

NEWS & NOTES

Ronald W. Mays gave one of his pictures to the Denver Art Museum in November. But he was arrested.

It wasn't that his red, white and blue painting entitled *Hell's Guardian Angel* was so objectionable. Rather, it was the way the artist decided to donate it.

According to police, Mr. Mays broke into the museum and nailed the picture to a gallery wall. "I just wanted to donate some art," he said after he was arrested. Officers said that the artist was miffed when they found him sitting in the museum lobby smoking a cigarette, a hammer beside him on the floor.

"Do you know how long it took me to find a soft spot in the wall?" he asked. For his unorthodox method of gift-giving, Mays was charged with criminal trespass and jailed in lieu of \$1,500 bond. His picture was handed over to a police custodian (NY Times).

SLIDE SETS AVAILABLE

The Museum of Fine Arts in Boston has a Catalog of Slide Sets available, which highlights the extensive holdings of the Museum. The Catalog (\$5.00 postage paid) is available from the Photographic Services/Slide Library, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115. There are 6,000 fully identified objects in 142 sets.

INTERMEDIA

The New Music America festival for 1982 will take place in Chicago to honor John Cage on the occasion of his 70th birthday. This festival, begun in 1979, will be part of a grandly planned American Music Festival/Chicago 82, bover half being funded by Mayor Jane Byrne's Office of Special Events. The dates will be July 6 - 11.

■ Richard Cameron, a pianist on the university's dance faculty, undertook a complete solo performance of Erik Satie's *Vexations* during the Soundings exhibition at the Neuberger Museum of SUNY at Purchase. The performance lasted 23 hours.

ARCHITECTURE

With a \$500,000 grant to the Library of Congress from I.B.M., the papers and working materials of Charles Eames have been acquired by the Library. Included will be drawings of all the major furniture designs, the original negatives and prints of all 106 films he created, business correspondence from 1944 to 1978, approximately 400,000 color slides, 31,000 black and white photographs and production materials for exhibits.

LOST AND FOUND

The International Foundation for Art Research, which publishes a list of stolen

museum items, has noticed an increase in the thefts from museums each year in the United States. More valuable items tend to be found in museums, although private collections are also being sacked.

■ More than \$500,000 worth of artifacts were stolen by a Canadian from the University of California's Lowie Museum, but most of them have been recovered. Having been given free access to the museum vaults, the Canadian went to it. When he decided to sell some of the items. The items were immediately identified, and then through a visit to the museum, the gentleman was arrested. He received a two-year prison sentence.

■ A billboard painted by Alex Katz in 1977, 24 feet by 20 feet, depicting a frieze of women's faces, has recently been painted over with a garish advertisement for a book about prison life.

WOMEN

Suzanne Lacy and Marilyn Rivchin in Ithaca New York recently orchestrated a dinner of "women honoring women" with special focus on the local history of abolitionists and suffragists at the Unitarian Church. Almost 100 women arrived, after only one week's notice. The great grandniece of Harriet Tubman read from her ancestor's memoirs and the town historian reminisced about her suffragist mother. On the wall hung a large canvas, and throughout the evening women signed their names to its branches and that of the woman they each remembered to its roots. A much larger dinner is planned for the Spring that would attract 500 women from various racial and ethnic communities. The performance, *Tree: A Performance with Women of Ithaca* is one of a series of community organizing celebrations that Lacy has instigated as part of her commitment to bring together feminist theory and practice with performance art.

■ *The Image Considered: Recent Work by Women* is an exhibition of 76 works by 17 American artists shown through the month of January at the Minneapolis College of Art and Design. This is a show organized by the Visual Studies Workshop in Rochester, NY.

INNOVATIVE ART

Sky Art, September 25 - 29 was held at the Center for Advanced Visual Studies, MIT, in Cambridge, Massachusetts. Included was slow-scan TV contact with artists in Australia by Aldo Tambellini and others, Rockne Krebs used prisms, Charles Ross is building

Star Axis, an observatory-sculpture in New Mexico to mark the wanderings of the pole star. Dr. Harold Edgerton, MIT professor and inventor of the strobe light, was chairman and Otto Piene, director of the MIT Center, and Elizabeth Goldring, a CAVS fellow, organized the conference with the help of many others. Visual artists as well as Charlotte Moorman were involved. Moorman played her cello while levitating a few feet off the ground with the aid of 60 or more oversized party-type balloons. There were inflated sculptures, Tom Van Sant flew his kites. Extreme pessimists confronted confident optimists about the uses of the sky. Future conferences will be held in Vienna, Tokyo, Paris and Los Angeles.

■ Vietnam seems to be the theme of a few exhibitions recently. In Chicago, N.A.M.E. Gallery, the city's oldest alternative gallery, had camouflage material stapled over the picture windows of the gallery. Inside, *Vietnam: Reflexes and Reflections*, an exhibition of paintings, sketches, collages, sculptures and photographs by 21 Vietnam veterans was seen by more than 2,000 persons when it opened on 9 October. It received national coverage.

The Vietnam Experience Art Exhibit, produced by Vietnam in the Arts with the Vietnam Veterans Foundation, and the SCM Corporation, opened to the public 12 November through 2 December at the Arsenal Gallery and Gallery Annex in Central Park.

■ *Evanescent A.I.D.*, an installation by Edward Henderson in the windows of Grey Art Gallery in New York City is on view until the end of December 1981. There are more than 130 handpainted suitcases, stacked on top of each other, in the two large windows. The left window contains red suitcases with flesh-colored images painted on them, the right window contains flesh-colored suitcases with red images.

