

NEWS & NOTES

As we go to press, Reaganism and the Arts seem to be in a locked battle. With a proposed 50% in cuts for the National Endowment for the Arts, it is hard to justify the \$89.7 million proposed to spend on military bands. What if the country's symphony orchestras tried marching? Or administering?

At any rate, the NEA has published new guidelines, which do not look good for anyone, especially individual artists. They are proposing an 18-month period of grants, in which superstar artists will get one grant each for \$25,000 to do one major work. Very few grants for emerging artists will be given. In addition, challenge grants will be cut more than 80 percent, and several other programs will be cut. Art programs for the handicapped, older Americans, and veterans will be dropped. The fellowship program to train managers of artistic institutions will also be cut, as well as the office for international exchanges.

Jim Melchert is leaving to return to teaching in Berkeley. Nancy Drew left just a short time ago to live in New York. The President has proposed an independent corporation, like the Corporation for Public Broadcasting, to replace the National Endowment for the Arts and the National Endowment for the Humanities. He has named a White House Task Force on the Arts and Humanities with Charlton Heston as Chairman for the arts and Hanna H. Gray, president of the University of Chicago, as chairman for the humanities. A report must be presented to the White House by Labor Day covering questions of increasing support to state and local agencies, increasing the role of non-governmental advisors, and of converting the endowments possibly into public corporations.

In addition, on the floor of a Senate Committee, rescission of funds for fiscal year 1981-82 is being considered, meaning that \$2 billion may be withheld from this year's grants for the NEA and other agencies. \$32 million in grants for the NEA may be withheld, and if so, many challenge grants, individual grants and fellowships will not be made. Since letters of confirmation have not been sent out by the NEA, and others are being held up, there will be a 45 day freeze waiting to see what the Government and the Office of Management and Budget really mean. So, if all of you are aware, **Umbrella** urges you all to write to your Senators and Congressmen right now and plead with them to help save the 1981-82 grants, since orchestras will stop playing, theater groups will stop acting, artists will stop painting, sculpting and making prints, and **Umbrella** may stop publishing! We really urge all our American readers to please write letters, not postcards, to your Congressmen and Senators, urging them to re-instate the NEA budget for 1981-82 and for coming

years as well, because the cultural and social fiber of our country is at stake. Make your summer worthwhile and do something now to guarantee you and the rest of your colleagues some peace of mind! It is up to you right away!

ART FUNDING

The New York State Council of the Arts received an increased appropriation from the New York State Legislature. \$32.5 million, or an increase of \$1,230,000 over the amount recommended by the Governor, came at a time when President Reagan has called for large cuts in Federal programs for the arts.

ART AND POLITICS

On May 3 in the March Against the Pentagon in Washington, DC, during the protests against the war build-up, draft and intervention in El Salvador and Reagan social policy in general, a group of visual artists carrying 20 double-sided signs to attract media attention, joined the march. The placards were collectively designed and produced, and had crossed-out black-and-white negative emblems on one side, and primary-colored positive emblems on the other.

■ A political/art event dealing with the symbolic use of ribbons and U.S. human rights violations will take place in Oregon City in front of Lincoln Hall on 29 May. The yellow ribbons will be used in conjunction with documentation of the illegal abuse of prisoners, police crimes against people of color, and the jailing of political activists color, and the jailing of political activists. The yellow ribbons will represent the thousands of people incarcerated and harassed unjustly in the United States.

DINNER PARTY UPDATE

In the February-March issue of *Women Artists News*, Elizabeth Goldman writes on "The Dinner Party: A Matter of Taste," and in the *New York Review of Books* for April, John Richardson writes on The Dinner Party and its accompanying documentation.

The Dinner Party opened on 10 May in Cleveland Heights, Ohio, at 3130 Mayfield Road, where it will remain through July.

ART NEWS FROM THE STATES

It looks like the lottery in Massachusetts for the arts will not make a profit this year. Critics say the Massachusetts lottery, patterned after a successful one in Australia, just was poorly run. Efforts are being

made to restructure the arts lottery so that ticket prices could be set at any price. A lower price, better promotion, and better marketing would make the idea succeed, says the chairman of the advisory council.

■ According to the National Assembly of Community Arts Agencies, Bassett, Nebraska leads the nation in per capita spending on the arts. The Bassett Arts Council will try this year to spend about \$22 per resident to bring a little cultural life into an extremely quiet town of 987 persons.

ARTISTS' SPACES

At the National Conference of Artists' Spaces in New Orleans, a committee from five regional areas was elected to establish a plan for a national network. They are Claire Copley (New York), Joe Celli (Hartford), M.K. Wegmann (CAC, New Orleans), Anne Focke (Seattle) and Marilyn Crank (Chicago). A national meeting is slated next year in Washington, DC.

