

# NEWS & NOTES

It has finally been decided by the Smithsonian's National Portrait Gallery in Washington and the Museum of Fine Arts in Boston to share ownership of Gilbert Stuart's famous portraits of George and Martha Washington, alternating exhibition every three years. So the Boston Athenaeum will finally get its \$5 million, and the bitter controversy is finally ended.

## VIDEO & TELECOMMUNICATIONS

A Conference on the Artists' Use of Telecommunications in Contemporary Art, sponsored by the San Francisco Museum of Modern Art and La Mamelle. Participating in the February 16 conference were Bill Bartlett, Liza Bear, Douglas Davis, Sharon Grace, Robert Keil, David Ross and Gene Youngblood.

■ Art Metropole has issued its current Video Catalog. In addition, they have a Video Newsletter. Write to AM, 217 Richmond St. West, Toronto, Canada M5V 1W2.

## ART IN PUBLIC PLACES

The Museum of Modern Art in honor of *Printed Art: A View of Two Decades* which extends through 1 April has postcard-size prints of original works on exhibit for its new show of printed art on all the buses in Manhattan. This set of four postcard-size original color prints designed by four artists are in a "take one" packet in each bus. 100,000 copies are for the taking.

■ and/or is sponsoring a set of proposals for temporary art projects for public sites within Seattle, specially for sites not typically used for artwork. The proposals have been on exhibit and some of the projects will actually be realized such as outdoor installations, performances, and temporary environmental sculpture.

■ Artsites in New Orleans recently was one of the largest celebrations of visual arts ever held in the United States, including store windows, environmental installations within buildings, outdoor sculpture exhibitions and placement, air sculpture, performances, and closed circuit video. The catalog is available from the Downtown Development District, New Orleans.

## FLUXUS

Mats B. in Lund has produced a beautiful catalog dedicated to George Maciunas, reproducing a *Diagram of Historical Development of Fluxus and other 4-Dimensional, aural, optic, olfactory, epithelial and tactile art forms*, (incomplete) by George Maciunas. Available from kalejdoskop, Box 125, 290 20 Ahus, Sweden. ISBN 91-85552-26-7.

## ART MARKET

The Fine Arts Museums of San Francisco has paid \$72,000 for a print by Mary Cassatt, reportedly the most ever paid for a print by a woman. *Woman Bathing* is a 14x10 inch print, one of only 25 impressions.

■ According to *Art Letter*, the gallery owners of New York are enjoying a bumper season, a boom that doesn't seem to be ending in 1980. When will the art boom end? Ivan Karp says, "I see an end every day I come into the gallery (O.K. Harris)."

## ART & GOVERNMENT

The Commonwealth of Massachusetts will institute the country's first weekly lottery to raise arts funds. Lottery tickets will be priced at \$5.00, with an estimated sale of about 80,000 per week, giving a gross revenue of some \$20 million per year. The first drawing is scheduled for June. But funds will not be distributed until July 1981, in order to set up a state-wide distribution system.

■ While Mayor Koch has seemingly diminished the arts budget for the city of New York, Governor Carey of the State of New York has allotted basically the same budget for the New York State Council on the Arts, \$31 million.

■ The drastic cuts in Koch's budget plan have literally wiped out a great deal of help for the Metropolitan Museum of Art, the Cultural Affairs Department, the New York Public Library, and many more arts-oriented endeavors of the city of New York.

■ The National Endowment for the Arts intends to use some of its 1981 allocation to spread art activities and funds given to individual artists in all parts of the country.

■ Congressman Fred Richmond of New York is introducing new legislation into the Congress providing for strict labeling requirements on arts products, due to the increasing health hazards prompted by some products. For more information, write to Cong. Fred Richmond, 1707 Longworth House Office Building, Washington, DC 20515.

## INTERNATIONAL NEWS

The United States has cancelled an exhibition of works of art from Leningrad's Hermitage Museum which was to have opened in May. The cancellation is one of the steps President Carter has taken to show its disapproval of the Soviet Union's intervention in Afghanistan. The show, to have opened at the National Gallery of Art in Washington will be replaced by a show of post-Impressionist art from Europe and America.

■ The International Visual Arts Exchange Programmes is an organization designed to aid artists who desire a period of time living and working in another country. The program operates by a direct exchange between artists of their studio and living accommodations in any of six participating countries: USA, England, Scotland, Canada, Australia and New Zealand.

If you are interested in this Exchange programme, you must contact the Exchange organization in your own country. The US contact is Deborah Gardner, IVAEP, c/o OIA, 201 Varick St., New York, NY 10014 or (212)929-6683.

■ *A Cold Wind Brushing the Temple* is an exhibition of diverse surrealist works bought by jazz entertainer, writer and film-critic George Melly for the Arts Council of Great Britain's collection.

Included are a children's swimming pool by Leon Kossoff, a representation of Mickey Mouse with a machine gun by Michael Sandle, two art historical icons: a bronze head of Francis Bacon by Clive Barker and a double portrait of Marcel Duchamp and Andy Warhol playing chess, by American painter Philip Core. The show tours Great Britain ending at the Derby Art Gallery.

