

The Kitchen Center for Video and Music

SoHo Confidential, April 9, 1977

rue de rumor

The Last Video Tapes of Marcel Duchamp became the most desirable poster in SoHo. Almost every copy displayed torn edges where somebody had tried to rip it from the wall. Before The Kitchen's event nobody knew that Duchamp had made any videotapes — and they were right. The tapes were faked, skilfully enough to keep the secret even through the showing. Artists definitely make art. But in this case the art was the work not of Duchamp but of John Holborn who lives on Franklin Street and is a consultant to WNEW's TV lab. His own tapes will be shown at the Paris Biennale in Sept. Holborn excused his prank as "a very Duchampian kind of thing." The introductory taped interview with MD was as 'callow' as its interviewer, Boston's Russell Connor, admitted it to be (almost all ancient history with few questions about Duchamp felt about contemporary art). Applause and laughter greeted MD's confession that "Painting always bored me", and his later zinger. "I don't believe in the magic of the hand — you know, the less you think about it the better it is."

CLOCKTOWER SCANDAL? The Institute for Art & Urban Resources (run by Alanna Heiss, Steven Reichard and Linda Blumberg) recently applied to the NEA for emergency money for staff salaries with a "need it to keep body and soul together urgency." On responding to check a few things, the NEA found all three directors unreachable — they were in Paris at the Beauborg opening.

And the NYC Council for the Arts, which was touched for \$150,000 last year is also turning a stern eye on the Institute. What they don't like: 25% of the current budget (\$412,000) goes toward staff salaries. The Institute's most colorful showplace, the Clock Tower on Leonard Street, was once a lively and interesting place but it has been inactive since November; P.S.1 is costing too much for too little. A \$150,000 loan, secured with pledges from the Institute's wealthy friends, is falling due and these generous people will have to ante up. The National Endowment, alas, is not about to help and the local community of artists, a bitchy bunch at best, are the severest critics.

problem is basically two clashing views of how "ic" money should be spent (both equally fuck-). The Institute's critics want a service organization that gives money to and takes care of artists; the staff envision themselves as NYC's fourth (and contemporary art museum with the extravagance) that that implies. Stay tuned.

