

NEWS & NOTES

Some of the most interesting art this year has been exhibitions of new aspects of innovation. Wearable art is being shown at the American Craft Museum II in New York through 14 October and at the Women's Studio Workshop in Rosendale, NY; art exhibitions appear in the Windows on White Street as well as the Windows of 440 North Wells Street or 5 West Hubbard Street in Chicago; T-shirts are being collected by the Smithsonian Institution and Krzysztof Wodiczko creates public projections, such as an image of a Cruise Missile, projected on a mountain for several hours in Canada in Banff National Park; and the exhibition of AGAR, Avant Garde Art Review, in the windows of Locus in Los Angeles and Q Novelty in San Francisco. So what is art? And is there still an avant-garde?

MUSEUM NEWS

The Museum of Contemporary Art (aka MOCA) in Los Angeles opens its Temporary Contemporary headquarters with the world premiere of "Available Light", an original collaboration between composer John Adams, choreographer Lucinda Childs and architect Frank Gehry. The first exhibition will open on 18 November with paintings and sculpture from 8 collections, including the Lipmans of New York, Drs. Peter and Irene Ludwig of Cologne, Houston's Dominique de Menil, Los Angeles' Robert A. Rowan, the Weisman family of L.A., and Conte Guiseppe Panza di Biumo, among others.

- The San Francisco Museum of Modern Art has announced plans to establish a Department of Architecture and Design.

- The new Portland Museum of Art in Maine is the most ambitious museum ever built in Maine, housed in the new Payson Building, designed by a member of the I. M. Pei firm.

- The Los Angeles County Museum of Art has received as a gift the Robert Gore Rifkind Collection of German Expressionist prints, drawings and illustrated books—about 5,000 pieces. As a result, the Museum will open the Rifkind Center for German Expressionist Studies in their new 20th century art building, with an ongoing scholar-in-residence program.

- The Museum of African Art in Washington, D.C. will move to the Mall, to be called the Center for African, Near Eastern and Asian Cultures, headed by Sylvia H.H. Williams. The new quarters are expected to be completed in 1986.

- The Museum of the American Indian has reached an agreement in New York to merge

with the American Museum of Natural History. All would be housed at the present location of the American Museum of Natural History.

- The New Museum of Contemporary Art in its new home at 583 Broadway in New York City will open on 8 October with *Language, Drama, Source and Vision*, including works by 68 American artists of major and emerging national reputation.

- *Elegant Miniatures from San Francisco and Kyoto*, an exhibition of small-scale works in many media by 100 Northern California and Japanese artists, was recently shown at the San Francisco Museum of Modern Art. Tom Marioni had been asked by Yasu Suzuka of Belca House, an artist-run space in Kyoto, Japan to organize an exhibition to be shown in Japan. Maximum size of the works was 5½ inches square and mountable on a wall. 50 Northern Californians including Wayne Thiebaud, Joan Brown, William T. Wiley, Robert Bechtle and David Ireland were among the contributors. After a preview, Marioni packed the works in a suitcase and took it to Kyoto, where it attracted viewers from all over Japan. Then Suzuka organized a comparable exhibition of miniatures by contemporary Japanese artists. An interesting collaborative effort—with a museum that takes a chance!

- The Broida Museum will open in fall '85 in SoHo in New York City with the private collection of its founder, which includes Philip Guston, Susan Rothenberg, Mark di Suvero and Katherine Porter. The Museum, headed by Joan Simon, who is leaving her position as managing editor of *Art in America* magazine to become director, intends to offer thematic and historical exhibitions in addition to its in-depth looks at contemporary artists. Half the exhibits will be organized by the Broida Museum staff and the other half will come from museums across the country and abroad.

- Los Angeles will have by the time of the Olympics a new museum, the Afro-Am, formally the California Museum of Afro-American History and Culture. The Afro-Am will be the first-ever state-mandated museum of black culture.

- The Western Museums Center will hold its annual meeting in Seattle, Washington 21-24 September with its theme of Museums in the 80s: Challenges From a Changing Society.

- The new Vancouver Art Gallery will officially open on Saturday, 15 October, at 750 Hornby St., Vancouver, BC V6Z 2H7.

