

## FROM THE EDITOR

*Guess the Lord must be in New York City*, wrote Harry Nillson a few years ago in a song. Well, Hilton Kramer thinks the Art Lord must be in New York City and has recently written "Why American Needs New York as Its Cultural Center" in the April 9 issue of *The New York Times*.

We cannot deny that all art worlds cross in the Big Apple, but we must dispute Kramer's fear of the "balkanization" because some money is now getting to the provinces, or the boondocks, whatever you may call them.

Art talent is abundant, everywhere, and sometimes with more energy and dedication do we find that talent in the provinces. We are tired of reading how the world revolves around New York. Of course, walking down the streets of New York the first week of May made one delight in being in that crossroads, since all of Europe and America were converging for some spring celebration—it wasn't very spring-like but quite damp and cold—but for some celebration of European performances, Monet's gardens, or Steinberg's satire. Whatever it may be, New York should not be privy to special privilege when it comes to the dole of government and foundation funds. Artists are everywhere and my mailbox tells me that most art through the mail doesn't even come from the Big City.

So, Mr. Kramer, get off that lofty plain and come on down and see what the real artists are doing—the ones that do not often get to New York, but have vitality, energy and the same desire for that government dole as anyone else.

And now that I have gotten that out of my system, I just want to let you know that if you wish to read about anything else in this Newsletter, or if you wish to continue to exchange ideas, don't forget that this Newsletter is yours and I want you to share your ideas with other artists. Use the "Info Exchange" as a forum for ideas and information appeals. But let me know if you want any changes, additions, or what. If the July issue isn't on time this summer, forgive me, but I may be going to explore new vistas for *Umbrella* and it may be a little late.

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## NEWS & NOTES

**Contemporary Art Archives** has just been established by La Mamelle, Inc. to provide access to and dissemination of information assembled continuously during the existence of La Mamelle.

All the activities of La Mamelle have been a function of art publishing. Enormous masses of information have accumulated in this process—videotapes, artists' books, multiples and other donated, art-related materials. An accessible contemporary information bank is valuable to contemporary art activity.

Contemporary Art Archives will micropublish materials to ensure that this information will become as widely available as possible. The collections of Contemporary Art Archives will become an archival museum.

For further information, please contact Mary Stofflet, Assistant Director, Contemporary Art Archives, La Mamelle, Inc., P.O. Box 3123, San Francisco, CA 94119.

### ARTISTS' SERVICES

Michael Ltd. creates custom handmade paper in limited editions using a mixture of traditional European and Japanese papermaking techniques. Editions may be ordered in any size, shape, color, and weight.

In order to have an edition made the artist should write or call to describe the nature and complexity of the edition. Artists are encouraged to come to the shop in Goleta, California and work in a collaborative manner, to create one-of-a-kind art pieces or to make an edition. Artist collaboration includes all facilities, trained papermakers working with the artist, pulp and lunch—all for \$100 a day. Write to Michael Ltd., 6575 Trigo Rd., Goleta, CA 93017.

Volunteer Service Photographers is a non-profit group which has for the past 37 years been dedicated to Rehabilitation through Photography in programs helping the hospitalized, handicapped and disadvantaged.

They are sponsoring for the third time a fund-raising activity which is an auction of photographs. It will be held at the Cultural Services Headquarters of the French Embassy in New York City, 29 November - 7 December. Because they are fully recognized by the IRS, the valuation of all photographs donated for the auction will be tax deductible.

VSP is preparing an illustrated catalog for advance distribution and would like to have all photographs by 1 June 1978. Reserve your catalog now and if you have any questions, phone (212) CI 6-3965. Send name and address with \$2.00 to cover cost and mailing of catalog to VSP, L.I.P. Catalogue, 111 West 57th St., Room 1218, New York, NY 10019.

### ARTISTS' PUBLICATIONS

*The Detroit Artists Monthly* for April is the Spring Fever issue including interviews with Albert Paley, Germaine Keller, Dore Ashton. Available for one year for 10 issues for \$6.00, from DAM, 15720 Southfield, Detroit, MI 48223.

*LAICA Journal* for April-May 1978 features "Italian Art Etc." with Barbara Radice as Guest Editor. An encyclopedia approach to artists and articles about the current Italian art scene. Available from LAICA, 2020 S. Robertson Blvd., Los Angeles, CA 90034.

*The Dumb Ox* 6/7 is a double issue, a multi-media collector's item, including color photos, a 33 1/3 rpm record by Bruce Fier, interviews with Roland Reiss, David Rushton, Shelley Rice, book reviews with inserts, fold-ins, fold-outs, and all this in a limited, numbered edition of 1500. A collector's item now at only \$5.00, this is not to be missed and can be purchased from the Dumb Ox, 18521 Dearborn no. 304, Northridge, CA 91324. Subscriptions are \$8.00 for four issues.

*Centerfold* for April 1978, edited by Clive Robertson and Marcella Bienvenue, is available from Arton's, 320 10th St., N.W., Calgary, Canada T2N 1V8. Subscriptions are \$9.00 for individuals and \$18.00 for institutions. This particular issue is a meaty overview of the art scene with a look at "Audio Arts" with editor Bill Furlong, an interview with Michael Snow, a transcript of Robert Filliou's performance "The Gong Show", the 1978 Canadian Video Open, Peggy Gale's videoviews with Susan Britton and Rodney Werden, a pithy essay by Dick Higgins on "Towards an Allusive Referential" and reviews of books, magazines and other publications. In early July, Arton's moves to Toronto and the address change will appear in our next issue.

*Salon*, Number 4, March 1978 is now available with participation from Bunk & Richter, James Collins, Harry Hoggstraten, Bernd Minnich, Gerard P. Pas, Mimmo Paladino, Walter Pfeiffer, Gerhard Theewen, Pedro Vasquez. A real winner. \$16.00 airmail for three numbers from *Salon*, c/o Gerhard Theewen, Gleueler Strasse 318, D-5000 Kolin 41, West Germany.

*Cabaret Voltaire* 3 has been issued in an edition of 250 with The Drawing-Completion Test as contributions from artists such as Anna Banana, Mike Crane, Paul Carter, Robin Crozier, Frank Ferguson, Leavenworth Jackson, Ray Johnson, Pauline Smith, Al Souza, and Endre Tot, to name a few. Deadline for no. 4, the theme of which is New Music, is 30 May with contributions to fit within the space of 8.3 cm. x 11.4 cm. Write to *Cabaret Voltaire*, 6266 Madeline St., Apt. 97, San Diego, CA 92115.

Orworks has produced *Or* no. 10 with work by Al Souza, Steven Durland, James Tate and Uncle Don Milliken, dedicated to Word Play. Available free from Uncle Don Milliken, Box 441, Sunderland, MA 01375.

