

# NEWS & NOTES

## NEW YORK CITY

American children today consider art less important than students in the early 1970s, according to a recent study. Yet more students between 9 and 13 visit art museums today than did youngsters in the mid-1970s.

## COPY ART

Dina Dar will show color Xerox prints at the Jewish Museum from 19 January through 14 March. The series, "Between Holy and Profane," explores the tension between high technology and human emotion. Dar is a Los Angeles artist who has exhibited in the Electroworks exhibition from George Eastman House.

■ Copycat Show, an exhibition of photocopy art juried by Lucy R. Lippard and Lowery Sims is showing at Franklin Furnace from 6 January through 6 February.

■ The wild and wonderful 1982 Gallery 1331 Xerography Calendar, with graphics by Exene is available from M. Hyatt in Santa Monica. See the classified ads in this issue.

■ Stephanie Weber had a show of her mixed media prints at the Oakland Museum from 24 November to 24 January 1982. She uses collaged Xerox in her large-size beautiful prints.

Weber, a Bay Area artist, is also showing Xerography/Transformed, a new body of work at the Nelson Gallery, University of California, Davis.

■ Charlotte Brown, using her method of electrostatic transfer through the 3M Color-in-Color copy machine, is showing her "Tapestries", recent works on paper until 27 February 1982 at Getler/Pall in New York City.

■ At an alternative space in San Francisco, "The Schlock of the New Color Xerox Culture" was shown in December, featuring work by Carl Heward, Tom Patrick, Helen Holt, Art Foot, Eleanor Kent, and others from the greater San Francisco area.

## MURALS

*Community Murals* for Fall 1981 features recent mural paintings in Nicaragua, some by the Bragada Orlando Letelier, a group of Chilean exiles now living in the U.S., and others. In addition, there are reports about murals in West Germany, Brussels, Mexico Murals of Aztlan, and much more. Subscribe by sending a \$10 donation to Community Muralists' Magazine, P.O. Box 40383, San Francisco, CA 94140.

■ "Sunset Park", a wall painting by George Moore for the emergency services area at Lutheran Medical Center in Brooklyn, was dedicated on 16 December 1981. The project was made possible through grants from Con Edison, Pintchik Paints, the Foot Center and private individuals, as well as the NEA and the New York State Council on the Arts.

Open Storage Space at 214 Lafayette St. in SoHo is a new storage space opened by Max Protetch for exhibiting large-scale environmental work as well as diminutive architectural models. He shows work by Vito Acconci, Scott Burton, Michael Graves, among others.

■ The Museum of Modern Art will move to interim space in its new west and north wings in January and in February, with a temporary entrance at 18 West 54th St. All current shows are closed, part of the permanent collection will be installed and viewable in March, and by the end of March, a normal exhibition program will resume, with a major show of Giorgio de Chirico.

■ "Boomerang," an elegant sculpture of sky-gray steel pipes and rods, has cantilevered off a corner on the 32nd floor of the old McGraw-Hill Building between 8th and 9th Avenues in Manhattan. The work was done by Owen Morrel.

■ Ruckus Manhattan, the raucous walk-in cartoon sculpture of downtown New York City, is now available for viewing in the lobby of Burlington House, 1345 Avenue of the Americas at West 54th St. through March.

## PERFORMANCE

In an article of statements by artists and literati at the end of 1981 to summarize the year, Robert Motherwell pronounced these words: "There is an increasing tendency for painting and sculpture, and the museums that show them, to move toward performance art, primitive forms of theater, to become theatrical rather than keeping the integrity of the brush, the chisel and the welding torch. What I would most hope is that Painting and Sculpture remain themselves and hold their own line rather than becoming theatrical events, happenings, a form of show biz."

■ On the anniversary of the assassination of John F. Kennedy, Allan Kaprow orchestrated a performance called "Maybe the Shortest Parade," on Seventh Street in Washington, DC under the auspices of the Washington Project for the Arts.

■ Three performance art pieces by Dick Higgins done previously in 1960 in New York City influencing the development of the Happening movement in the U.S. were recreated on Sunday, 10 January, at the Los Angeles County Museum of Art. The 3 pieces were *Celestials*, *Five Movements/Five Days/Two People*, and *Stacked Deck*. Allan Kaprow devised the sets, Pauline Oliveros created a new score for the opera, *Stacked Deck*, and Jerry Benjamin directed the performances.