■ At the Grand Palais there is an exhibition of 100 Mucha designs, attesting to the artist's diversity. Posters, paintings from the Prague Museum, books from the Bibliothèque Nationale and even cookie tins from Le Sevre Utile, the largest cookie company in France are included. Mucha's Fouquet jewelry shop is being reconstructed with the technical assistance of the Musee Carnavelet, and the show also includes examples of the artist's stained glass and furniture. On view through 28 April, then traveling to Darmstadt and Prague.

## PHOTOGRAPHY

*Photo-Forum* from New Zealand features for August 1979 Dr. A.C. Barker photographs (1858-1873) and Gillian Chaplin photographs (1972-78).

■ *Collecting Light: The Photographs of Ruth Bernhard* appears as *Untitled 20* of the Friends of Photography of Carmel, California. \$7.95, a remarkable album.

■ The Preservation & Restoration of Photographic Images will be held 25 - 27 August 1980 at the College of Graphic Arts and Photography, Rochester Institute of Technology. Included will be a limited enrollment workshop, hands-on, called *Copying the Archival Image*. For more details, write to Val Johnson/RIT-GARC/One Lomb Memorial Drive, Rochester, NY 14623.

■ **PHOTOLOGUE INTERNATIONAL INC.** is a new source for unique exhibition catalogues of photography. To obtain a copy of their most recent list of photography catalogs, send a self addressed stamped envelope to Photologue International Inc., P.O. Box 29087, Los Angeles, CA 90029.

■ Seventy-five color photographs made from 1907 to the 1930s are on view at the Library of Congress, honoring Louis Lumière, who discovered the first successful process for color photography in 1904.

Assembled by Ilford, Inc., the exhibit also includes prints from the Arnold Genthe Collection in the Library of Congress, the National Geographic Society, and the Royal Photographic Society of Great Britain.

The exhibition, *Autochromes: Color Photography comes of Age*, will remain on exhibit through 1980, and then will be available as a traveling exhibit.

■ A recent exhibition called "1199: A Family Portrait," represents hospital union members, District 1199, at work, taken by Georder the collective title, "Bread and Roses." The New York photographer received a grant of \$17,000 to cover costs of developing and printing.

■ The Polaroid Corporation has developed a new method of making photographic reproductions that enable scholars and the public to study details of centuries-old works of art. The camera produces poster-sized pictures in one minute. The new camera has recently been demonstrated at the Vatican. It is similar but larger than the one in use at the Museum of Fine Arts in Boston, measuring 21 feet long, 18 feet wide and 18 feet high.

■ **SAVE** George Eastman House announces the launching of an urgent campaign to rally support for the International Museum of Photography at George Eastman House from now until May.

Some of the closer facts about Eastman House appear in the March issue of *Afterimage*, which tell us how 13 employees were fired, and there is a cut in programs such as education, traveling exhibitions and internship programs.

Both Charles Hagen and Mark Hare get down to some of the essentials in the problems of the IMP and the Eastman House in relationship to the Kodak Corporation.

#### **PUBLICATIONS AVAILABLE**

*Arts in America: A Bibliography* has been launched by the Smithsonian Institution Press, developed over an eight-year period. Volumes 1 and 4 (the Index) have just been published. The remaining volumes will be available in the spring. The entire set

will cost \$190, covering native Americans, Western art, architecture, crafts, industrial design and decorative arts, painting and sculpture, graphic arts and photography, film and theater, dance and music.

The monumental work was edited by Bernard Karpel, bibliographer and former librarian of the Museum of Modern Art.

■ A free copy of the *Draft Guidelines for Museum Archives* is available on request from Arthur Breton, Archives of American Art, NPG 331, Smithsonian Institution, Washington, DC 20650. The purposes of the guidelines are to draw museum attention to this subject, encourage the responsible care of this important form of documentation, and provide a framework around which a suitable program may be developed.

■ An International Directory, source book and distribution catalog of audio work in the arts will contain performance art, new music, new wave, text-sound and sound art available on records, cassettes, tape, film videotape and paper.

The catalog will be available in the spring for \$3.50 in North America and \$4.50 everywhere else. Order from B. George, 110 Chambers St., New York, NY 10007.

■ *The Platinum Print* by John Hafey and Tom Shillea is available for \$14.95 from the Order Dept., GARC, RIT, One Lomb Drive, Rochester, NY 14623.

■ *Tunings: R. Buckminster Fuller*, a stereo record album, is available from Tanam Press, 40 White St., New York, NY 10013 for \$7.98, which includes three "verbal chapters" of his philosophy.

■ *Cultural Directory II* has more than 250 pages covering the broad range of assistance for the arts and humanities—financial aid in the form of grants, loans, contracts, or stipends; employment opportunities; information services; technical assistance; managerial counseling; traveling exhibits; reference collections and services; statistical data; and training opportunities. Published by the Federal Council on the Arts and Humanities, the book costs \$7.75 and can be ordered from the Smithsonian Institution Press, P.O. Box 1579, Washington, DC 20013.

■ *Conservation Information for Museums* is available from the Conservation Information Program, Office of Museum Programs, Smithsonian Institution, 2235 Arts & Industries Building, Washington, DC 20560.

■ Vance Bibliographies, P.O. Box 229, Monticello, IL 61856 offers a *Architecture Bibliography A 190* on Louis I. Kahn by Gloria W. Close, \$4.50; *A 194, Architecture & Ur-*

*ban Planning in Revolutionary Cuba*, by Antonio A. Fernandez for \$2.00; *Junzo Sakakura: Follower of Le Corbusier* by James Philip Noffsinger, for \$3.00; *New Publications for Architectural Libraries*, by Mary Vance for \$7.00 and many more. Write to them for the list.

