

INTERNATIONAL NEWS

ARTEDER '83, the Contemporary Art Exhibition in Bilbao, Spain, will take place 26 April - 3 May. Included are sculpture, ceramics, mosaics, tapestry, photography, graphics, books for bibliophiles, art magazines, films and videos on contemporary art and documentation. For more information, write to P.O. Box 468, Bilbao, Spain.

■ The International Visual Arts Exchange Program has closed. This program serviced artists interested in the international exchange of work and living situations for the purpose of expanding their experiences as visual artists. Swaps of studios and living spaces were attempted by about 100 artists, but unfortunately there were too few swaps to warrant the continuation of the program. There were funding restrictions at both the New York and London offices, and it has been decided that the IVAEP will have to stop its services.

■ In Canada, A Space has launched a show called **Street Photography, Modern Canadian Photography in Ten Transit Shelters**, being on display for 6 weeks. The format is the street corner transit shelter, back-lit at night and a haven at any time. The problem is that Toronto artist, Eldon Garnet, informed A Space of his decision not to display his work in the alternative street formats. But the 10 artists invited had to meet the approval of the Spotlights Creative Review Board, which reserved the right to reject the 2 photographs that Garnet had submitted. Alternative street-display formats such as shop windows did not seem to be acceptable to Garnet, so he decided not to display his work. Instead, A Space has shown the rejected-cum-withdrawn images at their own gallery space. This is not the first time a climate of accelerating censorship and prior restraint has been encountered by A Space, which thoroughly recognizes this situation and is quite concerned. A Space plans to set in place a mechanism of discourse from which to address this issue of censorship in Toronto.

Jenny Holzer will be spreading her "truisms" and "inflammatory statements" in a 33-week poster campaign in Toronto, with a new communique posted weekly in downtown Toronto. This is part of A Space's current Interventions project.

A Space is also sponsoring New Holography, an important exhibition, accompanied by two lectures by experts from the Polaroid Corporation and the Museum of Holography in New York City. Included in the exhibition are Shelagh Alexander, Bobbe Besold, Richard Buff, Marie-Andree Cossette, Stephen Cruise, Robert Cumming, Sydney Dinsmore, Sandy Fairbairn, Andrew Gardiner, Eldon Garnet, John Greer, Susan King, Michael Kupka and Glenn Lewis. For more information, contact A Space, 299 Queen Street West, Suite 507, Toronto, Ont. Canada M5V 1Z9.

■ Harry Ruhé who runs Galerie A in Amsterdam and is one of the most astute experts on artists' books in Europe (about him in a later issue of *Umbrella*) reports that Peter Downsbrough had a show called "print out" at the Galerie from 27 November through 30 December.

■ Antonio Dias recently had an exhibition at Galerie Walter Storms in Munich, West Germany, called *The Ax Chant*.

■ *International Exposure for Canadian Artists*, a major

conference being organized by Visual Arts Ontario to take place in Toronto 13 to 15 May 1983 is a requirement for all Canadian artists seeking to expand their exhibition and marketing horizons. Distinguished guests from around the world such as curators, blue-chip artists, experts from Europe, Great Britain, Australia, South America, Japan and the United States are being invited to share their special know-how of what it takes to crack the international art scene. For more information, write to Hennie Wolff, Project Coordinator, Visual Arts Ontario, 417 Queen's Quay West, Toronto, Ont. M5V 1A2, Canada.

■ In Israel, anti-war paintings have appeared in art galleries in Tel Aviv, as well as mixed media show of protest against the war in another gallery. Photographer Micha Bar-Am has shown photographs which parallel Holocaust survivors with survivors from the Lebanese war; sculptor Ziona Shimshi shows cracked and broken terra cotta figures, and many other artists have written, painted, and sculpted anti-war art and poetry.

■ Arte Fiera 83 will be held in Bologna from 5 - 8 March with a specialized exhibition on contemporary art, including painting, sculpture, multiples and art books.

■ Noel Harding of Toronto recently created a sculpture for theatre, called *This is What*, at the Mickery Theatre in Amsterdam

Amsterdam is also the home of a new Copy Art Gallery called SYNTEC, Kloveniersburgwal 60, open every day from 12 noon to 6 p.m. There are monthly exhibitions, and in stock you will find artists' portfolios, cards and publications all made with the copy machine.

An important second-hand art book shop is Antiquariaat Ei, Staalstraat 14 in Amsterdam, open Tuesday through Saturday, 12:30 until 6 p.m. And word has it that there is a new Rubber Stamp shop which calls itself **1001 Rubber Stempels**, Warmoesstraat 145, 1012 JB, Amsterdam.

■ Brussels has paid through commissions some very famous Belgian artists to do their work on the walls of the clean, antiseptical rapid transit system called the subway to discourage potential graffiti artists. Included is a cityscape by Paul Delvaux over the escalator at the stock exchange station, or Pierre Caille, a leading Flemish sculptor whose 21 color marching wooden figures adorn the Botanique station, and Paul van Hoeydonck, whose suspended dolls in free fall positions emanate from the ceiling of the Count of Flanders stop.

Since the opening of 9 new stations in October, 1982, the 13-year-old subway system in Brussels has now become a 25-mile network of art with an audience of 206 million riders a year. It cost about \$10 million to buy, install, light and maintain the subway art collection, but it has doubled in value over the years.

■ The Paris Transport Authority has been sponsoring a series of artistic performances as part of a plan to use culture to fight crime. In the white-tiled corridors of the Opera subway stop, the dancers of the Paris Opera Ballet performed *Massacre on Macdougall Street* by the choreographer Karole Armitage in November. There have been 13 theater troupes, 200

musicians, and a 2-ton hippopotamus which was lowered into the subway by elevator when the animal could't make it down the stairs. About 3,000 people attend each performance, advertised with eye-catching posters.

