

NEWS AND NOTES

LOST & FOUND

Found: The International Institute of Education's Kaufmann Conference Center, designed by Alvar Aalto, is going to stay in the building for which it was designed, which was up for sale to anyone who would remove it from the penthouse location across the street from the United Nations. The building, sold to Japanese investors in 1998 to finance the Institute's endowment, is now being purchased by the Institute.

Lost?: Josef Albers' mural in the MetLife building on Park Avenue in New York City is now off the wall, while the lobby is being renovated, but it looks like it will not return since MetLife wants to draw more light into the lobby and make access more open. They are now looking for a new home for the piece which stands 28 feet high and 55 feet wide. For the time being, the mural remains in storage.

Lost and Found: 10 men were charged in the theft of three Renoir and Rembrandt paintings worth \$36 million from Sweden's National Museum. Only one painting has been recovered, leaving much of the mystery unsolved. The art heist occurred shortly before closing time on 22 December at Sweden's National Museum with three hooded men walking into the waterfront museum building in Stockholm. One pointed a gun while two snatched the art off the walls. One man was charged with theft and faces four years in prison if convicted, while 9 others were charged with aggravated robbery and attempted extortion.

Lost: Eleven British secondary schools have refused the gift of a £3,000 library of classic books written in the past three millenniums because they are "too difficult" for their pupils. The other 4,500 schools - plus 1,700 overseas - have benefitted from one of the most munificent and widely spread projects of the millennium celebrations. Recently, lorries delivered to each of them the last batch of a total of 250 hardbacks ranging from Homer's Trojan war epic, *The Iliad*, to Joseph Heller's *Catch-22*. The gift almost doubled the library stock of some schools, which also got £350 worth of CD-ROMs.

The project cost £19m, £4m of which came from a millennium commission grant, funded by the lottery, and the rest from sponsors. Its aim was to mark the role which the first low-priced Everyman Classics series played in working class education and advancement during the early 20th century.

One Edinburgh teacher complained publicly that an early title, by the Greek historian Herodotus, was "far too boring" but his head teacher overruled him by accepting the new library. However, a small minority of schools, which have not been named, continued to refuse the donation.

Most of them said the books on offer were difficult because they had too much text, dull covers and too few bright visual images. However, the publisher of Everyman's Library, David Campbell, said school librarians also felt they had been neglected for decades by local and central government. "Remarkably little money has been spent on them. They feel so much pent up irritation with London." With severely limited annual book budgets per pupil, some of them would have liked the lottery money to be spent on computers and easy reading books instead.

Lost: Hans-Joachim Bohlmann, 63, known as the "acid assassin" who damaged 56 works of art including church altars and paintings by old masters such as Durer and Rembrandt, starting in the late 1970s, had a two-day jaunt before returning to a psychiatric hospital. All of German's art galleries breathed a sigh of relief on August 1st.

His favored technique was pouring a bottle of sulfuric acid over the works and during his "career" is estimated to have caused around \$121 million worth of damage.

Lost and Found: A 60-foot-long painting of downtown Los Angeles street life, "The Broadway Mural" by John Valadez, was rescued from the auction block by Peter Norton, the Los Angeles-based computer guru and a major collector of contemporary art, as well as a group of 28 portraits which depict the former Victor Clothing employees and were also commissioned by the building's former owners. The Victor Clothing Co. building has now changed hands and will be gentrified, forcing many artists in their studios to relocate from downtown Los Angeles.

Lost and Found: A rare first-edition copy of Charles Darwin's seminal work on natural selection has been returned to the Boston Public Library after the disappearing at least eight decades ago. The 1859 book was returned in late July after a woman found the book while cleaning out a relative's home. The library received the book in the 1860s as a gift.

The woman found the book in the home of her great-great-grand-uncle, who taught Shakespeare at Brown University in Providence, Rhode Island. Although not in perfect condition, the book, one of 1,250 original copies, could fetch \$10,000.

.MUSEUMS

The Tate Modern in London celebrated its first birthday in May, becoming the most popular modern art museum in the world. It attracted 5.25 million visitors, twice the number that was expected in its first year.

The Philadelphia Museum of Art has benefitted from a major gift of the Julien Levy photography collection, nearly 2,000 images including 362 works by Atget, important American photographs, and works closely associated with the advent of Surrealism, like Ernst and Dora Maar.

Neue Galerie, a new museum dedicated to German and Austrian fine and decorative arts, will open in Manhattan in early November at 1048 Fifth Avenue at 85th St., founded by Ronald S. Lauder and Serge Sabarsky. The museum will be run by two directors: Renée Price, who was director of the Sabarsky Gallery in New York, and Gerwald Sonnberger, who is the director of the Museum of Modern Art in Passau, Germany, and a co-founder of the Egon Schiele Center in the Czech Republic. A Viennese café, a bookstore and a design shop will be part of the complex. Emulated is the Wallace Collection in London.