#### **LOST & FOUND ART**

Two bronzes of women dancing by Edgar Degas were first reported missing from the Metropolitan Museum of Art on 9 February. Valued at more than \$200,000, the statues were believed to have been stolen during a transfer of 140 sculptures from one storage area to another inside the museum.

The next day red-faced Metropolitan officials announced they had found the statues in a dusty basement storeroom.

■ A man posing as a plumber walked into the apartment of a 100-year-old retired American architect and left with a painting attributed to Rembrandt and five other paintings valued at a total of \$500,000. The paintings included a Holbein and others by 18th-century Dutch masters.

■ Recently in Oslo, Norway, the large art collection left by Vidkun Quisling, the Norwegian Nazi leader executed as a traitor after the war, has been discovered in the apartment of his wife who died recently. The treasure includes paintings by Rubens, Monet and Boucher.

Because Mrs. Quisling was not convicted as a Nazi, the Norwegian state was not able to confiscate the art collection. At the present time, no one knows who will inherit the Quisling family's wealth. The collection had been bought in Russia in the 1920s.

If the Norwegian state cannot claim the Quisling art collection, then the whole collection might be sold at an auction in London.

#### **FAKES & FORGERIES**

Some of the world's leading museums own 400-year-old forgeries of Titian, the master painter of Venetian Renaissance art. This has recently been discovered by Peter Dreyer, an art historian and deputy curator at the Prussian State Museum in West Berlin. The forger cleverly used reverse imprints from certain sections of the woodcuts, then extended the lines himself and constructed his own drawings.

■ Seven bronze statues on display as works of Western artist Frederic Remington have been identified as fakes, officials of the New Orleans Museum of Art said. The pieces, all privately owned and part of an exhibition containing 85 works, were discovered to be counterfeit by a visiting expert on Remington.

■ The FBI disclosed that agents arrested two men on charges that they planned to auction dozens of forged paintings and sculptures for an estimated \$2 million. Agents said more arrests were expected in what appears to be a nationwide art forgery operation. A spokesman said 70 false works attributed to Remington, Degas and Picasso were confiscated Jan. 11 at the Jerrold Schuster Auction Gallery in New Windsor, NY. Arrested were gallery owner Jerrold Schuster and employee Marc Stolfe.

■ A British sculptor is alleged to have faked 25 drawings by old Masters that are hanging in some of the world's top galleries, including the National Gallery of Art in Washington. The drawings, according to the Sunday Telegraph in London, in ink and in chalk, have been identified as coming from Eric Hebborn, 46, a British sculptor living in Rome.

The drawings attributed to Flemish and Italian masters also have been sold to the British Museum and leading art galleries in Europe. Many of them have been withdrawn from display because of doubts about their authenticity.

■ *The International Guide to Missing Treasures* will not be published. Due to the increasing volume of stolen art objects, the only method of maintaining adequate and current records is through computerization, which is very costly. Although the FBI has started computerization, the information will be available only to law enforcement agencies and not to the profession.

#### ARCHITECTURE & PRESERVATION

A major restoration of the Great Sphinx has been halted. The project to apply new limestone blocks to the flanks of the 4,600 year old guardian of the Giza pyramids was stopped abruptly late January when overzealous masons started dismantling the Sphinx's left front paw.

■ The Fox Wilshire theater in Los Angeles has been saved to serve the city's cultural future as a new, needed legitimate theater. The art deco landmark includes original tin chandeliers, grand leaded glass side panels, cast-iron balustrades with bronze railing and the original mouldings.

■ William Mulburn of Boulder, Colorado, has invented a dome system made of foam and reinforced concrete sprayed inside an inflated fabric balloon. The domes are now for sale. Heat loss is very low, and energy efficiency is increased with no seams or cracks.

■ The National Catalog of American Architectural Records, as well as the Committee

for the Preservation of Architectural Record's information service and newsletter have been transferred to the Prints & Photographs Division of the Library of Congress. The National Catalog lists the location of pictorial and written documents by architect's name, building type, geographic location, and building or patron's name. All inquiries should be sent to C. Ford Peatross or Mary Ison, Library of Congress, P & P Division, Washington, DC 20540.

■ *SPACES*, a nationwide organization concerned with recognition and preservation of America's monumental folk art environments, is seeking membership and support. *SPACES* is helping the California Office of Historic Preservation nominate to the National Register of Historic Places a thematic proposal of ten sites, "Twentieth Century Folk Art Environments in California." Letters of support are needed. Please contact Seymour Rosen, *SPACES*, 1804 No. Van Ness, Los Angeles, CA 90028.

■ Pratt Institute in Brooklyn is offering to professional architects, students and the general public a 10-day workshop in Venice honoring the 400th anniversary of the death of the Italian architect, Andrea Palladio. The dates are 28 May - 8 June. For more information, contact Sydney Starr Keaveney, Pratt Institute Library, Brooklyn, NY 11205.

#### LAW & ART

A Conference was held in London on 4 January 1980, entitled *Legal Change for the Visual Arts?*, sponsored by Artlaw Services Ltd. Over 200 people attended in all, including 97 practicing artists. Reform for legislation affecting copyright, the moral rights of the artist, resale royalties, VAT, tax incentives for purchasers and charity law were put forward. For further information, write to Adrian Barr-Smith, Artlaw Services, 358 Strand, London WC2.