■ *Mass and Individual Moving* uses Pioneer to create a project within the framework of a global program on light. Produced by a group called Mass and Individual Moving in Brussels, Belgium, Pioneer is a printing machine that functions due to light energy which is converted into electricity by a system of sun cells. A normal sunny day will produce enough energy to ensure the functioning of the machine for a period of three hours. During the months of May through August 1981, Pioneer has been in Antwerp, Amsterdam, Osdorp, Middelburg, Alkmaar, Den Helder, and in Middelkerke and Brussels in Belgium.

The group was founded in 1968, doing

many happenings throughout the world. They have painted shadows pink, printed flowers on the road, wrapped people up in plastic.

What Pioneer does is print poetical slogans on public squares of cities and villages. Each slogan bears the signature of its author and is distributed to the public. Mass and Individual Moving has the cooperation of many living poets in creating these slogans. For more information, write to MAIM, 41 Lebeaustreet, 1000 Brussels, Belgium. The founder and most devoted member is Raphael Opstaele, a one-time filmmaker from Flanders.

MUSEUM NEWS

In San Francisco, developers of Yerba Buena Center have offered \$35 million to help pay for a new Asian Art Museum in the downtown San Francisco redevelopment project. If the negotiations succeed, the museum would house both the Avery Brundage collection now kept in Golden Gate Park and the fabled Norton Simon Asian art collection, now in Pasadena. Simon has said he would donate the priceless collection to San Francisco if it could be properly housed.

As part of the deal, the Asian Art Museum commission and the Fine Arts Museum board of directors would have to agree to raise another sum, around \$7 million, to remodel the Asian Art Museum for the needed expansion of its next-door neighbor the M.H. de Young Museum, and finance the moves.

■ The Metropolitan Museum of Art has established a Real Estate Council composed of prominent persons in the field "to organize the real-estate interests of New York City in support of the Metropolitan."

■ The Boston Museum of Fine Arts has dedicated and occupied its brand-new \$22 million West Wing, designed by I.M. Pei & Partners. The barrel-vaulted glass roof, which rises 3 stories high, is monumental. Public comfort seems to be the museum's priority.

■ The proposed Museum of Contemporary Art in Los Angeles, hoped to open in time for the 1984 Summer Olympics, will probably not be ready by the Olympics, and may not even be ready in late 1984. Many delays have created a postponed opening date.

■ The new Studio Museum in Harlem will open next May, although it is only moving a few blocks down 125th Street from Fifth Avenue to the block between Seventh and Lenox Avenues.

■ A new museum has opened in New York City, the world's first Museum of Philosophy, sponsored by Pace University at 150 Nassau Street.

■ Jean Seberg's life and death is the subject of a multi-media installation by Margia Kramer at the Museum of Modern Art through 27 October. Entitled *The Media Matrix and the Jean Seberg Story*, the installation allows the artist to examine the truths and fictions surrounding Seberg, after carrying out detective-like research using declassified documents obtained through the 1974 Freedom of Information Act. A book accompanied the installation and is also on sale at Printed Matter.

■ *Guernica* by Picasso, which was on extended loan to the Museum of Modern Art since 1939, has been sent to the Museo del Prado in Madrid, Spain, for permanent installation. Also sent with the mural were 62 preliminary studies and "postscripts" in a variety of media, all lent by the artist. It went on exhibit in Spain protected by a framed panel of bulletproof glass.

MICROFICHE

County Courthouses of the United States, published by the Dunlap Society with the support of the Library of Congress and assisted by grants from Joseph E. Seagram and Sons, the National Historical Records and Publications Commission, the NEA, and the Samuel H. Kress Foundation, is available, including 180 sixty-frame microfiche in two volumes. Each volume costs \$200. The documentation for particular states or counties also can be purchased for \$3 per fiche. The volumes and individual fiche can be purchased from the Dunlap Society, Lake Champlain Road, Essex, NY 12936.

● Chadwyck-Healey/Somerset House offers *Art Exhibition Catalogues on Microfiche: A core collection for the art library*, which includes catalogs from Chicago to Munich, as well as major museums in Paris, New York and London. In addition, they offer *The Art Exhibition Catalogs Subject Index*, a subject index to the 32,000 exhibition catalogs in the collection of the Arts Library, University of California at Santa Barbara. For more information, write to Chadwyck-Healey Ltd., 417 Maitland Ave., Teaneck, NJ 07666.

The National Collection of Watercolors in the Victoria and Albert Museum is being offered on color microfiche by Ormonde Publishing Ltd. and distributed by Somerset House in Teaneck, NJ.

LIBRARIES

The Jacqueline Demorest Sisson Fine Arts Library, Sullivant Hall, Ohio State Univer-

sity was recently dedicated on 20 November where the memory of the former librarian at OSU was honored by naming the library after her. With more than 3 decades of exceptional service to Ohio State and to the profession of art librarianship, Jacquie Sisson's contributions will be honored in this singular manner.

■ The Annex, a contemporary arts library functioning as part of and/or in Seattle, reopened in a grand manner on 9 October with a new name, The Annex which boasts collections on performance art, video, contemporary music, dance, visual arts, theater, arts funding, literary arts, film, architecture, political art, design, and arts business and law includes books, exhibition catalogs, magazines and newspapers, as well as video and audio recordings. The Annex is located at 911 E. Pine, Seattle, WA 98122.