■ Union Gallery at San Jose State University has recently had an exhibition of Contemporary Music Notations.

■ MOTA has moved to 716 11th Street, N.W., Washington, DC 20001.

■ A Consortium of Alternative Spaces was formed in New York in 1979. Included are the Clocktower, the Kitchen, Creative Time, Artists' Space, Franklin Furnace and Just Above Midtown/Downtown Gallery.

■ 1708 East Main in Richmond, Virginia in March had a series of performances, installations, and readings by visual artists on the theme of Gesture and Language, with the participation of Carolee Schneemann, Michael Meyers, Tom Adair, Patricia Molella and local artists. During April, David Det Hompson, one of the founders of the space, also showed his work.

■ The Heller Gallery at the ASUC Union Building, University of California, Berkeley, has had several interesting exhibitions. During the month of June, there will be a show called "Coast to Coast," Punk Rock and New Wave Images, a photographic group show, showing the wide range of subjects and energies of the Punk Rock and New Wave scene.

■ Ayers 118 Gallery at the California State University, Chico, has become an alternative space run by Francis Brown. Included are presentations of artists' books, the art of the American apron, and other innovative exhibits.

NEW YORK NEWS

An interesting show called "Images of Labor" showing 32 works by artists who responded to quotations about labor and its contributions to American life, continued through May at Gallery 1199, part of the "Bread and Roses" cultural program of the National Union of Hospital and Health Care Employees. Included was work of William King, Robert Arenson, Edward Sorel. The show will be circulated for two years by SITES. A full-color book, with an introduction by Irving Howe and reproductions of the works and quotations, is being published by Pilgrim Press and will sell for \$16.95.

■ The former studio of painter Mark Rothko at 153 East 69th Street in New York City has become the New York Center of the Urasenke Tea Ceremony Society. It is now a place in which the ancient rituals of the Japanese tea ceremony are practiced and taught. It is the largest and most authentic tea complex outside of Japan, in which there are four tea houses within the confines of the original carriage house.

■ The New York Road Runners Club is sponsoring an exhibition of paintings and sculptures by 41 contemporary New York City artists in conjunction with the tenth running of the L'eggs Mini Marathon. The exhibition is entitled, *Running*, which includes work of Leon Golub, Nancy Spero, Vernita Nemeč, and many more. Included in the event is a dance and painting performance. The show is being curated by Art Guerra, artist and renowned runner.

■ The Asia Society has dedicated its headquarters building at the corner of Park Avenue and East 70th Street in Manhattan. The 8-story building, designed by Edward Larrabee Barnes, was dedicated in April.

■ The Anthology Film Archives have acquired an old Courthouse building at Second Avenue and Second Street from the City of New York as its new quarters, to contain three film and video theaters, a reference library, film and video preservation vaults, and a facility that will allow them to broadcast programs to the immediate neighborhood and the New York metropolitan area via cable television. They need more funds to help make this dream come true through matching funds. Please send contributions to Anthology Film Archives, 80 Wooster St., New York, NY 10012.

■ Recently at Cooper Union, the school held its annual Edible Architecture Competition, in which students created works of architecture in the form of food, or perhaps food in the form of architecture. "The

Chocolate Syndrome" consisted of forms of chocolate ice cream in the shape of the towers of the Three Mile Island nuclear plant. That's just for starters, but you can imagine!

■ The 34th Annual Patients' Art Exhibit at the Memorial Sloan-Kettering Cancer Center in Manhattan took place in early May and many works were sold. Both patients and staff exhibit in this annual affair, in which cancer patients have been introduced to art and use it as part of their therapy. Some of the patients have gone on to become professional artists.

■ The Empire Safe Company, a SoHo-based firm, recently exhibited *Combinations*, a show of safes by 13 artists, including landscapes, animals, sports, architecture and everyday furnishings. Included are Red Grooms, Lance Richbourg, Bob Stanley, Tony Spengler, Suzan Pitt, Richard Haas, Alan Herman, Mel Pekarsky, Karen Gunderson, Bill Barrel, Mimi Gross, and others. The exhibition is up through 30 June at 103 Grand Street.

■ The City Gallery, recently opened at 2 Columbus Circle, is part of the New York City Department of Cultural Affairs which moved into the former Huntington Hartford Museum. The first show was entitled, *The Working Process*, in which 17 artists were invited to create a work and explain its evolution.

AROUND THE GALLERIES

Two innovative law firms have opened their offices as gallery spaces, due to their heavy interest in contemporary art. Cohen & Ziskin, formerly of Beverly Hills and now of Century City in Los Angeles, has had a consistent program of curated shows in their luxurious offices. Committed to collecting contemporary art (and many of their clients are too), Cohen & Ziskin have shown works of art in Southern California artists.