#### PERIODICALS, DEAD OR DYING

*Muse*, McGraw-Hill's first consumer magazine, dealing with museums and art, has been scrapped, because of the anticipated cost of circulation development. Things progressed as far as a pilot issue, 35,000 copies of which were printed in October.

*Criteria*, a critical review of the arts, edited by Ardele Lister and Bill Jones, has ceased publication, due to lack of renewed subscriptions and public funding. Their in-depth interviews and coverage of lesser known aspects of the art world will be missed. This was a Vancouver-based mag.

#### PERIODICALS: CHANGING HANDS

*American Photographer* magazine, almost two years old, has been acquired by CBS, purchased from Imagination for around \$2.4 million.

#### PERIODICALS: NEW & ANNOUNCED

*Camera Arts*, a bimonthly that covers photography as a fine art, will be published next October by Ziff-Davis. The cover price has been set at \$2.95. Ziff-Davis already publishes *Popular Photography*, *Photography Annual* and *Photography Directory and Buying Guide*.

*Visuals Resources/An International Journal of Documentation* will start publishing its three issues a year in 1980 with its May number. Designed to meet the needs of professionals and scholars engaged in working with visual materials, articles will cover the creation, maintenance, development, preservation, bibliographic control and dissemination of visual collections and archives. An international Board of Editors has been selected to ensure a standard of scholarly and objective quality throughout. All inquiries regarding manuscript submissions and subscription information should be addressed to Patricia Walsh, Managing Editor, VR, P.O. Box 327, Redding Ridge, CT 06876.

*Art/New York* is a video magazine on art, which has started in February. A bi-monthly half-hour video magazine, *Art/New York* will visit exhibition and performance pieces capturing the essence of these installations on video. Included will be commentary and discussion of the work with the artist.

Twice a month, the subscriber will receive a thirty-minute color videotape that includes at least one discussion with an artist about his/her work being covered. Tapes are 3/4 inch video cassette and can be shown on any standard playback video recorder.

Series of 8 tapes are available for \$800. The first tape will be sent after an initial deposit of \$125. Organized by Inner Tube Video, the key person is Paul Tschinkel, an associate professor of art at Queensborough Community College, thoroughly familiar with the New York art scene.

For more information, write to A/NY, Inner Tube Video, 148 Greene St., New York, NY 10012.

*Aspects*, a quarterly journal of contemporary art published in the North East of England, first appeared in October-December 1977. Printed in large tabloid format on book paper, this is a significant journal not only covering regional British art, but issues of major concern such as Art & Language, Street Art, Video and Performance with names such as Joe Tilson, Marcel Duchamp,

Conrad Atkinson, Bruce McLean, Peter Blake, Richard Long, Dan Graham, Allen Jones—all included in lengthy articles. Annual subscription rates are \$6.00 (4 issues) from Aspects, 3 Roseworth Terr., Gosforth, Newcastle upon Tyne NE3 1LU.

*Artery, the National Forum for College Art*, published by the Student Art Association and the William Paterson College Art Dept., is published 5 times a year and is available for \$4.50. A professional approach to student reviews and news, *Artery* is available from the Art Dept., WPC, 300 Pompton Rd., Wayne, NJ 07470.

*Clayworks* is a newsprint tabloid publication of the Clayworks Studio Workshop, trying to promote aesthetic and technical dialogue in the arts with clay proving the context for this exchange. A bimonthly, the newsletter includes interviews, reviews and news of exhibitions. \$3.00 to Clayworks, 4 Great Jones St., New York, NY 10012.

*The Rutgers Art Review: The Journal of Graduate Research in Art History*, established by the Graduate Students of Rutgers University, publishes scholarly work by graduate students in art history. Each issue features an interview with a prominent art historian. Articles of professional quality are being sought for the second annual issue, to appear in January 1981. Send manuscripts with stamped, self-addressed envelope to The Editor, Rutgers Art Review, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903. Deadline: 1 September 1980.

Subscriptions are \$6.00.

*Artscene*, serving Texas, New York, California, Washington, New Mexico and Chicago, was launched in December-January by the Houston ArtScene Publishing Co., with Bert L. Long, Jr. at the helm. Houston finally has its own art newspaper which covers reviews of artists in Houston, visiting artists and patrons, reports of the Cultural Arts Council, the political scene with relation to the visual arts, coverage of architecture, schedule of shows and lectures, and book reviews. For more information, write to Artscene, 2212 Staples St., Houston, TX 77026. 1 year, \$8.00.

*Atlanta Art Papers*, formerly the Atlanta Art Workers Coalition Newspaper, edited by Laura C. Lieberman, will begin publishing in March 1980. Included will be interviews, surveys of galleries, library resources, interviews with artists, criticism and reviews, stimulating a critical dialogue between the Southeast as an art region and the art world in general. \$6.00 for 6 issues per year from Atlanta Art Papers, 28 16th St. NW, Atlanta, GA 30309.

*Teinturiers* is a flashy, beautifully produced French magazine, whose first issue included Nude Photographs, a visit to the Ruins, Little Girls under Five, Political activities, and Mary Flora Bell. You must realize that the theme of this issue is "Dying/Cleaning." Color and dynamics are superb. 25 francs or \$7.50 from Printed Matter.