RUBBER STAMP NEWS

Betty Ruth Curtiss gave a workshop on Using & Making Rubber Stamps at the Newark Museum this summer.

- Dadaland of Abracadada Rubberstamps recently placed a large rubberstamp pad near the front doorway of The Storefront. Next to the stamp pad, he placed several large white pieces of paper. As people came into the gallery, they placed their left foot first on the stamp pad and then made an impression of their shoe/foot print on paper. Then, the person placed his right foot on the stamp pad and made another impression next to the one he just made. After each person made a stamp of this shoes, he signed and dated his work. Everyone, therefore, became a stamp artist who wanted to be one. An exhibition or book will be generated from this event on 16 August at the World's First Rubber Stamp Store at 286 - 6th St., San Francisco.

- *Stampola* for Spring 1983 featured winners of the first Stampola Annual Rubber Stamp Contest, as well as lots of news, letters to the editor, and just wonderful ads for rubber stamps. Stampola, P.O. Box 1493, Eureka, CA 95502.

- *Rubberstampmadness* Issue 10, vol. 2 included a history of Mail Art, contest results of the Rubber Stamps of America contest, a letter from Lowry Thompson, lots of news and catalogs in review. New editor and address is Roberta Sperling, P.O. Box 168, Newfield, NY 14867. \$10 for 6 issues.

- *Stamp Art* no. 4 is out, and is it a knockout! As you know, if you send 150 copies of an 8½ x 11 inch sheet, you also can be in the next issue. Publisher is Abracadada with Editor, Bill Gaglione. Stamp 150 sheets and send to 2311 Lake St., San Francisco, CA 94121.

- The Rubber Stamp Convention in Montrose, California was a great success in early July, held on a very hot Sunday afternoon. Because of the event, *Umbrella* hosted a party for Leavenworth Jackson and Ms. Pitts Pie the afternoon before, where mail artists and rubberstamp artists converged in the Umbrella loft to compare notes, stamp impressions, and good drink. Merrily Ford, who was not able to attend, sent along a poem for all rubber stamp visitors to the Umbrella loft.

- There is a very important artist in Southern California that should be known to everyone. She has an intimate knowledge of book constructs, of creating books which open and close in a special way so that the

pages are hinged and multiple. She uses hand-marbled papers for bindings and has a sensitive, exquisite sense of color for the end-papers and the marbled bindings. But it is the interior of the book that is so special, for she recreates upon commission the most glorious rubberstamp images which are all hand-cut by the artist—from chairs to cats to ducks, you name it—all hand-colored. And with her color sense, the colors of the stamp impressions are beautifully matched to the end papers and the binding.

The artist's name is *Darlene Altschul*, who also knows calligraphy, so that her books are totally hand-made and unique, each to order with imagery suitable to the occasion and to the recipient. Her flora and fauna images have imagination and fantasy, while being unique, since as I said she cuts them herself. Minimum price is \$35.00, but she makes them to order, so write to Darlene Altschul, 5711 Donna Ave., Tarzana, CA 91356 for more information, and get a unique book for a friend or for yourself. You will show it to everyone, I am sure, and keep it for your personal moments when you are alone, as well.

VIDEO

Anthology Film Archives is conducting a national survey on the number and condition of videotapes made by artists and independents. Although there has not yet been a comprehensive study of the situation, initial inquiries indicate the potential for serious deterioration of videotapes, especially those stored in warm and/or humid conditions. It is essential to the success of this survey that videomakers respond in detail. To obtain the survey form, contact National Independent Video Preservation Survey, AFA, 491 Broadway, New York, NY 10012.

■ The History of Documentary Video will be surveyed by Deirdre Boyle, who will be traveling to Chicago, Minneapolis, San Francisco, Los Angeles, New Orleans and Boston during October and November to conduct interviews and view videotapes made since 1968.

For more information, contact her at 3 West 29th St., New York, NY 10001.

■ The Museum of Modern Art is exhibiting *Video and Satellite*, a documentation of artists' video projects that have involved satellite, through 26 October. Included is collaborative work of Kit Galloway and Sherrie Rabinowitz, documenta 6, Douglas Davis, Liza Bear and Keith Sonnier, Liza Bear and Michael McClard.

