

NAK MEDIA

Calvin wore them.



I TAKE NO FURTHER INTEREST IN THE FATE OF CIVILIZATION!

THE DATE


NAK MEDIA

OCEANS RISE. CITIES FALL. HOPE SURVIVES.



DO NOT RESUSCITATE.

A MINUTE HISTORY OF THE 88 ROOM



CHINA RESTAURANT

SARIN RESTAURANT

Coca-Cola

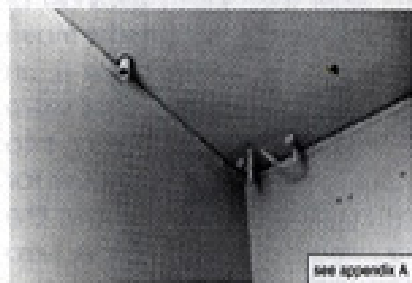
Linden SUPERETTE

LINDEN SUP

# A Minute History of the 88 Room

1988 - 1998

The 88 Room exists at the juncture of low rent and individual initiative. Equal in motivation, these two factors might indicate a standardized business plan, except in this case, expansion left off at the location's rental, and ideas suspended an economic follow through. Yet even when a thing has a stilted economic interest, it can be incorporated through its media image, it can be translated into journalistic terms.



The 88 Room, succinctly enough, was started in 1988. A media impression was attempted in the use of the word "room" as opposed to "gallery".

This then is some kind of record of these ten years, taking on alternate interpretations, perhaps allowing accurate impressions. What is presented here can never match the actual experience, but may be able to delve into a similar engagement. As long as it's worthwhile.

\*In the 1980's there was an increase in use of, as well as a reliance on the term, "alternative space".



## "The Economy Show" June 1988<sup>1</sup>

For one thing, a comprehensive record would contain too much experimental ephemera, what is usually called failure,<sup>2</sup> so this narrative exaggerates a certain angle of the picture, not even the highlights, but what might move a story along. As a concession to detail, there is an attempt to list all of the artists and curators that were involved over these years, this obsessive quirk fitting into an overall haphazard glamour, which may act as a cover for neglecting or emphasizing any given artist or show: the mundane alphabetical listing feigning impartiality. A lump sum is presented to be decoded by those who can follow thin connective lines, can sort out names and faces, or notice the tip of an iceberg.

1. Nothing over \$75.

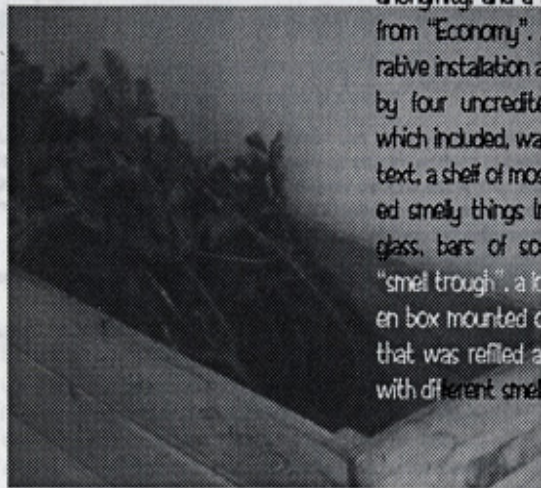
Photograph of Andrew Guthrie, Angela Mark, Michael Shores, by Marjorie Siegel for The Boston Phoenix, with accompanying article by Becky Batcha, June 3, 1988. "At these prices, you won't snare any sure bets. . ."

Slight media attention was garnered by lowballing a supposedly priceless entity, and the budget minded responded. More sales were made at this show than in the next nine years, when object and installation seemingly removed themselves from these considerations and maintained an unsaleability.

2. An art exhibit continues through stated las in journalistic and inert las in personal memory, the latter sometimes misplacing the brilliance of a moment, the former, despite its humility, gaining greater influence.