■ The New York Public Library is micro-filming 6,000 books destroyed during the blitz on the night of 10 May 1941, when the old Iron Library of the British Museum was destroyed. These 6,000 books on Americana include humanities, social sciences, medical journals and law books, scientific and technical subjects, and government documents. This is a five-year project, financed by the American Trust for the British Library, which has received a grant from the Mellon Foundation to underwrite the project. Obviously, the microfilm is a gift from certain persons in the U.S. to the British people, making the British Museum the greatest resource outside the U.S. for research into every aspect of American life and thought.

RUBBER STAMP NEWS

Stampola, vol. 1, no. 1 was issued in November, edited and published by Geraldine Serpa. Included in this first issue are news and notes about rubber stamps, stamp reviews, a profile of Carol Law, a catalog of the Eureka I Have Found It rubber stamp postcard show, call for entries for rubber stamp and mail art shows, as well as an article on how to make rubber stamps from erasers. Published four times a year, *Stampola* is available by mail for \$10 a year, from P.O. Box 1493, Eureka, CA 95502. If you wish to submit news and other information, please do so. Serpa is looking for artworks and call for entries for mail art and rubber stamp shows.

■ *The Best Impressions* is a show of artwork and rubber stamps by Leavenworth Jackson and Robert Wenzlaff at the Long Beach Museum of Art Bookshop/Gallery during the month of November.

■ R. Saunders is sponsoring a Performance/Stamping Activity "To Be Experienced" at a future date. A mail art exhibit is to be at East Michigan University in March, 1982. Included in the show are E. F. Higgins III, Gary Allen, George Brett, Russell Butler, Michael Mollett, Lon Spiegelman, Frank Ferguson, Steve Durland, Pat Beilman, Jerry Dreva, Cracker Jack Kid, Scott Helmes, Bill Ray, Blaster Ackerman, and Saunders himself. Other artists are to be confirmed in participating in this mail art piece using publications or printed matter which are photocopied and headlined onto cashier's tape.

INTERNATIONAL NEWS

Lamella Distribution is a source for posters, postcards and books from Australia. Their illustrated catalog. If you are a bookdealer or have an artists' bookshop, write to Lamella Distribution, 15 Harris St., Paddington NSW, Australia 2021.

■ President Mitterand of France, whose twin passions for the arts and for Socialism had never before conflicted, finally decided in late October to eliminate paintings, sculpture and antiquities from the rest of things that will be considered taxable wealth under the new wealth tax law. Marc Chagall cheered; painters, art collectors, gallery owners and auctioneers, who had been predicting that Paris would rapidly achieve the artistic standing of Pinsk, expressed great relief.

■ Although 50-year-old modern art has just made a hit in Russia for four months, non-conformist artists have made some advances since an outdoor exhibition of their works was violently disrupted seven years ago, but official museums and galleries still lean overwhelmingly toward representative works or folk art.

■ *El Greco of Toledo: An International Exhibition*, the first major retrospective show of paintings by El Greco, 1540-1614, will open in Madrid, Spain in the spring of 1982. The show will begin its U.S. tour at the National Gallery and then travel to the Toledo Museum of Art and the Dallas Museum of Fine Arts.

■ The United States contribution to the 1982 Venice Biennale, the international art show opening next June in Venice, will be a retrospective of the work of Robert Smithson, the late environmental sculptor.

■ It is rumored that *Studio International*, which last appeared in August 1980, is about to hit the newsstands with an issue giving artists' impressions of the 70's. Jasia Reichardt had readied material 14 months ago.

■ The National Gallery of Modern Art in Lisbon was completely destroyed by accidental fire on 20 August 1981. The first destroyed a large part of the national collection of 20th century art (Portuguese) and all the drawings that had been submitted to the LIS'81 - Lisbon International Show, a biennial.

As most of the records of the Biennial were destroyed, it is not possible for the museum to inform all participants personally of their loss. Artists that submitted work and have not yet been notified are asked to write to Dirrecao-Geral da Accao Cultural, Secretaria de Estado da Cultura, Av. da Republica 16, 1094, Lisboa Codex, Portugal. A catalog will be published no matter what.

■ A new artists' organization has been created in Britain, the Visual Artists Rights Society (VARS) modelled after similar societies in France, Germany and Holland.



NEW YORK CITY

The Schnabel phenomenon was cited and intensely discussed in a long article by Grace Glueck about the fresh talent and new buyers which are "brightening the art world." The article appeared on 18 October in the *New York Times*.

■ The Metropolitan Museum of Art will not carry *King of the Confessors*, Thomas Hoving's latest controversial book. Hoving was the former director of the Met. The reason is because "it gives a misleading impression of the museum's acquisitions policies then and now."

■ *Objects by Artists, 1915-65* was an exhibition presented by Helen Serger and Timothy Baum at La Boetie Gallery in October. There was a survey of Dada and Surrealist objects by Baader, Joostens, Duchamp, Man Ray, Cornell, Schwitters, Joseph Beuys as well as Andre Breton, Roland Penrose, Jean Cocteau and Laurence Vail. The exhibition is not to be missed and is continuing through 31 January.

■ *Ruckus Manhattan*, the funny, free-standing environmental homage to New York by Red and Mimi Grooms, is on exhibit from 18 December through 31 March in the lobby of a midtown office building, 1345 Avenue of the Americas, at 54th Street,

formerly the site of the Burlington Mills exhibition. The sponsor is the non-profit Creative Time Inc. agency, and the space is donated by Fisher Brothers, owners of the building.

