

ART READER

Washington Review for February/March features Maryland Art Place Critics' Residency Program. (P.O. Box 50132, DC 20091-0132.)

The New York Times on 14 February dedicated its *Arts & Leisure* section to Art and Science, as well as Art and Technology.

On 24 January, there was an article by Deborah Solomon entitled "In Praise of Bad Art."

On 10 January in the Art & Leisure section, the State of the Art Museum is discussed in all its aspects. An important series of articles.

On 7 January, an article by Carol Vogel on Christo and his wife, Jeanne-Claude's continued seeking of permission to complete The Gates project in Central Park in New York City. This involves the installation of steel gates and nylon panels along 27 miles in the Park. This is a \$30 million project.

The 28 March issue features an article by Douglas Davis on the National Endowment for the Arts and the problems of giving grants to individual artists.

Art Papers for March/April devotes a whole issue on "Strategies in Sound: The New Language of Music" with an excellent article on Fluxus performance by Philip Auslander on "Fluxus Art-Amusement: The Music of the Future?"

Art Monthly out of London for December/January features an interview with Gustav Metzger, a eulogy to Dick Higgins by Michael Gibbs, a review of the recent "Rethinking the Avant-Garde" international convergence and multimedia festival in Leicester, England by David Briers, a review of William Furlong's exhibition at the Imperial War Museum and his lifelong interest in sound art, a review of the Artists' Book Fair in London in October by Stephen Bury and much much more. At your local newsstand or from Art Monthly, Suite 17, 26 Charing Cross Rd., London WC2H 0DG, United Kingdom.

Smithsonian for February 1999 has a fascinating article on "Bar Codes: reading between the lines" by Ed Leibowitz and its many ramifications since its entrance into the culture.

Art New England for February/March includes an interview with Abelardo Morell, Cuban-born and U.S.-educated, who has just completed a series of photographs to illustrate Lewis Carroll's *Alice in Wonderland* for Dutton Children's Books. The interview is by Joshua Meyer, who talks with Morell about his photographs of books, maps, and children's toys.

Photo Metro (vol. 17, issue 153) includes an interview with Susan Meiselas by Sarah Coleman, an interview with Norman Maslov, and the perennial *Letter from: New York*, no. 84 by A.D. Coleman. At your local gallery or from

Photo Metro, 17 Tehama St., San Francisco, CA 94105-9488.

New York Times for 14 January had a wonderful review of Lois Swan Jones' *Art Information and the Internet: How to Find it, How to Use it* (Oryx Press, 1998) which also has updates on the publisher's Web site at <http://www.oryxpress.com/artupdate>

Inter, art actuel (no. 71, Autumn 98) was dedicated to new perspective in Asia with a discussion of the changing conditions of art in China, a retrospective of Asian performance, a remarkable article about Wolf Vostell called *Vie=Art=Vie* by Charles Dreyfus, and so much more for the Francophile and others too. There are reports on Poesia Totale: 1897-1997, Dal Colpo di Dadi alla Poesia Visuale, an exhibition curated by Sarenco and Mascelloni held in September 1998 in Mantova, Italy. More than 300 poets were in the show, 1168 page catalog with texts in Italian (Write to Sarenco, Via San Vitale 35, 37129, Verona, Italy). Write to Inter at 345 rue du Pont, Quebec G1K 6M4, Canada.

BorderCrossings no.66 was dedicated to Performance Art with interviews with Francesco Conz, Shozo Shimamoto, Allan Kaprow, Herman Nitsch, Raphael Montazey Ortiz and Orlan. Subscription is \$29 from 500-70 Arthur St., Winnipeg, MB, Canada R3B 9Z9.

The Art Newspaper had an article on Ray Johnson in the February issue.

Dialogue for March/April includes interviews with Maya Lin and Jenny Holzer, as well as discussions of living in Columbus, Ohio as an artist and also the public art of the city. P.O. Box 2572, Columbus, OH 43216.

Art on Paper has gone to a new design with smashing color and typography. Included in the January-February 1999 issue was a eulogy to Dick Higgins by Geoffrey Hendricks, the majority of the issue dedicated to Photography, and the usual Artist's Book Beat by Nancy Princenthal, museum, dealer reviews as well as catalog reviews.

Art in America for January had an interesting exchange between Arturo Schwarz and Francis Naumann on the review of Schwarz's *Complete Works of Marcel Duchamp*. In addition, there was a fascinating article on Charlotte Salomon: A Visual Testament by Raphael Rubinstein about this artist's 1941-42 serial work of more than 700 autobiographical gouaches titled *Life or Theater?*

Mirabella for March had a fascinating article about Ydessa Hendeles Art Foundation, which is considered the most significant private contemporary art collection in the world. The sole heir of a Holocaust survivor who became a

Canadian real-estate magnate (and built downtown Toronto's first skyscrapers), she has more than 1000 works from Robert Gober, Louise Bourgeois, Barbara Kruger, Jenny Holzer and Bruce Nauman, among many others.

Civilization, the publication of the Library of Congress Associates, features Alex Katz as the guest editor of the art today section, in which there is a discussion of public art, collectors, critical thinking (by David Salle, no more no less), curatorial work and an overview of the New York scene from various points of view.

The New York Times Magazine for 4 April has a feature article on old-fashioned portraiture with an essay by Ingrid Sischy and photographs by Shelby Lee Adams.

Front (Western Front, 303 E. 8th Ave., Vancouver, BC, Canada V5T 1S1) for January-February had a eulogy to Dick Higgins by Hank Bull including "Games of Art" by Higgins from *foew&ombwhnw* (New York, Something Else Press, 1969). The theme of this January-February 1999 issue was Games and there are many artist pages and articles.

The Economist at the end of 1998 had an editorial called "Bad News for Trees" maintaining that this culture is still not paperless, since people really need paper, because information will go on needing paper despite the glut of electronic and digitized formats.