## "Olfaction" November/December 1989

The first attempt at anonymity, and a step away from "Economy". A collaborative installation about smell by four uncredited artists, which included, wall mounted text, a shelf of moss, simulated smelly things (rot) behind glass, bars of soap, and a "smell trough": a long wooden box mounted on the wall that was refilled at intervals with different smells.



## "Free Flow of Information" August/September 1990

When artists responded to the NEA's withdrawal of "controversial" grants it provided an unusual commonality among diverse styles. This diversity does not necessarily indicate the world's current social usage, but was made up in artistic temperament, consisting of styles and personalities that wouldn't have gone near each other otherwise. Shows like this marked a trend of the times, including ten visual artists, seven video artists, "alternative" press magazines, and stacks of the articles "The Cultural Contradictions of Conservatism" by Richard Bolton, and "Propaganda American Style" by Noam Chomsky.

Sincerely,

Noam Chomsky

From letter granting permission to reproduce article.

see appendix B

## "4 Questions" April/May 1991

As an artist I have to become increasingly aware that how and where I show the work has as much to do with its meaning as the work itself. Things don't exist outside of a context.

Where and under what conditions should an artist be shown?

A dichotomy exists between art and reality. Art is not a subsection of reality, art is instead opposed to reality; reality is what is, art is what should be. Reality is what we experience, art is the way we project that experience in our imaginations. Art should be shown in an environment that contributes to the creation of a world that is separate from but parallels life.

How should an artist gauge success?

Fewer Misquotes:

## "October Stupid"

The excerpted text below is from the defunct Boston art magazine "Art Dynamo", Spring Issue 1992, written by the director of the 88 Room (who had invited Sit-Com to do a show) under the assumed name of Eliot Rose.

Their "show" at the 88 Room consisted of a fake door that closed off the room and the viewer would look in through a fish-eye peep-hole. Through this hole, the image of a telephone and an answering machine on a video monitor was visible. To the right and behind the monitor, you could see the actual phone and answering machine. On the outside of the fake door, a phone number was listed and to the left was a shelf with information, announcements

and the phone number again, which invited you to call in and "rant and rave."

While the premise of this show presents an interesting possibility for interactive art, the various details of *October Stupid* seemed haphazard. Sit-Com did not follow through with its stated intention to "expand the gallery" and pull in a wider audience. What was asked of or given to the audience? They were asked to call in

What is the artist responsibility to her/his audience?

NONE - WHO REALLY KNOWS THEIR "AUDIENCE"

Except for the richest artists, we are all poverty level workers in the cultural sweatshop.

What does art do?

it amuses the elite.

"4 Questions" exhibited the work (on a first come first served basis) of any artist who answered these four questions, which were exhibited on a wall outside of the gallery. Over forty artists responded. At least 75% had not shown at the 88 Room before. Of this group, maybe 5% were shown after. The show's attempt at democracy was enhanced by its experimental esthetic, while its practical (or obvious) application was, as usual, fraught with questioning (even after the questions). For instance, the answers above were curated. [see appendix C](#)

## Sit-Com International October/November 1991

and "rant and rave," which is presumably what any talk radio show is about. So why call in to be recorded on an answering machine in a sealed room? One of the disappointingly underpublicized aspects of the show was a broadcasting of the tapes on WZBC (Boston College Radio). But this aspect was not mentioned on any of the promotional material that Sit-Com distributed listing the phone number,

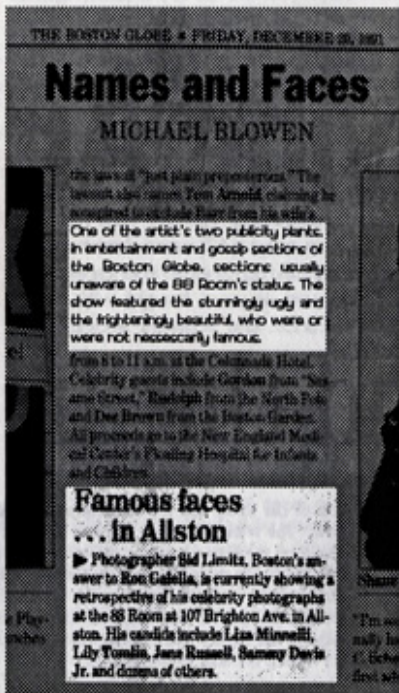
It is the premise of *October Stupid* and the mission(s) of Sit-Com International which allowed for this critical response.