The Museum of Fine Arts in Houston has acquired a rare Hellenistic Greek bronze head dating from the 2nd c. BC.

The Museum of American Folk Art in Manhattan has changed its name to the American Folk Art Museum. Its new building is opening at 45 W. 53rd St. on 11 December.

The Getty Museum has just received a gift of 256 photographs, dating from the 1930s through the 70s, by Brett Weston, son of photographer Edward Weston.

Museums and their Edifice Complex

St. Louis has broken ground for a new Forum for Contemporary Art building to be ready by fall 2002. And with a new Richard Serra sculpture.

The Royal Ontario Museum in Toronto is seeking an architect to design its planned \$100 million renovation.

PHOTOGRAPHY

Spencer Tunick, New York artist, did his first Canadian performance, with 2,253 people signing model-release forms, creating one of his massive color photographs of "organic sculptures" he creates out of nude bodies set amid urban landscapes. In the Places des Arts of Montreal, he subjected those 2,253 good bodies to lie on the plaza, with arms at their sides and their head turned away from the camera as instructed. After the photo was taken, he asked his "models" to life their heads so they could see what he was seeing—an undulating wave of naked bodies, sans clothes, sans watches, bracelets, necklaces of hats, and eyeglasses were to be taken off at the last minute and hidden from the camera. Tunick says he uses the body as a shape, as an art object, not a sex object.

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ARCHITECTURE

Frank Gehry's Guggenheim Museum at Bilbao has stains on its roof from excessive oxidation of the titanium and a build-up of silicates. After trying combinations of vinegar, steam, alkaline products and water under pressure, the scientists from Spain's Inasmet Foundation have chosen a new type of foam containing an acid, as well as a polymer that dissolves in water as a thickener. The active agent cleans the stains while the stabilizer stops the reaction going too far. (The best way to clean the roof would have been electrolysis, but that would have taken much too long and been too expensive).

Cage and his influence

Notations | Franz West: 2Topia. 20 July 2001 through 30 April 2002. Wexner Center for the Arts, Columbus, OH. This summer, the Wexner Center for the Arts institutes the first of a series of Notations—artists' interventions organized by and created for the Wexner Center that are notable for their innovative and challenging use of nontraditional exhibition spaces. Freely adapted from ideas articulated in John Cage's influential book of the same name, these Notations further connect the Wexner Center with the Ohio State campus and the city of Columbus by utilizing public spaces, sometimes outside of the Wexner Center itself.

Austrian artist Franz West has been invited to develop the first project of the series. Slated to participate in future projects are American artist Lawrence Weiner, Spanish artist Alicia Framis, and Jeanne van Heeswijk from the Netherlands. West and Weiner's projects will take place on campus; Framis and van Heeswijk will work elsewhere in the community.

As his project, West gives the Wexner Center Café a new look this summer by redesigning its tables and chairs, as well as the adjacent Videotheque area. Organized by Carlos Basualdo, the Wexner Center's Chief Curator of Exhibitions, West's intervention into this busy area of the center introduces two new types of tables—long, rectangular tables that seat eight to ten people, and circular tables that seat four to five. For the café chairs, West uses a fabric decorated with patterns based on West African prints. The Videotheque area features bookcases, divans, and a small table outfitted with Internet access for public use. The café installation remains on view through spring

2002. West's furniture and an additional project called Internet Bed will also be on view in *Hélio Oiticica: Quasi-cinemas*, a multimedia exhibition on the Brazilian artist Hélio Oiticica that opens this fall.

NEA

The National Endowment of the Arts is now looking for a new Chairman, since Chairman Bill Ivey is resigning effective 30 September 2001. Candidates from the Bush Administration seem to emphasize no visual arts, but the other arts in question.

CENSORSHIP

In a recent book, "Crossroads: Art and Religion in American Life" by David Halle, director of UCLA's LeRoy Neiman Center for the Study of American Society and Culture, an audience survey of "Sensation," the Brooklyn Museum show that New York Mayor Giuliani tried to shut down in 1999, Halle found that only 6.2% of those interviewed had a negative response and hardly anyone objected to Giuliani's nemesis, a painting of the Virgin Mary decorated with elephant dung by Chris Ofili.

•The exhibition *Art Beyond Borders*, which was rejected by the United Nations because of the addition of a Tibetan art work arranged in collaboration with the exiled Dalai Lama, is exploring a venue at the 2002 Salt Lake City Olympics. UNESCO said that China is a heavyweight on the five-member UN Security Council and the Dalai Lama is a thorn in Beijing's side. The exhibition is organized by TIMOTCA (The International Museum of Twentieth Century Arts & Cultural Centre) of which Ed Solomon, co-founder and CEO, said that from the outset in 1995, the organization's mission is to present the arts of every country of the world and as many cultures and indigenous people as possible. And this exhibit is a group of paintings from Albania to Zimbabwe

•Depictions of giant nude men etched into the granite and terrazzo floor at a Los Angeles International Airport terminal were covered with brown paper by someone, but the wraps were taken off 19 July, pending a decision by the commission on the propriety of the work. They have decided that the nude men on the floor satisfy the city's design specifications and will remain uncovered. The artist is Susan Narduli who had sandblasted into the floor those nude men as part of a \$245-million renovation of the American Airlines terminal.