PHOTOGRAPHY

Photovision, a new magazine from Madrid, is a bimonthly. All texts are in Spanish and English. \$30 for annual subscription from Photovision, Lopez de Hoyos, 62, E-Madrid 2, Spain.

■ *European Photography 8* is devoted to Immigrants.

■ *Photo Communique* for Fall 1981 has a portfolio by George LeGrady, has an article by A. D. Coleman on Hybridization: A Photographic Tradition, and a discussion of the new "instant" color productions by Polaroid and Kodak by Henry Wilhelm.

■ Robert Dean, Art Books has issued his Catalog 2, with books offered on Photography, film, architecture and design. Write to Robert Dean Art Books, 1781 Beach, San Francisco, CA 94123.

■ Ansel Adams was presented the 1981 Erna and Victor Hasselblad Gold Medal and the Hasselblad Award at the Museum of Modern Art on 18 November 1981. The medal and prize are \$20,000, given to him by the King and Queen of Sweden.

■ *Image*, the magazine of the George Eastman House, has come out with vol. 24, no. 1 on contemporary photography at Eastman House.

■ "Another Side of Rauschenberg" by Andy Grundberg appeared in the *NYTimes Magazine* for 18 October 1981.

CONFERENCES

The 12th International Sculpture Conference will be held in August 1982 in Oakland, California. For more information about meetings throughout the U.S. to plan for this international conference, write to ISC, 1800 Wisconsin Ave., Washington, DC 20007.

■ *documenta 7* is being organized by Coosje van Bruggen, Germano Celant, Rudi Fuchs (director), Johannes Gachnang and Gerhard Storck. The dates are 19 June through 29 September in Kassel, West Germany.

Some of the artists invited are Luciano Fabro, Per Kirkeby, Jenny Holzer, Niele Toroni, Barry Flanagan, Armando, Scott Burton, Markus Lupertz, Rene Daniels, Ianis Kounellis, Lawrence Weiner, Gilbert & George, Marco Bagnoli, Stanley Brown, Joan Jonas, On Kawara, Rebecca Horn, John Chamberlain, Markus Raetz, and Richard Tuttle.

■ The Nihilist Olympics will be held in Los Angeles in 1984, directed by Elisha Shapiro, Tobi Redlich and Molly Cleator. Among some of the highlights of the alter-Olympics will be the Rosie Ruiz marathon, in honor of the woman who fraudulently won the Boston marathon last year by taking a short cut, the decathlon of housework, the freeway driving relay, and the Lazlo Toth Art Defacing Marathon, in honor of the man who assaulted the Pieta with a hammer.

PERFORMANCE ART

Taboo Subjects, SSexuality and Violence in the 80s, was recently performed by Sue Dakin, Rachel Rosenthal and Giuditte Torretta at Espace DBD in Los Angeles.

■ *Thanks, but No Thanks* was a weeklong citywide public art event for Thanksgiving, 1981 in Los Angeles, including work by over 40 artists in all different media. The week was a project of Los Angeles Political Art Documentation/Distribution (L.A.P.A.D.) a newly formed group of socially concerned artists.

■ Carolee Schneeman gave two performances at the Women's Interart Center and Interart Gallery in November, *Fresh Blood—A Dream Morphology and What's Wrong with this Picture?*

■ 6 Plays by Ulises Carrion, performed by Darling Darlene and William Gaglione at La Mamelle in San Francisco on 20, 21 November was a world premiere.

■ The City of Miami and Mary Luft & Co. presented Miami Waves on 24 October with new and improvisational music, performance art, new dance, video art, conceptual art, experimental film and poetry—an all-day event, which was free to the public.

■ Kirsten Hawthorne performed Real Truths and Virgil Moorefield performed Line of Force at 626 Broadway on 30 October.

■ William Hellermann performed City Games at the Alternative Museum in New York City on 7 November.

■ Joyce Cutler Shaw performed Messenger, a reading/performance for United Nations Day at Espace DBD in Los Angeles.

■ Word Image was performed by Geoffrey Cook, Sue Fishbein, Nancy Frank, Sabina Ott and Sonya Rapoport on 20 October at the Heller Gallery, University of California, Berkeley.

■ Hanne Tierney presented a performance, working with free-standing, life-size marionettes at Franklin Furnace in October. The marionettes will be on display at Rosa Esman Gallery in New York City in December and performances will take place on Wednesdays and Saturdays.

■ Toward the Future with Gaglione, Z. Dean and Rockola was performed at La Mamelle in November. These are pieces from Italian Futurist Theater.

ALTERNATIVE OR ARTIST SPACES

Center on Contemporary Art (COCA) in Seattle held a public forum on 10 November. The first planned exhibition of COCA is a series of 5 installations by James Turrell, international renowned artist who uses light as both the subject and medium of his art. For more information, write to P.O. Box 12756, Seattle, WA 98111.

■ A Space in Toronto announces that *Radio by Artists*, a series of 10 half hour radio programs, is now available for distribution. Included are 31 works specifically designed for broadcast with work by David Askevold, Clive Robertson, David Troostwyk, Michael Snow, Vito Acconci, Tom Sherman, Nancy Holt, Carol Conde and Karl Beveridge, Ian Murray, Steve Willats, Laurie Anderson, Peter Downsbrough, among others. Available from A Space, 299 Queen Street West, Suite 507, Toronto, Ont., Canada M5V 1Z9.

■ The Santa Barbara Contemporary Arts Forum is now located at 7 West de la Guerra in Santa Barbara, CA 93101. It opened with an exhibition of Wayne Thiebaud, a selection of works from his own personal collection.

