

After a final bash on Friday night, tired but so very glad we came, most of us wended home except for those who attended the Electroworks Exhibition at Eastman House and the subsequent Symposium.

To Nathan and Joan Lyons, the faculty, staff and students of VSW, hats off and three cheers. To Don Russell, who masterminded this whole Conference in his quiet way, no gratitude can be expressed that would be sufficient. To you, we owe the success of the Conference and to you we owe at least a week of rest, no phones, and sunshine and a beach, or whatever else relaxes you. To Dick Higgins, we owe a great deal for getting the legendary Jean Brown of the Shaker Seed House in Tyringham, Massachusetts to this Conference.

To those of you who could not attend, we hope the energy generated from this Conference will elicit still another to deal with some of the problems that are ever-present!

AAPN: PUBLICATION BUT NO FUTURE

A majority of Board Members of the Associated Art Publishers Network met in Rochester during the Art Publishing Conference and voted to dissolve the organization, for lack of interest and energy. Notwithstanding the publication of the first issue of *Artists' Publications in Print, 1979-80*, which was given to each registrant at the Conference, and handed out free-of-charge to all those who passed by the *Umbrella* booth, the Board Members debated the issue of the existence of an organization that did not have enough support from its own Board Members to exist. So, with the agreement of all members of the Board extant, the publication, *APIP*, will be distributed widely to all libraries, bookstores, museums and galleries before the first of the year, and the present Executive Director will be entrusted with dissolving the organization and contacting all members.

COPY ART SYMPOSIUM

COPYART SYMPOSIUM

With over 200 works of art including prints, books and three-dimensional items created with the copy machine (and not necessarily Xerox), Electroworks opened with great fanfare.

After an overview by the Curator of the show, Marilyn McCray, A. D. Colman, Alexandra Anderson, Hollis Frampton and Ken Friedman gave critical perspectives about the exhibition and the reason for their being there in the first place. The critics seemed to view the elitist approach to the show with critical coolness, but all seemed to feel the need to comment upon the museum approach to "cheap" and "accessible" art. The discussion that ensued from the remarks of the critic brought vehement criticism of the exhibition and the approach also from the audience and the debate among the critics and among the critics and the audience led to a rather heated afternoon.

The opening (the second in a series) on Saturday night, 10 November, was immediately more democratic, and heavily attended by the community, photographers, VSW staff and conferees, as well as members of the Eastman House.

11 NOVEMBER

Pati Hill, author and artist, and one of the participants in the Electroworks show, who does not use the Xerox machine but instead uses the IBM, spoke of her involvement with copy art, her books, and her philosophy about what this all means. She felt that the Electroworks show marks the end of an experimentation with the machine, and the future will reflect a dynamic revolution which will be much different from now.

Judith A. Hoffberg spoke on "The Artist, Publisher and the Copy Machine" and explored through slides the multiple uses of the machine in book format from the early sixties until today, as well as the exploration



ELECTROWORKS

The George Eastman House, under the auspices of the Xerox Corporation, opened the Electroworks exhibition on Friday night 9 November for members of the corporation, Eastman House trustees, and friends of the corporation.

In the Hutchinson House next door, artists and symposium participants were invited to partake of drinks and dinner, separate from the corporate members and seemingly classed as quite different from the black ties and gowns next door. For some reason, the artists and critics were grouped apart and then allowed to come into the House to view the exhibition. There was a distance and class distinction that did not settle well among artists and critics alike. The difference between the VSW Conference and the Eastman House reception began a weekend that could have been a disaster, but instead turned out to be an important one for all those concerned.

of other publishing ventures by artists such as the field of postcards, periodicals and objects through the use of the copy machine.

Mary Kay Porter, private conservator, spoke on the Conservation of Electrophotographic Prints, especially about the transferring of the image in congress with glass. The problems of conservation are manifest; the solutions are not ready-made. And so her findings in a two-year experiment will be published in 1980 to help all artists who use the machine. At this stage, the best method to use to avoid transfer is no PH glassine, which can be purchased from TALAS in New York City. A 2% gelatine sizing has also been effective. For the time being, do not use mylar, plastic, or other forms of paper on Xerox prints without using an interleaving of non-acidic glassine, for otherwise you will have transfer in less than one hour, in fact, depending upon temperature and humidity controls.