■ The problems of video artists finding a showcase for their works was discussed in an article by John J. O'Connor in the *New York Times*, June 19, 1983, p. 31.

■ The San Francisco Video Festival will take place in October, after juried entries will be

chosen from an array of video art, computer art, documentary and erotic.

■ Video-Art in the Netherlands was recently shown in a medieval hall in Middelburg, which was unique because it was a large-scale video presentation of tapes and installations made by Dutch artists solely. It was also unusual since it presented the most recent developments of the past 3 years in Dutch video-art including work of Madelon Hooykaas/Elsa Stansfield, Nan Hoover, Moniek Toebosch, Servaas and many more.

■ The First Video Poetry, more dimensions for dynamic compositions of the future, with acoustic and visual collaboration for several themes, was presented on 13 August in Philadelphia by Bea Licata and Ernest and Marion Robson at the Painted Bride Art Center.

■ V/Tape Video Distribution, Liaison and Education Service, Box 171, 55 McCaul St., Toronto M5T 2W7, Canada is a new computerized listing system which is being specifically designed to encourage and develop an active and expanded audience for independently produced videotapes in Canada. The service will feature easy access, extensive cross-referencing, and specific print-outs available on request. In-person, telephone or mail service is being offered. Lisa Steele and Kim Tomczak, two Canadian video artists, are conducting this service. For more information, contact V/tape at (416)595-9750.

■ Time Based Arts, the promotion and distribution of video, film and audioworks has been announced by Lucie Vermij and Aart Van Barneveld, who are representing most of the video artists in Holland, as well as the institutions which nurture video art. There is a price-list for one day, one week and one-month loans. For more information, write to Time Based Arts, Bloemgracht 121, NL-1016 KK Amsterdam, The Netherlands.

■ The Visual Studies Workshop, Media Program, is now accepting applications for its video artist-in-residence program, due 1 November. Artists in residence will be awarded access to production and post-production equipment to explore the creative potentials of small-format media systems. Send resume, a typewritten description of the proposed program, including subject matter and planned treatment, a sample tape of any previous work, with self-addressed mailer if you wish materials returned. Send to Nancy Stalnaker Norwood, Media Program Coordinator, VSW, 31 Prince St., Rochester, NY 14607.

PERFORMANCE

"Is 'Performance' A New Form of Art?" by John Rockwell appeared in the August 14 Arts & Leisure section of the *New York*

Times. It seems to be explaining the genre and then hinting at an agreement with Germano Celant and his Art as Opera syndrome.

■ Performance art is being taught as an Art History course at the Minneapolis College of Art and Design, called *The Development of Performance Art: A History in Progress*.

■ William Hellermann did new performance works at the Newfoundland Theater in June in New York City. He was joined by members of the Medicine Show Theatre.

■ Marina Abramovic and Uwe Laysiepen presented *Positive Zero*, a sound-performance, signifying a first attempt at theatrical expression of their ideas on creative energy. They were joined by 8 musicians including 6 Tibetan lamas and 2 Australian aborigines, and performed in Amsterdam, Rotterdam and Utrecht during the month of June.

■ Creative Time's Art on the Beach featured the collaborative projects of six groups including a visual artist, an architect who created installations the provided the performing artist with a set or stage, or simply a premise (visual) for his or her work. This all happened in Battery Park City Landfill in New York City.

■ Art in the Anchorage, another visual and performing arts program coordinated by Creative Time, as part of the Brooklyn Anchorage Show celebrating the centennial of the Brooklyn Bridge, will close 28 September with a special event.

■ Two live performances by Keith Aoki and Diane Spodarek were held in New York City on 10 June, organized by Brian Buczak.

■ Rachel Rosenthal, Los Angeles's critically acclaimed and controversial performance artist, will tour the United States performing her most recent multi-media solo performance *Traps* (1982) and *Gaia, Mon Amour* (1983), lecturing on her work, and teaching workshops, in St. Paul, Madison, Chicago, New York City, Boston, Oberlin, Rochester, Buffalo, Quebec, Ottawa, Portland and Washington.

