 1980.
7. Houweling, Jos. *Een Dieptepunt in de Amsterdamse Kartografie*. N.p., 1980. With illustrations of locations and street layouts of Amsterdam.
8. Slotkin, Teri and Richard Miller, eds. *Greetings from NYC*. Collaborative Projects Inc., 1985. 48 black and white postcards from Colab artists including Kiki Smith, Jane Dickson, and Mike Glier, among others.

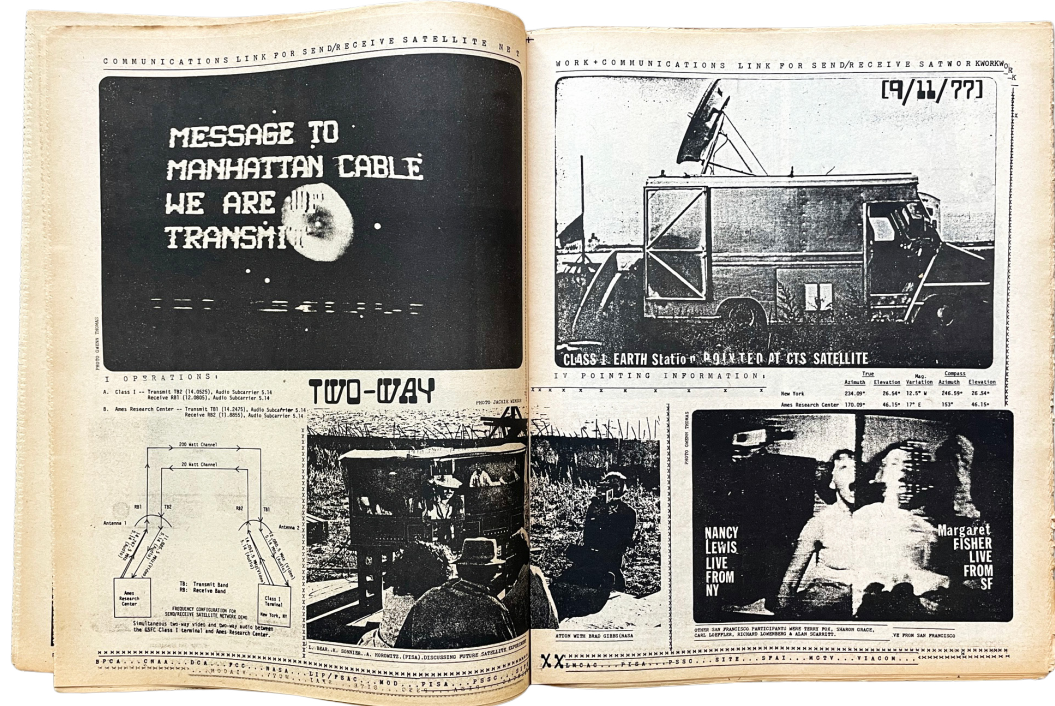
EXHIBITION CATALOGS

9. Jarowski, Paula, ed. *Catalog III: Young Filmmakers [sic]/Video Arts*. Young Filmmakers [sic] Foundation, Inc., 1982. Catalog of projects sponsored by the Young Filmmakers Foundation. Julie Harrison and Neil Zusman contribute *Selections*. Colab received funding from the Foundation in previous years.
10. Art Music. *The New York City Experimental Video & Film Festival Catalog*. Art Music, 1986. Artists include dancer Debra Wanner, Rii Kanzaki, Karen Holmes, and Barbara Hammer, among others.
11. Cerroni, Elisabetta, Sandra Giuliani, Gloria Negro, Anna Ritoli, Juana San Emeterio, and Anna Stoppani, eds. *Babajaga: Rassegna Internazionale Donne Autrici di Cinema e Video*. Il Bagatto, 1982. Italian-language catalog of experimental female video artists. Julie Harrison collaborated with Judy Doyle and is identified as "July" Harrison in text.
12. Damms, Erik, Els de Groot, Walter van der Meijs, et. al., eds. *World Wide Video Festival, no. 2*. Kijkhuis, 1983. Exhibition catalog from the second installment of the Amsterdam-based film festival. Julie Harrison participates.
13. Fournier, Johanne, Nicole Giguere, and Lynda Roy, eds. *La Vidéo Fameuse Fête. Vidéo Femmes*, 1984. Catalog for exhibition of international female film makers. Julie Harrison's *Correspondence* is included.