■ In November, the Queen of England opened the Henry Moore Center for the Study of Sculpture in Leeds. Present was the sculptor himself, Henry Moore. The Center is part of the City Art Gallery. The Center has been funded by more than \$500,000 from the Henry Moore Foundation, and further annual grants are being made for general operations. An American art historian, Terry Friedman, has been appointed director.

■ Beit-Jancho Museum in Ein Hod, Israel will be completed in March to honor Marcel Janco, whose own home is next door in the artists' village at Ein Hod.

■ Luciano Bartolini's installation called *Journeys and Shadows/Literature and Everyday Life* was on display through 22 December at A Space in Toronto. This marks the first solo exhibition of Bartolini in North America.

■ According to many critics, the big blockbuster show called *Zeitgeist* in West Berlin was disappointing. With lots of money and the use of a building designed by Martin Gropius, uncle of Walter, which was first opened just over 100 years ago as a Museum of Industrial Art, the art therein was a mixed bag of "now" by 45 artists from the U.S., Great Britain, Italians, and Germany, as well as one Dane, one Dutchman and one Frenchman. Painting and sculpture dominated which was strong and direct in feeling.

EXHIBITION CATALOGS

Jean Dubuffet: Partitions 1980-81, Psycho-Sites 1981 is a beautifully illustrated catalog published in conjunction with the exhibition at the Pace Gallery 3 December - 8 January 1983. The 36-page catalog contains 10 color plates and 17 black and white illustrations. A tray puzzle of **Faits Divers** as part of the cover makes this catalog a highly innovative multiple, as well.

Carter Ratcliff, the noted art critic, has written an interesting and informative text. The catalog includes an extensive chronology of all the exhibitions of Dubuffet. A fine reference tool, multiple and exhibition catalog, all in one. \$14.50 from Pace Gallery Publications, 32 E. 57th St., New York, NY 10022.

Citysite Sculpture, a documentation catalog produced by the Market Gallery of the City of Toronto Archives to record an international outdoor sculpture and installation project sponsored by Visual Arts Ontario, June 1982, in Toronto, is almost like a survey of public sculpture throughout the world. The catalog is very well conceived and produced, available for \$3.00 plus \$1.00 postage from Visual Arts Ontario, 417 Queen's Quay West, Suite G100, Toronto, Ont. M5V 1A2.

Magdalena Abakanowicz is the catalog of a recent exhibition at the Museum of Contemporary Art, the first major publication on the artist and her first major exhibition in the United States. The exhibition closed on 2 January in Chicago and will travel throughout the United States in 1983-84. The size-

able volume documents this fibre artist-sculptor with tenderness and understanding, appreciation and insight, and is beautifully produced with the aid of Abbeville Press in New York. There are essays by Mary Jane Jacob, curator of the exhibition, an autobiography by the artist, a tribute by Jasia Reichardt, including a biography, and more than 150 illustrations, including many in color, sumptuously produced with a chronology and bibliography. This is a fitting tribute to 10 years of major growth at the Museum of Contemporary Art in Chicago, and the catalog reflects the high quality of documentation at that Museum. \$24.95 from MCA, 237 E. Ontario St., Chicago, IL 60611.

The Contact Print 1946-1982 (Untitled 30, The Friends of Photography) edited and with an introduction by James Alinder. Available from Friends of Photography, P.O. Box 500, Carmel, CA 93921.

Reliquaries by Richard Turner documents the exhibition at the Baxter Art Gallery, California Institute of Technology through 16 January, which incorporates Turner's ideas about the meshing of Eastern and Western cultures, especially in terms of funerary art. Included is an essay by Betty Turnbull, the biography and exhibition record of the artist, and a series of narratives by the artist for which he is well known. \$6.00 from Baxter Art Gallery, Cal Tech, Pasadena, CA 91125.

The Prints of Frank Stella: A Catalogue Raisonne 1967-1982 by Richard H. Axsom (New York, Hudson Hills Press, 1983, \$50) accompanies an exhibition of Stella's almost 200 graphic works, ranging from simple black-and-white lithographs to mixed-media works involving silkscreen, etching, woodcut, cast paper, and as many as 150 separate passes through the press.

This is a beautiful and exhaustive record of Stella's print-making career to date, that accompanies an exhibition that opened at the University of Michigan Museum of Art and that will travel to museums throughout the United States. Every one of Stella's prints are documented here, including variants and trial proofs. Thus, this is the most complete documentation ever assembled for any graphic artist, and is certain to set standards by which all future publications in this field will be judged. Step-by-step sequences for each print record, every color, every pass through the press, giving the reader a uniquely privileged insight into the creative process behind these works of art.

Besides the expository text by Axsom, there are appendices which catalog posters, paper reliefs, and hand-colored screenprints of the artist, as well as a glossary, chronology, bibliography, and index. There are 173 black and white illustrations and 83 in color. These 192 pages are packed full of visual delight and communication. This book is distributed by Viking Penguin, Inc.

Androgyny in Art, an exhibition catalog which documents the show at Emily Lowe Gallery in Hofstra University from 6 November - 19 December 1982 was written by Gail Gelburd, Director of the Gallery.

To begin with, the cover of the catalog is the image of T'ai Chi from the I Ching—the Yin and the Yang—and is in dark purple. After a historical overview with illustrations, artists such as Eleanor Antin, Colin Campbell, Jimmy de Sana,