

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](http://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: 20<sup>th</sup>-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 50<sup>th</sup> 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. 20<sup>th</sup> St., Chelsea, New York City.

**documenta**, Germany's four-yearly international contemporary art jamboree, in its 11<sup>th</sup> 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.

**manifesta** for 2002, the European biennale of contemporary art, will be held in Frankfurt, under the guidance of Kaspar König, currently the director of the Ludwig Museum in Cologne.

**Tell Me a Picture** at the National Gallery, London, curated by Quentin Blake, UK's first Children's Laureate. Blake has chosen 26 of his favorite paintings, hung in alphabetical order, which puts Michael Foreman next to Goya and Edward Hopper next to Roberto Innocenti. Runs through 17 June.

**Light! The Industrial Age 1750-1900, Art and Science, Technology and Science** at the Carnegie Museum of Art in Pittsburgh exploring 150 years of innovation in a field that has long bonded scientists and artists and left a rich legacy. 7 April - 29 July. Organized with the Van Gogh Museum in Amsterdam.

**Inventing New Britain: The Victorian Vision**, a reassessment of the Victorian era's impact including 375 exhibits including paintings, decorative arts, artifacts, models, ethnographic material, recorded sound and early film from 1837 - 1901. 5 April - 29 July at the Victoria & Albert Museum, London.

**Grandma Moses in the 21<sup>st</sup> Century** at the National Museum of Women in the Arts 15 March - 10 June. Then travels to San Diego, Columbus, OH, Portland, OR and the Brooklyn Museum of Art in December. Major retrospective from the 1940s until her death in 1961 with 87 works.

**Aluminum by Design: Jewelry to Jets** at the Cooper-Hewitt, National Design Museum, New York City through 15 July, then travels to Montreal, Miami, Bloomfield Hills, Michigan and London, England.

**Toulouse-Lautrec and the Spirit of Montmartre**, more than 400 works, 70 of them by Lautrec through 27 May at the California Palace of the Legion of Honor.

**Burn: Artists Play with Fire**, 59 contemporary works incorporating fire, smoke or ash through 3 June at the Norton Museum of Art, West Palm Beach, Florida.

**Yes Yoko Ono**, 125 works in all media, with emphasis on the artist's role in the development of the postwar, international avant-garde, especially Fluxus and Conceptual Art. Through 17 June at the Walker Art Center in Minneapolis.

**"In the beginning was the Merz: from Kurt Schwitters to today"** at the Haus der Kunst in Munich from 9 March - 20 May. 250 pieces of art with Schwitters juxtaposed with Arman, Beuys, Brecht, Cragg, Hamilton, Kaprow, Motherwell, Nevelson, Paik, Paolozzi, Rauschenberg, Rotella, Spoerri, Twombly and others. The Merzbau is faithfully reconstructed at the beginning of the current exhibition, executed by a team of young artists for this exhibition.

**Julian Beck: Paintings & Drawings, 1944-1957** at Ubu Gallery, New York City, 28 April - 9 June 2001.

**Italian Art Facing Modernity 1880-1910** at the Musée d'Orsay in Paris from 10 April - 15 July, as well as **Gabriele d'Annunzio (1863-1938)** and **Carlo Bugatti (1856-1940)**.

## RESOURCES

**Museumspot.com** can help you track down museums of all kinds: <http://www.museumspot.com>

**Visual Artist Information Hotline** operates in all 50 states, the District of Columbia, Puerto Rico, the Virgin Islands, the Mariana Islands, and American Samoa. It is a free information service for individual artists working in all visual artsmedia: architecture, computer arts, crafts, design arts, drawing, film/video, painting, performance art, photography, printmaking, sculpture, etc.