*Stolen Art Alert*, formerly *Art Theft Archive Newsletter*, is now available through the R. R. Bowker Company. Published monthly by Bowker in association with the International Foundation for Art Research (IFAR), it contains articles on theft-prevention techniques plus a comprehensive reporting service for thefts of paintings, prints, drawings, photographs, sculpture, furniture, and other art objects. Each month approximately 125 theft entries, all reported to and validated by IFAR will be included.

Illustrations of many of the stolen works and each entry, arranged by type of object will list very specific data. There will be an artists' index for each issue.

\$48.00 per year.

*Camera Lucida, the Journal of Photographic Criticism* is edited by Robert Muffoletto and is maintained to keep an open forum of discussion and a channel of communication between critics, photographers, historians, educators, theorists and those interested in the medium. First issue contains works by A. D. Coleman, Anthony Bannon, Claudia Wolz and Bill Jordan, who presents an in-depth and significant view on our current state of being, while pointing to the birth of a "New Age" which promises to transform the present state of photographic criticism. \$12.00 for three issues (\$13.00 for foreign subscriptions) from Camera Lucida, 2605 N Prospect, Milwaukee, WI 53211.

*Artspeak*, a bi-weekly gallery review, comes out of New York City and actually is a reviewing device for shows in the Big Apple. Concise, clear reviews are written for the most part by the publisher, Palmer Poroner, and some other writers on occasion. Membership for 26 issues is \$12, and a subscription donation is \$6.00. Write to Artspeak Press, 305 W. 28th St., New York, NY 10001. Format is small newsprint paper.

*Block* "is the result of an initiative taken by a group of artists and art historians who believe that there is a need for a journal devoted to the theory, analysis and criticism of art, design and the mass media.

"Our primary concern is to address the problem of the social, economic and ideological dimensions of the arts in societies past and present."

Some of the writers in the first issue are

Conrad Atkinson, Terry Atkinson (from Art & Language), John Berger, Tony Rickaby, John Stezaker, and John A. Walker. Lisa Tickner has an in-depth review of Allen Jones, John Berger publishes four poems, Margaret Iversen writes on "Meyer Schapiro & the Semiotics of Visual Arts," and there is much, much more.

The magazine is a "knockout" for the typography is strong, the look is bold, and the photos, although not as well screened as they should be, are outstanding as illustrations for each article.

Subscriptions are £4.00 surface and £6.50 airmail from Block, Art History Office, Middlesex Polytechnic, Cat Hill, Cockfosters, East Barnet, Hertfordshire EN4 8HU, England. Frequency does not appear in the first issue, but one would assume it will be quarterly or so.

## XEROX & COPY ART

Plastic Image Gallery is the only New England gallery exclusively devoted to local and national electrographic artists. Located at 16 Thayer St., Boston, MA 02118, the gallery features the Xerox 6500 color copier, but has other facilities as well.

■ The Entry Deadline for the National Copy Art Exhibit now in preparation at Hot Flash of America has been moved to 7 April 1980. The exhibit date has been changed to June, 1980. Jurors will be Buster Cleveland, Stephanie Weber, and Wakefield Poole. International travel and a catalog of the exhibit are planned. For details about the submission of color, black and white Xerox and mixed media copy art, send a self-addressed stamped envelope to Ginny Lloyd, c/o Hot Flash of America, 2351 Market St., San Francisco, CA 94114.

■ Source of Invention Catalog to document the color Xerox show held in September at the Union Street Copy Center in San Francisco is being prepared by Immediate Graphics and will include slides of exhibited work, original one-of-a-kind pieces, mounted inserts, technical tips, articles on color techniques and examples of work not exhibited.

200 copies of the catalog will be initially printed. Contributors will receive a copy of the finished work. Carl Heyward and Brian Auerbach are seeking one-of-a-kind pieces, or copies of original work. You may contribute up to 200 copies, or less.

Size: not larger than 8 x 10. Smaller pieces to be used as inserts are welcome. For more information, write or call Immediate Graphics, 2839 Steiner St., San Francisco, CA 94123, (415)563-7334. Deadline: 25 March 1980. April 15 is scheduled date of "publication."

■ An exhibition by Antonio Frasconi was held in January in New Canaan, Connecticut with the artist's experimentation with the Xerox color copier. Working with a copier furnished by the Xerox Corporation and installed at SUNY at Purchase where he teaches, Frasconi has the opportunity to experiment, using photographic negatives and transparencies, using them as originals and either adding or changing the colors. Since the copier prints no larger than 8½ x 14 inches, Frasconi collages together prints to achieve a final size of about 16 x 20 inches.

#### NEW MEDIA & JOBS FOR ARTISTS

A program at the Chemical Bank in New York City organized by the Arts & Business Council has provided sixty to seventy visual artists, musicians and performers with part-time clerical positions; special features for the creative clerks include full insurance coverage even though they work half-time, and no loss of seniority if they take a leave of absence for a professional engagement. The Arts & Business Council has received a small grant from Exxon to further explore the concept with other firms.

Janet Lee and Liz Neumark, with \$100 in hand, formed Great Performances, Artists as Waitresses Inc. and began last fall to recruit their staff of 25 other artists who needed flexible working arrangements while working into the fields of acting, painting, producing, or dancing.