TECHNOLOGY

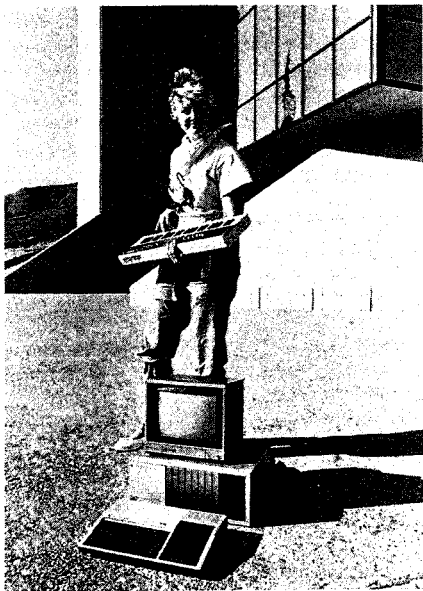
Harold Cohen, a professor of art at the University of California, San Diego, has been working with computers for many years, programming it to draw. He has since perfected his programming, so that now he has done a computer-drawn mural at the Digital Museum in Marlboro, Massachusetts, and has had three shows in England, first at the National Museum of Wales in Cardiff, then at the Tate, and finally at the Arnolfini Gallery in Bristol.

■ Computer Creations by Bay Area artists Mark Rennie and Melissa Panages were

shown at the Transamerica Building in Los Angeles, before moving on to the Transamerica Pyramid in San Francisco. Rennie utilizes a computer screen and printer to render portraits of widely known individuals and Panages uses bytes and bits of computer hardware to make jewelry and garments.

■ **Electronic Visions**, a multi-artist installation at the Hudson River Museum, was guest curated by John Minkowsky of Buffalo. The artists included in this exploration of the world of computers in the visual arts are Gary Hill, Ralph Hocking, Dan Sandin, Woody and Steina Vasulka.

■ If you have wondered where Ginny Lloyd has been, well, she was a participant in the New Mexico Artist in Residency Program, demonstrated to children enrolled in the Space Center summer computer camp how computers can be used to express creative talent. She was at the Space Center in Alamogordo, New Mexico. She also represented the Space Center in the El Paso street fair, dressed in costume, demonstrating her computer creativity. On July 29, she gave a live, multi-media performance in the planetarium at the Space Center, using laser lights, computers, synthesizers, slides and videotape, and special effects projectors.



COPY ART

ISCA has a new Newsletter, which is Xeroxed as it should be, from typewritten copy. To become a member of the International Society of Copier Artists, send \$20 (\$25 outside USA) and 200 art pages twice a year. Send to ISCA, 800 West End Ave., New York, NY 10025.

■ Sonia Landy Sheridan in Spring 1983 issue of *Leonardo* (Pergamon Press) has a fascinating article called "Generative Systems Versuss Copy Art: A Clarification of Terms and Ideas."

■ ISCA presented An Electrographic Primer in 10 display cases outside of the New York City Municipal Parking Garage from 3 July through 5 August.

■ **CALL FOR ENTRIES:** The Image Resource Center announces *Electrostatics International*, an exhibition from 6 January to February 3, 1984 at Cleveland State University Art Gallery. Juror: William Larson. **Slide Deadline: 14 October 1983.** Entry fee: \$5.00 for up to 5 slides, limit 5 slides, all entrants to receive poster. Prizes to be announced. For prospectus, send self-addressed, stamped envelope to Alexander Aitken, Image Resource Center, 106 One Playhouse Square Building, 1375 Euclid Avenue, Cleveland, OH 44115.

■ Randy Magnus writes that he was recently in an exhibition, "Recent Acquisitions of the Aschenbach Foundation for Graphic Arts," where a color Xerox image by him had been purchased by the collection, the first Xerox ever purchased and exhibited. He also has color Xerox images in the permanent collections at the Oakland Museum, at the Johnson Museum at Cornell University, as well as having been flown to Zwolle, Holland 1½ years ago by Rank Xerox of the Netherlands to exhibit 130 works and demonstrate his procedure of creating images.