Their Washington, DC counterpart is the law firm of Arnold & Porter, which owns 85 pieces of contemporary American art. Their offices have been on the docent trail, as well as Washington's diplomatic community tours. They have collected Morris Louis, Lichtenstein, Hopper, Noland, Stella, Pollock, Frankenthaler, Gilliam, and much more.

Transmitters: The Isolate Artists in America at PCA in Philadelphia in March. . . ICA Street Sights in Philadelphia with windows by artists, performances by Tina Girouard and Pat Oleszko and ICA In Transit with photographic placards on the bus, a very exciting exhibition from 1 - 18 May with catalog too. . . *Vision*, an exhibition by the

handicapped from the Royal Western Counties Hospitals at Spacex Gallery in Exeter, England. . . New Gallery called EYE, an independent photography gallery, in San Francisco at 3321A 22nd Street. . . A Space in Toronto recently showed Margia Kramer in an installation, videotape and pamphlet entitled *Freedom of Information Act, Jean Seberg. . . Machineworks* with Vito Acconci, Dennis Oppenheim and Alice Aycock at the ICA, Philadelphia from 12 March to 19 April. . . A neon show by Annon Kenney called *Variations on Three Bauhaus Bends* from 8 May through 21 June at the Morris Gallery of the Pennsylvania Academy of the Fine Arts in Philadelphia. . . *Ilya Chashnik and the Russian Avant-garde: Abstraction and Beyond* at the University of Texas at Austin Art Gallery from 18 April thru 24 May. . .

ARCHITECTURE BY ARTISTS

Besides the Architectural League's centennial exhibition entitled *Collaboration: Artists and Architects*, which will be circulating throughout the United States, there are several other exhibitions which are in this vein:

■ From 26 May through 27 June, the Rosa Esman Gallery, 29 West 57th St., New York City has an exhibition entitled *Architecture by Artists* as a correlary to last December's exhibition, entitled *Art by Architects*. Over 20 artists examine architectural ideas—some with wisdom and some with wit. Included are drawings, sculpture, models and prints by Arman, Artschwager, Aycock, Christo, Ferrara, Johanson, Kerns, Oldenburg, Simonds, Steinberg, and others. Guest curator is Susanna Singer.

■ At the Sullivant Hall Gallery at Ohio State University, an exhibition entitled *Artist as Architect/Architect as Artist*, a national invitational exhibition, was held from 30 March through 17 April. There was representation from both East and West Coasts, Chicago, and Texas. Artists included Alice Aycock, Michael Davis, Richard Aber, Otto Piene, Dan Graham, and Nancy Bless. Exhibiting architects were Michael Graves, Lawrence Booth, Coy Howard, Aldo Rossi, Leon Krier, and SITE, among others.

AWARDS

H.W. Janson, professor emeritus of fine arts at New York University, was given the annual award for "outstanding lifetime achievement" of the Art Dealers Association of America on 6 May.

James Stirling, famed British architect, receives the Pritzker Architecture Prize, a \$100,000 award given for a lifetime of

creative achievement, which was presented on 19 May in Washington, DC. Stirling is presently working on a chemistry building at Columbia University and an addition to the Fogg Museum in Cambridge, Massachusetts as part of Harvard University. In England, he is working on the Turner Museum at London's Tate Gallery.

Paul Goldberger, architecture critic of *The New York Times*, is winner of a 1981 American Institute of Architects medal. He was cited as "one of America's most significant architectural journalists."

ARTnews, longstanding art magazine in America, received the Reader's Digest National Magazine Award for General Excellence for magazines with circulation under 100,000 "for communicating to both expert and lay readers the excitement of the art world through first-class reporting, analysis and criticism and through appropriate use of graphics."

The American Institute of Graphic Arts (AIGA) recently awarded a number of art publications for graphic design and manufacturing excellence. Included were:

Art Deco (Harry N. Abrams)

Harry Callahan: Color (Matrix)

Water's Edge/Harry Callahan (Callaway)

Acts of Light (New York Graphic Society)

Versations (Lehrer/Baker)

For a complete list, write to: AIGA in New York City.

COPY ART

"Ezra Pound Knows and Why Pati Hill" by Thomas McGonigle appears in the April issue of *Arts* magazine, pp. 128-129. It is "sorting out the art which is discovery, invention, clarification, analysis of perception, expression; from the art which is an adjunct to the various luxury trades."