Great Performances workers are picked on the basis of skills as waitresses, hostess-helpers, guest-greeters and coat-hanger-uppers, hors d'oeuvres circulators, and fastidious cleaners after the festivities are over.

With crisp black and white uniforms, brochures advertising themselves, incorporation, they have been invited to "do" several posh parties, hiring caterers for any kind of food, arranging for musicians and rental equipment, ordering flowers, and providing live entertainment.

#### RUBBER STAMP NEWS

St. Simian Society Ltd. are graphic image makers and collaborators. They have produced their first catalog, *Rubber Stamp and Acrobat Catalog*, which ordinarily costs \$1.00. To Umbrella readers, St. Simian is offering their first catalog absolutely free. Write to St. Simian Society, 178 Fifth Ave., New York, NY 10010 and mention that you are an Umbrella reader.

■ Ms. Pitts Graphics also has a rubber stamp order form, which contains several very interesting rubber stamps. Write to Ms. Pitts, 2126 Tydd, Eureka, CA 95501.

#### OPPORTUNITIES

Post Card Company wants humorous, erotic and patriotic photos for postcard reproduction. Contact Americard Co., 119 Elizabeth St., New York, NY 10013.

Archive of Political Art. Anyone interested in participating in the development of such an archive, contact Lucy Lippard, 138 Prince St., New York, NY 10012.

*Milkweed Chronicle*, a new journal for poets and artists, will publish a national listing of visual artists working as illustrators, graphic designers, painters, photographers, printmakers, and typographers. Initially the listings will be published as part of the journal and later, independently in state-wide directories entitled *Visible*. The publishers of *Visible* hope it will make possible collaborative projects by artists and writers. 5,000 circulation per issue going to artists, arts organizations, departments and schools of art, poets, high school and college teachers of English and public and university libraries.

The Directory will be compiled alphabetically, by state, in a tabloid form publication, printed on 60 lb. offset paper. Each artist listing will occupy a space that is 1½ x 10 inches across on a page 11 3/8 x 17 3/4. Interested artists should send request for information and items to *Milkweed Chronicle*, P.O. Box 24303, Edina, MN 55435.

Arts Internship on Capitol Hill. Rep. Fred Richmond of New York recognizes the growing need for highly qualified, professionally trained, arts administrators in and out of Washington. To help meet this need the Congressman offers an arts internship in his Washington office. Intern responsibilities are to help write and develop federal arts legislation, assist in the preparation of position papers, initiate studies and investigations, assist in preparation of speeches, draft correspondence to specific inquiries, etc.

For more information, write to Congressman Fred Richmond, 1707 Longworth House Office Bldg., Washington, DC 20515.

#### MUSEUM NEWS

Officials of the Detroit Institute of Arts, bowing to opposition from the public and the arts community, have voted to scrap a controversial plan to sink a stairway

through the floor of one of its most renowned galleries, the Rivera Court, whose walls are adorned with Diego Rivera's frescoes.

■ The Brandywine River Museum in Chadds Ford, Pennsylvania has received \$1 million private collection of 41 American paintings and drawings from two New York City art collectors, Amanda K. Berls and Ruth A. Yerion.

■ Flora Whitney Miller, honorary chairman of the board of the Whitney Museum, will sell a painting by J.M.W. Turner, long owned by the family of Harry Payne Whitney and cited by experts as one of the finest Turners in private hands outside of England, in May at auction. Proceeds, expected to be in excess of \$1 million, will partly go to the Whitney Museum of American Art.

■ \$4.5 million has been given as a gift from the Ahmanson Foundation to the Los Angeles County Museum of Art to enable the museum to expand its exhibition space by 25% adding a two-level, 20,000-square-foot addition to the Ahmanson Gallery.

The Ahmanson gift comes six months after the Atlantic Richfield Co. donated \$3 million to the museum for a proposed 35,000-square-foot building to house modern and contemporary art.

#### DATES TO REMEMBER

American Association of Museums-Canadian Museums Association Joint Annual Meeting, Boston, 8 - 12 June 1980. For more info, write to AAM, 1055 Thomas Jefferson St., NW, Washington, DC 20007.

First Annual Conference of the Missourians for the Arts. 16 March 1980, where Mrs. Joan Mondale will be the keynote speaker. Flaming Pit Conference Center, in Columbia, Missouri.

Seminar in Art and Museum Librarianship. 19 - 30 May 1980 at the School of Information Studies, Syracuse University. More information about the course from Prof. Antje B. Lemke or from the Office of the Dean, School of Information Studies, 113 Euclid Avenue, Syracuse, NY 13210. Registration info from Division of Summer Sessions, 117 College Place, Syracuse, NY 13210. \$150 per graduate credit hour. Course is worth 3 grad. credit hours.

Oxbow Workshop 80, Saugatuck, Michigan, is offering three workshop sessions from 13 July - 2 August; 3 August - 23 Au-

gust; 24 August - 30 August. Designed for artists, teachers, and advanced students. Write to Oxbow, Saugatuck, MI 49453 for a detailed brochure and application.

**International Conference on the Teaching of the Arts at Advanced Levels**, 17 - 20 August 1980, University of Quebec at Montreal, P.O. Box 8888, Station A, Montreal, Quebec, Canada H3C 3P8. Register before 1 April and save money.