■ The Gaglione Brothers was performed by Group Rockola at La Mamelle in San Francisco on 11 and 12 December.

■ *A Decade of Women's Performance Art*, a major documentary exhibition that surveys for the first time the unique contribution of women artists in defining and developing performance art during the 1970's is being shown at Mandeville Center, East Room, UCSD in La Jolla, 21 January thru 11 February. The exhibition includes work by Laurie Anderson, Eleanor Antin, Joan Jonas, Alison Knowles, to Jill Scott, Bonnie Sherk, Faith Wilding and Martha Wilson. For more information about the exhibition and renting it for possible exhibition elsewhere, contact Umbrella Associates.

■ There is a Multi-Media Artists' Space in Osaka which is available for performances, films, video, etc. One can rent the space for visual needs. Write to Tachyon, Ohmori Toyohito, 32 Yokobori3, Higashi-ku, Osaka, Japan.

## VIDEO

*Video 81* (Vol. 2, no. 1) covers articles by John Sanborn, Willoughby Sharp, Tony Labat, Chip Lord, a complete catalog of the 1981 San Francisco International Video Festival, and much much more. There are artists' pages, as well as regular columns. A bargain for this large-size tabloid. Available for \$10 for three issues a year from Video 80, 229 Cortland St., San Francisco, CA 94110.

■ *Art and Artists: Art of the 80's*, a ten-part series featuring interviews with thirteen outstanding professionals of the international art world, began broadcast on KPBS-TV 15 in San Diego.

The series shows artists in conversation with artist Joyce Cutler Shaw, including Rachel Rosenthal, Pauline Oliveros, Judith Hoffberg, Roland Reiss, Anna Banana and Bill Gaglione, Eudora Moore, Michaelangelo Pistoletto, Suzi Gablik, Harold Cohen, Marilyn Levine, Lynn Foulkes and Helen Escobedo. The series was sponsored by San Diego State University, University of California Irvine, California State University, Long Beach, the Learning Resource Center, San Diego State University and the TV station itself.

■ The International Network for the Arts (INFA) has been investigating new directions for video in the arts and education in the U.S. and abroad since 1976. INFA's 1981-82 program includes video workshops at Carnegie-Mellon University, SUNY-Purchase, Tulane University, Ecole Supérieure des Arts Decoratifs in Paris, National Film School in Lodz, Poland, and the Cleveland Institute of Art. A two-way student satellite workshop and telecast between Philadelphia College of Art and the Minneapolis College of Art and Design is slated for June 1982.

For more information, write to Brad Rodney, Kristen Simone, Public Interest Public Relations, 225 West 34th St., New York, NY 10001.

■ *Video Networks*, the Bay Area Video Coalition Monthly, for January 1982 includes the National Exhibition Directory, to indicate screening opportunities for video. In strict alphabetical order by name of space, we get a complete address, phone number, contact, frequency, formats, type of work shown procedures for submission, type of payments, average audience size, how far in advance to book, etc. A most important contribution.

For more information, write to BAVC, 1111 17th St., San Francisco, CA 94107.

■ The Sixth Atlanta Independent Film and Video Festival will take place 14 - 18 April at the High Museum of Art in Atlanta, GA. Deadline for applications to the Festival is **6 March 1982**. 16mm film and ½ and ¾ inch video tape. Fees are \$7 for works under 30 minutes, \$10 for works 30 minutes or longer, and \$20 for works entered by distributors. Cash and purchase prizes. Write to Image Film/Video Center, 972 Peachtree St., Suite 213, Atlanta, GA 30309

■ *ART/New York*, a video magazine on art, has now issued its list of videotapes completed in 1981. Write to them at 148 Greene St., New York, NY 10012.

■ Muntadas showed his Media Landscape at the Addison Gallery of American Art, Phillips Academy, Andover, MA.

■ Michael Smith will have an installation featuring a videotape at the Whitney Museum of American Art from 19 February through 11 March. "Mike" installs cable TV in his house and suddenly finds himself on television. The set of Mike's living room, in which the videotape was produced, will be recreated in the Film/Video Gallery, where viewers can watch the tape on Mike's TV set.

## ARCHITECTURE

Ada Louise Huxtable, winner of the coveted MacArthur Foundation Prize Fellowship, is leaving the *New York Times*. She was the first full-time architecture critic in an American newspaper.