■ Forecast Art Collective is sponsoring a three-week exhibition called *Color Copy Art—The Middle States*. Scheduled for 15 June through 3 July at Pillsbury House in Minneapolis, Minnesota, the show is the first official exhibit at the new community/cultural center. There will be artist-supervised workshops during the first two weeks of the exhibition. Color copy artists Philip Meany and Sonia Sheridan will present lecture/slide shows on the opening evenings of the exhibition.

Entries will be accepted until 30 May. A traveling, juried exhibition will be assembled from the entries to tour the Midwest. Send works to Jack Becker, Project Director, FORECAST, P.O. Box 3194, Minneapolis, MN 55403. (612)721-1032.

■ *Aurora: Journal of Lightography* recommends the exhibition above, and is still accepting subscriptions for the charter issue to be out in June. \$5.00 ensures arrival of the first *Aurora* issue and one *Aurora Rayprint* button. Write to W. Mark Feyereisen, RR 2, Box 153, Shakopee, MN 55379 or J. Thomas Nelson, 89 Riverview Terr., Chaska, MN 55318.

■ Electro Arts Gallery, 718 Columbus Ave., San Francisco, CA 94133, the only color Xerox commercial gallery, is showing monthly exhibitions. Write or call for more information.

■ Franklin Furnace in January 1982 will hold an open competition Xerox show for artists using any form of photomechanical reproduction in black and white or color. Submissions will require a \$15 entry fee for members, \$20 for non-members, for up to 3 submissions. If you want to send more than 3 works, include \$5 for each additional work. Judges will be Lucy Lippard, art critic, and Lowery Sims, curator of contemporary art at the Metropolitan Museum. All artwork will be accepted only between 1 - 15 December, and must be accompanied by a stamped self-addressed envelope to ensure return of work.

CENSORSHIP

Claes Oldenburg's plan for a sculpture on the University of Hartford campus in West Hartford, Connecticut was voted down by the regents' executive committee, thus requiring the University to lose a \$25,000 grant from the NEA and another \$25,000 of contributions from private donors to match that sum. In addition, Oldenburg's model for the 23-foot-long toothbrush in red, white and blue, will probably be returned to him.

The President of the University hinted that it was more a reflection of the austerity of the 1980s rather than an aesthetic judgment.

■ Management for the Plaza of the Americas in Dallas banned three works from the annual exhibit of the Dallas Chapter, Texas Fine Arts Association, and with a second look, removed four more works. The reason for the rejections is a Plaza policy against works depicting nudes.

The juried show for the Glendale Galleria, a shopping mall in California, sponsored by the Glendale Art Association, specifically dictated "no nudes." Guess art in the malls must be clean and neat, like Disneyland.

ALTERNATIVE MEDIA

Boston will be the scene of "The World's First T-Shirt Art Exhibit" sponsored by *New Age Magazine*. They never heard of the exhibits at the Los Angeles Institute of Contemporary Art T-shirt exhibition several years ago, the show at the West Colorado Gallery in Pasadena two years ago, among others.

At any rate, they will be selecting the most beautiful, the best political, the best business message, the funniest, the best music group, the best ecology, the ugliest and the most outrageous T-shirt of them all. Winning shirts will be featured in the exhibit and in the magazine's October issue. Entries are not returnable and must be postmarked on or before 1 July 1981. Send shirt, name, address, and phone number to New Age Shirt Context, 244 Brighton Avenue, Allston, MA 02134.

■ *Soundworks II*, co-curated by Peter Frank and Lucy Evanicki, is the second annual survey of sound art, featuring a six-week survey of artists' and art-related work in the aural-acoustical realm. There is a collection of photographs by Flo Fox in the first exhibition. She is legally blind, but has taught photography to the visually handicapped in New York.

The second show includes work by visually handicapped artist, Paco Grande, who exhibits photographs and two photocopied books of Indian and Southeast Asian street-life.

Included is a series of performances on Tuesday and Thursday nights through the month of May.

■ *Noise & Muzak* is an exhibition for two weeks from 28 July through 7 August at the George Paton Gallery, Melbourne University Union, Parkville 3052, Australia. Included will be tapes, tape/slide sequences, video, documentation and live performances by Melbourne artists involved in sound and music. Bill Furlong, editor of *Audio Arts*, will be showing material. Other work from Europe, the United States, and Australia will be available for listening. Send all material for possible inclusion to the George Paton Gallery, Melbourne Univ. Union, Parkville, Victoria 3052 by 22 June 1981. Please include insurance value, return address, and explicit instructions for playing/display. All work will be returned in August 1981.

■ *Correspondances* by Pamela McCormick included a simultaneous sculptural air-activated event in which an installation in California moves in response to touch tone tele-

phone control of motion on a scaled down counterpart in New York. Telephone impulses control fans in New York which correspond precisely to similar fans in California. The event was at San Jose Institute of Contemporary Art from 15 March - 25 April and at Franklin Furnace from 25 March - 25 April.