**Legal Problems of Museum Administration**, National Gallery of Art, Washington, DC, 19 - 21 March 1980

**Art Security Institute**, 30 March - 2 April 1980, Sheraton-Ritz Hotel, Minneapolis, MN. For further information, write to Anne Dickason, Program Director, Art Security Institute, 219 Nolte Center, 315 Pillsbury Drive S.E., Minneapolis, MN 55455.

**Art and the Community**, 16 June - 20 June 1980, Maryland Institute, College of Art, Baltimore, Maryland and 15 September - 19 September 1980, New School for Social Research, Human Relations Center, New York City.

**Visual Studies Workshop**, 8th Annual Summer Institute for Photography, Visual Arts, and Interdisciplinary Studies, 30 June - 8 August 1980.

40 intensive one- and two-week workshops and seminars in the visual arts will be held this summer, with courses in photography by Michael Bishop, Nathan Lyons, Henry Holmes Smith, Ken Josephson, John Wood, Eileen Berger, among others. Theoreticians such as Allan Sekula, John Brumfield and Estelle Jussim will also teach.

Keith Smith will teach about the one-of-a-kind book, while Richard Minsky will give a history of the visual book. Lee Witkin will teach a course on collecting photographs, while Alex Sweetman will teach on alternate histories of photography.

Alison Knowles will teach a workshop on performance, while Richard Benson will teach on Photogravure. For more information, write to VSW, 31 Prince St., Rochester, NY 14607.

**FIRST INTERNATIONAL FESTIVAL OF WOMEN ARTISTS**. 14 - 30 July 1980. Ny Carlsberg Glyptotek Museum, Copenhagen, Denmark. CWAO (Coalition of Women's Art Organizations) is organizing U.S. participation. For info: Susan Schwalb, project director, 233 E. 21st St., New York, NY 10010; (212)674-3434.

## ART READER

*American Artist* for February 1980 features Artists & Photography.

*Art New Zealand* 13 covers The Sydney Biennale, written by Wistan Curnow—a significant approach to contemporary art.

*Art New England* has only proven that it represents in only three issues its own region well, with a calendar of gallery and museum exhibitions that excels other publications. Its visual calendar is a treat!

*Art Voices/South* for January/February 1980 features a special section on Contemporary Art in California with a commentary written by Kenneth S. Friedman.

*The Agent* for November 1979 (Number 2) features a bit of Dada from everywhere, as well as "A Bibliography" of all printed material produced by the New Agency to date, including archives where they are held.

*American Artist* for March features Artists and Historic Preservation, as well as its Annual Directory of Art Schools.

*Artzien* from Amsterdam announces it is now a subscription magazine and is available for 10 issues a year for 20f. for individuals and 40f. for institutions.

Its February issue features Martha Hawley's new book, *Notebooks*, as well as a proposal to show art in studios in Amsterdam. In addition, there is a piece by Lawrence Weiner.

*AAWC Newspaper* for November-December 1979 features an interview by Ken Friedman with Peter Frank.

*Art Workers News* for January-Feb. 1980 has an "Artists and Art Educators Supplement" covering the wide spectrum of teaching and education of artists.

*Another Room* 8 features an interview with Alan Scarrit of Site, Cite, Sight Inc., an artists' space in San Francisco.

*Criss Cross Communications* 10 features the Pattern Project. Included are color photographs and statements by the 16 artists.

*Cres* for November 1979 shows documentation, with text and a color photo, of Harrie de Kroon's piece, *Identity*, in which the artist lay on the bottom of a water-filled tank for 20 minutes, while the surface of the water burned. The work deals with the essential experiences of water, fire, brea-

thing, time, communication and fear. Write to Cres, P.O. Box 51150, 1007 ED Amsterdam, The Netherlands.

*Dialogue*, Jan. - Feb. 1980, has an interview with Roy DeCarava, the photographer, an interview with Neal Slavin, an article on John Heartfield's photomontages, among other topnotch items. Ohio's live-wire art journal, 69 E. Market St., Akron, OH 44308

*Fuse*, the continuation of *Centerfold*, has begun the 1980s with a smashing issue on "Developing Feminist Resources", featuring the work of Martha Rosler and Carolee Schneemann. In the style of *Time* or *Newsweek*, *Fuse* deals with political and social issues, the "specifics of our culture through the creative process of critical analysis which often emanates from the work of artists and frequently emerges in the work and activities of those who do not consider themselves artists."

Included is the catalog of the "1979 Independent Video Open." This magazine is necessary for all conscious artists and art-oriented people in the English-speaking world and abroad. A must for \$12.00 a year! Write to Fuse, 217 Richmond St., West, 2nd floor, Toronto, Ont. M5V 1W2.

*Fine Print* has an article in its January issue on American Book Arts Magazines by Joseph Blumenthal. A must!

*Format* out of Chicago for December 1979 has an interesting interview with DiAnne L. Halenar, Editorial Director, Marquis Who's Who, Inc. about *Who's Who* and its policies about the art world.

*New Yorker* for 18 February has a profile on Vincent Scully, the most popular professor of art and architecture at Yale University.

The 25 February issue finds that Calvin Tomkins, reporter at large formerly, will be writing reports on what is going on in the art world for the *New Yorker* at fairly regular intervals.

*New Art Examiner* for December headlined a remarkable critique and review of Joseph Beuys at the Guggenheim, by Jack Burnham while Judd Tully wrote a perceptive article about *Artforum*, its history and its transition.