*Art-Rite* no. 18 by Image Bank in the Dollar Art Series is now available from Art-Rite Publishing, 149 Wooster, New York, NY 10012. The issue is a visual and verbal vignette on Image Bank, Michael Morris and Vincent Trasov, of Vancouver, B.C.

*Soft Press* for April 1978, number 13, is now available full of marvelous mail and correspondence art, including four pages published by Ecart in Geneva. Artists are invited to prepare their own sections, even printing them, but keeping within the constraints of the Swiss postal law which says that a magazine has a right fold, not on soft materials. Send your work and contributions to Soft Art Press, CP 858, CH-1001 Lausanne, Switzerland.

*Ephemera* no. 6 contains work from Al Souza's Artist Stamp show, Robin Crozier, Gabor Toth, rubber stamp print by Balint Szombathy, and a postage stamp by Barbara J. Hahn, among others. A beautifully produced monthly journal of mail and ephemeral works available for \$12.50 from Other Books & So, Herengracht 259, Amsterdam, The Netherlands.

*Criss-Cross Art Communications*, 6 has just been issued, dedicated to Stephen Rinn Fundingsland. Contributions are from George Woodman, Gloria Klein, Mario Yrisarry, Jane Couch, Paul Gillis, Terry Tegarden, Alvin Lucier, Robert Janz, among others, with a debate by Stan Brakhage and Malcolm Legrice. Published by Criss-Cross Foundation, POB 2022, Boulder, CO 80306 and this number costs \$4.00.

*Red Herring* is due with its second number in May, including several works of fiction about the problems of petty bourgeois vacillation, and the way this creates gaps between theory and practice; a demonstration against the Shah of Iran; doing culture in the trade union movement; the meaning of 'equal rights' in the "free world"; a brief history of the 1930's Artists Union, plus television and movie reviews. \$1.25 (with postage) from Red Herring, Box 557, Canal St. Station, New York, NY 10013.

#### JOAN OF ART

Joan Mondale, wife of the Vice President, in a recent visit to New York, threw pots at the Clayworks Studio Workshop with James Rosenquist.

She also opened her home in Washington, D.C. to show the selection of art from 22 museums in Arizona, New Mexico, Oklahoma and Texas on loan for a year to the Vice Presidential mansion, with works by David Smith, Hans Hoffman, etc.

#### VIDEO

*Montreal Tapes: Video as a Community or Political Tool* is a catalog of tapes shown recently at the Vancouver Art Gallery. These tapes will be shown soon at the Museum of Modern Art, New York City. The catalog includes interviews, statements with appendices which are revealing and informative, including a selective bibliography. Curated by Jo-Anne Birnie Danzker, the exhibition is truly an introduction to the National question in French-speaking Canada and a solid argument for video as a forum of ideas, expressions and opinions which aids in creative dialogue. Write to Vancouver Art Gallery, 1145 W. Georgia St., Vancouver, BC V6E 3H2.

- On 20 May, the Xth International Open Encounter on Video is inaugurated in the city of Tokyo, organized by the

Japan National Committee and the Center of Art & Communication of Buenos Aires. Some of the tapes shown will be by Baldessari, Donald Burgy, Jaime Davidovich, Douglas Davis, Felipe Ehrenberg, Herve Fischer, Terry Fox, Norio Imai, Shigeko Kubota, Les Levine, Masafumi Maita, Amerigo Marras, Raul Marroquin, Matsuomoto, Gerald Minkoff, Nam June Paik, Luca Patella, Thenot, Bill Vazan, Wolf Vostell, etc. The Encounter is held with the cooperation of the Yamagiwa Art Foundation and the Foundation Arc-en-Ciel at the Sogetsu Kaikan, 2-2-7 Akasaka, Minato-ku, Tokyo with dates 22-27 May.

• Vancouver Art Gallery has released its schedule for Video-space 1968 as well as special events for 1978. Write to them at the above address.

• Arton's announces *Robert Filliou: Porta-Filliou*, a black and white videotape lasting 45 minutes. In addition, Steve MacCaffery is featured in a 25-minute *Permanent Performance*. For details, write to Arton's.

• *Videation*, according to *Afterimage*, is a 19-page softbound book, the result of an editorial search for material on video. Entries from the 15 respondents range from proposals for video performance pieces to critical essays.

*Videation* is published in an edition of 250, and is not for sale. However, copies may be obtained for \$1.00 to cover postage and handling from Bob Martin, 110 Mulberry St., Richmond, VA 23220.

• The third annual index of the *Video Programs/Index* is available. The index is a guide to current sources of commercially offered entertainment, instruction, training and information video programs. The 1978 publication revises and updates all previous editions and supplements. Copies can be ordered for \$3 from *Video Programs/Index*, 923 6th St., SW, Washington, DC 20024.

#### MICROFICHE & SLIDES

The most exciting glass art objects created by artists throughout the world in 1976 have been captured in color on microfiche and are now available to collectors, artists and scholars. The photographic record is the first of an annual series published by the Corning Museum of Glass. Selection of objects was based on originality and craftsmanship. The convenient, inexpensive format enables the reader to have 120 color transparencies of the work of 85 contemporary artists on two microfiche. The images are of excellent quality. To order, send \$5.00 plus postage, handling and sales tax where applicable to Publication Sales, The Corning Museum of Glass, Corning, NY 14830.

■ The Dunlap Society offers a comprehensive Visual Archive of American Art, *The Architecture of Washington, D.C.*, edited by Bates Lowry. Each of two volumes is \$65.00 or \$115 for both volumes. Add \$3.00 for shipping and handling charges for each order to the Dunlap Society, Essex, NY 12936.

■ The Miniature Gallery announces *The Trends of the Twenties: 15th Council of Europe Exhibition* in Berlin, 1977. Only paintings were photographed by Miniature Gallery with the omission of the Dada Section. Available for \$70.00 from Miniature Gallery, 60 Rushett Close, Long Ditton, Surrey KT7 OUT, England. Also announced is the *Modern Spirit: American Paintings 1908-1935 Exhibition* in London 1977 and *British Painting: 1952-1977, London* 1977. For more details, write to Miniature Gallery.

■ Archives Canada Microfiches, an on-going series of slides as well as Archives Canada Microfiches, designed to share the treasures of the Archives with researchers, scholars and provincial cultural institutions, is being offered.

The Microfiches cover Canadian artists, accompanied by a catalogue containing a short biography and bibliography for each artist, as well as a detailed descriptive entry for each work of art. For the Microfiches, order from Publishing Centre, Mail Order Section, Martel Bldg., 270 Albert St., Ottawa, Ontario K1A 0S9.