title of the show and the invitation to "Call Now." The WZBC broadcast was also not mentioned on the phone message. So, while one of the stated goals of the piece was to "expand the gallery", you wouldn't have known what was going to happen to your response unless you came to the gallery and carefully investigated the written material presented there.

[see appendix D](#)

“4 Questions”  
 “Preaching to the Converted  
 (Free Flow of Information Pt. 2)”  
 February/March 1992

“Famous”  
 November/December 1991



Okay. Fing  
 ings from th  
 could see. E  
 mo that cla  
 courthouse  
 could see. B  
 tiles from th  
 room?!

rnail par-  
 e jurors, I  
 Even the  
 aned the  
 floor, I  
 but mosaic  
 e ladies'

Left: pull out from "Fine Print" vol.1, issue 7 article by Amanda Nash commenting on Cheri Eisenberg's "April 12, 1922", a piece about the Fatty Arbuckle trial. Right: answer to one of the survey's (see below) "essay" questions.

Invited to do a show at Mobius (the artists' run multi media center on Congress St.) the 88 Room decided to expand on the "Free Flow" concept, while through its title, question the effectiveness of gallery art in a political context.

The show featured the work of twenty visual artists. Some of the work contained ambiguous meaning while most exhibited explicit political content. Again "alternative press" publications were made available, but of a much wider political spectrum (from left wing terrorists, everything in between, to right wing terrorists), thanks mostly to the small press clearinghouse "Factsheet 5". There was also a temporary library of books contributed by any artist willing to participate, which like the show, consisted of politics, philosophy, and art. The third overall component of the show was a survey that in retrospect seems like the "4 Questions" survey to be more self reflexive than publically demonstrative. For example, people were not asked to define their "race" but their ethnic and cultural background, eliciting a wide range of unquantifiable designations.

*I not going to tell you that.*

What do you think would be the most imaginative context for "political artwork"?

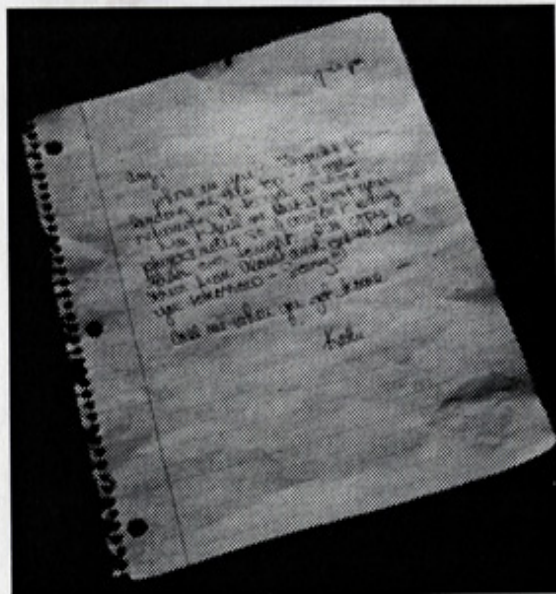
## "SNOOP, middle-American teen bedrooms c.1970s" September/October 1992

"Snoop", conceived and executed by the artists' collaborative Dear Me Suz, turned the 88 Room and the adjacent Evil Twin Gallery, into the bedrooms of two fictional teenagers: brother and sister Kevin and Amy Martin. Working off their own backgrounds as 70s teenagers, Dear Me Suz incorporated the audience into the project by allowing them to react in the way a friend or school mate might take Amy

text from note found in "Amy's" room:  
"7:30 pm Amy, Where are you? Thanks for lending me this top - I am returning it to you on time. Don't kill me but I lost your physics notes so I couldn't bring them over tonight. I'll copy them from Alan and get them to you tomorrow-Sorry!!! Call me when you get home-Kathy"

