

ART READER

"More-Ambitious Art Shows and Catalogs on Campus" by Stephen Kinzer about Arts in America and the cutting edge dynamics of exhibitions on campuses throughout the U.S. *NYTimes* for 11 Dec. 2002.

"Rivers and Tides: Andy Goldsworthy Working with Time", a film about Goldsworthy who works with leaves, ice, water and mud, is reviewed by Stephen Holden in 2 January issue of the *NY Times*.

"The Dia Generation" by Michael Kimmelman features the minimalist sculptors, installation art pioneers and earthwork cowboys of the 60s and 70s now to be exhibited in the new Dia:Beacon set to open on 18 May in a factory in Beacon, New York. *New York Times Magazine* for 6 April 2003.

Art Journal for Spring 2003 has a section dedicated to Andy Warhol involved with the Ethics of Identification put forth by Simon Leung from the University of California, Irvine with three different essays by various scholars.

Duchampiana I: Disguise & Display by Sheldon Nodelman, featuring recent publications detailing a long-neglected aspect of Marcel Duchamp's seminal oeuvre—installation design as a work of art, in *Art in America* for March 2003.

Duchampiana II: Money is No Object by Francis M. Naumann, showing how Duchamp, by deciding early on that he would not depend for a living on sales of his work, took a crucial step toward freeing his art from material constraints and the vicissitudes of commerce, in *Art in America* for March 2003.

"Flying into the Light" by Calvin Tomkins about how James Turrell turned a crater into his canvas in the January 13 issue of the *New Yorker*. In the same issue is a review of the new Pinakothek der Moderne in Munich, which according to the critic, Peter Schjeldahl, succeeds as a museum.

"His Body, Himself" by Calvin Tomkins profiles Matthew Barney's strange and passionate exploration of gender in the *New Yorker* for 21 January.

Art Papers for May-June features Graffiti as "Hybrid Vigor", an article by L. Kristin Herndon, as well as an essay on the Whiteness show at Laguna Art Museum.

"Faces I the Crowd: August Sander's Germans" by Anthony Lane in the *New Yorker* for 10 February.

ARTnews for February 2003 has a section devoted to Photography: The Medium of the Moment.

"Ulises Carrión: Mundos personales o estrategias culturales? (Personal worlds or cultural strategies?)" curated by Martha Hellión which traveled from Oaxaca to the Museo de Arte Carrillo Gil in Mexico City, is reviewed by Monica de la Torre in *Art on Paper* for December 2002. The catalog will soon be available from d.a.p.

"A House Undivided: Andrea Palladio and the Science of Happiness" by Dave Hickey in the April 2003 edition of *Harper's*.

"Who are the Great Women Artists?" reprieved after 30 years in *ARTnews* for March 2003.

Artlink (vol. 23, no. 1 for March 2003) is devoted to Fallout: War, terror, refugees. Woomeera, a notorious refugee detention camp, in Australia is an echo throughout this issue, as well as Prime Minister Howard government's stance on war, terrorism and refugees. There is an interview with Mike Parr, involving a performance called "Close the Concentration Camps". Article about Tasmania's environmental issues, Pat HOFFIE's political art dealing with issues of social justice.

European Photography (Winter 2002/2003) features James Nachtwey, War Photographer as well as Melanie Smith, Jules Spinatsch, Larry Sultan, Max Regenber, Wolfgang Müller, Stefanie Bürkle and Andres Serrano as well as reviews of recent books and catalogs.

Partisan Review, the journal that introduced Abstract Expressionism to the public, as well as existentialism, New Criticism and the voices of talented writers like Robert Lowell, Norman Mailer, Elizabeth Hardwick and Susan Sontag, has sent out its last issue to its subscribers after 66 years in business. From the 1930s to the present, it became the house organ for a generation of brilliant American intellectuals and writers, and is no more. R.I.P.

"Forever Amber" in the 14 April issue of the *New Yorker* features an article about the reconstruction of the lost Amber Room in St. Petersburg.

A remarkable historical article by David Frankel on Art-Rite, and its editors, Edit deAk, Walter Robinson and Joshua Cohn appears in the January 2003 issue of **Artforum**.

"Sophie's 'Guernica'" about Sophie Matisse's attempt to paint a famous Picasso painting is documented by Alec Wilkinson in the **New Yorker** for 3 February.

New York Times had a whole section devoted to Museums on 24 April, with Sarajevo, the Los Angeles, the Getty, Italian museums, etc. all featured.

"And Now: 'Operation Iraqi Looting' by Frank Rich in the Sunday Arts & Leisure section of the **NY Times** for 27 April 2003.

"The Obsessive Force: Tristan Tzara's Surrealist Activity" by Jen Besemer in **Rain Taxi** for Winter 2002/2003.

European Photography #70 for Fall/Winter 2001 has a 10-year memorial for Vilem Flusser and his last interview by Eric Bonse.

WhiteWalls has published **Drive: The AIDS Crisis is still beginning** by Gregg Bordowitz, a collection of essays, dialogues, and texts surrounding Bordowitz's films and his exhibition at MCA in Chicago from 6 April - 7 July 2002.

"Russia's Treasure-House" by Bob Cullen in the **Smithsonian** for May 2003 discusses St. Petersburg and

its renaissance in its 300th birthday year.

In the same issue, *James Turrell's Light Fantastic* discusses how Turrell is devoting his life to transforming a crater in the Arizona desert into a monument to light.

The **Los Angeles Times** featured an article about portrait artist Bahaa Omani who painted Saddam Hussein's face more than 1,000 times and now has no work now, being a portrait painter, and no one has a painting on his or her mind—reconstruction and humanitarian aid are more important. 2 May 2003.

"A Premicrochip Global Village: Ham Radio Operators Connected the world (and Still do)" in the **New York Times** for 4 May features the book by Danny Gregory and Paul Sahre entitled "Hello World: A Life in Ham Radio" published by the Princeton Architectural Press. The visual media collected by the authors led to this beautifully printed, visual document about ham radio. How intermedial can we get?

"Frank Stella's Expressionist Phase" by Deborah Solomon in the **NY Times Magazine** for 4 May.

Dialogue for January/February had a theme issue on "Why do corporations collect art?" with the emphasis on the Middle West.

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