

# NEWS & NOTES

Umbrellas are in for the well-dressed dog as well as leather, suspenders, and trench coats. Doggie umbrellas cost \$30 that hook onto an animal's collar and keep raindrops from falling on its head during nightly strolls.

- The Pentagon's Uniform Board has pondered the problem of whether soldiers in uniform should be allowed to carry umbrellas. Their decision: It's too sissy-looking for male soldiers to carry umbrellas, but it's OK for female soldiers.

- Contributors to the Umbrella Museum are Cracker Jack Kid, Charles Goodstein, Mariona Barkus, the weatherman, Jennifer Henderson, Anna Banana, Nathalie Magnan, Serge Congrelet (my umbrella soulmate in France), Barbara Pascal, Rosalind Pastor, David Briers, Lerner & Turner and all of you who remembered me with wonderful New Year greetings!

## PHOTOGRAPHY

Nelson Wadsworth, professor at Brigham Young University and a free-lance photographer, has revived the now obsolete process of albumen, or egg-white, method of photo printing. He has used over 500 eggs and about \$5,000 over the last 5 years to make about 100 prints from the negatives of Utah pioneer photographer Charles Ellis Johnson.

- Latin America's first photography museum, Museo de la Fotografía, has been established in Mexico City by none other than Manuel Alvarez Bravo. Funding has come from Televisa, the largest TV network in Mexico. Currently, Bravo is acting director, curator and guardian angel. He has a 900-piece collection accumulated for the past 3 years—with names like Strand, Atget, Uelmann, Sander, Lartigue, Caponigro, Curtis and Weston, among others. An official opening is scheduled to take place within the next 3 months, after which the facility will be open to the public on a daily basis.

- The Art Institute of Boston is holding an all-day discussion on *The Uses of Photography: Photojournalism* on Saturday 10 March at 700 Beacon St., Boston, MA during the "Women in Photojournalism" exhibition featuring Boston artists Polly Brown, Barbara Norfleet, Janice Rogovin, Joan Lifton, Abigail Heyman, and Sylvia Plachy.

- The Los Angeles County Museum of Art has received a \$1 million grant from the Ralph M. Parsons Foundation to establish a curatorial, acquisitions and exhibitions program for photography. This also includes a photographic gallery to present photographic works of art, to be called the Ralph M. Parsons Gallery, an endowment fund to support and enhance the

Museum's photography program of exhibitions, educational programs and lectures and will include the creation of a department of photography, and an acquisition program to purchase photographic works of art.

- *The First International Portfolio of Artists' Photography* is an assembling of original photographs by 37 artists in an edition of 75. The 1984/5 exhibition schedule for the Portfolio includes Buro fur Kunstlerische, Trogen, Switzerland (October); Dept. of Art, Sung Kyun Kwan University, Seoul, Korea (Nov.); Jurgen Olbrich, Kunoldstrasse 34, Kassel, W. Germany (Dec.); Media Gallery, Gent, Belgium (Feb.); Artestudio, Bergamo, Italy (April). Galleries or Artists Spaces interested in exhibiting the Portfolio during 1984/85 may contact J.P. Jacob, c/o Hype World HQ, 43 West 27th St., no. 6F, New York, NY 10001.

- The Pace Gallery of New York and Peter MacGill opened the Pace/MacGill Gallery at 11 E. 57th St., New York, NY 10022. The gallery will be devoted to 20th century photography.

Its first exhibition, **Andre Kertesz: Distortions**, will continue through 17 December 1983.

## NEW PERIODICALS

**Unsound**, the San Francisco-based bi-monthly publication in an edition of 2,500 is edited by William Davenport and Christopher Rankin. The second issue, printed on newsprint, has a visual piece by John Duncan, an interview with Johanna Went and Mark Wheaton, tape and record reviews, networking sources, such as Insane Music Contact in Courcelle, Belgium, live reviews, performance documentation. For more information, write to Unsound Magazine, 801-22nd St., San Francisco, CA 94107. \$1.00 per issue. For groups, writers, artists, send material for March issue by 8 February 1984.

**Art Wonder Stories** is a new magazine from Brisbane in Australia. Edited by J. Hurst and B. Clarke-Cooler, the bimonthly magazine is printed, including interviews, photo essays and a wonderful photo essay narrative about buying art magazines. Fascinating Gold Coast underground mag from 355 George St., City of Brisbane 4000, Queensland, Australia. \$2.50 for preheat Issue 1.