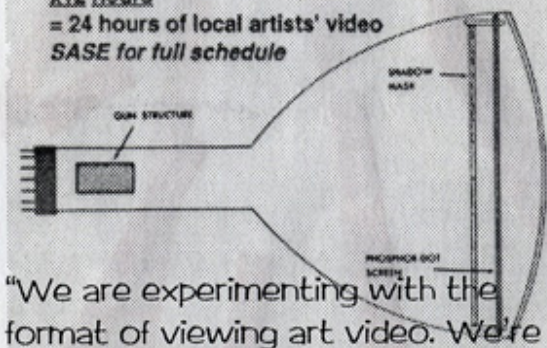
or Kevin's absence (who were absent throughout) as a chance to "poke around"

Appropriately things a 1970s teenager might ineptly or stealthily conceal were inserted in this detailed staging of American life.



## "24 Hours of Video (Local Idea Council Closed Circuit TV)" February 18 & 19, 1995

Two days  
x12 hours  
= 24 hours of local artists' video  
SASE for full schedule



"We are experimenting with the format of viewing art video. We're pretending that we're running a television station that's going to be broadcasting this kind of material for 24 hours. But rather than the signal being broadcast out to people, people are going to have to come to the signal... The form of non narrative art video may not be mainstream, but the medium is basically TV... we want people to watch it the way they watch TV."

quote from The Boston Phoenix, February 10, 1995

# ART LISTINGS



**UNTITLED** by anonymous is part of the "Hippie" group show at the 58 Room, through March 24.

## GALLERIES

Address to the following galleries is this unless otherwise noted. In addition to the

Modernist, Linda Lee, Diana Lee, and others.

**INTERNATIONAL POSTER GALLERY**  
225-2276, 205 Broadway St., Boston  
Mon-Sat, 10 a.m.-6 p.m., Sun, noon-6 p.m. Through Feb. 29: "Poster

**POST-POPER ARTS COMMUNITY GALLERY** 402-4999, 330 Summer St., Boston, Thurs.-Sun., 1-5 p.m. Through Feb. 24: "Creative and Political Arts/Media Live Revolution," an exhibition of multi-media work by artist

MCH  
DITZ  
SAC  
LASE  
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NANCY  
MOO  
BRIG  
TAY  
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**"Hippie" February/March 1996**

The above "hair" photo was published in the Boston Phoenix and the Boston Globe as part of "Hippie" (an anonymous group show). It was actually not part of the gallery exhibit.

to continue media manipulation (further comments on "Hippie") unfold center page

The point WAS to deny ownership  
to allow creativity

and to value the work without having a name  
behind it

a list of names doesn't mean  
much anyhow.

position

conditions are in

besides the way

a series of small handmade objects

head bands made with a  
pot holder weaver

hung on plant hangers

contribute to the subversive

scrutiny

that couldn't stand alone under

attitude

Even small works



and 19th century art

questions of class, race

that deals with acquired images

It's kind of a funny film

There are no labels, no titles, no information about materials  
... the format forces the exhibit to function as installation  
since all the artists' identities are dissolved  
into one

at 88 Room Tel: 617 552 0840

about the exhibition H.P.P.E. set up by the Local Idea Council

by David Williams and Cate McQuinn, 2 / 25 / 96 and 3 / 14 / 96

all text adapted from Boston Globe articles

**As an installation**

- in an orange room, a pink room, and a yellow room -  
it effectively thumbs its nose

**5. "Picasso: The Early Years, 1892-1906," MFA—**

Many quibbled over the careful focus of this show (which completely avoided all that "difficult" cubism), but that hardly detracted from the creative and emotive power of this work. Picasso was Picasso even in his youth, and the Blue and Rose periods are as important as his later breakthroughs.