■ Chadwyck-Healey/Somerset House has produced its Red List of Art and Architecture titles available for immediate delivery with current prices and price increases after 1 July 1978. Write to Somerset House, 417 Maitland Ave., Teaneck, NJ 07666 or Chadwyck/Healey, 20 Newmarket Rd., Cambridge, CB5 8DT, England.

#### ART AND LEGISLATION

Congressman Fred Richmond of New York reports that 157 members of the House of Representatives have agreed to co-sponsor the Arts & Education Check-Off Bill, H.R. 1042 which places two boxes on the IRS 1040 form allowing individuals to make voluntary tax-deductible contributions over and above their taxes to the arts and/or education. Hearings are to be held later this year.

H.R. 7896 is being supported by 50 members, who are co-sponsoring this Artists' Estate Tax Bill, which rectifies the estate taxes of artists, changing the tax law allowing the art work created by a decedent to be valued only at the cost of materials in the work.

#### ART & MAYOR DALEY

The question was how to memorialize Mayor Richard J. Daley, and the city of Chicago announced plans to build a memorial to the man who died in December, 1976 in his 21st year in office. Yet although proposals were solicited from several prominent sculptors and architects, apparently no one from Chicago was asked to submit a design. So 45 local artists produced proposals, maquettes, drawings or presentations for the tomb, monument, epitaph, requieum, or other funerary work for the late Mayor Daley of Chicago, and they were shown at N.A.M.E. Gallery, curated by Jerry Saltz, a Chicago painter.

The national press made much of this exhibition, and Jack W. Burnham really gets at the meat of the variety of ideas for a monument in *The New Art Examiner* for April 1978.

## PHOTOGRAPHY

*Print Letter* 14 (March/April) has a Survey of Photography Magazines by Marco Misani which, although not comprehensive, is most valuable. No. 15 (May/June) includes a portfolio of Philip Trager's "Photographs of Architecture." Available from *Print Letter*, P.O. Box 250, CH-8046 Zurich, Switzerland for \$18.00 airmail.

■ Photography Media Institute announces the first single-source directory of information on films, videotapes and other programs about photography to be published in the fall of 1978. For free listing, titles should be submitted no later than 30 June to Photography Media Institute, P.O. Box 78, Staten Island, NY 10304.

■ Center for Arts Information, 80 Center St., New York, NY 10013 has put together a printed 20-page directory listing service organizations, galleries, exhibition spaces, grants and bibliographic information for beginning and professional photographers in New York State for \$2.00.

■ Center for Creative Photography has issued Number 6, April 1978, on *Alfred Stieglitz: Photographs from the Herbert Small Collection* with an essay by Peter C. Bunnell. Write to the Center, University of Arizona, Tucson, AZ 85721.

■ *Combinations*, which was first issued in Spring, 1977 has now issued Number 2, containing poetry, fiction and photography by Donna Nakao, Judith A. Levy, Floris M. Neususs, Robert Schiappacasse and others, with an interview of Clarence John Laughlin by John and Tania Messina. \$3.00 for a single issue plus 50 cents postage and handling or \$12 for four issues on a subscription basis to Combinations, Greenfield Center, New York, NY 12833.

■ *Kinsey Photographer*, produced by Dave Bohn and Rodolfo Petschek, published by Chronicle Books, San Francisco for \$19.95, is a single paperbound edition of the original two-volume hardcover album published in 1975 for This beautifully printed paperback edition, printed from the same plates on excellent paper at a fraction of the original price, is a monumental series of portraits of an era, a four-year research, writing and production effort. Available from Chronicle Books, 870 Market St., Suite 915, San Francisco, CA 94102.

■ *The Photoletter* is a bimonthly publication for photographers listing publishers who have current needs for photographic illustration materials. Published by Rhon Engh, professional freelance photographer, the newsletter costs \$24 per year. Items from book and periodical publishers are listed with the kinds of photos they are seeking, as well as the names and addresses of publishing house personnel whom photographers should contact. Also included are brief articles on conventional trade practices, terms of sale, and various photographic events and contests. There is no charge for publishers for their listings. Write to Rhon Engh, Pinke Lake Farm, Star Prairie, WI 54026.

■ *Afterimage* for April has a special supplement by Anne Tucker entitled: *Photographic Crossroads: The Photo League* which accompanies the show curated by Anne Tucker and shown at the National Gallery of Canada in April, which will travel to the International Center of Photography in New York City, the Museum of Fine Arts in Houston and the Minneapolis Institute of Arts.

## CONSERVATION & PRESERVATION

The Taj Mahal is being damaged by industrial pollution, and brown and honey-colored stains are appearing on its shimmering white marble walls. Sulphur-dioxide emissions in Agra must be removed by removing industry, according to the government committee appointed to protect the 300-year-old pavilion.

■ A new flat file makes it possible to protect and carry maps, prints, posters, drawings, photographs, etc. without rolling them up. The file is made of a special acid-free corrugated paper that is rigid yet only 1/16 of an inch thick. Available in 3 sizes from The Highsmith Co., Inc., Box 25, Fort Atkinson, WI 53538.

■ Dri-Can is a new product to protect rare books, paintings, valuable art objects, and museum and historical artifacts against moisture or high humidity. This is a dessicant material attracting water vapor, condensing it by holding it physically through surface absorption. For further information, write to Multiform Desiccant Products, Inc., 1418 Niagara St., Buffalo, NY 14213.

■ *CCI*, the Journal of the Canadian Conservation Institute, Volume 2, 1977, has been issued with articles on waterlogged materials. Available from the Canadian Conservation Institute, National Museum of Canada, 1030 Innes Rd., Ottawa K1A OM8, Canada.

## PUNK ART & PUNK FURNITURE

On 27 April, the *New York Times* featured an article about Richard Mauro, designer of punk furniture. The products of his labor include a mat made of glued-together sheets of uncut baby bottle nipples, that quivers like some "primordial protozoan." There is an ottoman made of clear vinyl stuffed with newspapers quietly disintegrating. There is a punk chair made of a 250-yard-long industrial zipper sewn to itself in widening concentric circles. There is also a chaise, covered with 1,000 No. 3 safety pins.

■ Washington, D.C. will never be the same after 15 May, largely because of the efforts of the Washington Project for the Arts, which is celebrating the first exhibition of Punk Art, with participants in the gala opening on Monday night, 15 May, of Animal, Cartoons, Edit De Ak, Fashion, Film, Miller, Ringma and Hoppe, Next, Photography, Punk Magazine, Marcia Resnick, Screaming Mad George, just to name a few. During the whole month of May and June, there will also be Punk events with New Music, films, a symposium on Punk Art on 8 June with critics, art historians and

artists, Johnny and the Dicks in a visual Punk Rock group, etc. A catalog will be available for \$3.00 plus \$.50 postage and handling from the W.P.A., 1227 G Street, N.W., Washington, DC 20005.