Barbara Astman, Art College of Ontario and Visual Arts Ontario, spoke about the Canadian experiments with Color Xerox, the publication of Artcards, postcards made from color Xerox separations, as well as the use of the machine free of charge by the Xerox Corporation in Canada, her classes for use by students on the machine, and her own artwork.

Joan Lyons spoke about the integration of Electrostatic printing at the Visual Studies Workshop, and the many student-oriented and faculty-oriented books which have been generated from the cooperation of the machine and the printing press.

The most moving presentation of the two days was the one offered by Peter Thompson of Columbia College in Chicago, who spoke on "Change and Exchange" and the use of the copy machine in a college for Inner City students, who find themselves, their feelings, their hatreds and anxieties, their hopes and fears through the use of the machine in making books. Peter Thompson teaches a course in book-making to these students, whose books are the most moving, emotional, heartrending works this editor has ever seen. We suggest that Sonia Sheridan has developed a new group of teachers who use generative systems to unlock the hearts and souls of people whose social and economic environments restrain them and who find in the machine freedom and new problems that continue to make their lives more difficult but with grace.

Mary Beth Dougherty from Chicago's Inner City Schools spoke of the possibilities of the machine in the present and in the future, and left the group with some difficult problems to ponder about technology and the way our educational processes are going.

12 NOVEMBER

Back to Manhattan and the other side of the world,

or so it seemed. Riding back with Barbara Morgan, the photographer, who also had an opening at Eastman House of her photomontages, I was immersed in a heavy conversation with that great lady, who is now busy in finishing her book and also trying to save the petroglyphs of the world through photographing them and then mounting shows throughout the world.

I knew I was back in the battleground called NYC when the Carey bus driver had a scathing argument with a jay walker right near the East Side Terminal. Such is life in the Big Apple!

The return to civilization meant a return to art hopping, so on to the Drawing Center where I saw a marvelous show curated by John Cage of musical notations done by artists from around the world for his book *Notations*. The show was stunning, and luckily the Drawing Center is open on Mondays. Popped in at Jaap's to see if anything new had arrived and then off through SoHo and the Village to visit Barton Benes and his Westbeth Studio. On the way, I stopped

I stopped to see why New York is so fascinating—from a new shop and gallery that shows giant works of Pop Art to antique shops and a shop that just sell herbs, spices and essences—myriads of myrrh! I believe that if you want anything in New York, you can find a place that has it. It is remarkable!

Instead of going to John Ashbery's opening at the Gotham Book Mart, I ambled home to relax before going out to dinner with friends.



13 NOVEMBER: THE END OF THE JOURNEY

Well, if you want to see what Manhattan can do for you if you are interested in art, then follow me and try to keep up, for I wanted to see all that I could on my last day in the Big Apple. First to the Citicorp Building for breakfast with a friend, then bought a marvelous folding umbrella that reminded me of those multi-colored golf umbrellas! Then on to the Washburn Gallery to see Alice Trumbull Mason's marvelous abstract painting from the 1930s, to Pace Gallery to buy some Samaras books for the shop, to Multiples to see the Allan Sonfist show, to Andre Emmerich to see the most beautiful paintings by Helen Frankenthaler (a changed palette and sumptuous paintings), to Fitch-Febvrel to see Max Klinger and Richard Muller, to Robert Miller Gallery to see Robert Graham's sculpture, to Sidney Janis to see the new paintings of Max Cole, formerly of Los Angeles, to Gallery St. Etienne to help celebrate its 40th birthday with Ensor, Klimt, Munch, Kollwitz et al, a stop at Marlborough to see if Red Grooms was around but not so, to Daniel Wolf to see the beautiful photographs of Munkacsy, to Stefanotti to see the wicked color photographs of James de Sana, to Summers to see more of Max Klinger and Richard Muller, to Frumkin to see William T. Wiley and his deep, pithy drawings

