

FROM THE EDITOR

Ray Johnson has been memorialized at Quaker House in New York City. It happened on a Saturday afternoon in late April, when I could not be there. So I sent a mail art piece in homage to the person who made me an "artist", who gave me permission to send things through the mail throughout the world and consider myself a "mail artist". And although I can hardly draw a straight line or even a stick figure, I can make art with decals, stickers, rubberstamps, collage, interesting found postcards and found detritus and enter the "network" of friends and fellow mail artists and not feel ashamed, untalented or unresponsive.

In the heydays of the 1970s, Ray Johnson was the force that drove the network. As he told me, he dedicated about four hours a day to mail art, to responding to other dancers on the network, or creating new networks by writing to new names. And then I realized that this Ray Johnson, touted in many artists' periodicals such as *File*, *Unmuzzled Ox*, *The Detroit Artists Monthly* (he was born in Detroit), was a fantastic artist. I saw a show of his at Iolas Gallery on 57th Street, not a lowly gallery but one of quite reputable standing, and I was stunned. Coco Gordon showed me the mass of material he and she exchanged, the Ray Archives, and I was stunned. I called him from time and time, and we could talk for 45 minutes, until I heard him speak about "nothing" and knew the conversation was going to end soon, much to my chagrin. The last conversation we had, we talked of films that we both enjoyed or suggested to each other. Being a "senior citizen", he loved to go to matinees at senior citizen reduced rates--and I too!

The myths will endure--but the real Ray Johnson has disappeared from our sphere and has gone to another sphere where he has organized a new network, a responsive one, and I can hear him dealing with "nothing" as I write this. His "nothings" were vastly more interesting than some of the "somethings" I have seen here and about. We will miss him--I will just miss knowing that he is firmly esconced in Locust Valley ready to answer the phone after giving you a reference question to solve. This enigmatic genius, unsung and largely unknown, has left us with a legacy which will not be forgotten.

Another beguiling artist, Al Hansen, has left us too. He was a dear friend, intelligent, funny, and so smart! He worked with Hershey Bar wrappers, burnt matches and cigarette stubs and performed in those many

Fluxus days with great skill. He drew like a charm--and was present at Andy Warhol's Factory when he was shot--and he gave me this wonderful book about that event, all done in his own hand. A true storyteller, he wound words and images around in your mind as listener and reader, creating a web around the you and the story. Of course, he was always "performing" just as he did in New York City in subways, on the street, rooftops and beaches. He founded the Third Rail Gallery in 1962 where many happenings occurred, but he also performed on the Merv Griffin TV show, and the Cafe au GoGo. His happenings were multimedia events, in which music, light projections and films were often made by himself. He was the author of *A Primer of Happenings and Time/Space Art*, published in 1965 by the Something Else Press

Two retrospective exhibitions were being planned by two German museums at his death.

At this writing, I am sitting in my own home, a gift (lifetime status) to me by an anonymous donor, who felt that Umbrella should continue and I should be stable. So I have a wonderful two-bedroom, two-bath, two storey condo--and if anyone needs a place to stay, be forewarned, that I must know well enough in advance, but you can stay in the Umbrella home. I sit in the middle of palm trees and other trees while I am writing this and delight in every minute in my own home. P.O. Box is the same as the Santa Monica address and phone and fax are the same. I am the luckiest person in the world! I moved in over a period of 5 weeks, using this place as if it were a site-specific installation--and so I did it slowly and well. The whole place is full of umbrellas and umbrelliana--I've decorated every room with umbrella material from the Umbrella Museum--not all of it, but some--just so I can live with my collections and make a niche for myself. And it is indeed a nest! Call or write before coming--but you're invited!

Cover by Annie Silverman, Somerville, MA.

Umbrella is published by Umbrella Associates, and the editor is Judith A. Hoffberg, P.O. Box 3640, Santa Monica, CA 90403. Phone/fax for Editorial Office is: (310)399-1146. Email address is: umbrella@ix.netcom.com. Subscriptions are available for calendar year only, payable in American currency. ©1995 by Umbrella Associates.