#### REGIONAL NEWS

■ Dr. Peter W. Guenther, Prof. of Art History at the University of Houston, has been awarded the first summer scholar-in-residence grant for research at the Robert Gore Rifkind Collection, Beverly Hills, California. The Rifkind Collection is the largest compilation of German Expressionist graphic art, books and periodicals in the United States.

■ The famed Watts Towers, heavily damaged in the winter rains of Southern California this year, were threatened by deterioration and only with the pleas of citizens and the Committee for Simon Rodia's Watts Towers did the State Public Works Board contract \$207,000 for the repair of these internationally famed Towers.

#### ART & GOVERNMENT

Angry office workers in London launched a petition charging waste of public money after spotting artist Rob Con sitting atop a pole in the Nottingham City Center. He used a grant from the London Arts Council to finance the project.

Con, who was carrying a dummy that he fed through a tube in its eye socket, was on a tour of Midland cities exhibiting his latest line in sculpture.

The Arts Council spokesman in London said, "We are ready to consider applications for grants from all kinds of performance artists. But when each performance is spontaneous, it is difficult to ascertain precisely what an artist will be doing. However, a great deal of trouble is taken over an artist's assessment."

■ On May 3 in the *New York Times*, President Carter told his aides that to save the Treasury \$3 million he was planning to veto a bill to hold White House Conferences on the Arts and Humanities next year. On May 4, he signed the bill. He had had impressed upon him by three of his leading aides that a veto would annoy Representative John Brademas, the measure's main sponsor, who also happens to be majority whip in the House.

■ Joan Mondale was presented with the 1978 Parsons School of Design Award for her support of art and design.

■ Senators Patrick Moynihan, Democrat of New York, and John H. Chafee, Republican of Rhode Island, introduced legislation to finance art exhibitions in Federal Buildings throughout the nation. According to the GSA, they commissioned 55 major works of art for \$3.5 million over the last 15 years, making the government a major patron of the arts.

Moynihan and Chafee want the GSA to buy or lease works by American artists for display in public buildings. For new buildings, the Administrator of the GSA would be allowed to use one-half of 1 percent of design, construction, repair

and renovation costs to pay for the exhibition. The bill requires the art to reflect the cultural, social and geographical characteristics of the area in which it is displayed.

#### SOVIET ART

*The Christian Science Monitor* ran a two-page spread on "Soviet Art:Official and Underground" written by Alexandra Johnson. The current state of art in the U.S.S.R. is explained and analyzed. The constant harassment of nonconformist artists was easily seen in the postponement of an exhibition in March, meeting defiance by the "underground" artists who vowed to bring the exhibit into the streets, if necessary.

In April, the Soviet authorities tried to stop the exhibition of about 30 works by emigre artist Mikhail Shemyakin, works that have been smuggled into the Soviet Union during the years since his departure in 1971.

#### LOST AND FOUND

Belgium's famous Manneken Pis was stolen in April from its stand in downtown Brussels. Replaced by a facsimile, the fake was also stolen the next day. The original is kept in the Municipal Museum on the Grand Place.

■ The 23-inch Frederic Remington bronze statue of "Bronco Buster" stolen from the St. Louis Art Museum on 29 January, has been recovered. Policemen found it in a Goodwill box after receiving an anonymous telephone tip.

■ An old painting given as collateral for a \$600 loan may be a Titian worth about \$4 million, according to a woman in Athens. A former picture restorer with the Greek National Gallery testified that the painting was a genuine Titian worth some \$4 million. The woman who originally owned the painting intends to sue in another court for its return.

■ Paintings worth \$1 million, including "The Three Graces" of Rubens were stolen from Florence's Palazzo Pitti, but fortunately were retrieved the next day due to the boast of one of the accomplices in a bar about a "big theft", which led investigators to the paintings in the trunk of a car.

■ Not so fortunate were two important paintings in London and in Amsterdam.

Nicolas Poussin's "The Adoration of the Golden Calf" was permanently damaged when a vandal slashed it in early April in the National Gallery in London. The painting was slashed into five pieces of canvas, with considerable losses of paint, but there is hope for restoration.

A self-portrait by Vincent van Gogh from the van Gogh state museum, was seriously damaged after being slashed by a Dutch artist.

Other slashings occurred in the Municipal Museum in Amsterdam where van Gogh's "La Berceuse" was seriously damaged.

## FAKES & FORGERIES

More than 30 drawings attributed to the 18th-century French artist, Fragonard, are probably fakes, according to the Times of London. Major North American museums, as well as leading art dealers throughout the world, have decided that they have been fooled by fake Fragonard pictures acquired during the past 20 years.

■ An exhibition of nine paintings attributed to the late American artist Jackson Pollock will be dismantled from Sydney, Australia and sent to the U.S. for a check of their authenticity. Pollock authorities, the artist's wife and local art critics raised the possibility that the works might be forgeries.

## NEW TECHNOLOGY & INVENTIONS

The Max Planck Institute for Nuclear Physics has developed a new method of dating art objects which it says is particularly reliable.

The process involves heating a tiny piece of the object to over 200 degrees C. (390 degrees F.) and measuring the radiation given off.

■ An engineer at the Bell Telephone Laboratories has invented an imaging device that makes it possible to produce video cameras small enough to fit in the palm of the hand and sensitive enough for low-light conditions.

■ A wrist camera invented by a New York City certified public accountant can take a half-dozen pictures in color or black-and-white and develop them without the need of a darkroom.

A band holds the camera snugly on the wrist. It is fully operable while worn. The photographer points the lens at the subject and opens the shutter. The light it admits from the lens reaches a cassette which holds a single disk of film, about an inch in diameter, and can be rotated to provide six photographs.

## WOMEN

Judy Chicago in the industrial section of Santa Monica is preparing "The Dinner Party", a room-size project of a triangular table set for 39 mythological and real women starting with early mother goddess figure Gaea and moving to Sappho, Queen Elizabeth I, Susan B. Anthony, and ending with Georgia O'Keefe. Scheduled to start a museum tour late this year, the Dinner Party will include videotapes, photographs, a film and other back-up materials.

■ *Female Artists Past and Present* announces its 2nd edition, Vicki Lynn Hill, ed., which includes the International Women's Year Supplement, which contains special sections on architects, photography and filmmaking, biographical sketches of pre-Revolutionary Russian and Soviet female artists, by William Mandel; women's museum exhibits compiled by DeRenne Coerr of the San Francisco Legion of Honor Museum of Art, and a single name index to the original volume and its supplement.