**6. "All for One/One for All," 88 Room, Allston —** This tiny alternative space always seem to have a pulse on what's hip and happening. Featuring some of Boston's younger and more experimental artists, this show wasn't afraid to deal with sex, violence or cosmetics, and the walls were painted in the orange and pink shades of Necco wafers.

**"All for One/One for All" March/April 1997**

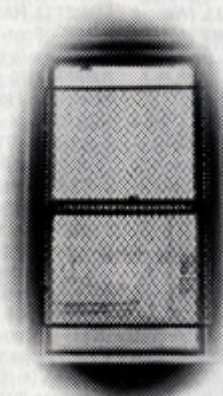
What's amusing is not only coming in sixth right after Picasso and the Museum of Fine Arts, but that the reviewer took the colorful walls, created for the "Hippie" show, to be a deliberate component of this exhibition. It works, but indicates something about the pace of innovation in Boston.

Show curated by Ana DeAzcarate  
text excerpted from a yearly top ten list in **The Tab**  
by Shawn Hill, December 1997



From **MAY** to **OCTOBER 1997** the 88 Room was utilized by **RADIO FREE ALLSTON** (which had already been broadcasting for about a month from Herrell's at the other end of the block), a 10 (sometimes 20) watt unlicensed radio station, which had enjoined the nationwide struggle for inexpensively licensed low watt community access to the FM airwaves. Programming reflected all aspects of the neighborhood, including four languages and many more styles, from idealistic to nihilistic, mainstream to avant garde. Content was balanced between political issues, community affairs, and music. The signal was shut down by the Federal Communications Commission on October 30th, a couple of days before the station's first round the clock weekend Art and Turntable Marathon, organized by the 88 Room. (Image above from busted weekend program guide). Radio Free Allston now maintains an off the air guise as the Citizens' Media Corps with an office at 107 Brighton Av. Allston.

All possible care was taken to list everyone involved with the BB Room between 1988-1998. In the event that a person has been overlooked please contact L.I.C. Inc. at 107 Brighton Avenue, Allston 02134. Future issues will be amended.



25 sq. ft., purple walls, 8 artists

image and text above from Introversion catalog

"Introversion" ends this ten year cycle, reversing the usual trend of expansion (gallery space is reduced) by demonstrating how little is needed. The influence of restrictions may cause skills to turn corners.