■ Forecast, a public artspace in Minneapolis, recently had an exhibition of Non-Traditional Color Photographs, the work of five area photographers.

■ and/or in Seattle has a new monthly newsletter for its video and film artists. Focal Point holds informal screenings and discussions of the work of local media artists. It also publishes a newsletter, listing resources, distribution, grants and festivals, as well as a monthly calendar.

■ Fashion Moda has joined forces with Galeria de la Raza of San Francisco, presenting the work of over 50 artists from the San Francisco Bay area, the South Bronx, Los Angeles, and New York City. There are many curators, and no particular media are involved. All are included.

Fashion Moda is located in New York City but has a series of exhibitions, lectures, performances, installations, seminars, and publications taking place in November and December in California, New Orleans, and New York City, entitled "National Projects and Development Program."

ART SALES

It was announced that UCLA was de-accessioning some of the gifts that had been bestowed upon it. And so at Sotheby's Los Angeles in October, a world record auction price for Arthur G. Dove's work brought in \$160,000 for his 1930 painting, *Dancing Tree*. Some other works sold off were ones by Alberto Burri, Horace Pippin, Gino Severini.

■ The Kimbell Art Museum in Fort Worth, Texas has recently acquired for \$6 million a large full-length portrait of a Spanish court figure, painted about 1631-33.

■ A record American auction price for a medieval manuscript was set when Hans Kraus paid \$225,000 for a 15th century Northern Italian handbook on good health practices entitled, "Tacuinum Sanitatis."

At the recent auction of the Julien Levy collection of modern paintings and sculpture, a record \$280,000 was paid for a Gorky painting, *Study for Agony*.

VIDEO ART

The Video Data Bank has issued a new catalog, *On Art and Artists*, with complete descriptions of all the videotapes available (102) available for rental or sale. Write to Video Data Bank, The School of the Art Institute of Chicago, Columbus Drive at Jackson Blvd., Chicago, IL 60603.

■ Imagination Video, Suite 411, London International Press Centre, 76 Shoe Lane, London EC4A 3JB has recently announced a new venture covering the study of fashion and fashion design on video. Tapes are for sale, and are universally compatible to all equipment. Subscriptions are available at the substantial discount of £185 per year. The first videotape is devoted to the work of Zandra Rhodes.

■ Nam June Paik will have a major retrospective at the Whitney Museum of American Art from 30 April through 27 June 1982. This is the most comprehensive exhibition ever devoted to a single video artist, representing all aspects of Paik's career as artist and composer with more than 60 works, including music scores, multi-media sculpture, environments, and more than a dozen video installations.

During the course of the exhibition, there will be performances by Paik and Charlotte Moorman and a television performance with Paik in New York and Joseph Beuys in Germany broadcast live via satellite.

AUDIO ART

Zona in Florence, Italy requests that any artists who have executed sound or audio works are invited to send cassettes or records to Zona, Box 1486, Firenze, Italy. Last summer Zonaradio transmitted programs in May, June and July with tapes from artists all over the world.

Projected programs this fall and winter will include work that is received from visual and sound artists. Included have been works by Baldessari, Dieter Roth, Robert Lax, John Cage, Jack Goldstein, Ernst Jandl, Dick Higgins, John Armleder, Dennis Oppenheim, Heidsieck, Brian Eno and so many more.

■ Herbert Kretschmer announces that at Produzentengalerie in Munich in June there was a Sound Program with the Archive of VEC Audio Exchange available for listening in June and July, including new music, audio concepts, sound poetry, poetry, environmental documentation and manipulation, audio drama, and innovative undefinable work.

At the same time, there was video documentation from many alternative spaces in the U.S., Holland, Germany, Belgium and England.

NEW PERIODICALS

Cipher, a remarkable journal from England, uses black and white and color Xerox, inserts, interesting offset, poetry, prose, recipes, and more. Literally a hand-made periodical with numbered copies in the limited edition of 500, *Cipher* is edited by Jake Tilson, published by the Woolley Dale Press, 44 Broomwood Rd., London SW11. \$3.00 per issue, or write to Cipher Magazine and ask them to send you *Cipher* quarterly with an invoice. An exceptional addition to the visual literature.

Aurora: Journal of Lightography is a combination of historical/traditional printmaking disciplines with emerging technologies, including in each issue a print edition. All new subscribers receive a Rayprint Burton. All for \$5.00 from Aurora, W. Mark Feyereisen, RR2, Box 153, Shakopee, MN 55379.

Arts + Architecture has resumed publication after a 14-year absence. This new quarterly, stunningly printed now under the editorship of Barbara Goldstein, focuses on a region spanning from the Pacific Northwest to Texas. The first issue emphasizes California with a look at the new Museum of

Contemporary Art and its architect, Arata Isozaki; a tribute to the late Konrad Wachsmann; a portfolio of furniture by artists, and substantial coverage of the Monterey Design Conference.

The magazine hopes to be a forum for Western architectural and artistic culture. \$18 for one year from Arts and Architecture, The Schindler House, 835 No. Kings Rd., Los Angeles, CA 90069.

Source: Notes in the History of Art is published by Susan Weber and edited by Donna Seldin. A quarterly, the journal is available from Ars Brevis, Inc., 210 E. 68th St., New York, NY 10021 for \$15.00 per year in US, \$18 from Mexico and Canada, and \$20.00 foreign countries. H. W. Janson, general advisor to the journal, also writes an article on brevity, entitled "The Soul of Wit."