**Fringe Network**, a coalition of non-mainstream artists in Victoria, Australia, publishes a fascinating newsletter which gives you insight into what is really happening in Melbourne, has a lobbying service, creates mini-festivals, and does a big Art Festival (Fringe Network Art Festival) annually. For more information, write to Fringe Network, 201 Brunswick St.,

Fitzroy 3065, Australia. (By the way, no. 15 was on Performance).

## DECEASED PERIODICALS

**Portfolio** died a quiet death.

**Goodfellow Review of Crafts** has ceased publication because Christopher Weills, publisher, has signed a contract with Chilton Book Company for four new catalogs, and because quality is one of the passwords of this small press, they wish to concentrate on quality catalogs.

## ARCHITECTURE

**Raymond Hood: City of Towers**, a new exhibition at the Whitney Museum of American Art at Philip Morris, shows the visions of what the skyscraper and New York City could be, as well as his realized skyscraper designs. Through 7 March.

Downtown Buffalo has seen the restoration of Louis Sullivan's greatest commercial building, the Guaranty, a 13-story office tower of 1895, restored by a team of real-estate developers from New York City and Cleveland.

## MUSEUM NEWS

If all goes well, the J. Paul Getty Museum will probably be sitting on a trust worthy nearly \$2 billion or more, if the Texaco-Getty merger goes through. Since the Getty Trust must spend 4.25% of the current market value of its holdings then it may have about \$80 million a year to spend—it's hard to even imagine!

- The National Gallery of Art in Washington has an anniversary exhibition to mark the birth of Italian painter and sculptor Amadeo Modigliani, closing 18 March.

- Douglas G. Schultz, acting director of the Albright-Knox Art Gallery, has been named director effective 2 December 1983.

- The American Craft Museum II has an exhibition **The Robot Exhibit: History, Fantasy and Reality** through 11 May with 160 objects, including working and interpretive robots, prints, drawings, books, toys, slides, video, and explanatory photo murals. The catalog has 60 pages with an essay by Robert Malone.

## ART MARKET

In December, at Christie's in New York, 8 record prices for individual artists including William Sidney Mount, Georgia O'Keeffe, Lilly Martin Spencer, Ralston Crawford, Eastman Johnson etc.

- An oil painting by 16th-century German artist Hans Hoffmann, retrieved from trash in an attic, was sold at auction in London for \$610,500, selling to a Swiss dealer.

- The sale of the German medieval manuscript back to Germany went for \$11.5 million, almost twice the previous record sum paid at auction for a work of art.

## INTERNATIONAL EVENTS

The National Committee for the Celebration of the Fifth Centennial of the Birth of Raphael was slow to begin, but they finally made it a Raphael year and had exhibitions in Rome, Florence, Urbino, Perugia, Bologna, Milano, Genova and Venezia as well as Citta di Castello. Major international meetings of Raphael scholars will end the year in Urbino and Florence, with another lasting 12 days in Rome.

- In London's Charing Cross tube station is a copy of Botticelli's *Venus & Mars* among 7 murals decorating the subway.

- By now, everyone has seen, recorded, or talked about *Good Morning Mr. Orwell*, a New York/Paris satellite link-up which featured Laurie Anderson, John Cage, Merce Cunningham, Allen Ginsberg, Peter Orlovsky, Joseph Beuys, Charlotte Moorman, Dali and so many more. Sometimes it worked, sometimes it did not, but it happened, and that was something to begin 1984 with—the avant-garde—which obviously is not yet dead, but not completely hooked up correctly, Mr. Orwell.

- The New Museum and its director, Marcia Tucker, has been designated as the organizer of the American Pavilion in Venice, which will consist of 42 paintings by 24 American artists, revealing a wide variety of responses to the world in which we live, entitled *Paradise Lost/Paradise Regained*.

## VIDEO

The Video Data Bank announces the publication of *On Art & Artists '84*, the current Video Data Bank distribution listing of over 200 interviews, documentaries, portraits and commentary of artists and critics. This expanded collection includes newly acquired contributions from Artists Television Network, Avalanche Video, Paper Tiger Television, SoHo Artists Network and numerous individual producers. \$2.00 from Video Data Bank, SAIC, Columbus Drive at Jackson Blvd., Chicago, IL 60603.

- Bill Viola and Gary Hill appeared at the Center for Media Art at the American Center in Paris during December, because of their inclusion in the Electra show at the Museum of Modern Art there.

## PUBLIC ART

Isamu Noguchi has created a sculpture honoring statesman-inventor Benjamin Franklin. The artwork is made up of a kite, key and a lightning bolt, to be erected on the Philadelphia side of Ben Franklin Bridge over the Delaware River.