Artists can speak directly with the Hotline staff by calling 800-232-2789 between the hours of 1 and 5 p.m. EST, Monday through Friday. During other hours, artists can request information either by leaving a message on their voice mail, by e-mailing them at [hotline@nyfa.org](mailto:hotline@nyfa.org) or online at their web site: <http://www.nyfa.org/vaih>

**Experimental Music Catalogue** <<http://www.users.waitrose.com/~chobbs>>

### **Ephemeral: A Call for Proposals**

We are interested in soliciting proposals from artists who find themselves exploring the heart of ephemerality (or even its brittle peripheries). We want to hear what other artists are thinking and how their thinking can be translated into that most ephemeral phenomenon of the art world - an exhibition. The exhibition will be curated from submitted proposals and by invitation.

We see the basic reality and experience of human death as a primary component of the ephemeral. To be human is to be mortal, thus subject to death. As a metaphoric structure, mortality defines the ephemeral. It is this basic metaphor that underlies all of humanity's conceptualization of the ephemeral. We will all die. Everything we have ever known will eventually disappear and be forgotten. This truth of our individual "ephemerality" is the source of purpose in our life efforts. This truth informs our existence palpably, whether we choose to confront "death" directly or not. Our interaction with mortality chronicles our most immediate, lasting, sometimes irreconcilable, relationships to the ephemeral.

The following is a partial list of ideas we are exploring - some related directly to art (its practices, materials, and psychology); some connected to that essential vitality called life.

1. Performance art, as an artistic strategy, is pure ephemerality. The only "object" generated by this action is the experience of the performance as it is retained in the memories and modified by the life experiences of the audience and of the performer(s).

2. Musical performances are also unique expressions existing along a temporal line with memory their only remnant. The score and memory are the only vessels for music. One cannot experience music and analyze it at the same time. We are interested in compositions whose themes or ideas are grounded in this very ephemeral nature of music.

3. The use of certain materials predicts ephemerality through self-destruction. They rot, oxidize, de-solve, corrode - epitomizing varied definitions of beauty and distress as they pass through each phase. We will consider pieces that express their transitory nature, in duration, as pieces of the work are given away or disappear.

4. We want to encourage pieces and ideas couched in the very fugitive materials of reproductive media: analog video, photography, ink jet prints, (for that matter) any digital media.

5. We've considered the ephemeral nature of appearances and the human fashion industry - in all its permutations and cultural reverberations; the advent of plastic surgery as an "art form"; the ephemerality of historical trends, tastes, and desires (i.e. the most coveted body types, hair colors, and the

size of organs); the evolution of technology's assault on human ephemerality with our ever-increasing life-spans and our destiny-defying efforts to master mortality; the realities of the cyborg, cloning, and the predicted obsolescence of the human body.

6. Politics is integral to art. What we know as "art" is an accumulation of objects and artifacts culled from a plenitude of other objects and artifacts according to the pride and prejudices, the tastes and perspectives of the intellectual, the critic, the curator, and to a much lesser extent, public popularity. Those who make the selections have

controlled the composition of exhibitions and books; they have directed the ideas that would be presented, lauded and preserved throughout history. But what has been left on the cutting room floor and why?

7. What has survived natural and human disasters through mere accidents of fate? The greatest museum collections cull, and are culled, through acts of fire, flood, war and even greed (this is reflected in the modern museum practice of de-accessioning).

8. What drives artists to create when less than one percent of all the art made in the world throughout human history survives in any form? Is it the pursuit of immortality? What can it mean to leave a "trace"? What will happen to your art after you die?

Like you, we are brimming with questions and have a desire to dialogue. We want to know the why, the what, and the how. Initially, in the context of your proposals, we will impose no restrictions other than the ones the physical space itself imposes, but artists should be open to negotiations and editing as we proceed through the development process. Although this show certainly promotes examinations of works grounded entirely in process, please make an effort to be as specific as possible. We encourage artists wishing to propose installations, performances, or site-specific pieces to call and have an initial discussion before you propose these types of work. Please send a written text explaining, in full, your philosophy, intentions, and the content of your proposed piece. Please enclose slides or other visual documentation in support of your proposals in your package to us with, the usual, SASE.

