

1983 DEADLINES

Injury by Jury. An unjuried international postcard art action. Theme: Artwork/Artists rejected. Send old jury cards, rejected slides, alternative ideas, opinions, suggestions regarding juried mail art or traditional juried exhibitions. Submit work to Cracker Jack Kid, Central Grounding Space, 2468 S. 3rd Plaza, Omaha, NE 68108. **Deadline: February 1983.** No jury, no fees, no returns. Documentation to all participants.

Vessels Aesthetic 1983. A competitive exhibition for all ceramic artists/craftspeople. Purchase and merit and purchase awards. Must allude to the vessels form. Entries by slide. \$7.50 per entry, no limit, sets will constitute one entry. **Deadline for slides: 6 January 1983.** Exhibition dates at Taft College Art Gallery in Taft, CA 5 - 31 March 1983. For prospectus, write to Jack Mettier, Director, Taft College Art Gallery, 505 Kern St., Taft, CA 93268.

True Grits. Samples of sands from around the world sought by Bruce McAlpine, 65 Thorndike St., Concord, NH 03301 USA. Please send for collection envelopes. Documentation to all. **Deadline: January 1983.**

Europa and the Wall. John Furnival is building a wall around his stately home. It now contains stones from all over Western Europe, famous historical or geographical sites, or not. Now he wants stones from all over the world to be incorporated into the wall. Just send a little stone, not a boulder, to John and he will send you a photograph of your stone "in situ", once he has built it in. Send to John Furnival, Rookmoor House, Woodchester, Glos., England.

The Last Mail Art Show. **Deadline: 9 January 1984.** No returns, no fees, no jury! Send to Postal Art Network, PAN, 20431 B Sun Valley Drive, Laguna Beach, CA 92651, USA.

FLASH! FLASH! Henryk Gajewski, formerly of Warsaw, Poland, has been literally thrown out of Poland with only \$50 in his pocket. He is not allowed to return to Poland, which was his home for 33 years. He is now living in Holland, c/ V.E.C., P.O. Box 1051, 6201 BB Maastricht, Holland.

He writes that he feels very Polish, having worked for Polish progressive culture in an international sense. Poland with its 1000 years of history is his roots. He says that what is happening in Poland does not belong to Polish history, but in fact is Russian history. He feels hopeful that the real Poland will find its way. By the way, he is not asking for political asylum.

He hopes to come to Philadelphia for the Bookworks:82 Conference, where he can show his collection of 200 book projects. He also has a good film, *Other Child Book*, which is 16mm, color and sound which lasts 20 minutes. Along with this is a 30 minute videotape, and a slide program of 400 slides. If he does come in October, if any of you have time to arrange for exhibitions of *Other Child Book* in your area, please let Umbrella know. He could circulate the show for 6 months in this country and it is a fantastic exhibition! There is also a catalog which accompanies the exhibition.

EXHIBITION CATALOGS

Fluxus Etc. (The Gilbert and Lila Silverman Collection, Cranbrook Academy of Art Museum, September 20 - November 1, 1981).

This huge (410-pages) catalog of the Silverman Collection, meticulously prepared by Jon Hendricks, is the first American catalog on Fluxus comparable to the large ones which have appeared in Europe, in spite of the large American participation in Fluxus. As a source book in a very iconoclastic area of the arts, it is invaluable. It is organized into four sections: one on theory, which resulted when Mr. Silverman asked as many Fluxus artists as possible to send him ten words on Fluxus, enclosing a \$100 check, so that the results would be considered seriously. The results range from earnest efforts to define Fluxus (quite difficult, since nobody agrees what it is) to the ridiculous: Yoko Ono had her office assistant, one Greg Martello, write, "Due to Yoko's busy schedule, we are not at this time able to consider your business offer." The second section consists of Fluxus works themselves in the Silverman collection, ranging from substantial constructions to photographs to graphic pieces, multiples, and etc.

The third section consists of "Fluxus Periodicals and Documents," arranged chronologically, and includes the Fluxus newspapers and publications spon off along the way—CC V Tre, De-coll/age, programs, etc. The Fourth Section includes a chronology of Fluxus performances, important since Fluxus performance relates, on the one hand, to Happenings and the musical experiments of the late 1950s, and, on the other hand, to the Performance Art of the 1970s and since. What emerges from this catalog is that Fluxus was far more cohesive than is generally thought, and far less ephemeral as well. Any flaws one might pick with the catalog are relatively minor, such as that Wolf Vostell, one of the main Fluxus artists, is missing from the catalog (and presumably from the collection), whereas Claes Oldenburg, a fringe artist in Fluxus for all his deserved reputation elsewhere, is included because Maciunas, the Fluxus director, did an Oldenburg multiple or so. But, in the main, it's a fine and usefully catalog, the first large one in the USA, and therefore of importance in understanding this very interesting intermedia tendency, which up until now has been more legendary than understood. Available from Backworks, 325 Spring St, New York, NY 10013. Price unknown.

—Dick Higgins

Kate Steinitz: Art and Collection highlights the extraordinary life of this woman as scholar, writer, collector, artist and spirited supporter of others of greater aesthetic achievement. Organized by Julius Kaplan and his students at the California State College in San Bernardino, this exhibition reflects the irrepressible nature of Steinitz' spirit, a woman who late in life became the librarian of the Belt Library of Vinciana, who in the early part of this century painted and studied with Lovis Corinth, worked in collaboration with Kurt Schwitters on collage, knew countless artists in Hannover and had them as guests in her house. But her life was a collage in the dynamics of European art of the 20s and 30s and in the burgeoning art of America in the 40s through the 70s. Included are essays by Kaplan, head of the Dept. of Art at the college, and by William A. Emboden, a personal friend.