- New York's percent-for-art program is almost ready to go into effect, meaning

that 1 percent of NYC capital building project funds—structures or buildings to which the public has access—will be spent on art works. There is a ceiling of \$400,000 for any project—when the cost of construction surpasses \$20 million, the percentage decreases to half of 1 percent. The program requires that artists be called in at the beginning stages of the project. Artists interested in applying should get in touch with the Percent for Art Program, New York City Department of Cultural Affairs, 2 Columbus Circle, New York City, NY 10019.

- The Public Art Fund has seen the installation of 6 works by Beverly Pepper in Central Park; wooden sculpture installations at City Hall Park and a sculpture by Thomas Faulkner in Bryant Park.

## INTERMEDIA & PERFORMANCE ART

A Festival of Dance Films was held in New York City recently. A catalog, illustrated and including essays on the history and aesthetics of film-dance, is available at \$5.95 and \$1 postage, from the Experimental Intermedia Foundation in New York City at 224 Centre St., NYC 10013.

- Break dancing is everywhere, but never so ideally shown as in *Wild Style*, a film by Charlie Ahern. Even Joe Lewis is in the film as a community organizer—there's graffiti, break dancing, and rapping. What more can you ask!

- Glenn Branca has made his first national and continental tour with his Symphony no. 4 and Indeterminate Activity of Resultant Masses, played by himself and his 10 musicians.

- *Music is Easy* by Giuseppe Chiari, a survey of his work from 1962-1982 has been published by Salone Villa Romana in Florence, Italy. Besides illustrations of many of his "Fluxus" works, we have essays, bibliography, a list of his videotapes, books, articles, and concerts. Write to Edizioni Salone Villa Romana, Via Senese 68, 50124 Firenze, Italy.

- NAB Gallery has a series of performances each month in Chicago, including Beverly Feldman, new music concerts, and many more. Contact NAB Gallery, 331 So. Peoria, Chicago, IL 60607.

Randolph St. Gallery also has a series in Chicago each month, including the work of Brendan deVallance.

## TECHNOLOGY & ART

Mark Wilson in West Cornwall, Connecticut, has been creating drawings on computers for a long time, also having been awarded an NEA fellowship to continue his work, which is an "interactive process" between the machine and him.

- *42nd Street Ballroom*, a sculpture that includes sound and motion, was on display at the Port Authority Bus Terminal in New York City. The work, by George Rhoads, was inside a clear plastic box and included bells, chimes, whistles, gongs, and cascading billiard balls. The movement is supplied by four electric motors.

- At San Jose Institute of Contemporary Art there is a show of Artists Using Computers, featuring the work of Michael Arent, Darcy Gerberg, Kenneth Knowlton Aaron Marcus, Joel Slayton and Edith Smith through 3 February.

## LOST & FOUND

Four priceless 8th-century bronze figures, stolen from a Burmese museum 16 years ago, have been returned by Robert Ellsworth of New York City, who apparently did not realize the antiques were stolen when he purchased them from an art dealer for a reported \$500,000. The antiques form part of a five-piece set of 5-inch figurines of dancing musicians and a comedian dug up in 1967 by a Burmese archeologist near Prome, 200 miles north of Rangoon. Four were stolen in March, 1967.

- Seven Italian paintings were cut or lifted from their frames by thieves who easily carried off their booty to their car from the Budapest Fine Art Museum

- It has been reported that fine artwork is filtering its way out of Africa into the hands of collectors in the West. The art market has increased notably for work from Zaire, Nigeria, Benin, Gabon, Mali and Ethiopia.

- Scientists have recently warned in a new report and study of ozone's impact on works of art that great art in Los Angeles may never die, but it could just fade away after years of exposure to smog. High levels of ozone can seriously damage unprotected paintings in museums and private collections, even face and change the color of certain pigments used in watercolors, particularly reds and yellows, and thus many works of art in museums may be threatened.

## ART & GOVERNMENT

A new law grants artists the right to sue in court to have a work removed from public display if it has been "altered, mutilated or defaced" without the artist's consent.

The artist may also sue to disclaim authorship of the work and recover damages from the work's owner in cases in which an altered piece continues to be shown publicly.

- The hard-liners in China have taken the war on "spiritual pollution" as a license to condemn whatever they do not like, according to the New York Times.

Enough denunciations of pornography have appeared to suggest that China is awash in smut, though some exists in the eye of the beholder. A worker named Zhang Jun complained to the newspaper China Youth that his boss had seized his book of famous paintings and ordered him to make a self-criticism because it included works like Botticelli's *The Birth of Venus*.