■ A flyer went out in Toronto, entitled: Limited Time Only! Offer expires June 30, 1981. Special Wallpaper Offer to Residents of the Winnipeg Apartments. Yes! If you live at 260 Wellesley Street East and are tired of your apartment decor, read this! Striped Wallpaper at an absurdly low price! Wide range of colours! Installed Price: A Single Wall, \$50; A Complete Room, \$125. Special Bonus to the First Customer! A single wall or a complete room at no charge! Can't believe it? See for yourself! Call 595-0790. This is a work in situ by Daniel Buren, if you didn't guess, 28 March - 19 April 1981, sponsored by A Space.

ART PRICES

May was Auction month in New York City, and after all the excitement, reassessment of the market shows that it is down. About 40 per cent of paintings and sculpture on the block went unsold.

To be sure, Degas' portrait of Manet's brother brought a Degas auction record of \$2.2 million, a Van Gogh village scene fetched \$2.1 million, and a Gauguin still life of fruit was knocked down for \$1.3 million.

Pablo Picasso's *Self Portrait: Yo Picasso* hit \$5.3 million, the highest price ever paid at auction for a painting by the master and an auction record for any 20th century painting.

Lawrence Rubin of Knoedler purchased Franz Kline's *West Brand* for \$350,000 and \$220,000 for de Kooning's *Untitled III*. Countless other paintings went for very high prices for Rauschenberg, Stella, Thiebaud, Kelly, Glarner.

Latin American art also went for high prices with a Tamayo oil painting going for \$200,000 and a Diego Rivera for \$190,000.

Dali's *Le Sommeil* was sold for \$813,600, the highest price ever paid at auction for a work by a living artist, for Surrealist art and for the artist, Dali.

■ Malcolm S. Forbes paid \$90,000 for a set of eight glass panels that had once decorated the 30-foot-high grand salon of the Normandie, the legendary pre-World War II ship that is often called the world's most magnificent. They are a gift to his son, and will be placed in the gallery at the offices of *Forbes Magazine*, where his son's collection of 400 toy ships will be on view to the public next year.

PERIODICALS: One down, many new ones

The National Arts Guide, an indispensable resource for gallery and museum exhibitions, catalogs, and artists, stopped publication with the March-April issue.

Art Police Gazette, vol. 1, no. 1, Spring 1981, is produced by those inimitable artists who gave you *Art Police News* and *Art Police Express*. Available from 133 E. 25th St., Minneapolis, MN 55404. This issue is devoted to Marcel Duchamp.

Visions, a publication for the Visual Arts, was first issued in Winter 1981 with Photography in Florida as its theme. There is an interview with Tom Turner, reviews of the Armand Hammer Collection, a Florida Visual Arts Calendar, and grants information. Available in large tabloid format on book paper from Art Visions, Inc., P.O. Box 2534, Winter Park, FL 32790 for \$8.00 per year.

Zipper Magazine, edited by Sally Beers and Judith Wong, is a stylist, wild and wonderful New Wave magazine, with contributions from artists in the New York area and abroad. \$1.75 available in New York City and soon to be available elsewhere. Write to Sally Beers, 179 Broadway, New York, NY 10007.

Public Illumination Magazine, published at 257 Lafayette St., New York, NY 10012, is edited by Zagreus Bowery (sic), and requests contributions from artists. Send your contribution for its pages (max. 250 words and pictures on page size 2 3/4 x 4 1/4 inches). For instance, number 12 is on Tongues, is hilarious, and is available for 50 cents per issue on fine glossy paper. Other issues costs \$1.00 and are available in New York City, Chicago, New Orleans, Calgary, London, San Francisco, Stockholm and Zimbabwe.

Chapter Art, a remarkable journal from Wales, edited by David Briers, is more than a Welsh artists' publication, but represents an intense interest in all that is printed matter. In this first double issue (March/April), there is a short review, chronology of Coracle Press, founded by Simon Cutts in London. In the column, "Wide Contexts," there is a listing of exhibitions in the UK and abroad, publications reviewed in the UK and abroad. An exciting informational treasure-trove, written with zest and insight. For more information, write to Chapter Art, Market Road, Canton, Cardiff CF5 1QE, Wales. Issues 1 - 5 only, £2.50 overseas, £4.70 airmail.

The Sky's No Limit, the first issue of the Independent Film & Video Distribution Cen-

ter in Boulder, Colorado, is published quarterly. Tabloid format on newsprint, the finely designed quarterly is focused on the independent producers being informed of current developments in satellite and other technologies which may affect the distribution of their works. Legal twists are discussed, PBS market in Houston, contributions by Lorenzo Wilson Milano. There is a travel editor, an appliances editor, and a low power guru. Subscriptions are \$10 each. IFVDC, P.O. Box 427, Broomfield, CO 80020.