14. Gorewitz, Shalom, ed. *Image/Process I*. The Kitchen, 1982. Video works by ten artists, including project descriptions and artist bios. Julie Harrison's *Interrogation* (featuring Ilona Granet, Karl Haupt, Robert Kleyn, and Sally White) is included.
15. Johnson, Heather and Sara Lee, eds. *Public Art Fund Inc. 1988-1989*. Public Art Fund Inc., 1989. Artists include Constance DeJong, Mike Glier, Roy Lichtenstein, Richard Prince, and Nancy Spero, among others.
16. Lindahl, Gerald, Bill Buchen, and Mary Buchen, eds. *Soundwave NYC*. Harvestworks and Sonic Architecture, 1986. Catalog of experimental sound performances and audio art.
17. McCormick, Carlo and Willoughby Sharp, eds. *Machine Language: Art Auction*. N.p., [1984]. Catalog for *Machine Language*, an art auction/exhibition organized by Willoughby Sharp. Carlo McCormick contributes an essay to the catalog. Many Colab artists are present, including Jane Dickson, John Feckner, Julie Harrison, Joseph Nechvatal, Walter Robinson, and others.
18. Ross, Julie Cheit, ed. *Public Art Fund Inc. 1977-1987*. Public Art Fund Inc, 1987. Artists include Vito Acconci, Louise Bourgeois, Alexander Calder, Jane Dickson, Jean Dubuffet, John Fekner, Matthew Geller, Joe Giordano, Keith Haring, Tom Otterness, Kiki Smith, and David Wojnarowicz, among others.
19. Silj, Alessandro, ed. *Video Roma 80*. N.p., 1980. Exhibition catalog from the second Video Roma festival held in 1980. Judy Rifka, Julie Harrison, and Matthew Geller participate.
20. Sloan, William and Barbara London, eds. *Circulating Video Library: The Museum of Modern Art*. The Museum of Modern Art, 1983. Includes work from Vito Acconci, Joan Jonas, Nam June Paik and John Godfrey, and Bob Snyder, among others.
21. Sundell, Nina, ed. *CAPS/ICI 1981 Traveling Video Festival*. Independent Curators Incorporated, 1981. Catalog of 13 projects by fellowship recipients from CAPS/ICI including Julie Harrison and Neil Zusman's *Boundary*.
22. Turim, Maureen, ed. *The Electronic Gallery*. S.U.N.Y. Binghamton, The Experimental Television Center, and The Media Bureau, [circa 1981]. Catalog from an exhibition on experimental video work curated by Professor Maureen Turim. Work by Julie Harrison and Neal Zusman is included.
23. [Unknown]. *Babajaga: Rassegna Internazionale Donne Autrici di Cinema e Video*. Il Bagatto, [circa 1983]. Italian-language catalog of experimental female video artists. Julie Harrison's work with Neil Zusman is included.
24. White, Robin, ed. *Beyond Video: Media Alliance Directory I*. Media Alliance, 1984. Guide to members of The Media Alliance, including Colab-friendly spaces such as The Kitchen, The Women's Interart Center, and Young Filmmakers [sic]/Video Arts. Julie Harrison is listed as a "producer member" and served on the board of directors.
25. Zansky, Michael. *Recent Paintings*. Harm Bouckaert Gallery, 1987.
26. Zusman, Neil, ed. *Post Currents*. N.p., 1988. Catalog for *Post Currents*, an exhibition of video and performance work curated by Neil Zusman at the University at Buffalo. Julie Harrison contributes video work.

