

marks the 75th anniversary of The Mother Road - Route 66. To celebrate, send your mail art to Driving the Dream - Route 66, 3604 Hemlock Dr., Valparaiso, IN 46383. **Deadline: 1 October 2001.** All will be displayed at the Chesterton Art Gallery in Chesterton, IN, opening on 11 November 2001, the date that Route 66 became an official U.S. Highway.

No Nukes! I live in a reactor community and in February 2000 there was a radiation leak at the nearby, privatized Indian Point nuclear power plant in Buchanan, New York. The leak resulted from careless decision-making that put profit before safety. The plant has been closed for nearly a year, but some time in 2001 is likely to re-open despite community protest. This is a call to all artists/activists/persons concerned about the safety of nuclear power plants. Help out community protest against the re-opening of this nuclear power plant in particular and against the continued use of nuclear power worldwide. **Deadline: 30 June 2001.** Any medium, any size, no jury, no returns, documentation to all participants. Mail to J. Chase, 982 Main St., 2nd flr., Peekskill, NY 10566. Show will take place in July/August at One Station Plaza Performance Space & Gallery in Peekskill. You can contact jchase0423@aol.com

Los Mil Ojo (The Thousand Eyes). You interpret it as you wish. Show starts in 2001. Any medium, 4 x 6 inches, no returns, documentation to all. . **Deadline: 31 December 2000.** Send to Rodrigo Andrade, Casilla 3765, Concepcion, Chile.

Treatise of Pataphysical Anatomy. Everyone is invited to contribute. I would like to tackle all parts of the human body, and some issues related to it. Suggested subjects are: the head (especially the eye and the mouth/teeth), the brain, the hand, the feet, the erogenous zones, the hair (everywhere, esp. facial hair), the bones (esp. the skull), the nerves, the internal organs (esp. the heart), the body electric, pathologies, handicaps and aberrations, pataphysical surgery and creative transplants. Prospective contributors should contact the editor in order to discuss their assignment. Size: B5 (cm. 25.5 x 18), any medium e.g. charts, graphics, and a general medical book-like look, as well as written explanations and theories. **Deadline: 31 December 2001.** Equal importance to both creative and scientific. Documentation to all. Send to Johnnyboy Prods., Gianni Simone, 105 Hillside Morooka, 1094-1 Morooka-cho, Kohoku-ku,, Yokohama-shi, 222-0002 Kanagawa-ken, Japan.

ART READER

Smithsonian for January 2001 features an article on Isamu Noguchi Garden Museum in Long Island City, New York.

afterimage for January/February 2001 is dedicated and devoted to Media Art in the Balkans, covering every aspect of that area of the world. Truly a must read.

dialogue for January/February 2001 features "Talking Genius" with Ann Hamilton, Kerry James Marshall, Greg Hull and Masumi Hayashi. It also features an interview with A.A. Bronson on "Letting Go of General Idea" on the occasion of his exhibition, "Negative Thoughts" at the Museum of Contemporary Art in Chicago.

The New York Times Week in Review for 4 March featured a critical essay by Michael Kimmelman critiquing the elaborate design for the planned World War II Memorial in its setting between the Washington Monument and the Lincoln Memorial, on the Mall in Washington, DC. The entire essay is devoted to the meaning of a "modern monument", or monuments in general.

The New York Times for 4 February carried an article by Kay Lawson on "Cage was Not Only All Ears, He was All Eyes, Too" citing how the composer's far-ranging sympathies and talent for friendship inspired visual artists such as Rauschenberg, Jasper Johns and so many more.

On 5 April, a remarkable article on paint-by-number paintings and their collectors was written by William L. Hamilton in the Living Arts section. Still another article about the conservation of contemporary art with all its problems states that Harvard is setting up a Center for Technical Study of Modern Art, the Whitney has established a new conservation department and NYU's Conservation Center at the Institute of Fine Arts has announced \$1.95 million in grants, some of which is to be used to train art conservators. It's a big problem!

On 4 April, an article about Chris Ware and his Acme Novelty Library, as well as his book, "Jimmy Corrigan: the Smartest Kid on Earth," (Pantheon). All of his work presaged the arrival of graphic literature, a new genre. If you don't know Chris Ware, you'd better find him on your shelves of your friendly bookshop (alternative, that is) where he remains one of the best graphic artists of his generation. His books chronicle four generations of

lonely, abandoned Corrigans (whose most frequent utterance is an awkward "koff").

artpapers for Mar/April 2001 has as its theme "Thinking Globally, Acting Locally: Four Decades of Conceptual Art." It also features an article by Barbara Schreiber entitled "The War of the Words" or *Why I will never write another artist statement again for as long as I live*. These words are good advice for any artist having to explain himself or herself. Lots of articles, lots of reviews. This is an important journal which is celebrating its 25th year!

The New Yorker for 22 January features an article by Calvin Tomkins and Andreus Gursky's monumental photographs called "The Big Picture". The same issue ends with "The Back Page by Art Spiegelman" called the Emergency Session of the United Cartoon Workers of America and former and present presidents get their fair due.

Rubberstampmadness for March/April 2001 features the eraser-carved art of Tim Mancusi.

Publishers Weekly for 5 March 2001 features an article by Carolyn Kuebler entitled: "For the Art of the Book" showing the tradition of fine book making which continues to press at the margins.

Harper's for April 2001 has an article by Michael Korda on "Out of Print: The Future of Publishing, seen from the Inside".

a-n [Magazine for Artists] from the UK features in its February 2001 issue an article about the artist-run scenes in Los Angeles and San Francisco by DX Raiden.