Arcade, Seattle's Calendar for Architecture and Design, brings news of interest to architects and designers each month, with items of note from Portland as well. Lectures, walking tours, exhibitions and lectures are included. \$7.50 for individuals and \$10.00 for institutions from Arcade, 2318 Second Ave., Box 54, Seattle, WA 98121.

Art Research News is a new publication from the International Foundation for Art Research. First issue was Winter, 1980-81. This quarterly deals with expertise in art, with new contributions to art research and with the process of collection. Studies in authenticity, conservation, attribution will be included. With membership in IFAR, you also get *Stolen Art Alert*. \$35.00 individual, \$50 institutional to IFAR, 46 E. 70th St., New York, NY 10021.

Vortex: A Journal of New Vision is a quarterly for artists and writers exploring alternatives to mainstream culture. Published are items relevant to the artist's role, and new views of politics, economics, social institutions, spirituality, gay, feminist, and third world cultures. The format is interesting, a long newsprint tabloid, but half-size (8 in. wide x 15 1/2 inches deep). Each issue depends upon the contributions during that period. Number 2 had a hand-stamped "Fractured Image" by San Francisco artist, Ginny Lloyd. Articles are varied and are provocative. \$2.50 per issue or \$7.00 for four issues from Vortex, P.O. Box 11622, San Francisco, CA 94101.

Poetry Comics, published by the Happy Press, Box 585, Iowa City, IA 52244 is a magazine of poems which have been "cartoonized" by the editor, Dave Morice. A fascinating innovative approach to poetry. \$1.50 per issue or \$5 for 4 issues.

PHOTOGRAPHY

"Japan's Photographic Legacy" appeared in the *New York Times Magazine* on 8 March 1981.

New York Collects show at the Museum of the City of New York through 13 September shows photography by lesser known

and well-known artists such as Berenice Abbott, Philip Trager, Michael Spanno and Harry Lapow. The prize in the show is a panoramic view of Manhattan, dating from 1874, by W. W. Silver.

Pictures Lie, organized by Ingrid Sischy, is an exhibition dedicated to the fallacy that documentary photographs represent the truth and nothing but the true. It takes place at The Kitchen, 484 Broome St. New York City and closes on 13 June.

■ *European Photography*, reviewed in the last issue of this newsletter, costs \$20 surface and \$29 airmail for four issues from Stargarder Weg 18, D-3400 Göttingen, West Germany.

■ *Return to Beyond the Valley of Photography*, curated by Barbara Riley, includes work by William Larson, Joan Myers, Alan Kikuchi-Yngojo and Frances Murray, and was held at the Center for the Arts in Corpus Christi State University in April.

■ Glass negatives and how to store them is discussed in *Photograph Conservation* for March 1981.

■ The premiere issue of *The Blatant Image*, a magazine of feminist photography, will be published in June 1981. The first issue may be reserved now for \$10 a copy. For more information, write to The Blatant Image, Box 56, Wolf Creek, OR 97497.

■ *Color Photography*, a BVAU National Juried Exhibition, is on exhibit until 19 June with participation of 17 photographers, such as Karl Baden, Francois Deschamps, Larkin M. Higgins, Alex Maclean, Lorie Novak, Jean Vong and Wallace Wilson. The Boston Visual Artists Union is at 77 North Washington St., Boston.

■ The San Francisco Art Institute is sponsoring a series of seminars in photography called "Visual Aids." Included are Hal Fischer, Ted Hedgpath, Richard Misrach, Judith Golden, Lew Thomas, John Harding, and Ellen Brooks and Phillip Galgiani. The lectures begin on May 30 and extend through 12 July.

■ American Showcase has purchased Addison House, the New Hampshire publisher whose titles have included books by Lee Witkin, Duane Michal and Max Kozloff, among others.

All titles will remain in print and will be available. Matrix Publications in Providence will be the exclusive distributor of the books in the United States.

ART IN PUBLIC PLACES

The Eyes & Ears Foundation has obtained 9 x 18 foot billboard at 9th and Folsom in San Francisco for the permanent display of work created for the space. Over the next five months, the "artboard" will bear a succession of images by Bay Area photographers Donna-Lee Phillips, Susan Felter, Catherine Wagner, Lew Thomas and Charly Franklin. The Eyes & Ears Foundation has had a long history of billboard art, first in Los Angeles and San Francisco and now an exchange in New York City.