**ERICA ADAMS** (Preaching to the Converted '92, 3 persons '94), **CHUCK ALIBERTI** (Economy Show '88), **WILLIAM ALIK** (Painting vs. Photography '94), **MARCUS ALONSO** (Painting vs. Photography '94), **DUNYA ALWAN** (Preaching to the Converted '92), **BILL AYLWARD** (Introversion'98), **SYLVIE BALL** (Without A Notion '92), **DAMIAN BARCHOWSKY** (Without A Notion '92), **SUSAN BENNETT** (solo '88), **BARRY BENT** (4 Questions '91), **LESLIE A. BERNIS** (Without A Notion '92), **KATHY BITTETTI** (Preaching to the Converted '92), **LOUISA BLOOMSTEIN** (Introversion '98), **TIM BROWN** (4 Questions '91), **BEATE BRUHL** (Post Hype '90), **JIM CAIN** (4 Questions '91), **KIM BUSH** (Paralyzed '94), **JIM CAIN** (4 Questions '91), **MONICA CAROCCI** (Fake I.D. '95), **DAVID CARRIGAN** (Post Hype '90), **JOHN CASEY** (4 Questions '91), **JILL CASID** (Fake I.D. '95), **MARC CHABOT** (Twins '88) **ROBERTO CHAO** with the **X-MEN** (Preaching to the Converted '92), **BARON CLAIBORNE** (Unknown New York '90), **N. NOON CODA** (Pillow Talk '92), **ELLEN CONANT** (Think Tank '90), **DIERDRE CONWAY** (Economy '88), **JAY CRITCHLEY** (Old Glory Condom Co.) (Pillow Talk '92), **GREGORY CURCI** (Another Thing '92), **DAVID CURRAN** (Twins '88), **DEAN CUTRONA** (4 Questions '91), **JULIANNE CYDELO** (Think Tank '90, 3 person show '94), **MAGDA DAJANI** (Unknown New York '90, Preaching To the Converted '92), **DEBORAH DAVIDOVITS** (He Always Ran As Fast As He Could '91), **ERIC DAVIS** (Pillow Talk '92), **JEFF DeCASTRO** (UFO:trading w/ aliens'93), **MARIA DeGUZMAN** (Fake I.D. '95), **KAY DIVANT** (Pillow Talk '92), **EBEN DODD** (4 Questions '91), **JOHN DONOVAN** (3 person show '93), **GILLIAN HAVEN DUDA** (Without A Notion '92), **CHERI EISENBERG** (2 person show '89, 4 Questions '91, Pillow Talk '92, Preaching to the Converted '92), **CHRISTINA FAVRETTA** (Free Flow of Information '90), **SHANNON FLATTERY** (4 Questions '91), **JEANETTE FORGUE** (4 Questions '91), **JOHNNY FUCKERFASTER** (All for 1/1 for All '97), **FLAVIO GAETE** (All for 1/1 for All '97), **JOE GALLO** (4 Questions '91), **KIRK GOETCHIUS** (Economy 2 '89), **JEREMY GRAIN-GER** (Free Flow of Information '92), **JOHN GRAZIANO** (Economy 2 '89), **JOHN GUTHRIE** (All for 1/1 for All '97), **STEPHEN GUTHRIE** (Economy '88), **MAX HARLLESS** (3 person '88), **LORETTA HARMS** (4 Questions '91), **ERIC HEIST** (Post Hype '90), **STUART HELM** (4 Questions '91), **HI'CON** (**COLIN BURNS** & **R.SPENCER**) (Fake I.D. '95), **TRACEY HIGH-FILL** (Free Flow of Information '90), **ANDREA HORBEIN** (4 Questions '91), **TED HUNTER** (4 Questions '91), **PAUL INGLIS** (Painting vs. Photography '94, Introversion '98), **DEMETRIUS JACKS** (Economy '88), **NANCY JENNER** (Pillow Talk '92, Preaching To the Converted '92, Painting vs. Photography '94), **JAN JOHNSON** (2 person '88), **MAGNUS JOHNSTONE** (The Alien Abduction '88), **G.B. JONES** (Fake I.D.'95), **MICHAEL JOSEPH** (4 Questions), **HOWARD KAMENTSKY** (Another Thing '92), **KAREN KILIMNIK** (Unknown New York '90), **IN SOOK KIM** (The Fragonard and Watteau Rooms '90), **KAREN KIMMEL** (4 Questions '91), **LAURI KING** (4 Questions '91), **JOHNNY KIPP** (All for 1/1for All '97), **HILARY KLIROS** (Unknown New York '90), **SUSAN KORNFELD** (Twins '88), **DONNA KOSSY** (4 Questions '91), **KARIN LANZONI** (Think Tank '90, Domestic Mapping '91, 4 Questions '91), **DAVID LARKIN** (Think Tank '90), **BARRY LEDOUX** (Post Hype '90), **SETH LEVENTHAL** (3 person '88) **SID LIMITZ** (Solo '88, Famous '91, Painting vs. Photography '94), **FRANCISCO LOPEZ** (Introversion '98), **CORY LOUIE** (4 Questions '91), **TARA LYONS** (Economy 2 '89), **PATRICIA MACDONALD** (4 Questions '91), **IAN MACKINNON** (4 Questions '91), **SUSAN MAMPRE** (Whole on the Range '89, Think Tank '90, Preaching to the Converted '92), **MANGO** (solo '89), **ANGELA MARK** (group, solo '88,'89), **JOE MARSHALL** (3 person '88, 4 Questions '91), **VIRGIL MARTI** (Fake I.D. '91), **DON McCLENTIC** (Economy '88), **SCOTT McINTRE** (Economy '88, 4 person '89), **MICHAEL MCINNIS** (Another Thing '92), **DAN**