New Yorker for 19 March 2001 features "Schnabel in Lights" a profile by Calvin Tomkins of Julian Schnabel, painter and film director.

"A Crisis of Fakes" by Peter Landesman in the *New York Times Magazine* for 18 March 2001 discusses how a former curator accused the Getty of owning forgeries, and how the museum did what many museums do—not enough.

Art on Paper for January-February 2001 features "Longing, a Visual Primer" by Anne Carson and Peter Cole.

Smithsonian for February featured an article on synesthesia, or persons with "extra" sensations of either hearing or seeing in colors. Several artists are recognized with this quality and are explained in an article, entitled "For Some, Pain is Orange."

Another article is entitled "Please Eat the Art" and featured the fruit and vegetable sculptures of Saxton Freymann, a New York artist.

The March issue features an article "You, too, Can be a Rembrandt" about the 1950s paint-by-number craze.

Art Journal for Winter 2000 featured "Crossing Boundaries in Cyberspace? The Politics of "Body" and "Language" after the Emergence of New Media, guest edited by Ursula Frohne and Christian Katti. REPOhistory, an artists' collective, is also documented in this issue, called "Circulation" with its emphasis on Blood, its history, its problems, its diseases. Also, an interview with Pipilloti Rist and Jane Harris.

Movable Stationery, the newsletter for the Movable Book Society, P.O. Box 11654, New Brunswick, NJ 08906 features reviews by Robert Sabuda of the best movable books, as well as a review of what went on in Frankfurt and a review of publisher after publisher of pop-up and movable books. A gem of a newsletter!

Artlink, vol. 21, no. 1 is dedicated to water, entitled: *Taking in Water*, with articles on art and ecology, islands and oceans, culture jamming, saline solutions, death of rivers, bottled water, science/art alliances, Red(read) water with the coalescence of science and art and ecology make this issue amazingly pertinent. For more information, write to Artlink, 363 Esplanade, Henley Beach, South Australia 5022.

Vol. 20, no. 4 was dedicated to Sculpture and Cities: Public Art Under Scrutiny.

New Art Examiner for March 2001 includes an interview with Ed Ruscha by Jan Estep, which is a dynamic conversation with the Southern California artist, who has been a pioneer in artist books.

WEBREADER

Arts Wire Current for 3 April 2001 features and overview of Electronic Arts/ New Media Departments across the United States. <http://www.artswire.org/current/>

The Whitney Museum of American Art has launched artport.whitney.org, a website designed as a portal to Internet art and the digital arts worldwide, and as an

online gallery space for new and especially commissioned net and digital art. A digital artist will be invited each month to present their work in the form of a splash page with links to the artist's most important projects. The first monthly splash page has been created by artist Andy Deck.

There is also a resources archive, with links to virtual galleries and museums on the web, past net art exhibitions, events, as well as net art publications on

the Web.

The J. Paul Getty Trust launched a redesigned Website featuring expanded content and streaming media including more than 200 video clips. The site at www.getty.edu focuses on artists, conservation, special exhibitions and works in the permanent collection.

SHOWS NOT TO MISS

Encounters with the Contemporary at the Smithsonian's National Museum of African Art in Washington, DC through December 2001. Includes 32 artists from Ethiopia, Ghana, Kenya, Mozambique, Nigeria, Senegal, South Africa, Sudan and Tunisia born from 1913 to 1964. Show changes every four months.

Mies van der Rohe will be featured in a double museum show, coordinated by the Museum of Modern Art and the Whitney Museum of American Art opening on 21 June 2001; the Modern closes on 11 September, and the Whitney on 23 September.

Worksppheres, an exhibition devoted to "The Way We Work" at the Museum of Modern Art through 22 April.

The Etruscans at the Palazzo Grassi through 1 July 2001, Venice, Italy.

Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion at the Japan Society Gallery in Manhattan from 28 March - 15 July, curated by Julia Meech. (Catalog published by Harry N Abrams).

Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis and Roussel, 1890-1930 includes 85 wall, door and ceiling paintings and folding screens, at the Art Institute of Chicago through 16 May and then at the Metropolitan Museum of Art from 26 June through 9 September.

Vermeer and the Delft School, 8 March - 27 May, at the Metropolitan Museum of Art includes 15 Vermeers, some rarely if ever lent by other institutions,

including 85 paintings, done by some 30 artists, including de Hooch and Carel Fabritius.

Degas and America: The Early Collectors at the High Museum of Art in Atlanta through 27 May.

The World Opened Wide: 20th-Century Russian Women Artists from the Collection of Thomas P. Whitney '37 at the Mead Art Museum, newly reopened at Amherst College in Massachusetts, through 13 May.

Dreaming with Open Eyes contains over 300 works by artists including Duchamp, Man Ray, Ernst, Breton and Goya from the Arturo Schwarz Collection. Presented to the Israel Museum in 1998 to mark the 50th anniversary of the State of Israel, Schwarz, born in Alexandria to Jewish parents, settled in Milan in the early 1950s, where he opened a publishing house and bookshop that evolved into the Schwarz Gallery showing Dada and Surrealism. The show ends on 9 June in Jerusalem.

Century city: art and culture in the modern metropolis at the Tate Modern through 29 April in London.

Mind games: Ray Johnson's art of ideas from 9 March - 22 April. Feigen Contemporary, 535 W. 20th St., Chelsea, New York City.

documenta, Germany's four-yearly international contemporary art jamboree, in its 11th edition next year, is going global starting out in March in Vienna, in May it travels to New Delhi, in November to the West Indies, and next year (2002) it will be in Lagos and then, finally, in June 2002, in Kassel, Germany.