Write to Women's History Research Center, 2325 Oak St., Berkeley, CA 94708 for orders. The 2nd edition volume of *Female Artists Past and Present* costs \$6.00 to individual women and \$7.00 to groups & institutions. The IWY Supplement costs \$3.00 to individual women and \$4.00 to groups and institutions. Add 50 cents shipping and handling costs for each order.

■ Check out the new format of the *Women's Caucus for Art Newsletter*. It has photographs, lots of news and reviews, and announces new publications as well. Available through membership which ranges from \$10 for an individual to \$25.00 for institutions. Write to WCA, Dept. of Art and Art History, University of Missouri-Kansas City, Kansas City, MO 64110.

■ *Women's Studies and the Arts*, edited by Elsa Honig Fine, Lola B. Gellman and Judy Loeb, is now available for \$5.50, including postage, from Elsa Honig Fine, 7008 Sherwood Drive, Knoxville, TN 37919.

■ Chris Petteys of Sterling, CO, has researched and prepared a slide talk on "Women Artists in the Denver Art Museum." The slide talk will be given by members of the museum's Speakers' Bureau to clubs and organizations in the Denver metropolitan area upon request.

The talk covers six departments within the museum and features paintings and sculptures by women, original quilts and Indian arts.

Contact Chris Petteys, 309 Delmar St., Sterling, CO 80751 for more information.

## MUSEUM NEWS

The National Black American Historical Museum opened recently at the corner of 116th and Lenox Avenue in Harlem, New York City. The collection is largely the accumulation and dream for the past 25 years of Thomas F. Moore, who has been collecting items of Black history over the last 25 years. The museum came to fruition through a lot of hard work and friends. Admission is \$1 for adults and 50 cents for children, open Tuesday through Sunday from 11 am to 7 pm.

■ The Metropolitan Museum of Art named William B. Macomber Jr., a 57-year-old retired diplomat, to be the museum's first full-time salaried president.

■ *A Guide to New York City Museums*, a pocket-size booklet published by the Cultural Assistance Center, is now available throughout New York City in museums and bookstores. They sell for 50 cents in museums, and slightly higher in bookstores. The booklet contains 115 entries.

■ The Norton Simon Museum in Pasadena has acquired another Rembrandt, an early portrait titled "A Bearded Man in a Wide-Brimmed Hat." A reliable source has fixed its value at about \$1.5 million. Painted in 1633, when Rembrandt was 27, the portrait was one that made Rembrandt Amsterdam's leading painter of portraits.

- The Uffizi gallery in Florence, Italy has rehung its Botticelli treasures in a bold and striking design.

#### ARCHITECTURE & DESIGN

The California Design '76 catalog of over 750 objects selected from 7,500 submissions by two distinguished juries, is now available entitled *Craftsman Lifestyle—The Gentle Revolution*, for \$15.00 plus 75 cents postage and handling (California residents: add 6% sales tax) from California Design Publications, 146 West Colorado Blvd., Pasadena, CA 91105.

■ The Radio City Music Hall will be kept open by an agreement between New York State and the Rockefeller Center. With a sigh of relief, the public returned to avoiding the Center, and the crowds are no longer crowds. The audiences are quite diminished, but at least the doors are still open to this magnificent example of Art Deco.

■ The Chrysler Building in New York City is having a renaissance with new owners and their desire to renovate and make it a lively office building again.

■ The Charles Eames home in Pacific Palisades, California has been awarded the Twenty-Five Year Award by the American Institute of Architects, symbolic of architectural design of enduring significance.

#### NEW PUBLICATIONS AVAILABLE

A new, updated edition of *A Checklist of the Collection* with 700 new or revised entries has been published by the Archives of American Art.

The new edition lists all collections in the Archives, including those which they have only on microfilm. In addition, it lists the 1,900 interviews which the Archives have conducted, as well as hundreds of revisions and additions to the first edition.

The quantity, inclusive dates and types of documents in the papers—letters, photographs, slides, diaries, memoirs, writings, scrapbooks, sketchbooks, drawings, business records, etc.—are included. Subject matter and names of correspondents are not given; these may be found in the card catalogs in the five regional centers of the Archives.

The *Checklist* may be ordered through the Washington Center of the Archives, by sending check for \$7.00 to the Archives of American Art, Room 331, National Portrait Gallery, Smithsonian Institution, Washington, DC 20560.

■ *Corporate Fund Raising: A Practical Plan of Action* by W. Grant Brownrigg has been published by the American Council for the Arts. The book describes a practical and systematic approach to soliciting contributions from the business community. 73 pages and paperbound, the book sells for \$12.50, from ACA, 570 Seventh Ave., New York, NY 10018.

■ *Uikyo-E: Art for the People* by Robert Percival, with illustrations of Japanese prints from the New Brunswick Museum, has just been published for \$5.50 (plus 50 cents

postage) describing the work of Kunisada and Kuniyoshi. Available from Publications Department, New Brunswick Museum, 277 Douglas Ave., Saint John, N.B. E2K 1E5.

■ *Arts in Education Partners, Schools and their Communities*, a resource book for school districts, arts organizations and community groups who want to work together to make the arts an integral part of public education, is a 128-page paperback book featuring an overview of the arts in education movement, a discussion of resources and opportunities available from state departments of education and state arts agencies, and an annotated list of national organizations and programs concerned with arts in education, as well as a selected bibliography. Available for \$6.00 including postage and handling from ACA Publications, 570 Seventh Ave., New York, NY 10018.

■ *Art Imagery and the Mythic Process* by Dorothea Bloom is available for 95 cents in a thirty-page pamphlet explaining how art reflects common themes of humanity. Pendle Hill pamphlet no. 215, from Wallingford, PA 19086.

■ *Materials from the National Arts & The Handicapped Information Service: An Annotated Bibliography* (first draft) is available from ARTS, Box 2040, Grand Central Station, New York City 10017, covering printed materials, bibliographies, Library of Congress, Music Services, Recorded Materials, Large Type, Media, Mixed Media and Films.

■ *The Art Museum as Educator; a collection of studies as guides to practice and policy*, edited by Barbara Y. Newsom and Adele Z. Silver has recently been published by the University of California Press. Covering profiles of museums in the community, the museum volunteer, programs for schoolchildren in museums, museum programs for children at other sites, non-museum visual arts programs, teacher training and classroom materials, along with a proposal for a National Center on Museum Education, this is a pithy study. Available in hardcover for \$30.00 or in paper for \$14.95.

#### ART READER

Reader Paul Brach's illuminating "Obsession as Style: Balthus and the Figure" in *Art in America* for March-April.

"Intimations of Mortality" in *Ms.* for May 1978 reviews Audrey Flack's monumental paintings.