Included in this exhibition were 77 works by Steinitz and 55 pieces from her collection, consisting of Marc Chagall, Kollwitz, collages by Schwitters, and various graphics by El Lissitzky, Moholy-Nagy and others. Price unknown, but available from the Art Gallery, Cal State College, San Bernardino, 5500 State College Parkway, San Bernardino, CA 92407.

Saul Steinberg: Still Life and Architecture, an exhibition in 40 pages beautifully illustrating personal experience. Included are Steinberg's complex and autobiographical sculptures. There is a poetic text by Italo Calvino, entitled *The Pen in the First Person*, which enhances the documentation. \$15.00 from Pace Gallery Publications, 32 E. 57th St., New York, NY 10022.

Dutch Directions (12 Feb. - 14 March 1982, Berlin; 4 November - 5 December, Museum Fodor, Amsterdam) is an exhibition of 5 photographers curated by Nan Hoover. Each artist uses the medium from a very personal point of view. None of the artists had exhibited in Berlin before, and the project grew to include work of video and film. The artists included are Ania Bien, Ger van Dijk, Richard Hefti, Hetty Huisman John Liggins, Madelon Hooykaas and Elsa Stansfield and many more. Available from Kunstlerhaus Bethanien, Berlin, West Germany.

Small Endearments: 19th Century Quilts for Children & Dolls by Sandi Fox is the catalog of an exhibition which appeared during 1980 in Los Angeles at the Municipal Art Gallery. As an outgrowth, this catalog or reference tool is essential for all textile collections, as well as collectors. Explanations of all designs with black and white and color illustrations are included as well as a checklist for the exhibition. \$10.00 plus 60 cents for California state tax, as well as \$1 for postage and handling from Bookshop, Los Angeles Municipal Art Gallery, 4804 Hollywood Blvd., Los Angeles, CA 90027.

Critics' Choice is a booklet reflecting a large exhibit at Eaton/Shoen Gallery in San Francisco where critics Thomas Albright, Robert Atkins, Jan Butterfield, Frank Cebulski, Joan Murray and Mary Stofflet were invited by the Gallery to choose up to 3 artists from California whose work they felt was challenging and deserving of further exposure in the Bay Area. The booklet has a statement written by each critic in this regard. Available from EAS Gallery, 500 Paul Ave., San Francisco, CA 94124.

Visionary Nonwearables E.S.P.ionage by Henry Khudyakov is an exhibition now running at the Contemporary Russian Art Center of America, 599 Broadway (11th floor), New York City, NY 10012 through 15 August 1982. There is an exhibition catalog of the show, curated by Margarita Tupitsyn. The illustrations in black and white with color cover, and the text document this event, done by a Russian emigre artist now living in Manhattan. The cover is stunning. Available from Contemporary Russian Art Center of America, 599 Broadway, New York, NY 10012. Price unknown.

Hang 8: Artists from Southern California, curated by Peter Frank at the Foundations Gallery, 80 Warren St., New York, NY 10007 has a small catalog with essay and illustrations of

the work of Joseph Clower, Gloriana Harris, Mark Lere, Susan Rankaitis, Richard Dunlap, Robbert Flick, Gary Lloyd and Eugene Sturman.

MANNERSm: A Theory of Culture is represented by a stunning catalog which appears to be a new Style magazine. The show deals with the nature and place of today's art and its audience in a society in which artists are no longer the exclusive originators of visual communication. Curator Jo-Anne Birnie Danzker has brought together Fernando de Filippi (Italy), Nicole Gravier (France), Klaus Staeck (Germany), Sherrie Levine (New York), David Buchan (Toronto), Colin Campbell (Toronto), Carol Condé/Karl Beveridge (Toronto), Eric Metcalfe (Vancouver), Mr. Peanut (Vancouver) and his mayoralty campaign as well as Art & Language (England) and General Idea (Toronto). The catalog proposes a definition of both Mannersm and Mannerst art, both serving as a critique of existing cultural forms as well as a mode for developing a theory of culture and/or artistic practice. There are biographies, chronologies and bibliographies. \$5.00 from Vancouver Art Gallery, 1145 West George, Vancouver, BC Canada V6E 3H2.

CLASSIFIED ADS

The Inventory of the Philadelphia Museum of Art is now available. Compilation of the Inventory was supported by a grant award from the National Endowment for the Humanities. Several in-house guides were also prepared including those for the Fiske Kimball Papers and the George Grey Barnard Papers. A copy of the Inventory will be sent upon receipt of \$2.00 to Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101. Attention: Archivist.

The first issue of *Electrographics*—The Copyart Magazine, a new quarterly devoted to serving the copyart community, will be out in July. Included in the charter issue is a look at Barbara Cushman's *Color Xerox Annuals*, early Thermo-Fax prints by Andy Warhol, reviews of current shows, and a report on new machines from Canon, Sony and Xerox. Any artwork (books included) employing photomechanical/electrostatic processes will also be considered for publication. Articles, reviews and any other written work discussing the medium is now being solicited for the fall issue. Send slides (or artwork) and manuscripts to Richard Torchia, 158 Valley Road, Princeton, NJ 08540. Tel. (609)924-8462.

RUBBERSTAMP MAIL ART FOR SINGLES. Send name, address, age and SASE for list of others with similar mania. Allow 6 - 8 weeks. Carolyn's Capers, Box 27324, Los Angeles, CA 90027.