ARTPEOPLE

Tadao Ando, self-taught Japanese architect known for buildings that function efficiently and delight the senses, is the winner of the 1995 Pritzker Architecture Prize, known as a the Nobel Prize in Architecture, worth a \$100,000 and a medal.

Phyllis Lucas, renowned art dealer, expert on old prints and publisher of original Salvador Dali lithographs, died in New York City in late April.

Carlo Pietrangeli, head of the Vatican Museums, died at the age of 82 in Rome in June. He oversaw the restoration of Michelangelo's frescoes in the Sistine Chapel, as well as the unveiling of restored frescoes in the so-called Sancta Sanctorum, the former papal chapel adjoining St. John Lateran, the Pope's cathedral as Bishop of Rome. It has not been opened since the 16th century and now reveals a Roman school of painting, with hints of realism, cityscapes, and original donor portraits of the 13th century.

Maxwell L. Anderson, formerly director of the Michael C. Carlos Museum at Emory University in Atlanta, Georgia for eight years, will take over the directorship of the Art Gallery of Ontario, replacing **Glenn D. Lowry** who has become the new director of the Museum of Modern Art in New York City.

Richard E. Oldenburg, who was director of the Museum of Modern Art for 21 years before resigning in 1993, has taken over as chairman of Sotheby's America. He succeeds John L. Marion as Sotheby's chairman.

Louise Rheinhardt Smith, 91, a major collector of modern art and a prized supporter of the Museum of Modern Art since 1957, died in July at the age of 91.

John Walter Stephan, an early member of the New York School of Abstract Expressionism, died in July at the age of 88 in Newport, Rhode Island.

Willy Eisenhart, a writer on art, died in July in a fall from the roof of the building in which he lived on Spring Street in Little Italy, New York City. He was 48. His book, *The World of Donald Evans*, about the watercolorists and miniaturist, won the American Book Award in 1982 and was republished by Abbeville in 1994.

Al Hansen, one of the first Happening artists and a founder of the Fluxus art movement, died of a heart attack at the age of 87 in Cologne, Germany.

Lee Nordness, an art dealer in New York who organized the international traveling exhibitions of American art and crafts for Johnson Wax, died in May at the age of 72.

Atlanta C. Sampson, a painter who had her first one-woman show in New York at the age of 91, died in Iowa at a nursing home at the age of 98. A watercolorist all her life, she moved to New York City in 1954, where she studied with Theodore Stamos and then with Hans Hofmann in Provincetown, MA. In the 1960s, she began making color field abstractions using acrylic and oils. She was discovered by a management consultant, who organized a comprehensive show of Ms. Sampson's work at the National Arts Club in Manhattan in 1988. She later showed in the rotunda of the Russell Senate Office Building in Washington in 1992.

Julian Pretto, an art dealer known for his devotion to young artists, died in New York City at the age of 50 from AIDS. He had opened a number of small galleries from the early 1970s to the 1990s in SoHo, TriBeCa and the West Village. Some of their first solo shows were at his gallery, such as Allan McCollum, Maureen Gallace, Julian Lethbridge, John Zinsser, Gary Smith and René Pierre Allain.

James L. Enyeart, formerly director of the George Eastman House, has become the Marion Professor of Photographic Arts at the College of Santa Fe, New Mexico, and will direct the college's new Center for Photographic Arts.

Bruce Hooton, 66, founder and editor of the monthly newspaper *Art/World*, died in May of cancer. The newspaper in tabloid format on newsprint began in 1975 and folded in 1991. He had been an arts reviewer of *Arts Magazine*, an art critic and editor of the *New York Herald Tribune* from 1962 - 1965. He founded the Drawing Society after editing *Drawing* magazine and headed the New York office of the American Archives of Art, as well as the executive director of the Sculptors Guild.

Meredith Monk and **Cindy Sherman** were two artists who received a MacArthur Fellowship, sometimes known as the "genius" awards.