"Requiem for Radio City" by Frank Ferretti in the *New York Times Magazine* for 19 February 1978.

"In Monet's Gardens" by Kirk Varnedoe, pp. 30-41, *New York Times Magazine* for 2 April 1978.

The May issue of United Airlines *Mainliner Magazine* features a whole section on Design, the great new look of American architecture, interiors, fashion, graphics and products with an article by Paul Goldberger on "The New Skyscraper."

*The Christian Science Monitor* for 24 April features Arts and Crafts, a 16-page supplement.

*Registrars' Report* for December 1977 features Van Ship-  
ment of works of art. Available free from Box 112, Bicen-  
tennial Station, Los Angeles, CA 90048.

*Research & Design*, the Quarterly of the AIA Research Corp.,  
for April 1978 features "Seismic Design." Available from  
1735 New York Ave., N.W., Washington, DC 20006.

*FLQ (Film Library Quarterly)* Vol. 10, nos. 3 & 4, 1977,  
features films and video for Young Adults, as well as an im-  
portant article on "Cataloging Video Art" by Marianne Co-  
cchini.

*National Murals Newsletter* has issued its second number,  
announcing its Second National Murals Conference, which  
was held in Chicago on 20-23 April 1978 at Chicago's Co-  
lumbia College. News from around the world on murals and  
artists who make murals is available for 50 cents from the  
Chicago Mural Group, 2261 No. Lincoln Ave., Chicago, IL  
60614.

*High Times* for March 1978 features "Chris Burden: The  
Recycled Crucifixion of the Conceptual Christ" by Harry  
Wasserman, as well as an interview with Susan Sontag by  
Victor Bockris.

*Visual Dialog* for Winter 1977-78 features "Painting" and  
dedicates its Spring 1978 issue to "Printmaking." Available  
for \$10.00 per year from Visual Dialog, 1380 Country Club  
Dr., Los Altos, CA 94022.

*Quiver*, Numbers 1 and 2, edited by Michael Becotte and  
William Larson of Tyler School of Art, is a beautiful photo-  
graphic portfolio. Number 1 covers conceptual photographic  
work from a number of photographers and number 2  
includes "The Photographer Pictured" from the Wilgus Col-  
lection. Available from Light Impressions or from the Photo-  
graphy Dept., Tyler School of Art, Philadelphia, for \$3.00  
per issue.

*Design Quarterly* 105 features "Beyond Scale: Two Projects  
for the Physically Handicapped". Available for \$6.00 for  
four issues from DQ, Walker Art Center, Vineland Place,  
Minneapolis, MN 55403.

*Impulse*, Volume 6, Number 3, edited by Eldon Garnet is  
called "Einstein's Joke" and appears in cinefiche, an inti-  
mate one-to-one relationship between reader (viewer) and  
the microfiche, a narrative embodying word & image. A  
first and one not to be missed, *Impulse* is available for  
\$10.00 (4 issues) from Box 901, Station Q, Toronto, Ontario  
M4T 2PL.

*Horizon* for April 1978 features "Paintings from a Garden"  
by Vicki Goldberg and "Claude Monet and the Garden  
Restored" by Bill Marvel. In addition, there is an article  
on Saul Steinberg by Brendan Gill, an essay on Susan Sontag

and photography, and an overview of I.M. Pei's designs.

*Art Workers News* for February - March 1978 features Artist  
Estates.

*Studio International* is back, revived by a non-profit organi-  
zation to protect the future of *Studio* and Richard Cork's  
magazine. With both private and public funds, *Studio* for  
March 1977 has been issued on Women's Art with articles  
by Linda Nochlin, Ellen Johnson, Lucy Lippard, etc. The  
next issue, 1/78, will deal with the subject of Modern Art  
Museums. The new address is 25 Denmark St., London  
WC2. Hurrah for its revival!

"An Overview of Canadian periodicals" by Mary Lou Van  
Schaik appears in the March/April issue of *artmagazine*, a  
Canadian review. The article is superficial and doesn't con-  
tain one address for the information of the readers.

"Self-Publishers are . . ." by Monica Sullivan appears in the  
*Wilson Library Bulletin* for April 1978. Interesting overview,  
but mostly for writers who deal in literature, not art.

#### A PREMIERE AND A FINALE

The American premiere of *Masters of Modern Sculpture*, a  
new, three-part film series tracing the evolution of modern  
sculpture from the work of Rodin to that of such contempo-  
rary artists as di Suvero, Christo, and Smithson, will be pre-  
sented by the Smithsonian's Hirshhorn Museum and  
Sculpture Garden in early May.

Nearly four years in the making, *Masters of Modern Sculp-  
ture* is the most comprehensive project to date by Black-  
wood, a leading documentary film-maker whose work has  
focused on contemporary artists and arts organizations.  
The film is distributed by Blackwood Productions, Inc. (New  
York), a film company founded by Blackwood to produce  
film documentaries on cultural and social topics for educa-  
tional use in the United States, Canada, and Europe.

■ The 25th National Exhibition of Prints, now on a nation-  
wide tour after a successful Washington showing, will be the  
last in the series, the Library of Congress has announced.  
Due to increased risk, expense and inconvenience in the  
shipping of prints, especially in view of the steadily rising  
cost and shrinking number of alternative modes of shipment,  
the Library of Congress, sponsor of the series for the past  
34 years, has been forced to end the series.

#### ARTISTS' BOOKS

See *Afterimage* for April 1978 and an article about "Chicago  
Books and its New Publishing Program" featuring Rubini,  
Sweetman, Snitzer and Conrad Gleber. Books are to be dis-  
tributed by subscription.

*Pictures Words Threes & Other Numbers* by Keith Shein,  
published by Trike Books, is a combination of visual poetry,  
word pictures and poems. A very well designed artist's book  
distributed by Bookrate, Box 732, Pismo Beach, CA 93449.

*Modern Love* by Constance de Jong is an unusually rich first novel which first appears as a serial in a limited edition, but now has been published in a paperback volume of 219 pages. De Jong is at the forefront of literature in novel form which has just surfaced—literature created by visual artists. The Spanish Armada interwoven with life on Lower Manhattan seems to be threaded into a compelling story which De Jong has presented in stage and radio adaptations throughout the U.S. and Europe. Standard Editions has published this volume, available from P.O. Box 1297, Peter Stuyvesant Station, New York, NY 10009 for \$3.50.

*Abyss* by Dorothea Tanning is lurid, turgid and draped in metaphor, inviting the reader to a feast of impossible passions in a desert repair called Windcote. Well known as an artist, Dorothea Tanning wrote *Abyss* in 1947. Reading it now, one discovers that not only did she write a magically irresistible story, but she produced a classic. A gothic tale written by a visual artist, *Abyss* is published for the first time by Standard Editions.