■ Columbia University's School of Architecture is 100 years old, and to commemorate this event, an exhibition has been mounted titled "The Making of an Architect, 1881-1981: Columbia University in the City of New York," held at the National Academy of Design through 15 January.

## ART & CONTROVERSY

When San Francisco dedicated its \$126 million George Moscone Convention Center recently, it had already rejected a commis-

sioned mural from Katherine Porter, because Ms. Porter had written references to political activists and causes into the mural's framing tiles. "Wounded Knee" included the names of I. F. Stone, Cesar Chavez, Paul Robeson, Dorothy Day, Emma Goldman, George Jackson, and the Rev. Martin Luther King Jr.

At the same time, supposedly the bust of George Moscone by Robert Arneson was also dedicated, but alas, so much controversy ensued because of the sculpture, that it remained behind a red shroud and eventually was stored in a safe away from the building. The pedestal's design included an outline of Moscone's body next to a .38-calibre revolver, bloodlike splatters of glaze and a yellow depiction of a "Twinkie." These are references to Moscone's assassination.

Since the dedication, the statue remains in a vault, while the commissioners voted to reject the work and to demand Arneson return the \$18,500 down payment he received from the city.

Meanwhile, George Segal's sculptural grouping, "Gay Liberation," which consists of two standing men, one with his arm around the other's shoulder, and two women seated on a park bench, one with her hand resting on the other's leg was commissioned by a private foundation, with two casts, one of which will be placed in Sheridan Square in New York, and the other has been considered by Los Angeles, after a private foundation has offered it to the city for placement in a very public area. The latest story is that the Friends of Harvey Milk have raised \$150,000 to have the grouping placed in Harvey Milk Square in San Francisco.

What this stresses is that with the flourishing of public art in public places, those public sculptures with too much content have created too much controversy to be placed in public places, unprotected from jeers, hoots, discussion, no longer in the temple called museum.

## ART & GOVERNMENT

The new head of the National Endowment for the Arts says the organization will start efforts to increase funding for the arts from private sources rather than giving grants. Frank Hodsell says he advocates a "seeding role" for the NEA. "It's like being a gardener, putting a little fertilizer in the field and seeing if the flowers bloom, bearing in mind that with too much fertilizer, the flower will die." This is the kind of philosophy the NEA will be adopting under his "bully pulpit, to encourage greater appreciation and support of the arts."

■ M. E. Bradford, a candidate for the head of the National Endowment for the Humanities but who was eventually passed over by President Reagan, recently said in an article:

*I begin this discussion of Federal support for the arts and humanities by acknowledging that I labor at a certain disadvantage in making even a restricted case for such expenditures. The argumentum ad hominem is against me from the character of the likely recipients of such largesse. I must concede that in general artists and humanists are difficult and in some ways unpleasant people.*

## LEONARDO & THE LAST SUPPER

The great fresco of Leonardo da Vinci in Milano is now being restored carefully and with the latest techniques, but a symposium will be held to restore the center and left parts. The restoration being done now is the first to be preceded by thorough scientific examination of the surface. It will take several years.

■ A factory in China, the Yaxin Silk Weaving Factory, has begun to mass-produce for the American market synthetic velveteen tapestries in a choice or large or small of *The Last Supper*.

## MUSEUM NEWS

Two new museums are:

The Peace Museum in Chicago at 364 W. Erie St. The purpose is to "provide through the arts a center for discussion and debate on how to build peace in our lives and in our time." Mark Rogovin, the Chicago muralist, is the museum's director and originator. The first exhibition includes works by 170 artists. Open to the public Tuesdays

In Neuilly, France, a Chilean millionaire has established the Museum of Women, barely outside Paris and just a four-stop Metro ride from the Champs-Elysees. The collection was made over a 40-year period to glorify womanhood. The address is 12 rue de Centre, Neuilly, and it is open six afternoons a week.

■ In England, the director of the British Museum has stated that unless government grants are boosted, the museum may have to close altogether in two years. Each of the other galleries have announced that they will have to reduce the opening to only a small number of rooms. Entrance charges have been discussed, or a hunt for commercial sponsors. To the relief of all, an 8 percent rise in government grants for 1982-83 was announced on 4 December, but the Victoria and Albert Museum still feels the pinch.

■ The Smithsonian Institution will start construction on an elaborate expansion of its many museums along the Mall. Two new buildings for the Museum of African Art and a proposed Center for Eastern Art will be built.