WILD ART

A British art gallery in April put on an exhibition of absolutely nothing. No paintings, no sculptures. Only white-washed walls of the huge hall at the Custard Factory arts center in Birmingham, central England. A few captions, written on scraps of paper or on a bus ticket, were dotted around the walls

of the display, titled *Exhibition to be Constructed in Your Head*.

PERFORMANCE ART

A homeless fellow by the name of David Busch, who dared to wear a sign that said "Unhoused" at the Getty Museum. He said it's his "logo". But Getty officials thought he was soliciting their visitors. Busch was detained for trespassing, then attempted to make a citizen's arrest of Getty's head of security. Then the Getty spokeswoman explained that the museum officials regret the incident and will not press charges. "There was a misunderstanding about Mr. Busch's intentions and our security staff was concerned that he intended to solicit our visitors....And we vigorously defend our visitors against solicitation..."

Game Show at Mass MOCA in North Adams, MA (www.massmoca.org) is devoted to game structures and themes in art, and has included a section on gaming. The exhibition includes *Pencil Whipped* by Lonnie Flickinger, a first-person shooter crudely drawn in pencil, and *The Intruder* by Natalie Bookchin, a series of simple games in which you are read parts of "The Intruder," a short story by Jorge Luis Borges, with each cowboy you shoot or hole you jump over.

Fluxgames—closes April 2002 and the museum plans to include links to the games to its Website, drawn largely from the Gilbert and Lila Silverman Fluxus Foundation Collection, will focus on how Fluxus artists used wit, love of language games, and a purposefully childlike approach in their otherwise disparate work.

The second related exhibition will be the only U.S. showing of Öyvind Fahlström, a comprehensive retrospective of this important artist's work organized by the Museu d'Art Contemporani de Barcelona (MACBA). Fahlström (1928-1976) was a pioneer in the use of game structures and many of the artists in Game Show were influenced by his highly original pieces. A long-time resident of three nations, Fahlström was an advocate for social justice and antiwar activist as well as an artist and poet. He worked in numerous different media and created a new form of painting, called "variable painting," in which the viewer could rearrange Fahlström's works in an infinite number of ways. This technique predated by 20 years the current enthusiasm for interactivity in the art world. The Fahlström exhibit will feature three of the artist's room-sized installations. Support for the Fahlström exhibition is provided by the Barbro Osher Pro Sciecia Foundation, the American-Scandinavian Foundation, and the Consulate General of Sweden

PRESERVING ASHES OF DEAD AS ARTWORK

Preparing a will might include choosing cremation and leaving instructions for handling the ashes. To most people, that means scattering over a beloved spot, or choosing a tasteful urn. Those intrigued by the possibility of spending eternity hanging above the sofa may be interested in Bettye Wilson-Broki's recent patent. Ms. Wilson-Broki invented a method of spreading an adhesive on a flat board in "an abstract or other artwork" pattern and then scattering the cremated remains over the glue.

"The end result is an artwork which is pleasing to the eye," Ms. Wilson-Broki maintains in her patent, "as well as providing a fitting remembrance to a loved one, in which the artwork can be selected to better memorialize the deceased. Patent 6,170,136 was granted to Ms. Wilson-Broki, who lives in Biloxi, Miss.

PUBLIC ART

In the Chicago exhibition of the "Suite Home Chicago" furniture on display around Chicago, one piece called "Cultivating Growth" is made up of more than 1,100 plants of various shapes and colors that simulate, with a striking degree of realism, the cushions and frame of a living room sofa. This sofa was a collaborative effort of the Chicago Botanic Garden, Chicago Public Schools, and several park and developments groups in the city. The exhibition throughout the city extends through 13 October.

GUTENBERG DISPUTED

Two researchers at Princeton University who have examined Johann Gutenberg's texts using new computer techniques have found that the 15th-century printer may not have been the inventor of moveable type after all. The men announced that using mathematical models to compare two Gutenberg Bibles and other documents from the mid-1400s, they discovered that the individual letters differed in shape enough that they could not have come from the same metal mold. They believe that Gutenberg employed a cruder printing method using molds made of sand; since these could not be reused, the process required making additional molds that would produce slightly different letters.

FLUXUS NEWS

Geoff Hendricks celebrated his 70th birthday on 30 July at Cape Breton Island, Nova Scotia.