McLAUGHLIN (Preaching to the Converted '92), STEPHEN McMILLAN (4 Questions '91, Painting Vs. Photography '94), MEAGAN McNAUGHT (4 Questions '91, Painting Vs. Photography '94), DANETTE MERSKY (Think Tank '90), PAUL MINOTTO (Think Tank '90, 4 Questions '91), LEAH MODIGLIANI (All for 1/1 for All '97), MAR-JAN MOGHADAN (Unknown New York '90), CARLOS JULIA MOLINA (All for 1/1 for All '97), LUIS MOLINA-PANTIN (All for 1/1 for All '97), LAURA MONTGOMERY (4 Questions '91), MARGARET MORGAN (Post-Hype '90), ANDREW NEUMANN (Another Thing '92), MARYANN NILSSON (Fake I.D. '95), MICHAEL O'CONNEL (4 Questions '91), DENISE O'MALLEY (Economy '88), LAWRENCE OBERC (Economy '88), DONALD ODITA (Without A Notion '92), JOHN ODOM (Without A Notion '92), SYDNEY OLIVER (Post Hype '90), RICK OLLER (Without A Notion '92), M. ORTH (skinflicks '94), ANDREA PARKINS (4 Questions '91, Another Thing '92), SHEILA PEPE (3 person '94, Fake I.D. '95, Introversion '98), DAVID PERRY (Without A Notion '92), BONNIE PORTER (Painting Vs Photography '94), ANDY POTTER (Think Tank '90), GARY RATTIGAN (Preaching to the Converted '92, solo '94), TAMMY RICKER (4 Questions '91), TIMOTHY RINGSMUTH (All for 1/1 for All '97), WINSTON ROBINSON (2 person '89, Preaching to the Converted '91, see curators), BRIAN ROCHE (4 Questions '91), SALLY N. ROSS (Without A Notion '92), PAMELA RYD-DING (4 Questions '91), SIT-COM INTERNATIONAL (October Stupid '91), ANN SCOTT (Free Flow of Information '90), ANNEE SCOTT (Preaching to the Converted '92), MICHAEL SHORES (group, solo '88, '89), PAM SINOTTE (2 person '89), SARAH SMILEY (Blue Bell Research '94), ADRIAN SMITH (4 Questions '91), EDDY STEEL (Economy '88), ALLISON STRAFELLA (3 person '94, Introversion '98), PATRICIA SUNSHINE (All for 1/1 for All '97), DEAR ME SUZ (Pillow Talk '92, Snoop '92, Open Studio Redux '93), BRYN TAYLOR (4 Questions '91), MARY TREY THOMAS (hover '93, fake '95), MICHAEL TURYN (4 Questions '91), CORNELIA VAN DEN BROEKE (4 Questions '91), ERIC WALKER (4 Questions '91), MARK WARHALL (Palkalyzed '94, Introversion '98), SUARA WELITOFF (Fake I.D. '95, Introversion '98), TOM

WILSON (4 Questions '91), LISA YOUNG (Painting Vs. Photography '94)

### Curators:

ANA DE AZCARATE (All for 1, 1 for All '97, co-curator Introversion '98), RON PLATT (Pillow Talk '92), LIA GANGITANO (Fake I.D. '95), ANDREW GUTHRIE (general director) WINSTON C. ROBINSON (Unknown New York '90, Post-Hype '90, Without A Notion '92), GEORGE FIFIELD (All Flesh Is Grass '93), DENISE O'MALLEY (film show '90)