■ The Metropolitan Museum of Art has acquired a gift of 60 major works of early

Chinese painting and calligraphy, worth \$18 million, from the collection of John M. Crawford, Jr.

■ The Oakland Museum and the Oakland Auditorium will be sold to private investors, who will then lease the facilities back to the city. The transaction involves \$52 million. The city will have the right to repurchase the museum 30 years later.

The Institute of Museum Services has awarded Franklin Furnace Archive, Inc. a grant in the amount of \$11,907, which will be used to purchase flat storage files, standard files and hire a consultant to advise the Archive on a climatic control. In addition, Franklin Furnace will go ahead with plans to rent the basement in the loft building to house the archives and thus increase space for offices and exhibitions. Franklin Furnace is the largest publicly funded collection of artists' books in the world. It is located at 112 Franklin Street, New York, NY 10013.

■ In Seattle, the Center on Contemporary Art, organized to serve as a catalyst and forum for the advancement and understanding of contemporary art, is sponsoring a series of installations by the internationally acclaimed artist, James Turrell, who uses light as both the subject and medium of his art. Turrell will open a series of installations in the Lippy Building in Pioneer Square in Seattle, which will use incandescent or ambient light. With more than 3,000 square feet of floor space and 10,000 square feet of wallboard, the works will occupy the Lippy Building until 28 July 1982.

This premiere exhibition of COCA is indeed a very exciting event, which has taken two years to realize. For more information, write to COCA, P.O. Box 12756, Seattle, WA 98111.

#### PHOTOGRAPHY

*Modern Photography* for January 1982 has an article about Color Slide and Photograph Preservation. *Photo Communiqué* for Winter 1981/2 also has a resume of the results of experiments in this regard.

■ A new radio show, Talking Pictures, started in August 1981 featuring Sean Callahan, editor of *American Photographer*. The show is broadcast four times daily on Saturday & Sunday in 90- to 120-second vignettes. The material taken from *American Photographer* is for the photo-enthusiast and general listener. Broadcast across the U.S. on 9 radio stations, seven CBS-owned AM stations and two affiliates of the CBS Radio Network. (Photo Communiqué)

■ James Van Der Zee, the renowned 95-year-old photographer who with his camera chronicled life in Harlem for more than 60 years, is suing the Studio

Museum in Harlem, to regain possession of his collection of 125,000 prints, negatives, plates, and transparencies, now held by the museum.

All he got was "carfare, a suit and a turkey." No compensation came to him, and during the last 12 years he has had to receive public and private charitable aid.

■ *Artists' Photographs*, presently being exhibited at Crown Point Gallery in Oakland, California, is documented as a boxed exhibition catalog in *Vision 5*, the periodical published by Crown Point Press for \$15.00 plus \$1 shipping and California sales tax if applicable.

Included are photos by Ulay/Marina Abramovic, Vito Acconci, Robert Adrian, Larry Bell, Christo, Joel Fisher, Joan Jonas, Sol LeWitt, Richard Long, Tom Marioni, Muntadas, Nannucci, Oppenheim, Pistoletto, Ruscha, Scanga, Tuttle, Vostell and many more. Write to Crown Point Press, 1555 San Pablo Avenue, Oakland, CA 94612.

■ The California Museum of Photography, University of California, Riverside has formed a Friends of the Museum, which also entitles members to the new *CMP Bulletin*, a bimonthly journal which will examine little-known aspects of the museum's holdings, as well as serve as catalogs for exhibitions. \$25 donation for membership, payable to UCRF, California Museum of Photography, UC Riverside, Riverside, CA 92521.

#### NEW PERIODICALS

*CMP Bulletin* is the journal of the California Museum of Photography, University of California, Riverside. The journal will highlight exhibitions, holdings and research.

The first issue serves as a catalog to the current exhibit of contemporary photography by Lee Friedlander. The second issue will be devoted to the Keystone-Mast collection of stereographic prints and negatives, including an introduction to stereo photography and an index to the collection. Donations to the Friends of the Museum are \$25 per year and the address is listed above, under photography.

*ARTxtreme: Independent Magazine of Art* begins in Fall/Winter 1981-82 with its first semi-annual issue. Published by Waisnis at RFD Route 32, Richmond, NH 03470, *ARTxtreme* includes contributions by artists from Malevitch to Agnes Denes, discussion of trends in art to art periodicals, Carlo Pittore and Ken Brown, and much more. \$5.00 per year, \$7.00 foreign. \$2.50 for the current issue prepaid.