■ The Fayette Bank & Trust Co. in Uniontown, Pennsylvania exhibits a wide array of art from all periods, collected by the bank's president. The best pieces are displayed in the president's office with Asian and African pieces, as well as North American art

■ A piece of public sculpture appeared one day on the top of the Metromedia building in Hollywood, an enormous pair of stepped truss beams, each 133 feet in length and stacked one atop the other at one end to a height of 35 feet. The artist, who created this 40,000 pound "Sculpture on the Roof" is Chicago artist John David Mooney. Heavily spotlighted at night, it becomes a landmark much like the Hollywood sign. It was purchased by the head of Metromedia, John Kluge, who is an art collector.

■ A new piece of public modern art arrived in Chicago in April to great acclaim. It is the largest work by Miro, and the newest addition to a growing downtown collection of outdoor art works by contemporary masters in the windy city. Miro's Chicago, which resembles a woman, with ample hips fashioned from stone-like compounds and ceramic tiles, is topped with a 15-foot metal head and towering tiara that is made of corten steel and will corrode with time.

THEFTS & FRAUD

The rush of investors into the art market is fueling much of the black market activity, which is running rampant. Because the demand for art has increased, there are plenty of professional thieves and forgers who are more than willing to add to the supply.

The investment market, according to expert Robert Volpe, is the biggest contributor to art theft and art fraud. Police say the art market is second only to narcotics as a focus of criminal activity.

■ Federal agents have been searching for a 34-year-old man accused of illegally arranging for thousands of lithographs to be made of paintings by George O'Keeffe. James E. Stieglitz, the grandnephew of O'Keeffe, is being sought for the fraud of illegal lithographs sold for more than \$6 million.

■ Special art squads have recovered 300 ancient vases, bowls and jars illegally excavated and destined to be smuggled out of Italy. The objects included Etruscan works, many dating from the third and fourth centuries B.C.

MUSEUM NEWS

Institute of Museum Services, funder of museum operating costs and targeted for total shut-down under Reagan's 1982 budget, lost its director, Lee Kimche, on 30 January. She had two hours to clear her desk and leave that day.

At the Newport Harbor Art Museum, Betty Turnbull, curator for the past 15 years including a stint as acting director, was asked to leave suddenly in May with only 3 hours to clear her desk. Must be a new syndrome.

■ The Guggenheim Foundation announced that 13 works—five oils and eight works on paper—from the Justin K. Thannhauser gift will be sold at auction on 21 and 22 May. The approval and support of the donor's widow, will allow the Guggenheim Museum to purchase a still life by Braque entitled *The Buffet* (1919), a rare example of Synthetic Cubism by this French master.

■ The Cleveland Museum of Art recently purchased Jackson Pollock's *No. 5, 1950*, from the Museum of Modern Art, sold to help MOMA defray the cost of acquiring 10 works from the Pollock estate.

■ The Metropolitan Museum of Art has raised its suggested contribution for adult admission to \$3.50 from \$3.

■ The Getty Oil Company will donate \$500,000 to the County Museum of Art's Capital Campaign in \$100,000 installments over the next five years. It will become part of a fund for expanding facilities at the Los Angeles museum.

■ The Metropolitan Museum of Art was given a \$10,000 donation by the Kimberley-Clark Corporation.

■ A Poussin painting, which brought a record price of \$3.6 million at a recent Christie's auction in London, was bought jointly by the J. Paul Getty Museum and a foundation established by Norton Simon.

PERFORMANCES

In New York City, Gina Wendkos put on her "Four Blondes Give Away 200 Dreams on 14th Street" using four young actresses reclining on four painted versions of beds.

■ Adrian Piper presented *It's Just Art*, at Artists' Space in New York City in late April.

■ *12 White Lies* was presented at the Louise Lincoln Kerr Cultural Center in Scottsdale, Arizona with the creators and performers, Randall Becker and Robert Farwell.

■ Jeff Stoll performed *Encyclopedia*, pg. 42 at the Heller Gallery at UC Berkeley on 16 May.

■ L'Etoile du Nord performed at the Museum of Modern Art, Madrid in May.

■ Disband will perform at The Kitchen in New York City 29 and 30 May. Disband is an all-girl band composed of four visual artists, Donna Henes, Ilona Granet, Ingrid Sischy, and Martha Wilson.

■ In Toronto, Keen Kino performed. Keen is comprised of Fred Gaysek, John Kuipers and John Tucker. Keen Kino is the vehicle for their performance and installation activities. 'Kino' montage, using the resources of electronic technology, projects a layered system of audio and visual screens. The fluidity of cinema, the pacing and 'informative' style of television, and the layout and graphic presentation of the magazine are orchestrated for each performance. For more information, contact Keen, P.O. Box 490, Postal Station A, Toronto, M5W 1E4.