Skyline, The Architecture and Design Review is back with its October 1981 issue. 10 times a year, Skyline is published by Rizzoli for the Institute for Architecture and Urban Studies, and is a hard-hitting, demanding publication on architecture, its influence and its people. Large format tabloid on book paper, it is handsomely designed. 10 issues for \$20 or \$36 airmail overseas from Leo Cucco, Rizz. International Publications, 712 Fifth Ave., New York, NY 10019.

Metropolis: The Architecture and Design Magazine of New York began publishing in the summer of 1981 and is also a large tabloid on book paper. Included are long articles, good photo essays on architectural drawings, with emphasis on new ideas and new work from architects, photographers, writers, artists, etc. \$18 from P.O. Box 525, Canal Street Station, New York, NY 10013.

Bomb recently issued volume 1, no. 1 in the Spring 1981. Large tabloid with slick cover and newsprint pages. Articles are by Kathy Acker, Michael McClard, Tiny L'Hotsky, Duncan Smith, Joan Jonas. Emphasis seems to be on new literature and new films with interviews of new filmmakers, such as Amos Poe. Liza Bear, a consultant to the magazine, has published *New World Information Order*, a manifesto of the non-aligned movement. Sarah Charlesworth is art director, and Betsy Sussler is editor. Subscriptions are on microfiche only! \$10 for 3 issues from Bomb, 591 Broadway, New York, NY 10012.

Boston Performance Artists Letter (vol. 1, no. 1, Fall 1981) is distributed to members as well as parties interested in the creation, discussion and support of Performance Art. Divided into two sections, the first is news, and the second consists of artworks submitted for publication, printed one per

page. In addition, there are performance synopses of works presented by Boston Performance Artists members in 1980-81. A fascinating approach. For more information, write BPA Letter, 271 Park St., West Roxbury, MA 02132.

■ *Lively Press* is a little magazine done by Bob Monahan in Limerick, Maine which contains information, anecdotes, good advice about publishing, impressions and views that you won't find in your local newspaper. For the price of 4 20-cent stamps, you can have four issues, so don't walk, but run to your mailbox and send to Bob Monahan, Lively Press, RFD2, Box 368, Limerick, ME 04048.

The Wire, a handmade, "liberated" little magazine, edited by Sharon Wysocki, started small, but is growing. 8½ x 11 paper, with typewritten texts, there are illustrations, concrete poetry, profiles of artists (Vol. 1, no. 1 featured Sean Morton). Quarterly, *The Wire* now is accepting contributions for consideration in all mediums, visual to audio. Black and white photos will be considered, but are not returnable. Yearly subscription rates are \$2.50. Make checks or money orders payable to Progressive Press, 7320 Colonial, Dearborn Heights, MI 48127.

The Art Economist, edited by Kenneth S. Friedman and Holly O'Grady, is a new biweekly which is a service to its readers. Loaded with timely news, well-researched analysis, exclusive reports on auctions, exhibitions, new technology and people, *The Art Economist* is a vital new tool to know what really is going on in the art world at home and abroad. There is a special Charter Subscription rate of \$150 from The Art Economist, Box 600, Canal Street Station, New York, NY 10013.

DEATH & RESURRECTION

Artes Visuales, Mexico's major art journal, has had some problems recently. Apparently, the political turmoil which oftentimes occurs during a transitional period between presidencies, has affected the magazine. Just prior to press time, the entire upcoming issue was confiscated due to requests for major changes in the magazine's format, contents, and direction. The senior editorial staff, including the Editor-in-chief Carla Stellweg, was dismissed. Everyone else refused to work under the "new regime" and announcement by the old staff of a new periodical in both Spanish and English on contemporary art was received by many of us. More to come.

Left Curve, long absent from the newsstands, will be publishing soon again. The management has decided that they must reaffirm the necessity to struggle toward hu-

man emancipation through an affirmation of our aesthetic sensibility. . . Left Curve will strive to take part in the struggle against false consciousness produced by the dominant culture of profit-motivated self-centeredness by promoting cultural expressions of revolt and hope." The next issue should be out within two months. Write to Left Curve, P.O. Box 674, Oakland, CA 94604.

ARTISTS' PUBLICATIONS

The Artists Studio Handbook, a joint publication from Artistic Producers and Artlaw Services Ltd. is a reference tool for artists, educators and art administrators in England. Scope is to give the basic practical information on how to go about setting up a group studio, written from the legal viewpoint, along with 'case histories' of several different studios. There is also a list of group studios nationally (in Great Britain) with the list of artists in them along with other relevant information. Available for £5.00 sterling from overseas to Artists Newsletter, 17 Shakespeare Terr., Sunderland SR2 7JG, Tyne & Wear.

The *Art Magazine* in England tells us that *New Style* is being relaunched, losing its punk image and moving toward *Time Magazine*, and that *Art & Artist* has also returned.