about ecology and environment, to Hacker Books to see what artists' books I could find for half-price (three), to Max Protech only to find the gallery wouldn't be open until 6 for Jackie Ferrara's opening, to Rosa Esman to see the work of Stefan Hirsch and talk shop, to the International Center for Photography to see my hero, Henri Cartier-Bresson (the slide-tape show is excellent and narrated by the photographer himself) as well as Atget's gardens and talk to my friend who is now Curator of the Collection, and then back down to SoHo before the rain hits, for it was imminent! A stop at Jaimie Canvas to see my friend Tod Jorgensen who runs the copy machines (and who gifted me with a Xerox construction of an actual umbrella Xeroxed and laminated to simulate itself), then to John Weber Gallery to see the most pithy show in the gallery world in New York, Alice Aycock's "The Paradise Romance" and other city/fictions including the First City of the Dead: The City of Doors as well as The Machine that Makes the World, a remarkable exhibition which is not to be missed; then still not satisfied, I popped into Emmerich to see Arman's sculptures which just didn't work, and then to Paula Cooper's to see Jennifer Bartlett's new whimsical tiles and the walls were covered with lyrical new works, and then passing other galleries, I saw some artists' books on the wall of a show of Works on Paper at the Amos Eno Gallery. I couldn't believe it, but I found the clone of Susan Wick, none other than Suellen Glashauser of New Jersey, whose books and materials are very similar to Susan, who lives in Berkeley.

We think it was quite fitting to stop by Jaime Canvas again to pick up my laminated umbrella Xerox piece and then see a color Xerox announcement about a shop that is called NOT FOR KIDS ONLY TOYS, in the Jaime Gallery space upstairs. I climbed the stairs and saw the best array of toys for everyone from all parts of the world. My mind wandered to the beginning of this trip, and my feeling that I was entering a giant art toyshop, and here I was ending the long trek in an actual toy shop. It was right that I be there, it was right I leave Manhattan on that note. Quite a vital art scene, full of mysteries and many innovations, full of energy and hope and remarkable for the depth and breadth the art scene has in the Big Apple.

No, I am not knocking any other place in the U.S. For in this difficult period for many who find the economy a grave restraint, in the difficult international scene in which the U.S. is not held in great regard in many capitals of the world, still the artist finds the energy and vitality to create remarkable works in New York, Los Angeles, Italy and England, and other places. There is so much that we must all choose, and perhaps that is the lesson of this trip. We must all become specialists, except for Peter Frank who can do 57 galleries in one day and write about it!

—Judith A. Hoffberg

GIVE UMBRELLA AS A GIFT

ART PEOPLE IN THE NEWS

John Coplans will be leaving the Akron Art Center in order to become editor of *Aperture* in Millerton, New York.

Charles Cowles will be leaving the Seattle Art Museum on 29 February 1980 as curator of modern art.

Charles White, a leading black artist whose drawings, lithographs and paintings depicted black Americans in struggle and triumph, died in early October at the age of 61 in Los Angeles.

I.M. Pei has been named architect for the American Embassy in Peking.

Dr. Klaus Groh, visual artist, publisher, teacher in Germany, has recently given a lecture in Toronto on "The New Dada, Mail Art, Stamp Art, new forms in Art Communication."

Anton Refregier, a painter of social themes best known for his murals, died in Moscow at the age of 75. He was buried in the artists' cemetery in Woodstock.

Meyer Schapiro, professor emeritus of art history at Columbia University, was awarded the Mitchell Prize for the History of Art at the Metropolitan Museum of Art. The prize is \$10,000.

Samuel Adler, abstract painter, sculptor and educator, died at the age of 81 in New York.

Gio Ponti, architect, innovative designer, and publisher of *Domus*, died recently in Milano at the age of 87.

Richard F. Brown, director of the Kimbell Art Museum in Fort Worth and a leading figure in the American museum world, died of a heart attack on 6 November at the age of 63.

Judy Chicago has finally landed a booking for "The Dinner Party" at the University of Houston at Clear Lake City, a suburban branch of the Houston University system, for three months.

Roy Lichtenstein has just finished his first publicly commissioned sculpture, a 10-foot mermaid for the Miami Beach Theater of the Performing Arts. At the head of the huge fishlike woman is a palm tree, and at her feet the artist has constructed a cloudburst. The NEA provided a \$50,000 grant for Lichtenstein's services, which was matched by a unique turnabout: the artist made 50 original lithographs of his sculpture design and donated them to the project, and local collectors snapped them up for \$1,000 each.

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