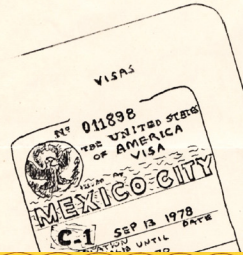
PERIODICALS

- 27. [Sussler, Betsy, Eric Mitchell, and Andrew McLard, eds.]. *X Magazine*: vol. 1, no. 1–vol. 2, nos. 4–6. Collaborative Projects Inc., [circa 1978]. Complete run of the satirical newsprint publication with the distinction of being one of the first Colab-funded publications. *X Magazine* was at the forefront of punk-ethos zine projects and characterized by its aggressive stance towards American politics, culture, and media. All three issues are included with topics ranging from terrorism to No Wave music (vol. 2, nos. 4–6 includes laid-in poster for an *X Magazine* benefit show with No Wave performers James Chance and the Contortions, Police Band, Erasers, DNA, Theoretical Girls, and Terminal). Contributors to issues include Beth B, Tom Otterness, Robert Cooney, Betsy Sussler, Terence C. Sellers, Kathy Acker, Diego Cortez, Scott B, Rene Ricard, Anya Phillips, Duncan Hannah, Ilona Granet, Liza Bear, Charlie Ahearn, Alan Moore, Cara Brownell, and Mitch Corber, among many others.
- 28. Anderson, T.C., ed. *Slap: News & Local Report*, vol. 1, no. 1. 1978.
- 29. Becker, Steve and Stan Bobrof, eds. *Wave*, vol. 1, no. 1. 1978. Presumably the only issue of this periodical.
- 30. Robertson, Clive, ed. *Centerfold*, vol. 2, nos. 4–5. 1978. No. 5 includes an essay by Dick Higgins and an interview with Michael Snow.
- 31. Rosenberg [Mars], Tanya, ed. *Parallelogramme*, vol. 3, no. 3 and vol. 8, no. 1. 1978–1982. Periodical edited by performance artist Tanya Mars (maiden name: Rosenberg).
- 32. Stehlik, Milos, ed. *Facets Visual Arts Video Catalog*. [Circa 1998]. Julie Harrison has used crayon to highlight several entries, including: "Art City: Making it in Manhattan," Chris Maybach; "Chris Burden: A Video Portrait;" "Gary Hill: Watch Words, Vol. 1-3;" and "Magicians of the Earth," among others.
- 33. Vanmeenen, Karen, ed. *Afterimage*, vol. 27, nos. 1–2. 1999.
- 34. White, Robin, ed. *TV Magazine*, vol. 1, no. 1. 1983. First issue of *TV Magazine*, with a feature on *Potato Wolf*.



A BAT, BRAMBLE AND COMORANT
(not exactly according to Aesop)

A bat, a bramble and a cormorant made a deal to join their assets and to do buisness together. The bat dealt in cleaning cash; the bramble invested in contraband hides; and the cormorant bought synthetic diamonds. They put out to sea but it happened that season that the weather was real bad and that none of them knew how to navigate and so their



	PREP. PART. <i>entrando</i>	PAST PART. <i>entrado</i>	enter
Pres. Ind.	entro, entras, entra; entramos, entráis, entran		to enter, go (in), come (in)
Imp. Ind.	entrabas, entrabas, entrabas; entrábas, entrábas, entrában		
Preterit	entré, entraste, entró; entramos, entrasteis, entraron		
Future	entraré, entrarás, entrará; entraremos, entrarás, entrarán		
Condit.	entraría, entrarías, entraría; entraríamos, entrarías, entrarían		
Pres. Subj.	entre, entres, entres; entremos, entreis, entren		
Imp. Subj.	entrara, entraras, entrara; entráramos, entrárais, entráran		
Inf.	entrando, entrando, entrando; entrándose, entrándose, entrándose		
Ger. Perf.	he entrado, has entrado, ha entrado; hemos entrado, habéis entrado, han entrado		
Pl. Ind.	había entrado, habías entrado, había entrado; habíamos entrado, habíais entrado, habían entrado		
Ant.	hubo entrado, hubisteis entrado, hubo entrado; hubieron entrado, hubierais entrado, hubieron entrado		
Inf.	habría entrado, habrías entrado, habría entrado		

houses one-time revue of
Potato Wolf Television Series
Two years of bizarre incidents of artists' television, recorded live at ETC Studios on 23rd St. for public access cable, taped at MERC, and around town.