*Beatniks from Space*, a journal of new beat writings, was first issued in Summer 1980 as a little magazine from Ann Arbor, Michigan.

Poetry, prose and good graphics. Number 2, much larger, has fine collaged illustrations, good photos and lots of avant-garde writing from Michigan. Issue Number 2 has a slick cover, now considers itself the new beat journal of the arts, and is handsomely produced.

Back issues are available only for Numbers 1 and 3. Subscriptions for three issues are \$9.00 from Neither/Nor Press, Box 8043, Ann Arbor, MI 48107. The group that produces this little mag also has a regular program on Ann Arbor Community Access Television, which includes experimental music, literature and the arts.

*Cahiers Loques* is a new semiannual journal including 3 separate sections, each realized by a different author/artist, always with 12 pages and a cover: visual poetry, visual and multimedia, pages seen before being read, word-objects to manipulate, etc. In October, the artists were Claude Pelieu-Washburn, Arnaud Labelle-Rojoux and Julien Blaine. For more information, write to Association Loques, 23 rue Georges Clemenceau, 92170 Vanves, France. Each issue is 20 francs, subscription is 100 francs for 6 issues.

*Charteng* is a new literary category which replaces poetry—in keeping with *Leaves of Grass* by Whitman, self-published in 1855. It is now channeled through a newsletter called *Metamorphosis*, in which artists and writers converse, discuss, ask questions, trying to define this challenge to poetry, an intellectual activity. We think intermediaists would be most interested in this newsletter, in which Dick Higgins, Richard Kostelanetz, and others are cited as sources. Write to Tom Fallon, Charteng Workshop, 226 Linden St., Rumford, ME 04276 for more information. 6 issues for \$1. This is the most powerful creative statement *Umbrella* has received in a long time. Food for thought, creative power, reason for being.

*Slug: The Magazine of Excess Images* is another artist's periodical in which artists, designers and writers can do what they wish. Published whenever possible by William Farancz and friends, the magazine is spiral-bound and includes mostly Xeroxed collages, drawings, etc. Works by Tod Jorgensen, Sara Gormley Plass and Farancz appear in this premiere issue. Price must be an object, but cannot find out how much. Write to them at 58 West 83rd St., New York, NY 10024 for more information. Available at Printed Matter.

*Appearances*: Volume 1, Number 4 is out with a new editor. \$2.00. Edited by Robert Witz, this new issue is associated with Joe Lewis of Fashion Moda, who is the Executive Editor. Included are literary, visual and intermedia works by artists well-known and some less known, inclu-

ding John Evans, Dotty Attie, David Wells, Joe Lewis, Stewart Wilson, and many more. 68 packed-full pages. Subscriptions are \$5.00 for 3 issues from Robert Witz, 165 W. 26th St., New York, NY 10001.

*NeWRITE*, the magazine of imaginations, is self-published, a constantly evolving "alternative entertainment" that uses satire, prose, poetry, fantasy and experimental works (graphic and written) to show how the English language is changing—and could change. The "irregular quarterly" comes out whenever Robert Allen Miltenberg can afford to publish. Starting with a small operation, it now has coated stock cover, and the March issue will attempt to go completely coated stock with two or three colors as well. Wild and wonderful, *NeWRITE* is available at Printed Matter, New Morning, Sohozart and Jaap Rietman in New York City, as well as in Miami and Toronto. Subscriptions are now \$7.00—single copies range from \$3 to \$2.

#### ART READER

*Art & Text* (Australia) for Summer 1981 goes from an analysis of the Unicorn Tapestries to Spider Woman and current erotic visual practice. . . . *Art Com* 15 includes an interview with Shigeo Kubota, a review of a performance art exchange, an interview with Chuck Stake and Buster Cleveland, mail art news, exhibitions, and publication review. \$12 for four issues from Contemporary Arts Press, P.O. Box 3123, San Francisco 94119. . . . *Art Journal* for Fall 1981 was dedicated to the Russian Avant-Garde. . . . *Art Papers* for November-December 1981 is dedicated to Art in Mississippi. . . . *ARTnews* for December 1981 covered Mailart, Bookart and Recordart and Tapeart with coverage on a general level by Deborah C. Phillips (books), Ronny Cohen (mailart), and records and tapes (Peter Frank). . . . *Artpolice* for Winter 1981 is still just \$1.00 and still made in the USA and still full of great graphics (\$15 per year from 133 E. 25th St., Minneapolis, MN 55404). . . . *Artzien* (Autumn 1981) is dedicated to the Fluxfest which was held at Enschede in September 1981 with the participation of Dick Higgins, Ben Vautier, Giuseppe Chiari and Eric Anderson. There is a transcript of a discussion by these four, accompanied by photos. Documentation of a work by James Lee Byars, a telecommunication by Bob Adrian, video from Japan, etc. . . . *New Performance* (vol. 2, no. 3) includes work by Susan Sontag, Moira Roth, and other participants in the West Coast Conference on Dance Criticism, which involved a roundtable on reviews and reviewing. Included is

