

“Baltic” @ Franconia



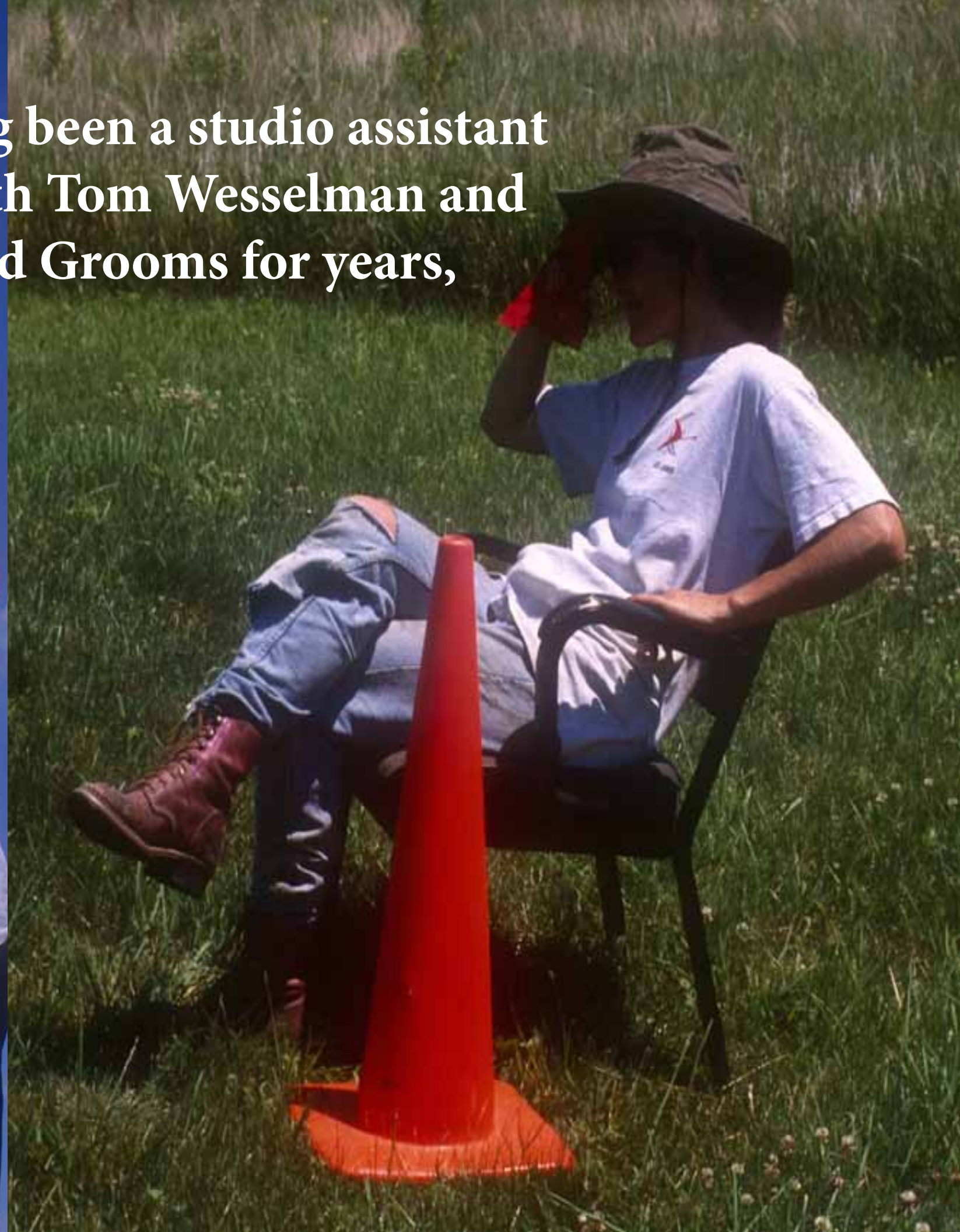
A film showing Louise Nevelson's working process inspired "Baltic".
"Baltic" was a performance piece, not a sculpture.



The process working with assistants was the performance.



Having been a studio assistant
to both Tom Wesselman and
Red Grooms for years,



I finally had an opportunity to
build a sculpture with assistants
of my own.