My Secret Life in the Mail, published by Cheryl Cline, is still a beautiful little mag and runs articles on Lon Spiegelman teaching mail art, as well as listing vendors for rubber stamps—*Format* for Autumn 81 involves fraud in art or truth in art—*Views: The Journal of Photography in New England* tells us that Barbara Bush, the vice-president's wife, has said that "hospitals and the arts will just have to wait until we have licked the problems of inflation..." *New Art Examiner* for October starts a new feature, *the art press reviewed*, as well as a new classified section—*Criss-Cross* artists appeared at the Yellowstone Art Center in Billings, Montana from 6 November to 31 December—Allan Kaprow is featured in *Profile* (vol. 1, no. 5) from the Video Data Bank, School of the Art Institute of Chicago—*Afterimage* for October contains an interview with Martha Rosler and a discussion of Barbara Crane's photographs—*Ear Magazine East* for October/November includes sound poetry with works by Dick Higgins, Jerome Rothenberg, Bernard Heidsieck, Charles Doria, Piotr Rypson, and Polish Futurist Poetry—*File* (vol. 5, no. 2, 1981) is out and is wild as ever with Tina Turner on the cover. With an album of current art by new and established artists such as David Salle, Sol LeWitt, Komar & Mela-

mid, Matt Hartley, Jack Goldstein, there is also a piece called *Monument* by Susan Hiller, a four-page work of art by Luciano Bartolini, works by Robert Fones, Matt Mullican, etc. —**OR40** celebrates Uncle Don Milliken's 40th birthday as well with a handmade book of objects, rubber stamps, labels, little books, postcards, Xeroxes, and photos. An edition of 30 from Uncle Don in Sunderland, MASS—*Public Illumination Magazine* for September 1981 (no.17) is in living color, a little magazine with living color, a little magazine with remarkable portability and imagination. Theme is Excess. Available throughout the U.S. and Europe, but also from 257 Lafayette St., New York, NY 10012 for 50 cents.

COPY ART

The third edition of Barbara Cushman's free-style Color Xerox Calendar, in a limited edition of 280, has just been published in San Francisco. It is the most ambitious and impressive collection of photocopy art since the beginning of the project in 1980.

To allow for the participation of many talented artists, there are multiple versions of every month. This 1982 edition boasts 104 contributors, with contributions from Japan, Chile, France, Italy and West Germany, thanks to the efforts of Christian Rigal, an art curator based in Paris.

The 1982 calendar contains both vertical and horizontal compositions in an 8½ x 14 inch format. The edition has been spiral-bound, either vertically or horizontally, printed on an off-white (buff) paper which adds a richness to the color Xerox prints, and a heavier weight stock has been used to enhance the life of the prints.

Two Artists of the Year have been selected with Patrick Beilman (aka Cowtown Art) designing the 1983 page, and Alan Hunter who has done a special edition of small, rubber checks, one to be attached to each calendar with the identifying tag "1982: The Year of the Rubber Check."

No two calendars are alike, since Cushman randomly collates the edition. In other words, every calendar has one version of every month but no two calendars have the same combination of artists.

All the prints comprising the 1982 Color Xerox Annual will be exhibited in January 1982 at the Intersection Gallery in San Francisco (756 Union St., San Francisco, CA 94133) and arrangements are being made to show the calendars in Paris. Individual calendars are selling for \$35.00 and can be ordered from Barbara Cushman, Fine Hand Productions, P.O. Box 26082, San Francisco, CA 94126. Please add \$3.00 for

postage.

Some artists included are Sas Colby, Rock-ola, Artfoot, Anna Banana, Buster Cleveland, Bill Gaglione, Patrick T., Gerry Miller, Stephanie Weber and more and more.

■ Recently in Paris at the J. Walter Thompson Advertising Agency, a copy art group show in November included work from the Color Xerox Annuals from San Francisco, as well as work by Saloff who handcolors self-portraits done on a black and white copier and mounts them in a patchwork fashion on large canvases. Much of this work has been shown due to the enthusiasm of art curator and critic, Christian Rigal of Paris.

■ Gallery Sanchez in San Francisco at the Noe Valley Ministry in November presented a group exhibition by San Francisco color Xerox artists, including Bill Briski, Jeff Errick, Richard Feeney, Dallison Darrow, Carl Heyward, Eleanor Kent, Mark Allen, Lawrence Rippee and Rene Yanez.

■ Gerry Miller showed his color Xerox work at the Postcard Palace in November in San Francisco and at Real Art Ways in Hartford in December.

■ Howard Goldstein showed his remarkable Color Xerox Collages at Inroads Gallery, 150 Mercer St., New York City from 27 October through 21 November.

PUBLICATIONS AVAILABLE

The '81 Annual of Ad Productions in Japan is a stunning art directors' dream. Included, however, in this trade publication is a very important essay by Itsuo Okubo, the Chief Librarian and Curator of the Museum Library, Musashino Art University, which is entitled, "Posters, Japan and the West Seen Categorically." The similarities and differences are brought out between western and eastern poster art. Poster design in Japan is stunning, and this is a very special publication.

■ Eaton/Shoen Gallery in San Francisco announces the publication of portfolios, *New York, New York, From the Peaceable Kingdom* and *Homage to Max Ernst* by Wolf von dem Bussche, who is now exclusively represented by the Gallery. Write to 500 Paul Ave., San Francisco, CA 94124 for further information.

■ The new 2nd Edition of the *National Directory of Arts & Education Support by Business Corporations* is now available for

pre-publication subscription with a saving of \$10.00. For \$65.00 (regular price is \$75), you can order it from WIAL, P.O. Box 9005, Washington, DC 20003.

■ "The ups and downs of getting small press output to the retail book market" by Ed H Hogan appeared in *Publishers' Weekly* for 2 October 1981, pp. 90-94.

■ *California Art Review* (\$14.95), *San Francisco Art Review* (\$9.95) and *Los Angeles Art Review* (\$7.95) have recently been published by Celestial Arts in Millbrae, California, all edited by Hank Baum. All these volumes have a handy cross reference which permits you to find galleries by art 'styles' that are exhibited, as well as an index to artists of over 2,000 names and where they exhibit. For more information, write to Celestial Arts, 231 Adrian Rd., Millbrae, CA 94030.