*Richard Stine's Non-Pointless Pencil Book* is a bargain at \$2.95 and shows the very occasional trade publisher venturing into producing an artist's book. At any rate, Stine, who lives in Ojai, California, is a regular contributor to *Mother Jones* magazine and to the *L.A. Free Press*, and who won an award for *Smile in a Mad Dog's I* in 1976, celebrates the common and not so common pencil. The pencil twists and turns, grapples with and overtakes the page, and finally confronts us pointblank with pencils and more pencils. The pencils themselves become anthropomorphic. Available for \$2.95 in every bookstore in the country, we are sure, thanks to the distribution system of a large trade publisher.

*anal Airlines* by Joshua Alper, subtitled *The Documentary Record of an Infringement: Environmental Art of a Pseudovandalist Nature* is the outgrowth of the overwhelming rainy season in Los Angeles this year. Starting with the soaked National Airlines billboard which remained partially visible after the rains of winter of 1978, the saga of *anal Airlines* begins in visual form with photographs showing the reconstruction and the final end-product of this infringement. A hilarious take-off beautifully printed by Grafix Artist Press, the book is available from Joshua Alper, 239 1/2 Third Ave., Venice, CA 90291 or from Printed Matter.

*First Principles* by Ian Tarnman is an exciting series of visual and concrete poems printed white on black which takes us into space and shows us that "space" is not so far from order as art. As Loris Essary says in the Preface, Tarnman is "a visual Pythagoras whose universe is composed of phonemes and morphemes". Published by The Future Press, *First Principles* is Tarnman's first book although his works on paper, in plexiglas and neon have appeared in exhibitions and catalogues throughout North America and Europe. \$5.00 from Trike, Box 732, Pismo Beach, CA 93449.

An exhibition of New Zealand Artists' Books is now underway at Franklin Furnace Archives, 112 Franklin St., New York, NY 10013.

#### LATE-BREAKING NEWS

*Umbrella* subscribers are offered reduced subscription rates to *Art + Cinema* at \$15.00 (versus the regular \$35.00) annual rate for three issues. Send your order (stating eligibility for reduced rate) to VRI, P.O. Box 45734, Los Angeles, CA 90045.

New associate editors, Larry Qualls and Daryl Chin, will vigorously step up their reviews of films by artists and experimental filmmakers, begun with their memorable special issue on the "Performing Arts." Old and new masters of the craft, from Jonas Mekas and Dick Higgins to Shigeko Kubota and Les Levine, will be represented with rarely seen films and videotapes. David James and others will focus on films on and by artists whose names have become known through their work in the various art media.

The new issue will end the long hiatus in publication caused by Publisher/Editor Eva Kroy Wisbar's hospitalization and mark the resumption of the regular three-issues-per-year printing of *Art + Cinema*.

*WhiteWalls*, edited by Buzz Spector & Reagan Upshaw, is a new magazine of writings by artists. An experiment in synthesizing word-related interests of artists and poets, focusing on that interface where poetic metaphor merges with the more iconographic language of "conceptual" art.

Featuring works by Ron Padgett, Ken Friedman, James Melchert, Barbara Guest, John Perreault, Richard Kostenetz, Agnes Denes, Mike Crane, and Dick Higgins, among others, the regular subscription is \$4.00 for two issues per year. Write to WhiteWalls, 6054 S. Ingleside, Chicago, IL 60637.

*Musical Comedy* is published by Musicmaster of Portland, Oregon, and announces a new "Erotica" issue with this statement:

*Plain brown-wrapped, Musical Comedy/Erotica is a far cry from the soft-core sensualisms which usually drape careful definitions of tastefully arousing items, but it's a good brawl with humor and artsy-porno. Certainly worse things could've been bedfellows. Contributors include mail art personalities and Portland exhibitionists (who finally shed their Puritanical bindings to try to write dirty).* \$2.00.

Also available is *Psychic Trauma/Astral Memoirs*, an image log with off-stage performance poems; subjects including fears, shrines, etheric surgery, death, and subplots. Serious but not critical by Musicmaster, with an introduction by Dr. Al Ackerman. A limited edition for swap."

For more information, write to Musicmaster, 2324 N.W. Johnson, no. 10, Portland, OR 97210.

*Lips Together* is a soft cover art publication produced by Nicholas Spill in Wellington, New Zealand. It is an eight-page production, containing 22 black and white photographs with accompanying texts, and it is printed on quality matt art paper. Orders can be placed by sending checks or money orders to Nicholas Spill, c/o Mary Gresson, 81 Grafton Rd., Grafton, Auckland, New Zealand. \$1.20 plus 40 cents overseas postage. Payment must accompany order. Reciprocal swaps are welcomed.

On 1 June 1978, Dick Higgins' Unpublished Editions will change its name to Printed Editions.

Dick also announces the Pre-Sphincterist Period in our Arts and Culture. Sphincterism will be launched next November, when its sensibility emerges.

■ *Art Diary 1978* has just been published. It is pocket-sized, elegantly bound and contains information on avant-garde and contemporary art. Almost 10,000 addresses and telephone numbers of artists, critics, galleries, art agencies, video centers, museums, auction houses, art magazines, art publishers, edition & multiples, alternative spaces, bookshops, distributors, etc. Available for \$10.00 plus \$2.00 airmail from Giancarlo Politi, Via Donatello 36, 20131 Milano, Italy.

**THE ART PRESS**, an exhibition of the history and influence of art magazines, is now available for North American dates for late 1979 and early 1980. We suggest that four points in the United States would help this show get to North America for a tour. The exhibition consists of 51 screens with the visual history of the art magazine, their influence and development. Each theme is supplemented by glass cases in which works from your own holdings may be displayed or for which the Art Book Company in London can provide displays. Each of the three themes, The Evolution of Art Magazines, Scholarship in Art Magazines, and Magazines of Modern Art Movements, may be hired.

An exhibition book which supplements the information on

the screens is available for sale, called *The Art Press*. If you are interested in booking this exhibition for late 1979 or early 1980, please contact Umbrella Associates, P.O. Box 3692, Glendale, CA 91201 or The Art Book Company, 18 Endell St., Covent Garden, London WC2, England.

#### ARTISTS' STAMPS & ARTISTS' POSTCARDS

E. F. Higgins III of the Doo-Da Postage Stamp Works has produced a sheet of glorious color-Xerox stamps which were created in honor of Sun Day, 3 May, and which can be purchased from the Truman Gallery, 38 E. 57th St., New York, NY 10022 for \$3.00 plus 50 cents postage and handling. These are really a bargain and beautiful too.