**Deadline 1 May 2001 No Fee**  
Curators: Patrick Merrill - Mary Cecile Gee  
Kellogg University Art Gallery  
Cal Poly, Pomona  
Pomona Ca. 91768

909 869 4301

pemerrill@csupomona.edu

[http://www.csupomona.edu/~kellogg\\_gallery/](http://www.csupomona.edu/~kellogg_gallery/)

The Whitney Museum of Art announced that it has introduced a digital-art Website and portal, [artport.whitney.org](http://artport.whitney.org) that provides access to 60 sites worldwide, including major museums, galleries and online publications. Artport plans to serve as a comprehensive resource for Internet art along with providing access to original artworks commissioned by the Whitney for the site.

There will be an artists' database with links to Internet art projects. Each month a digital artist will be asked to present work on the site's home page with links to an archive of the artist's projects. There will also be a resource archive with links to virtual galleries and museums on the Web and past Web exhibitions; a gallery space; and a collection that archives Internet art and digital art in the Whitney's own collection.

**The Digital Mural Project** with Jacqueline Van Rhyn, Curator, Print Center and Jane Golden, Director of the City of Philadelphia Mural Arts Program. International juried competition for the creation of three digitally-printed, public art murals open to all artists. Each mural will be an original work, digitally-printed onto fabric and installed in a Philadelphia neighborhood. The murals will ultimately travel to other urban communities. Each selected artist will receive a stipend of \$3,000 - \$5,000 for the design of their mural and for residency work in Philadelphia communities. The ten artists' work will be published in Digital Fine Art Magazine (distribution 30,000). Submit up to four slides representative of your work. Send for entry form either by e-mail: [info@printcenter.org](mailto:info@printcenter.org) or [www.printcenter.org](http://www.printcenter.org). The Print Center, 1614 Latimer St., Philadelphia, PA 19104. **Entry Deadline: 15 May 2001.**



## ARTIST BOOKS

### NEWS

#### THE BOOK & THE BODY

This June we are planning a 6 day workshop at a beautiful inn in the Tuscan countryside. The workshop will be on making books by hand, exploring several different book structures, including coptic, Italian long-stitch, Japanese, and other non-adhesive structures. We will make paste-papers, a decorative paper for covering boards, and learn other methods for making pattern on paper. As part of our work with the book form we will investigate content, using collage with found material, and do some writing.

Included in this workshop will be yoga sessions each morning and afternoon, with the intention of instilling a restorative and invigorated atmosphere to the workshop. It is our experience that craft is a whole body experience, and the craft of yoga is intended to balance the craft of making books.

No experience in either making books or yoga is required or necessary to participate in this workshop. Both aspects of the workshop will be geared toward allowing the novice and experienced alike to learn new approaches to yoga and the book form.

The landscape of Tuscany will serve as our primary inspiration, you almost need nothing more. But, of course, a large part of the Italian experience is food and we will be savoring many of the local Tuscan specialties, prepared by a master chef and cooking instructor in residence at the inn.

The book workshop will be taught by Ken Botnick who has been making books of all types for 22 years. Ken's work is in collections around the world. He is associate professor of art at Washington University where he directs the Kranzberg Studio for the Illustrated Book. Ken's belief in the power of craft and its transformative role in a person's creative life is the fuel for his teaching.

Natalie Morales brings 20 years of experience to her yoga teaching. Her approach is non-dogmatic, and her classes are energizing and restorative. She teaches at the Big Bend Yoga Center in St Louis.

The workshop will run 6 days with two sessions to choose from; June 10-15 or 17-22. Students will be in residence at the inn and will share meals in the large dining room. The cost of the workshop, inclusive of room, board, and materials for the book structures is \$2200, without air fare. We will meet in Florence and travel the short trip together northwest to the inn. For information call Tyler Stallings at 314.647.1232 or