

*An American Architecture* is the catalog for the exhibition at the Milwaukee Art Center. The show represents prairie architecture, using natural surfaces, local materials such as oak and coal chunks, and is distinctive for design detail. There are more than 400 photos, pieces of furniture and drawings in the exhibition.

*Architectural Drawings* at the Leo Castelli Gallery documents a most popular exhibition of seven architects: Raimund Abraham, Emilio Ambasz, Richard Meier, Walter Pichler, Aldo Rossi, James Stirling and the firm of Venturi & Rauch. The catalog is available from the Gallery, 490 West Broadway, New York, NY 10012 for \$6.00. Architectural Drawings are now raised to an art, with several shows in Los Angeles complementing the shows in New York City.

*Tenth Street Days: The Co-Ops of the 1950s* represents a show spread out in five galleries in or adjacent to SoHo in New York City. Organized by Joellen Bard, there is a 72-page catalog which documents artists such as de Kooning, Kline, Alex Katz, Lester Johnson, Philip Pearlstein, Sidney Geist, Lois Dodd, William King and Tom Wesselman, Gabriel Kohn, Anne Arnold, Jan Muller, Allan Kaprow, etc. Write for catalog from Pleiades Gallery, 152 Wooster, NYC 10012 or from Ward-Nasse, 178 Prince St., NYC 10012.

## AAP HOLDS FIRST MEETING IN SAN JOSE

The Associated Art Publishers was launched in October with a high-energy convention at San Jose State University in California. Conceived by Carl Loeffler of La Mamelle in San Francisco, AAP now has at its helm Harley Lond of Intermedia, who was elected Executive Director. Other directors elected were John Armleder, Ecart, Geneva, Switzerland; Peter Frank, Collation Center, New York; Ken Friedman, Fluxus West, San Diego; Bill Gaglione, Vile Magazine, San Francisco; Lynn Hershman, Floating Museum, San Francisco; Judith A. Hoffberg, Umbrella Associates, Glendale; Carl E. Loeffler, La Mamelle; Amerigo Marras, Center for Experimental Art and Communication, Toronto; Stephen Moore, Union Gallery, San Jose; G.P. Skratz, Stone Press, Oakland; Mary Stofflet, de Young Museum, San Francisco; and Martha Wilson, Franklin Furnace, New York.

Membership in AAP is open to any individual or organization involved in the publication/communication of art/art information. This runs the gamut from postcards to video, audio cassettes to broadsides. Membership dues are an initial first year assessment of \$40 (which includes an AAP rubber-stamp logo). Yearly renewals are \$35. Membership benefits include exchange of mailing lists, grant and funding information, newsletters and pamphlets, catalog of members (to be distributed to libraries, bookstores and book-jobbers) and a host of information and services that will strengthen the growing community of art publishers. Organizations that do not publish art materials may subscribe to the AAP Newsletter for \$25 a year; individuals not involved in art publishing may also subscribe at \$15 a year.

The first officers of the Board of AAP are Ken Friedman, Chairperson; Martha Wilson, 2nd Chair; Carl Loeffler, Vice-Chairperson; and Bill Gaglione, Secretary/Treasurer.

## INFO EXCHANGE

Help wanted: For over three years, Chris Petteys of Sterling, Colorado, has been compiling an international dictionary of women artists who were born before 1900. She has over 7000 listings at present after combing Bénézit and many other references and has an interested publisher. She is looking for assistance in this giant project needing German-reading help with Thieme-Becker and an art historian to edit. Contact her at 309 Delmar, Sterling, CO 80751, if you would like to assist her. Please enclose a self-addressed, stamped envelope, please.

■ The Editor of *Umbrella* collects buttons—buttons which deal with art, libraries, publishing, etc. One of the stipulations about the collection is that the buttons are free or are offered for sale by a non-profit organization—or are gifts. If any of you have some to offer, the Editor has some buttons in exchange.

■ *The following letter was received by Myrna Shiras from an artist in Czechoslovakia who is hungry for information about art in the States. We publish it unedited for all readers to understand the poignancy of the request:*

I turn on you with a request. I am a great admirer of your works—stitched painting—but I'm sorry to say I can't lay in All our country any voluminous complete materials on your work, because in Czechoslovakia they don't publish magazines on foreign modern art or art publications and that is why our citizens and specialists or artists don't have no information on art evolution in today's art.

I am also painter. I work in style of action-painting or volcanic-colour painting, collages etc. and photography, but also I'm an art theorist.

Please you be so kind and send me any voluminous complete materials of All kinds on your own work. I've interest about All different materials—catalogues, also old photos, reproductions, brochures, pictures or other. If can, send me please your "Professional Kit" from 1975 or other and your wall-photoportrait with your signature, because I'm great admirer of you and your work. If can, send me also other documentation literature and materials for information on today's American modern art, because I and my friends and colleagues live in cultural vacuum and that is why We don't have any contact with art world and that is why I and other artists lay any contact and collaboration with foreign good artists in out from East Block.

If can, overgive my request also to your friends, young American artists, editors and other peoples which can and will help us and can send to us any information about their works. Excuse me please my badly English, but I don't instruct never English language in school and I'm selfteacher and that is why my English is very badly, terrible! But I hope that you understand me, and also hope that you help and comply me. You're my last Hope.

P.S. All materials send please by Registered Mail.

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