*National Arts Guide* for January-February 1980 features "The Art of the Christos" by Barbara Tannenbaum, as well as predictions of the 80s by Peter Frank. Advance Auction schedules are also included for collectors and interested auction-goers.

*Printnews* for February/March had a profile on the Hartford Print Workshop featuring works by Jim Dine, James Rosenquist and Ed Ruscha.

*Photo Communique* for Nov-Dec 1979 had an article, "On Writing about Photography" by Mike Billingsley as well as news and reviews. The articles are perceptive and the reviews are critically sound. Canadian mag that is important for most photo collections from P.O. Box 129, Station M, Toronto, Ont. M6S 4T2.

*Parachute* 17 carries the second part of the long Music and History, highlighting Afro-American music; an article on Jackie Winsor by Ellen Johson, as well as a frank and

biting critique of RoseLee Goldberg's book on Performance by Bruce Barber. Michael Snow's new work is also analyzed by Chantal Pontbriand.

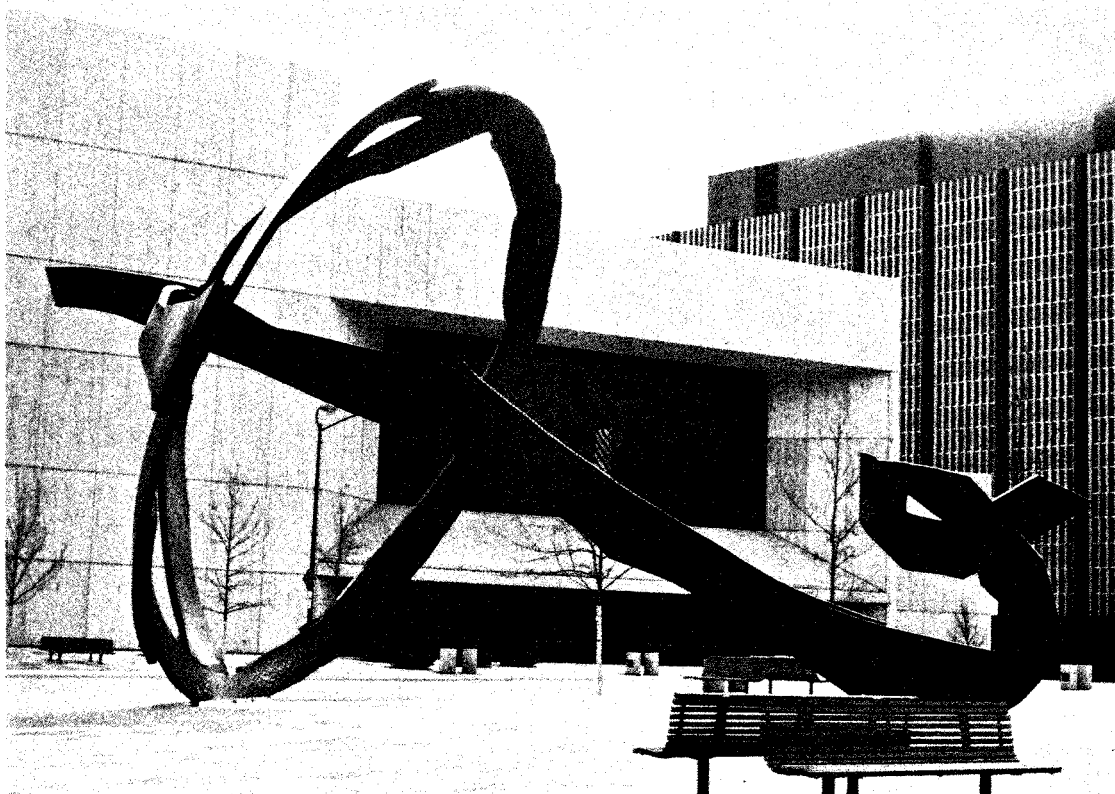
*Print Collector's Newsletter* for January-February 1980 features "Dear Jill" by Pati Hill, from letters sent to Jill Kornblee about her work on the IBM copier.

*View* for December highlighted Howard Fried, a participatory performance artist, while the January issue presented an interview with Laurie Anderson.

*Women Artists News* for December-January highlights Women in Photography, while the February issue features Women Artists in the South, including a revealing interview with Suzanne Lacy by Ruth Askey.

#### ART LUCK

Robert Rauschenberg says he loves the idea of people unwittingly collecting art. That is exactly what happened in Miami, Florida. A gargantuan "edition" of 600,000 Rauschenberg lithographs have been printed on newspaper stock in an edition of *The Miami Herald*. In addition, another 100 of these lithos will be personally signed by the artist and will be distributed randomly among the thousands of newspapers printed. Readers of the *Herald* may be out a pretty penny if they find they've used a valuable piece of art in their kitty litter! (Taken from *Artviews*, Toronto)



**CRUSOE UMBRELLA** by Claes Oldenburg, Nollen Plaza, Des Moines Civic Center, Des Moines, Iowa. Installed on 27 November 1979. 33 feet high, 57 feet long, weighing 20 tons, the Crusoe Umbrella is made of steel which has been painted a bluish green. Fabricated by Lippincott in West Hartford, Connecticut. Commissioned for \$125,000 of which \$50,000 came from the National Endowment for the Arts and the remainder donated by five local foundations and families. (Photo: Fred Truck)