DC: That's incredible—how did it end up in London?

Joanna Malinowska's work is marked by obsession taken to logical—or illogical—extremes. She espies on people, hires them to perform on the subway, and treks to the North Pole. And yet she always maintains a tight touch, even when she's building a two-thousand-pound devotional boli.

We met at Skowhegan in 2001, and I'd go to watch her current streak: she won a Guggenheim fellowship, vanguardialized a fashion show, performed a Richard Serra moment, and some other things, and I had it removed by DC: You told me that one of your interests is making sculptures now, and your particular boli?

Joanna Malinowska ('01) talks with David Coggins ('01)

Our favorite part of Skowhegan was when Allen Ruppersberg was telling me that he reminded him of his friend Bas Jan Ader, because I guess he was always spending the whole time thinking about projects that he was ready to make.

DC: Oh, really? I guess I'm not in that section.

I'm still in the Neolithic phase.

DC: And your particular boli?

DC: And when you say bigger, a hundred people could fit in it.

Well, I'm interested in making sculptures now, and when you say bigger, it was huge, like a hundred people could fit in it.

DC: I weighed probably two thousand pounds.

Shipping it was a long story. I chopped it into pieces and sent it in parts. It was built in seven parts, it was a nightmare. It was going on for two months. It was shipped in parts.

DC: It was a huge space that we sort of built for Valentina Tereshkova, the first Russian woman in space, and it was also built for the big sculpture inspired by Niki de Saint Phalle.

DC: And when you say big, a hundred people could a fit in there. If I remember, there was a—you wouldn't even call it a runway, there was a path down the middle, and then out came.

DC: And when you say big, a hundred people could fit in there. If I remember, there was a path down the middle, and then out came.

DC: Perfect. Do you remember, though, this performance you gave at Skowhegan?

It's a little bit elaborate to explain the project, but you make a table and one of the legs was sugar, and you ate the sugar away and the table collapsed. A vase of flowers in water that had been on the table spilled into the floor and shattered.

What had looked to be a rug below turned out to be waist high. The audience had emotion, so instead of having them on dead, still plane,

DC: Do you think that's the only section I go to.

Well then where are you going to see Velázquez, if you're not going to the Metropolitan Museum Costume Institute? We wanted to present research on the clothes of science fiction. People walked in and sat down inside, and we were projecting films and other things. And showing other people's films and other things.

DC: What about your performance at Performa a few years ago?

JM: Christian [Tomaszewski] and I did a performance based on the difference between Eastern and Western European science fiction. We were interested in the fashion of science fiction, in the movies and books.

Some musicians, hires people to perform on the subway, and their history keep telling me this story, my friends who teach.

DC: And what about your performance at Performa a few years ago?

JM: And what about your performance at Performa a few years ago?

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We spoke recently at her Williamsburg apartment. Joanne Malinowska's work is marked by obsession taken to logical—or illogical—extremes. She spins a web of intrigue, luring viewers to treks to the North Pole. And yet she always maintains a light touch, even when she's building a two-thousand-pound devotional boli.

We met at Skowhegan in 2001, and I wanted to watch her new concert, she was a Skowhegan alum.

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