Takako Salto is presenting the You + Me Market from 7 - 9 September in Dusseldorf, Germany with the Laboratorium, the Gut Gut schön schön from Hamburg, the Ultimate Akademie from Cologne, the Böhlerbarland from Dusseldorf, the Particle Zoo from Meerbusch, the No-Institute from Kassel, including performances, installations, games, products. On the 9th of September, Takako will celebrate her birthday once again wearing text-based

costumes, and Wolfgang Spanier will wear and sell his You Wear Me T-shirt collection, with items such as Talk to Me, Please Don't Talk, I am Here, Who Do You Think I Am?, and statements and questions like that superimposed on images of women.

Ken Friedman will be Visiting Professor, Advanced Research Institute, School of Art and Design in Staffordshire University in England in the academic year 2001-2002.

CALL FOR PAPERS

FLUXUS was an international community of artists, architects, designers, and composers described as "the most radical and experimental art movement of the 1960s." As a laboratory of experimental art, Fluxus was the first locus of intermedia, concept art, events, and video, and a central influence on performance art, arte povera, and mail art.

2002 will mark the 40th anniversary of the first Fluxus festival in Wiesbaden, Germany. The journal Performance Research will mark the occasion with a special issue. Guest editors Ken Friedman and Owen Smith will coordinate this issue. The editors will welcome proposals and complete papers on any topic or theme relevant to Fluxus, the Fluxus artists and composers, or their work.

THEMES:

"Fluxus is what Fluxus does -- but no one knows whodidit." Emmett Williams "Fluxus is not a moment in history, or an art movement. Fluxus is a way of doing things, a tradition, and a way of life and death." Dick Higgins As a large and somewhat diffuse phenomenon, there can be no single approach to Fluxus. The editors encourage a wide variety of topics, themes, and approaches.

A list of possible topics includes: art practice in Fluxus, art theory in Fluxus, events, video, concept art and conceptual art, intermedia, performance, artist books and periodicals, cooperative housing, artist stamps, experimental film, Happenings, mail art, new music.

A partial list of Fluxus artists and composers includes: Ay-O, Joseph Beuys, George Brecht, Phil Corner, Robert Filliou, Ken Friedman, Al Hansen, Geoffrey Hendricks, Dick Higgins, Bengt af Klintberg, Milan Knizak, Alison Knowles, Arthur Koepeke, Shigeko Kubota, George Maciunas, Jackson Mac Low, Larry Miller, Yoko Ono, Nam June Paik, Takako Saito, Mieko Shiomi, Ben Vautier, Wolf Vostell, Yoshimasa Wada, Robert Watts, Emmett Williams, and La Monte Young.

SPECIAL THEME:

2002 also marks 30 years since the 1972-73 Fluxushoe toured England with a series of performances, concerts, and exhibitions. This issue of Performance Research will particularly welcome contributions that

focus on the historical and geographical activities centered on the Fluxushoe, together with considerations of how it influenced the British art of the years since.

OVERVIEW:

Fluxus has been a laboratory characterized by George Maciunas's notion of the "learning machine." The Fluxus research program has been characterized by twelve

ideas: globalism, the unity of art and life, intermedia, experimentalism, chance, playfulness, simplicity, implicative, exemplativism, specificity, presence in time and musicality.

These ideas describe the qualities and issues that characterize the work of Fluxus. Each describes a "way of doing things." Together, these twelve ideas form a picture of what Fluxus is and does.

This issue of Performance Research will explore the general and individual aspects of Fluxus that have made it so lively, engaging, and difficult to describe.

DEADLINES

Proposals and full text articles welcome to 1 September 2001 Final selection by 15 October 2001 Completed articles and manuscripts due by 15 December 2001 —Proposals or complete articles welcome Please send article proposals to Owen Smith at ofsmith@maine.maine.edu Completed articles or extensive drafts are also welcome.

Proposals and articles may be sent in email form and as attachments in Microsoft Word. This issue will be richly illustrated. Proposals or complete articles should indicate illustrations and how they will be presented. The initial proposal or article need not include the actual illustrations. These will be planned after articles are selected.

General questions may be directed to Owen Smith or to Ken Friedman at ken.friedman@bi.no

Contributions to Umbrella Museum

Anna Banana, Stephanie Later, Claire Isaacs, Jean Kusina, Nat Dean, Rabascall, Vittore Baroni, Angela and Peter Netmail, Nancy Buchanan, Patricia K. Deane, Jesse Glass, Esther Liu

UMBRELLA NEWS

"In many cases the parasol is considered the centre of the cosmos." [From *The Art of Japanese Paper* by Dominique Buisson (Terrail, 1982, pp.120/121)]

•Rumsfeld, the Secretary of Defense, during a recent outdoor reception for a foreign dignitary, yanked away an umbrella from a colonel trying to hold it over him.