### Film and/or Video:

ANITA ALLYN, MATT ANDERSON, JEFF BERKOWITZ, MARTIN BOOS, JOHN BRODERICK, MIKE BRUNELLE, JANET CALLAHAN, MEGAN CARBERRY, BRIAN CAREY, GABRIEL COAKLEY, JACOB CSINSI, STEVE DAVIS, SUE DE BEER, GEORGE FIFIELD, ANTHONY FLACKETT, DAVID FRANKLIN, JOE GIBBONS (w/ TONY OUSLER), LAJOS GREENEN, DENA GWIN, AMATUL HANNAN, JANE HUDSON, KATHRYN HUNT, FLIP JOHNSON, LEE JOHNSON, BENJAMIN JONES, JAXSON KAMHAJI, TETSOUYA KINOCHI, LEWIS KLAHR, ELLIE LEE, SAUL LEVINE, T.W. LI, SID LIMITZ, PELLE LOWE, SHA HSING MIN, MIRROR PROJECT (S.C.A.T. w/ ROBERTO AREVALO), NANCY NATALE, DENISE O'MALLEY, TED O'SULLIVAN, M. ORTH, ERIC PATRICK, QUINN PAWLAN, SHEILA PEPE, AZLIN PERDOMO, ROBERT HARDING PITTMAN, PIERSON-POST INDUSTRIES, LAURA ROLLINS, JOHN RUSSELL, SARAH SMILEY, JED SPEAR, COREY TATARCZUK, ROBERT TODD, ANDREW WARREN, PABLO ESTACIO y ANA DeAZCARATE, LEVNI YILMAZ

Take Note that this list maintains the anonymity of the artists who participated in "Olfaction" and "Hippie".

The 88 Room has been supported in part by the Boston Arts Lottery

SPECIAL THANKS TO: LYNN GUTHRIE, CHERI EISENBERG, RON PLATT, WINSTON C. ROBINSON, MICHAEL MCINNIS, ANA De AZCARATE, LIA GANGITANO, GEORGE FIFIELD, NANCY ADAMS, BOSTON COALITION FOR FREEDOM OF EXPRESSION, UNIVERSAL ALIENS

# A P P E N D I X

**A**This is a photograph of the ceiling corner in one of the smaller of three rooms that make up the 88 Room (the photo was used in the Introversion catalog). The photo on the cover of this pamphlet is of the front of the building. The 88 Room has a window in the second story brick wall that is out of the frame, to the right. The front and back cover photo are courtesy of **Universal Aliens**, who executed these adjacent billboard projects on the roof directly above the 88 Room as an extra official part of the Introversion show.

**B**Richard Bolton stated that his article was in the public domain. Noam Chomsky was mainly concerned that any co-writer be notified.

**C**John Casey (co-director of the Evil Twin Gallery) finished his survey with these comments. "Why is Andrew sponsoring this show? His cover letter suggest these artists are not people he would have chosen. Is he trying to absolve himself of possible elitism? Is this a charity show? Does this undermine the artist's integrity? This is the only time I've exhibited as a reject. Yet the questions intrigued me. Maybe this is a simple experiment. Maybe I'm just sensitive."

**D**Sit-Com International organized, among other things, "street" actions, in places like Fiene's Department Store and the Institute of Contemporary Art. The collective was self described as "an anonymous group of artists, aesthetes, deejays, academics, secretaries, librarians, nurses, (del)-signers, publishers, unemployed people, students, rock musicians, (w)riters, architects, pan-flicked souls, etc. and other mediated parasites, pirates, and poetic terrorists".



107 Brighton Avenue, Allston MA 02134

, Inc.

tel 6175620840 email 88room@gis.net

**The Local Idea Council, Inc.**, since 1992, has been the non-profit umbrella for the 88 Room (able to accept tax deductible contributions). Being fully integrated with the 88 Room's practice, L.I.C. Inc. now seeks a more defined image, as if the 88 Room had closed. This is only partially true, as the 88 Room's experience has led to this necessary and casual shift in designations.