■ A set of 92 postcards representing books made especially for the **ARTWORDS & BOOKWORKS** exhibition, which was held at the Los Angeles Institute of Contemporary Art during March are now for sale for \$15.00 (plus \$.90 sales tax for California residents only) from Artwords & Bookworks, P.O. Box 3903, Glendale, CA 91201. The postcards are fully of whimsy, ingenuity and fun. Some of the artists represented are John Baldessari, Maurizio Nannucci, Ron Crowcroft, Robin Crozier, Susan Weil, Eduard Bal, Pat Tavenner, G. H. Brett II, Gerhard Theewen, J. J. Baylin, Richard Prince, Frances Butler, Karen Korell, Giulia Niccolai, Adriano Spatola, Mike Crane, Steve Hitchcock, Steve Durland, and many others.

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## GEORGE MACIUNAS: IN MEMORIAM

George Maciunas, long-time organizer of Fluxus activities in New York and around the world, died in early May of cancer. Born in November, 1931, in Kaunas, Lithuania, Maciunas has for two decades been an influential presence in the art world. Though his name is not widely known to the general public-to a great degree the result of his own insistence on individual anonymity and public presentation through group effort-his works and projects have indelibly shaped the structure and visible forms of contemporary art.

Maciunas studied art and architecture from 1949-53 at the Cooper Union in New York, later undertaking work in architecture and musicology at Pittsburgh's Carnegie Institute of Technology. Between 1955-59 he studied art history at New York University's Institute of Fine Arts.

In the early '60's, he helped to found the Fluxus group, working with friends and colleagues such as Dick Higgins, Bob Watts, Yoko Ono, Alison Knowles, and George Brecht to develop the performances, publications, concerts and tours of the early sixties. Widely-respected for his talent as a designer, he worked for a number of years at top Madison Avenue agencies to support the avant-garde productions he edited and published for Fluxus. His design talents also appeared on such products as *An Anthology* edited by Jackson Mac Low and La Monte Young, the classic 1963 anthology which first widely publicized works of art labeled concept art, and including work by many Fluxus members as well as others who have worked within the Fluxus framework from time to time, such as Robert Morris, Walter de Maria and Ray Johnson.

During the early years of the Fluxus movement roughly 1961-66, Maciunas presided over the Fluxus activities as an editor and coordinator. The first major push he organized was that of a series of magazines, modular and revolutionary, using ideas later adopted by many new art publishers from *Aspen* magazine to *Lightworks*. The second effort was a series of concerts and tours through Europe, by the end of which many of the most significant members of Fluxus—including Joseph Beuys, Nam June Paik, Ben Vautier and Wolf Vostell—had come to join Higgins, Knowles, Brecht and the others in one of the first genuinely international movements since Dada. The third important process was the program of publishing of objects, multiples, games and other materials which Maciunas almost single-handedly organized at his New York center. These modular, well-designed artifacts range from Brecht's *Water Yam* and Watts' *Events* to the museum-in-a-box versions of the *Fluxkit* and the many exquisite Fluxus chess games. These activities altogether helped to herald in a number of the transformations in art which swept in the '60's, ranging from the development of multiples as art objects to the dematerialization of art and finally the introduction of intermedia in an art where content--rather than the presence or absence of form—is the crucial issue. Maciunas' fourth great project began in 1966, the development of artists' cooperative housing in what is now called the SoHo of New York, an area in which Maciunas had been one of the first permanent residents. It has been said that as a visionary architect and urban housing activist, George Maciunas was more responsible than any other man for the development of the area now including SoHo, NoHo and the new TriBeCa as a center for art energy and activity.

By 1967, Maciunas had become interested in even more progressive housing-living schemes, including a Fluxus Island which never materialized, and a Fluxus Farm, which finally did. He spent the last few years of his life on the farm in Western Massachusetts, where he has been carrying out his work and his activities together with friends and colleagues.

### INFLUENCE AND REPUTATION

It is possible to gloss more than a few of the major activities of the extraordinary Maciunas in less than a book. In fact, there exist books in several languages filling hundreds of pages with nothing more than indexical notes to other sources of full description. During the twenty years he affected the art world, George Maciunas was productive, active and continually experimental, developing and playing out new themes in an energetic and forceful way. He has been an influence on art and the world through object-making, filmmaking, publishing, design, urban design, architecture, editorial planning, politics, music, performance art, and art historical research.

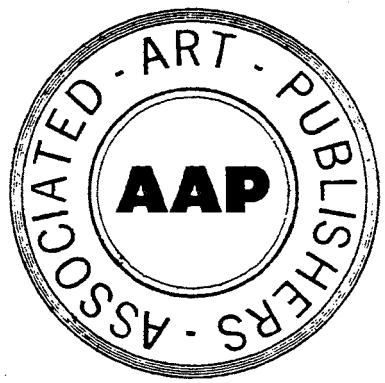
An individual of uncompromising integrity, Maciunas was widely-known as a difficult man to work with. He was legend among his friends for his explosive temper and his occasional "purges" of the Fluxus group, when for one ideological reason or another, he ultimately "purged" Fluxus at one time or another of all but four members whom he considered the "core". Nevertheless, for all his capacity for wrath, he was a loyal, good friend... and none of his ideological expulsions were taken very seriously by anyone, including George himself. Where integrity really mattered, Maciunas took firm and often dangerous stands. During the last few years in New York, this resulted in numerous legal battles with the Attorney General and in a physical attack against him by a mobster which cost him the sight of one eye.

His reputation began to grow during the Seventies. It seemed at one point that almost everyone had a Maciunas story or two to tell. He was always controversial, but it must be said that of the many people who hated him or thought they hated him, almost none knew him directly. A complex, quizzical person, a person who had the capacity to irritate others as much as he himself was irritable, Maciunas was nevertheless appreciated and respected by those who really knew and worked with him. All of his many friends have unfinished business with him—and bones yet to pick. It is characteristic of the loyalty he earned that the unsettled matters and little problems he left behind him remain treasured by his friends as gifts, just as they had previously been treasured as anecdotes.

When one Fluxist received word of Maciunas' fatal illness, she found words appropriate to the feelings many hold toward him. She said, simply, "Whenever we get to wherever we're going, George will have the program organized for us."

Maciunas, a life-long bachelor, was married to Billie Maciunas only a few months before his death in a Fluxus ceremony. It is customary in a tribute or obituary to state that he is survived by his wife. In the case of George Maciunas, he is survived by his wife; by many devoted friends; by thousands of "children" and "grandchildren" in the generations of young artists who have grown to maturity under the influence of his often-anonymous but far-reaching work; by an art world which he left much different than it was when he and his colleagues first came to it.

—Ken Friedman



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