also a Forum on Performance Art, chaired by Moira Roth, with many other participants. \$3.50 from San Francisco. . . . OP for Winter 1981 covers the letter H, a great multimedia tabloid from Lost Music Network in Olympia, Washington. . . . *Profile* (vol. 1, no. 6) is dedicated to Pat Steir. \$2 from the School of the Art Institute of Chicago. . . . *Studio International* has reappeared with Number 991/2 dedicated to "Artists' Thoughts on the Seventies in Words and Pictures", edited by Jasja Reichardt. Each issue (if it really is quarterly) costs 5 pounds or \$10, and the magazine will be a quarterly, won't it Virginia? Subscriptions are \$45.00 from the Studio Trust, 25 Denmark St., London WC2H 8HJ. . . . *Rubberstampmadness* (vol. 1, no. 5) is packed full of goodies. . . . *Upfront: PAD Documentation and Distribution* in its third issue covers politics and art and only costs 50 cents. Write to PAD, Box 2064, Grand Central Station, New York, NY 10163. . . . *Journal* from the Los Angeles Institute of Contemporary Art contains a reprint of L.A. Demystified by Peter Schjeldahl, which appeared originally in the *Village Voice*, as well as an exhibition in print of both Southern and Northern California artists. . . . *DOC(K)S* No. 35 for Autumn 1981 is dedicated to Elementary Poetry in the U.S.A. East and West, which includes 455 packed-solid pages of contributions by artists, documentation of performances, mail art, sound poets in France and much more. Sumptuously produced for \$20 or 100 francs from Le Moulin de Ventabren, 13122 Ventabren, France.

#### CLASSIFIED ADS

**SCULPTURE GARDEN '82 WSSU NATIONAL.** Winston-Salem State University National Sculpture Competition. No entry fee. Purpose: to discover unestablished black sculptors, but open to all professional artists. Jury: Selma Burke, David Driskell, Richard Hunt. Purchase award. Submit: slides/photographs, resumes by 21 April 1982. Write to Mitzi Shawmake, Art Department, Winston-Salem State University, Winston-Salem, NC 27110.

**POST ART: ROUND HOLE POSTAGE PERFORATOR.** 18 inch length of perforation. Any straight line configuration. Call or write to Zinc, 3435 Army St., 214, San Francisco, CA 94110. (415)821-3552.

**1982 Gallery 1331 Xerography Calendar** by M. Hyatt with artwork and lettering by Exene of the rock band X, available from M. Hyatt, 721 Pine, Santa Monica, CA 90405. \$5.00 postage paid, first class.

**8 Color Stereo Cards by Surrealist Painter Bradley Lastname**, whose collage work is in the tradition of Prevert, Erro, and Trouille. Bizarre imagery not for the faint of heart. Send \$15.00 to Bradley Lastname, 5240 So. Ingleside Ave., Chicago, IL 60615. Same day shipping by insured mail.

Bradley Lastname is proud as a pinhead to announce that the search for Bile Green mentioned 3 months ago is now over! The first synthesis of this new color has been sent to the Bureau of Weights & Measures in Washington, DC (which has probably lost it by now). Hermetically sealed color swatches of bile green are available on circles of 1/32 inch graph paper encased in a blister pack for \$2.00 from Bile Dadazine, 5240 South Ingleside Ave., Chicago, IL 60615. Asked to comment on all this by a reporter from station WLSJ, the guerrealist replied: "Who Needs Language? I'm high on Autism!"

**AMERICAN HISTORY LESSONS** is an artist's book by Larry Walczak. It is printed photo-offset and measures 8½ x 10" and is available at \$3.00 per copy from Walczak at 803 Park Ave. 4N, Hoboken, NJ 07030.