■ Guy de Cointet recently performed his *Tell Me* for 15 performances at the Theatre Marie Stuart in Paris, during May.

■ Sculpture Space sponsored a performance work by Mineo Yamaguchi of Gumma, Japan on 2 May. Sculpture Space is located in Clinton, New York.

■ After a successful Canadian and West Coast tour, Michael Smith performed in May at the Performing Garage in SoHo.

■ In the small town of Monza, Nicola Frangione and friends put on *Spettacolari Rappresentazioni* (Spectacular Performances) on Friday, 24 April 1981.

■ A Performance Art Workshop and Lecture Series will be held from June 29 through July 17 at the University of Denver School of Art, in collaboration with Loretto Heights College. Participants will be RoseLee Goldberg, Carl Loeffler, Ann Wilson, Mindy Lorenz, Lydia Pena. For more information, write to Summer Session, University of Denver, Denver, CO 80208.

■ Performance Art Summer, a unique opportunity to study all aspects of performance art with leading California artists will be held in Los Angeles from 31 July through 28 August. For more information, contact Rachel Rosenthal, 2847 So. Robertson Blvd., Los Angeles, CA 90034. (213)839-0661.

Robert Longo performed at the Corcoran Museum of Art in Washington, DC. It was a trilogy of old and new work called *Empire*. Each segment was staged in a different part of the museum and featured music, great visuals and dance or wrestling. Robert Atkins says that the first and best piece, *Sound Distance of a Good Man*, juxtaposed a filmed image of a man gazing at a classically sculpted horse, two men wrestling in a slow motion on a turning pedestal and a woman vocalizing operatically to Brian Eno's *Fullness of Wind*.

SUMMER COURSES

Oxbow Workshop 81 in Saugatuck, Michigan will have Two Sessions. The first from 19 July - 8 August with painting, printmaking, papermaking, ceramics and sculpture, and photography. The second session from 9 - 29 August will include other instructors. Included among the instructors is Roland Gintel, Jack Lemon, Barbara Schwartz, Kathryn Clark, Robert Broner, Judith Solodkin, Auste Peciura, Robert Wilbert with guest artists, Jack Beal, Ellen Lanyon, Buzz Spector and Aigars Kildiss. For more information, write Oxbow, Saugatuck, MI 49453.

NYU is having a Summer Institute in the Economics and Financing of the Arts for graduate students and working professionals. 6 July - 17 July. Write Charles Nicolson, Graduate School of Public Administration, NYU, 4 Washington Square North, New York City 10003.

Grantsmanship in the Arts at NYU Graduate School of Public Administration in two-day sessions meeting 16-17, 20-21 and 23-24 July. Write Charles Nicolson at the address above for details.

Tahoe Photographic Workshops, Summer 1981, with Master Workshops, One-Week Workshops and Month-Long Workshops with Leland Rice, George Tice, Judith Golden, Jay Maisel, Garry Winogrand and many more instructors. Write to The Hilltop, P.O. Box 3060, Truckee, CA 95734.

MORE INTERNATIONAL NEWS

The First Flash Art International Arts Awards, given to an artist, critic, art dealer, or museum director who has made the most outstanding contribution to the field during the previous year, have been announced. For 1981, Jean-Christophe Ammann, Neil Jenney, Achille Bonito Oliva and Paula Cooper have received the awards, a life subscription to *Flash Art* and all Giancarlo Politi publications.

■ The exhibition hall of InK in Zurich closed on 1 April but continue with a new address, InK, P.O. Box 3136, 8031 Zurich. Telephone number remains 42-19-45 and they will continue with their InK-Documentation.

■ The Canadian Government has opened an art gallery in SoHo to exhibit modern Canadian art. The gallery, 49th Parallel/49e Parallele is on the fourth floor of the 420 West Broadway building.

■ *Moscow-Paris* opens on June 4 in Moscow at the Pushkin Museum, the first time these 2,500 works from the Russian modernist movement have been made available to a Russian audience.

■ Spain has claimed Picasso's *Guernica* for its own. The only thing that is holding up the transaction with the Museum of Modern Art in New York is the agreement from Picasso's widow, Jaqueline, and his other heirs

FLASH!FLASH! FLASH! Washington Project for the Arts (WPA) is moving in July to 400 Seventh St., N.W., Washington, DC 20005 at the corner of 7th & D Streets, the beginning of the new arts corridor in the District of Columbia. The building will house an expanded bookstore on the street level, a full theater on the first floor, and 7000 square feet of gallery space on the 2nd and 3rd floors. Above those floors, a few commercial galleries will open up annexes to their already established locations. Working hard all summer, Al Nodal, Director, and his staff are slated to open in mid-September with their first show! Read the September issue for more news!