ART & THE LAW

The composer Phil Glass has been awarded a "substantial" settlement from Orion Pictures for what Glass maintained was the unauthorized use of his music in the recent motion picture, "Breathless." He is going to use the settlement to help defray costs of preparing his third opera, *Akhnaten*, for its world premiere in Stuttgart next spring.

■ Governor George Deukmejian of California has recently vetoed an extension of a law allowing artists to deduct the value of donated works from their state income taxes.

■ Governor Cuomo in New York signed legislation recently giving artists the right to sue when they believe that alterations made in their works have damaged their reputations. Under this legislation, New York State recognizes the "moral right" of artists to protect their works through the courts, much like France, Italy and Germany.

The law was opposed by the Metropolitan Museum of Art and the Museum of Modern Art. It was supported by artists, some of whom complained that it did not go far enough.

Another law Cuomo signed dealing with the arts allows artists, particularly photographers and commercial artists to retain ownership of original artwork when it is used for reproductions, unless they transfer ownership in a written contract.

ART MARKET

A record \$2.3 million was paid for "Composition with Red, Blue and Yellow" by Mondrian, the highest price ever paid at auction for a work of abstract art, and a private Japanese collector bought it.

HERE & THERE

Modern Realism Gallery, directed by John Held, Jr., has had Wednesday evenings during the summer with an exhibition in June of Fluxus, Artists' Postage Stamps in July, and Posters of the Avant-Garde in August.

■ The Torpedo Factory Art Center in Alexandria, Virginia with studio but no living space for 200 artists and craftsmen, plus shops and galleries, has undergone a \$5.4 million renovation.

■ **Cameracases** is a series of exhibitions for 1983 and 1984 with the participation of Karl Baden, Masumi Hayashi, Rick Gast, Marlon Fuentes, Michael Northrup, Mark Goodman, Betty Hahn, Phyllis Galebo, Richard Doherty, Bones Carpenter and Jane Calvin at the Art Dept., University of Arkansas, Fayetteville.

■ *When Words Become Works*, an exhibition of language in the public environment, will be presented at the Minneapolis College of Art & Design Gallery through 7 November. Included are 7 artists from U.S., Europe, and Canada, including Vito Acconci, John Fekner, Hans Haacke, Les Levine, Mark Mendel, Peter Nadin, and Lawrence Weiner.

■ **Window Shopping**, an art exhibition in the windows of three locations in Chicago, curated by Margo Rush and Kay Rosen, included 15 artists in 21 display windows of two downtown Chicago buildings from 13 May through 25 June.

■ Alex Katz has just completed a 50-foot-long standing mural for the Chicago subways. It will be installed in the new O'Hare extension line at the Harlem Avenue station when it will be finished early in the fall.

ARTISTS' SPACES

The First Annual NAAO (National Association of Artists' Organizations) and the 4th Conference of artists' organizations will be held 26-29 October in Chicago, Illinois. Concurrent with the meetings, the representatives from state and local visual arts agencies—visual arts coordinators will meet as well.

■ **Real Art Ways** is going to move to the brand new Hartford Arts Center in December of this year. Until that date, the address is still 40 State Street in Hartford, CT.

SUPPORT FOR THE ARTS

Canada has increased its overall budget of the Arts Council by 6.8%, recognizing that private section contributions were declining.

- New Zealand spends more than \$2 per person (NZ) with a budget for the arts of \$5.6 million (NZ), looking toward an increase.
- The highly successful arts lottery in Australia that was established to fund the Sydney Opera House was taken away from the arts as soon as the Opera House was completed.
- At the 11th hour, the Illinois Arts Council was saved from extinction by Gov. James Thompson. \$5.5 million was voted for 1984 (more than double the 1983 appropriation).
- The Massachusetts Arts Lottery has earned \$10 million in its first six months, much higher than anticipated, which allows the Arts Lottery Commission to claim \$3 million a year as its ceiling, and the rest spilling over to the State Council for the Arts and Humanities, as to help alleviate the price of admission for children at such institutions as the Boston Symphony or the Boston Ballet. Art seems to be a necessity in Massachusetts!