**POST-ROMANCE; ARTISTS VALENTINES** is an exhibition of valentines created by artists such as Ray Johnson, Carl Andre, Eleanor Antin, Keith Smith, Vernon Fisher, Mr. Mental, Ilene Segalove, and others. The exhibition is part of the Windows on White St. project sponsored by the Lower Manhattan Cultural Council and will run through the month of February 1982 at 62 White St. The exhibition was organized by Larry Walczak and copies of the catalog are available from him at \$3.00 per copy postpaid. Orders and inquiries to Larry Walczak, 803 Park Ave. 4N, Hoboken, NJ 07030.

**INTERNATIONAL SOCIETY OF COPIER ARTISTS AND A PERIODICAL AND/OR PERIODICAL FOLIO OF COPIER ART** now being organized. For more information, send SASE to Louise Neaderland, Bone Hollow Arts, 800 West End Ave., New York, NY 10025.

**CARLO PITTORE EUFORICO** wants Italian Mail Artists to write to him before he leaves for Italy to stay for several months in Terni from May through October 1982. Write to Carlo Pittore Euforico, P.O. Box 1132 Stuy. Sta., New York, NY 10009 USA.

### HONEST JOHN'S ADVICE TO THE GRANTLORN:

It is easier to get two grants than one, to raise \$60,000 than \$6,000.

The natural tendency of foundations is to fund for failure, to doom the projects they support by underfunding them on all levels. Therefore, if your real project is the modest *a*, do not request support for it: instead create a magnificent *b* which includes *a*, and when only *a* materializes, point to its success in requesting a yet-more grandiose *b* next time.

The more controversial the grant or program, the greater must be the discrepancy between it and its public name. This can be expressed mathematically as: *a* plus *b* must equal *a* constant, where *a* is the actual controversiality of a given project and *b* is the allowable controversiality of its name.

The corollary of the above is also true: the way to support a simple, basic and rather conservative program is to give it a provocative title.

The second corollary of this is that no actual program should ever match its title—in all cases, the title will either be too bland or too controversial, if the program is to succeed.

—Honest John



Artistic Endeavors, 24 Emerson Place, Boston, MA 02114 offer a print catalog entitled *From Piranesi to Picasso* for \$3.00 and *Duncan, Mahler, and Friends* for \$2.00.

In addition, Artistic Endeavors is the only dealer in the New England area that handles new Fine Art books in limited editions, according to their director. Artists who make fine limited edition art books are welcome to write and talk about distribution via their gallery and bookstore. Please, no Xerox or rubber stamp books.

### NEW YEAR'S RESOLUTION

I QUIT  
MAILART

I can't answer any more questions  
BESIDES

I can't AFFORD it:

### NEW POSTAL RATES IN CANADA

in Canada 17cents up to 30 cents  
to USA 17 cents up to 35 cents  
to Europe etc. 35 cents up to 60 cents

TIME SCHEDULE: other things to do.

Meanwhile, Go Bananas!

Anna Banana

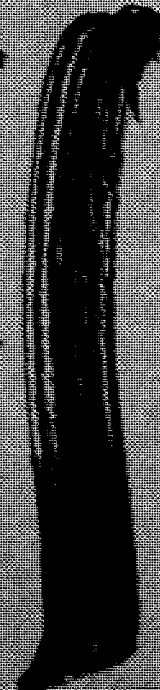
Vancouver, BC 3 January 1982

**ARTextreme**  
Independent Magazine of Art

Premiere Issue! Featuring  
New Work by — Agnes Denes,  
Joseph Nechvatal, Peter  
Finchbeck, Marilyn Rosenberg,  
Donald Wainio, Thornton  
Wills, Ken Brown, et. al.

On Sale Now — Or Direct \$2.99

Editor: Edward Wainio



RFD 3 Route 32 Richmond NH 03470

### CALL FOR SCULPTORS

## SCULPTURE GARDEN 82 WSSU NATIONAL

### National Outdoor Sculpture Competition

JURY: Selma Burke, David Driskell  
Richard Hunt  
PURCHASE AWARD  
NO ENTRY FEE  
SLIDES/PHOTOS, RESUMES BY  
21 APRIL

WRITE: M. Shewmake Art Department  
Winston-Salem State University,  
Winston-Salem, N.C. 27110