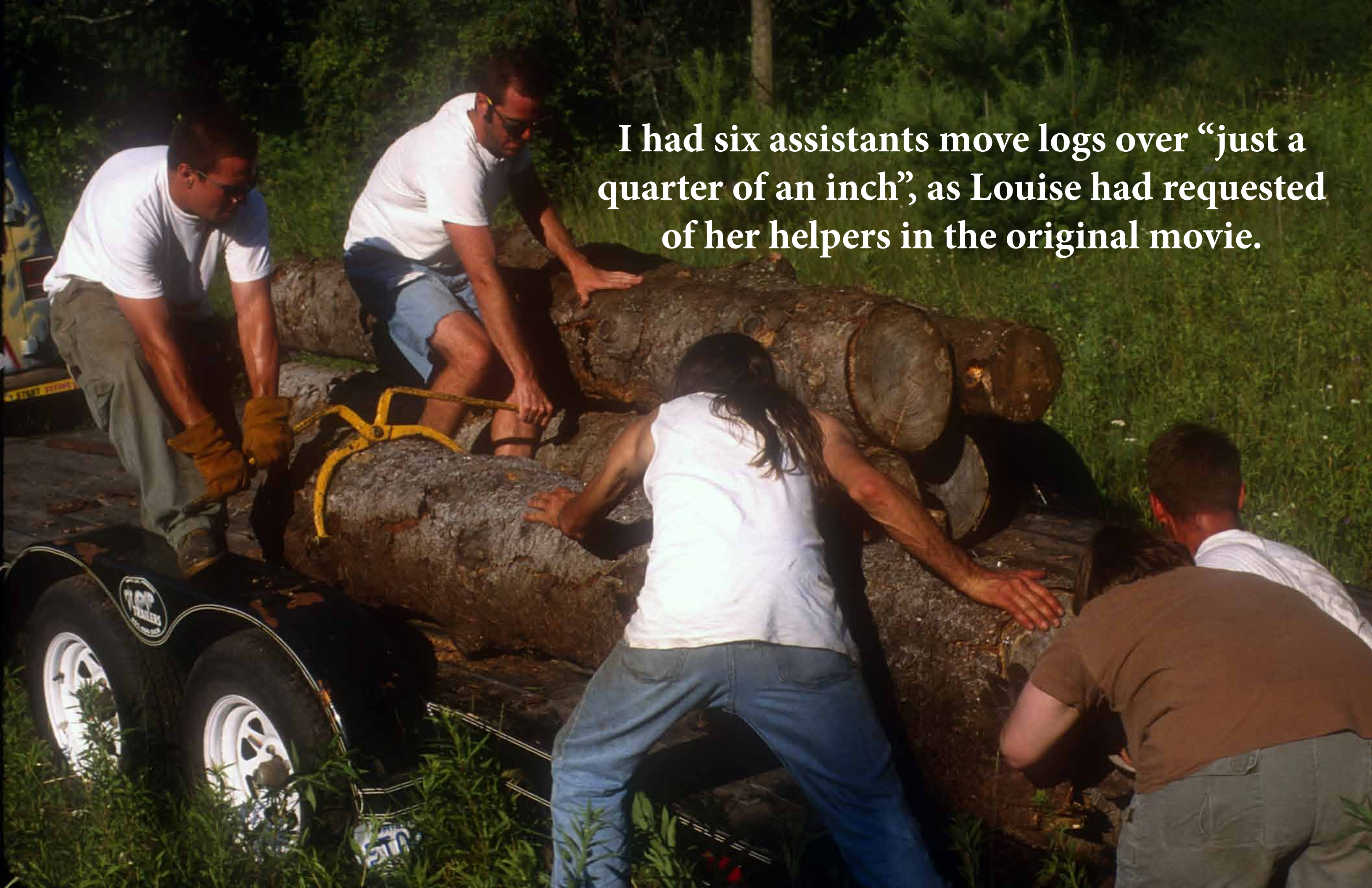


I pointed a lot and sat in a director's chair.



Like Louise, I wore long,
fake eyelashes and called
all my assistants “Dear”.



A group of people are working together to move large, dark logs in a grassy field. In the foreground, a woman with long dark hair, wearing a white tank top and blue jeans, is pushing a log. To her left, a man in a white t-shirt and khaki pants is using a yellow crane to lift a log. Another man in a white t-shirt and blue shorts is also working with the logs. In the background, a man in a brown t-shirt and grey pants is visible. A black trailer with white wheels is partially visible on the left side of the frame. The scene is set outdoors with green grass and trees in the background.

I had six assistants move logs over “just a quarter of an inch”, as Louise had requested of her helpers in the original movie.



Also, as in the movie, assistants were bare-chested.
“Baltic” was complete after the recycled tennis balls had been attached.

Upon completion,
I left town before I
could get a response.