WOMEN

Women Artists News for Summer 1983 covers Film and Video as well as reviews of many panels and symposia recently held throughout the U.S.

Art New Zealand 26 features New Zealand Women Artists, from Rita Angus to the present, including Joanna Paul, Carole Shephard, Vivian Lynn, and many more.

Broadsheet, New Zealand's Feminist Magazine, Issue for June 1983, had a special feature on Feminist Art, edited by Juliet Batten, who writes an essay on "What is a Feminist Artist?" and contributions from Jacqueline Fahey, Claudia Pond-Eyley, Di Ffrench, Carole Shephard, Hariata May Ropata, Jane Zusters, Batten and many more. For more information, write *Broadsheet*, P.O. Box 5799, Wellesley St., Auckland, NZ.

■ All of Southern California is bursting with activity for the fall, thanks to *At Home*, a celebration of a decade of feminist art in Southern California. Initiated by Arlene Raven, guest curator at the Long Beach Museum of Art, the exhibition includes Artists' Books by Women; Roles, Relationships and Sexuality, a series of videotapes by women artists; and *At Home*, performance environments and installations by a great many artists, including Eleanor Antin, Judy Chicago, Helen & Newton Harri-

son, Leslie Labowitz, Suzanne Lacy, Lili Lakich, Miriam Schapiro and Faith Wilding.

All through Southern California, there are commercial galleries, college and university galleries, and artists' spaces participating in this two-month event. For the poster/calendar, write to Long Beach Museum of Art, 2300 East Ocean Blvd., Long Beach, CA 90803.

RESOURCES AVAILABLE

The Library of Congress has received a grant of over \$150,000 from the Cafritz Foundation to produce a guide to the visual resources on Washington, DC in its Prints and Photographs Division. The publication is to be entitled, "Washingtoniana."

■ Pergamon Press has published *A Guide to Sources of Information on the Arts in Australia* by Ray Choate. It is published in Rushcutters Bay, NSW, by Pergamon Press and published in 1983. There are 112 pages and it costs \$9.95 Australian. This guide consists of 8 bibliographical essays, surveys published material with reference value on Australian arts. Over 300 monographs and major exhibition catalogs, mostly Australian, have been described. It covers general material, painting, prints, sculpture, decorative arts, Aboriginal arts, architecture and music.

■ Art Quest is the Arts Sales Index data bank now an on-line direct interrogation service. The Data Bank contains the price and details of over 500,000 pictures which have been sold at public auction throughout the world since October 1970. The information seems to be geared to the art market, collectors, auctioneers, etc. For more information, write to Pond House, Weybridge, Surrey KT13 8SQ, England.

LOST & FOUND

Pre-Columbian works of art and artifacts of major historical interest, some dating to 6,000 years before Christ, are rotting, crumbling or being stolen in museums in Peru. Up to half of the priceless ceramics, textiles and other objects in Peru's more than 250 public and private museums have been lost or irreparably damaged in recent years.

■ A Toulouse-Lautrec lithograph valued at \$25,000 was stolen from a San Antonio museum in late August by thieves who left a note reading "Temporarily removed from exhibit," according to authorities.

■ John Richardson, an English art critic, has raised the question of the application of varnish to protect or polish the painting surface by Cubists as distorting the major achievements of such artists as Picasso and Braque.

PHOTOGRAPHY

Max & Tina Lent are developing a new photographic reference book, *The Art Photographers Directory*, a source of photographic reference book, The Art Photographers as those who have had "photographs exhibited in a photography gallery or museum in the context of art photography, or have had (their) photographs published in a book portfolio, or in a periodical that regularly publishes art photography." For inclusion, send name, address, telephone number with area code and title, i.e. photographer, critic, collector, to be sent to The Garlic Press, P.O. Box 11368, Rochester, NY 14611.

■ Robert Freidus Gallery is relocating to 80 Greene St., New York, NY 10013. The name will be changed to Freidus/Ordovery.

■ The first building for the Museum of Modern Art, the Crown Building, is now devoting its second and third floors to space for 38 galleries and a larger seminar room on New York's 57th St. Address is 29 W. 57th St., Gallery space is called The Crown Collection.