INNOVATIVE ART

■ "Newsprints" in which artists use the newspaper as their canvas in a unique experiment, has been initiated by the Los Angeles Herald-Examiner. Four artists were called in to create original works that would involve the physical, visual or conceptual properties of a newspaper. Included are Jerry Burchfield, Alexis Smith, Mike Kelley, and Kim MacConnell. MacConnell's appeared in a Sunday section of the newspaper in November. The other three were featured in an article by art critic, Christopher Knight, in the 22 November issue of the newspaper. This is truly an intermedia experience between the technical accomplishments of the media, the newspaper printing press, and the visual artist.

PUBLIC ART

The Public Art Fund in New York City has sponsored the installation of a contemporary sculpture by David Wells, called *Mega-gleaners*, on view in City Hall Park for six months; *View for the Catenary Curve*, by Alan Finkel on the Brooklyn waterfront at Empire Fulton Ferry State Park; a new kinetic sculpture by George Rickey, at the entrance to Central Park, 5th Avenue and Sixtieth Street; and a newly completed wall painting by George Moore for the emergency room at Lutheran Medical Center.

■ Susan Keiser, art student at Cooper-Union, conceived of a block-long 'rainbow' of balloons which stretched from in honor of Astor Place during a week-long celebration. The rainbow was actually

made of 3,500 balloons stretching over a block.

■ Francis Hines at the North Wing of the Port Authority Bus Terminal, suspended a sculpture from four brick columns, made of 800 yards of nylon parachute cloth. The piece is called "Suspended Sculpture." It was on exhibit until 22 November.

ART READER

Soho News for 29 September 1981 featured "Art Attacks! Heavy Volley at Aesthetic Folly" by John Berger, Arthur Danto, Peter Fuller, Clement Greenberg, and Rosalind Krauss. . . *Village Voice* featured recently "Art Mediators: What Comes Between You and the Art, a Special Section of the Village Voice," edited by Jeff Weinstein, including "What Art Magazines Do to Art, Arts for Ads' Sake? The Problem of the Magazines" by Lawrence Alloway, characterized by the spread of the market, beyond the advertising pages, to the editorial section and to the writing of art criticism itself. . . The New York Times Magazine for October 11 featured the Costakis Collection at the Guggenheim Museum, called "Russia's Lost Revolution in Art" by Hilton Kramer. The November 8 issue had an interesting article by Paul Goldberger on "The New American Skyscraper." . . *ARTnews* for November features "New Faces in Alternative Spaces" by Deborah C. Phillips, with emphasis on New York City. . . *Architectural Digest* for November has "A Conversation with Christo" . . . *Graphis* 215 features Karl Kempton and his periodical *Kaldron*. . . *Connoisseur* for October had an article on "Living with Art in Los Angeles." . . *Quiver* no. 7 is the catalog for Women/Image/Nature, a traveling exhibition curated by Martha Madigan at the Tyler School of Art, 1 - 19 December, 1980. Included is work by Sue Smith, Gwen Widmer, Joanne Leonard, Vida Freeman, Meridel Rubenstein, Sandi Fellman, Helen Wallis, Mary Beth Edelson, Joan Lyons, Nancy Flynn, Barbara Crane, Bea Nettles, Olivia Parker and Joan Myers, among others. *Quiver* is available from the VSW Bookshop, the Book Bus, and the Tyler School of Art in Philadelphia. . . The *Washington Review's* art issue, Volume 7, no. 2 measures 16 inches by 24 feet. This band of paper, accordion-folded into panels, displays fresh and original work by Kevin Osborn, Lise Gladstone, Alec Dann, Julie Lea, Michael Reidy, Lee Haner, H. Terry Braunstein, and Sue Hoth. In 8 overlapping parallelograms, the artists have produced a rich collaboration that ends in a detachable paper sculpture. \$7.50 postpaid from Washington Re-

view, Box 50132, Washington, DC 20004.



WANTED: Artists' Records—for a monograph and international discography of artists' records by Peter Frank. Publication: Mid-1982 (project funded by a grant from the NEA). Phonograph records only! And artists' records, tapes and cassettes—for a complete international discography of artists' records, sound art, new music, text-sound and electronic music, and upcoming book-length guide to sound art and artists and record and cassette editions, being compiled by B. George and M. DeFoe of one ten records.

If applicable, send a copy of the record or tape, information on the label, catalog number, availability, source, cost, and other distinctive features of the recording, biography on the artist, complete discography on the artist, and visual support material. Peter Frank for phonograph records, one ten records for phonograph records, tapes and cassettes. Write to M. DeFoe, One Ten Records, 110 Chambers St., New York, NY 10007. (212)964-2296.

RUTGERS ART REVIEW. Third issue to appear in January 1982. Only art history journal nationally produced by graduate students for articles by graduate students. Basic subscription \$7.00 for grad. students, \$9.00 for everyone else. Subscriptions from RAR, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903. Deadline 1 September 1982 for submission for fourth issue.

ALTERNATIVE TRADITIONS IN THE CONTEMPORARY ARTS. Project at University of Iowa. Includes book art, mail art, performance and video art, concept art, new music and new visual literature. Central repository for donations from artists, institutes and private collectors. Central clearing house, maintaining catalogs of all incoming material, responsible for selection and solicitation of available art works and archival material, photodocumentation of unique and unobtainable pieces. Send donations to Alternative Traditions in the Contemporary Arts, School of Art and Art History, University of Iowa, Iowa City, IA 52242. For more information, call (319)353-5654.