Dr. Alan Borg is the new director of the Victoria and Albert Museum, succeeding Elizabeth Esteve-Coll, who resigned in December after criticism for changes she had made to broaden the museum's appeal. She is now the vice chancellor of the University of East Anglia. Dr. Borg, 53, has been the director general of the Imperial War Museum in London for 13 years. From 1978 to 1972, he was keeper of the Sainsbury Center for Visual Arts.

Val Telberg, a Surrealist-influenced photomontagist who collaborated with Anais Nin, died 5 April at the age of 85. His photomontages, which were sometimes mural-size, consisted of layered images of figures in motion and had a dreamlike weightlessness associated with Surrealism. He created images for Nin's 1958 edition of her book, *The House of Incest*.

Dina Dar, American copy artist, recently had a one-person show called *Fleurs de Lumière* in Paris at the Canon Center, 18 May - 30 June 1995.

Harold Cohen recently launched his new color robot-painter in "The Robotic Artist: Aaron in Living Color" at the Computer Museum in Boston. Aaron is the new in-color version of Cohen's painting machine, which has been under development since 1973. Black and white has been seen all over the world, but now the paintings are in color!

Boris Margo, an artist who was part of the Surrealist branch of the New York School, died in July at the age of 92. His circle included Arshile Gorky, Milton Avery and Mark Rothko. Working in montage, he invented a technique called "decalcomania," a process made famous by the Surrealist painter Max Ernst in which liquid paint on one surface is transferred under pressure to another. He also invented the cellocut, a forerunner of the collograph and other high-relief printmaking processes.

William H. Lane, 81, collector of American art and photography, died after a long illness. Starting to collect in 1951, Lane concentrated on the work of such artists as Georgia O'Keeffe, Marsden Hartley, Arthur Dove, Stuart Davis, Franz Kline and Hans Hofmann. With regular trips to New York City from Massachusetts, he would fill his station wagon with paintings; if a picture didn't fit, he would not buy it. During the next 40 years, he organized and circulated 30 exhibitions of works from his collection among small museums in New England.

William E. Woolfenden, who served as director of the Smithsonian Institution's Archives of American Art for 19 years, died at 77. Founder of the Archives of American Art with Lawrence A. Fleischman, a wealthy Detroit businessman and art collector, Woolfenden, who made Manhattan his headquarters, built the world's largest archives devoted to American art, insuring that the archives included material on lesser artists and craftsmen, curators, collectors, dealers and critics.

Opportunities

Artists' Book Exchange. Send me a copy of your artist's book and I will send you one of mine in exchange, together with a contact list of bookmakers prepared to trade in this way. Your name will then be added to the exchange list if you request it. Send books or information requests to: Artists Book Exchange, Pat Collins, 128 Kingston Rd., Teddington, Middlesex, UK.

The Guy Schraenen Foundation Moscow intends to set up a library and documentation center for art of the 20th century. At the present time, there is not such a library in Moscow. The Ministry of Culture in Moscow and the Archive for Small Press & Communication in Antwerp are cooperating in this venture.

The Library will be accessible to a public of researchers, artists, students and art historians, and opened its doors in April 1994. You can contribute by donating your own publications, and on the other hand, any publication or documentation about art tendencies of the 20th century (any language): art books, catalogs, magazines, theoretical writings, artist books, videotapes, slides, records, cassettes, compact discs, graphic works, posters, or announcements.

An annual publication will provide information on the Foundation's activities and will embrace a list of books and documents received. Send all material to Guy Schraenen Foundation Moscow vzw, Uitbreidingstraat 552, B-2600 Antwerpen, Belgium.

Fotofeis: Exhibition of Photo-Based artist books and multiples in Glasgow, Scotland. This international festival of photography is biannual and attracts almost a half million people to its exhibitions and events. *Fairytale in the Supermarket*, curated by Judith Findlay, will take place at the Scotland Street Museum in Glasgow from 5 October - 5 November 1995. For more information, contact Fotofeis, 58/59 Timberbush, Edinburgh EH6 6QH, Scotland tel: 0131-555-5205 or Fax: 0131-555-5212 or contact Judith Findlay, Project Curator, 94 Nithsdale Rd., Pollockshields, Glasgow, G41 5RA, Scotland. **Deadline: 1 September 1995.**