■ The new Photography Museum for Great Britain is a collaboration between Science Museum in London and the City of Bradford Metropolitan Council, now called the National Museum of Photography, Film and Television at Prince's View, Bradford, Yorks., England.

European Photography 15 is devoted to Photography and Politics, as well as the usual feature articles, an interview with Duane Michals, reviews of current books, etc. Quarterly from Stargarder Weg 19, D-3400 Gottingen, West Germany.

■ *Center Quarterly*, a Journal of Photography, in its Volume 4, no. 3 features West Coast Photography with the input of 3 major critics, Mark Johnstone, James Hugunin, and John Brumfield. For more information, write to the Catskill Center for Photography, 59A Tinker St., Woodstock, NY 12498.

NEW YORK CITY NEWS

Joseph Nechvatal will have two art installations on view through 1 November— one in the lobby of 71 Broadway, the other in the lower arcade of 120 Broadway. The work, entitled *Isle of Dream* will feature two diorama vignettes addressing the eradication of war.

Switch & Save: The Holly Solomon Gallery is moving from SoHo to 724 Fifth Ave; the Pace Gallery is opening the Pace-MacGill Gallery for Photography at 11 E. 57th St. Metro Pictures has moved from 169 Mercer to 150 Greene St. Blum-Helman expects

to open a combination warehouse-exhibition space at 80 Greene St. in January. The Edward Thorp Gallery will move from 419 West Broadway to 103-5 Prince St. Mary Boone will move from 420 West Broadway to the space Mr. Thorp is vacating and building a passageway to her main exhibition gallery at 417 West Broadway. Replacing her at 420 West Broadway will be the new German Van Eck Gallery.

- The Public Art Fund has appropriated \$40,000 during the last 2 years and has recruited 24 artists to allow artists to do the designs for the electronic billboard in Times Square. Howardena Pindell did the 35 seconds every 20 minutes in August, depicting the Statue of Liberty tilted in order to disintegrate it, superimposing demons over an atomic explosion.

- An interesting new tack on the part of the Lower Manhattan Cultural Council should be a treat. It has offered an artist the use of a store in the lower arcade of a handsome old skyscraper. The artist, Janet Ziff, who was working at a regular job, had not accumulated a body of work to fill the gallery and so, the exhibition, *Artist in Residence* was conceived. During her six-week tenancy, Ziff was busy painting pictures which were rapidly lining the little store's walls, becoming the central focus of the exhibition, on view herself as she works. She closed the gallery on 9 September with an "opening" of her art. The store, incidentally, is a permanent exhibition site donated by the owners of the real estate.

- Rachael Romero is showing her street paintings at Tin Pan Alley, 220 West 49th St., at Broadway, through 15 October. Romero is a founding member of the San Francisco Poster Brigade and co-director of the Anti-WW 3-Internationalist Arts Festival which travelled throughout the U.S. from 1980 through 1983.

- Television!, a group installation in the windows at 62 White St. in New York City, curated by Larry Walczak, included special installations by Dianne Arndt, Jaime Davidovich, and Walczak himself in July.

- Another window installation at 10 on 8 (10 windows on Eighth Ave.) is entitled Far Rockaway by Dona Ann McAdams, photographs including work from a photography workshop at Rockaway Manor Home for Adults.

- The 12 artists selected to create Messages to the Public on the computer-animated billboard at Times Square are Janet Stein, Howardena Pindell, Michael Smith, Gary Falk, Barbara Kruger, Nam June Paik, Ida Applebroog, Jack Goldstein, Francesc Torres, Lee Quinones, Randy Williams and Robert Breer.

AUDIO ART

The Canadian Radio Station CFRO broadcast the whole series of Peter Meyer's 10 Nightexercise programs.

- Polipoetry issues directed by Enzo Minarelli are available by subscription. For the first 3 discs, the cost is L.50,000 or \$50 by international postal money order to Enzo Minarelli, Via Cremonino 14, 44042 Cento (Fe), Italy. Included are works by Henri Chopin, Arrigo Lora Totino.