Highlight bonanza recaps Phony Newscasts, goof-ball Parades of pseudo-Celebrities, megalomaniac Montages, Songstresses, balladeers, Cave Girls, charlatans, and Psychotic Clowns...

Recline on wide-body Lounge Chairs as liberal hosts dish up exotic delights. This is not "video art." It's a video lounge. Entre actes, and DJ

Co lab

MEETING

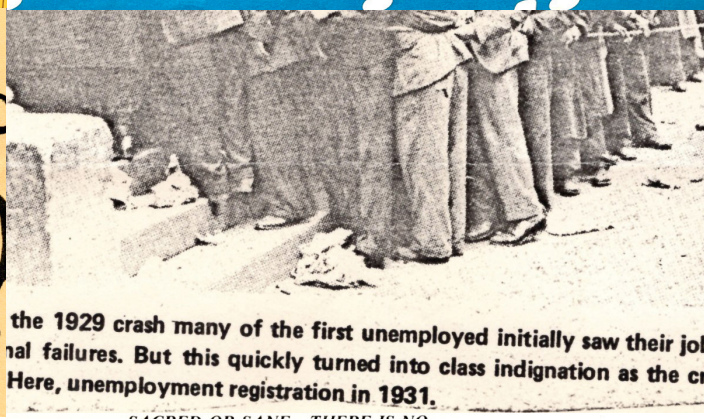


DON CHERRY
MICH COOPER
PAULA COURT
JAME DAVIDOVITCH
JEAN DUBU
KIT FITZGERALD
DAVIDSON GGIOTTI
JANA HAMSOHN
JULIE HARRISON
FLAINE HARTNETT
RICHARD HAYMAN
JULIA HEYWARD
DICK HIGGINS
GERARD HOVAGIMYAN
TOM JOHNSON

JESUS IN MAC LOW
TONY MASCATELLO
TIM MAUL
PATTY OLDENBURG
NAM JUNE PAK
CHARMAGNE PALESTINE
PETER VAN RIPPER
JOHN S. ANBORN
STUART SHERMAN
MICHAEL SMITH
HARRY SPITZ
BILL STONE
JIM SUICLIFE
SILVIA WHITMAN
ROB PALACIOS
ROBN WINTERS
JONATHAN ZAMEI

537 BROADWAY MAY 1-8 7PM
GROMMETART STUDIO

Contact Collaborations Inc.
presents **contact** performances by
the New York **contact** community
to benefit the **contact** Quarterly



SACRED OR SANE. THERE IS NO RESPIRE FROM HORROR. ABSOLUTES ARE QUICKSILVER. RESULTS ARE SPECTACULAR.

FREEDOM IS IT! YOU'RE SO SCARED, YOU WANT TO LOCKUP EVERYBODY. ARE THEY MAD DOGS? ARE THEY OUT TO KILL? MAYBE YES. IS LAW, IS ORDER THE SOLUTION? DEFINITELY NO. WHAT CAUSED THIS SITUATION? LACK OF FREEDOM. WHAT HAPPENS NOW? LET PEOPLE FULFILL THEIR NEEDS. IS FREEDOM CONSTRUCTION OR IS IT DESTRUCTION? THE ANSWER IS OBVIOUS. FREE PEOPLE ARE GOOD, PRODUCTIVE PEOPLE. IS LIBERATION DANGEROUS? ONLY WHEN OVERDUE. PEOPLE AREN'T BORN RABID OR BERSERK. WHEN YOU PUNISH AND SHAME YOU CAUSE

PREPARED FOR / Buks