- Rod Summers has composed *Iceland Symphony*, an audio collage of recordings made around the southeast coast of Iceland in the first two weeks of July 1982. The quadraphonic symphony projects the contrasts and sometimes overawing natural aspects of the island.

He also reports that there was a misunderstanding in the interview I transcribed with him in the last issue. He has always wanted to go to **Iceland**, not Israel, and that is why his dreams came true last year after which he composed the Iceland Symphony. He also announces that Programme 16 of VEC was completed in August, and this is the end of VEC.

- Ulises Carrión has done a radio program called *Trios & Boleros* for VPRO Radio in Hilversum, Holland. It is part of the "Art on the Radio, Radio as Art" series.

- Two companies are marketing self-guided audio cassette tours of Paris, designed both for the first-time tourist and the repeat visitor. The tapes are in English, French or German. For more information, write to Travelcassettes, P.O. Box 982, New Haven, CT 06504.

- The Library of Congress has developed the first voice-indexed audio dictionary for the blind. A set of 55 audiocassettes, each equipped with a fast-forward voice index, enables the listener to find a word rapidly.

- *TKO Magazine* in Canada is devoting its next issue to Artists Audio. They are seeking articles, interviews, texts, photos for TKO no. 4. Write to TKO, Fine Art Division, Fanshawe College, 1460 Oxford St. E., London, Ont. N5W 5H1.

- Henryk Gajewski announces that more than 130 pieces have arrived for Audio Child with more than 24 hours of recorded material.

Besides Audio Child, Gajewski intends to publish *Art Child*, a bimonthly international newsletter as a resource for all people who have an interest in the child in culture, Artists and Institutions are invited to send news, projects, products, performances and statements about this subject for the first issue. **Deadline is 15 October 1983.**

Gajewski had a promo broadcast about

Audio Child in Hilversum, and all the pieces from Audio Child were presented at Time Based Arts in Amsterdam for a week.

The Audio Child Archive, containing cassette editions, allows each artist to present a work in exchange for a blank good quality C-60 cassette + postage. The catalog for the Audio Child Archive will be published annually. Public presentations will be organized by the Archive. Mail to Henryk Gajewski, Audio Child, P.O. Box 15561, 1001 NB Amsterdam, Netherlands.

- *Sound Tracks* is the first Swedish Magazine, partly in English. The first issue, in which the magazine looks like any printed A4 size magazine except that the cassette takes up the bottom third of the pages, includes work of Lou Reed, Joan Armatrading, Peter Townshend, and Peter Meyer. The magazine is handsomely produced with four-color cover and some color inside as well as articles, mostly in Swedish. The magazine costs \$3.00 US and can be acquired from Sound Tracks, Box 44204, S-102 63 Stockholm, Sweden.

- Bob & Bob have done their first LP record, called *We've Been Seeing Things* produced by Zane Productions and distributed by PolyGram Records. The two pieces are "We Know you're Alone (L.A.)" and "We've Been Seeing Things (N.Y.)". The music on both tracks is a rhythmic electro-pop blend and the lyrics wittily capture the psychology of each coast. We go from alienation in L.A. to paranoia or hyper-awareness in New York. The covers were both done by Dark and Light Bob.

- *Mail Music*, an international mail art project by Nicola Frangione, is a combined effort of 47 artists from all over the world. The back cover of the LP includes the names of the artists, their country, the recording dates, forwarding dates, arrival dates, and they were all mixed following the order of arrival by mail. It is a fascinating Mail Art Audio Project and the cost is \$15.00 with international postal money order to Mail Music, Nicola Frangione, Via Ortigara 17, 20052 Monza, Italy. Edition of 1000.

OLYMPICS UPDATE

The Los Angeles area will have a flurry of activity, as freeway murals, billboards and wall paintings—sponsored by governmental and private funds, as well as sporting goods companies will make a dent on the visual appearance of the city on wheels.

Controversies abound as to the subject matter, the intent and the scope of the murals for the millions of visitors who will arrive in Los Angeles for the 1984 Olympics but paint away they must, and L.A. won't forget the Olympics for a long time!