■ There is a 1959 Cadillac half-buried, tail fins in the air, sitting atop the Hard Rock Cafe at the Beverly Center in Los Angeles is now the subject of a \$1.5 million lawsuit by Ant Farm, namely Chip Lord, Hudson Marquez and Doug Michels. Ant Farm thinks that Peter Morton, the owner of the cafe, has ripped off their famous *Cadillac Ranch* outside Amarillo, Texas. The problem is copyright, and Ant Farm maintains it owns the copyright to the sculpture.

#### INNOVATIVE ART

Two German artists, Helga & Helmut Dieken who recently moved to the US from France, are masters at creating trompe l'oeil murals in a house or business. They have already done 1000 walls in Europe in castles, banks, hotels and restaurants and now live in southwestern Connecticut. They do indoor swimming pools, classical Roman landscapes or Egyptian deserts, using silver-leaf and gold-leaf, and now are planning to do 50 murals depicting the American states.

#### COPY ART

New Art 1984, the first edition of Barbara Cushman's free-style Color Xerox annual in a limited edition of 320, has just been issued in San Francisco. It is the most ambitious and impressive collection of photocopy art since Cushman initiated the project in 1980. To allow for the participation of many talented artists, working in different media and from all over the U.S. and the world, there are multiple versions of every month—10 artists do a month upon commission, then Cushman prints a certain number of color Xeroxes of each design, accumulates all the prints, and then *randomly* collates the edition of calendars. Every calendar, therefore, has one version of every month but no two calendars have the same *combination* of artists. In the 1984 edition, there are 10 versions of every month and the number of contributing artists is 120!

Every annual contains 13 months—January 1984 through and including January 1985—continuing the theme of multiplicity, many cover designs were also solicited. A contributors index, which follows the cover of each annual (11 x 14) lists all the participants and where they are from. Magic markers highlight the names of the artists included in each calendar. In addition,

each annual is numbered on the contributors index as one of the edition of 320.

An "Artist of the Year" is selected for each edition of the Color Xerox Annual and that artist's composition is included in each calendar as a bonus page. In the 1984 edition, Charlotte Brown of Long Island, New York is the Artist of the Year. Charlotte created myriad designs on her own 3M Color-in-Color Computer, the first color copier introduced in 1968 and now virtually "extinct". Charlotte is an accomplished mixed media artist who has exhibited her work nationally. Included is a "bonus envelope" stapled to the inside back cover of each copy of *New Art: 1984*. It is a page torn from George Orwell's classic novel, 1984. Price is \$45.00 from Barbara Cushman, P.O. Box 26082, San Francisco, CA 94126. This is certainly state-of-the-art artworks.

■ Piermario Ciani showed Xerographic Portraits from 1 - 10 December at the Caffe Voltaire in Florence.

■ *Electrostatics International* which opened at the Image Resource Center in Cleveland is the first major exhibition of electrostatically generated art since the Xerox Corporation's *Electroworks* in 1979. The juror for the show was William Larson, himself an innovative artist and Chairman of Photography at the Tyler School of Art in Philadelphia. 103 works from 65 artists were selected from over 500 submitted from the U.S. and Europe. The exhibition was directed by Barbara Canfield, the IRC director; Larson, the juror; and Alexander Aitken, artist-in-residence. It runs the gamut from drawn, painted, photographic and computer generated images transformed on paper, fabric, sculpture and bookworks. First prize was awarded to Deborah Lengel of Columbia, SC for her handcolored photostat. Other award winners are Garie Crawford of Cleveland Heights; Laurinda Stockwell of Sunbury, OH; Robert Kirschbaum of New York City; David Joyce of Eugene, OR; Judy Levy of Sugar Run, PA; James Edwards of Columbia, SC; and Robin Fawcett of London, England. The show remains open through 3 February.

#### SOUND WORKS

*High Performance Issue no. 23* is a hit record with songs by Jo Harvey Allen, Terry Allen, Jacki Apple, Bob & Bob, Linda Burnham, Carole Caroompas, Philip Galas, Bill Gordh, Bill Harding, Citizen Kafka, Kipper Kids, Jill Kroesen, Paul McCarthy, Michel Peppe, Bill Talen, Johanna Went, and Martha Wilson. It's a bargain at \$10, since it is a two-record set, very well engineered, and has biographies for each artist, a discography, and liner notes by editor and performer, Linda Frye Burnham.

Special Offer is being made to Artists by Hat Hut Records, Box 127, West Park, NY 12493. Their new record, *Inside the Plastic Lotus*, recorded 15 April 1983 at IRCAM/Paris, with the participation of Donald and Peggy Knaack performing original songs and music, album cover photography by Judith von Euer, available for \$8.00 postpaid to the above address with payment enclosed in American currency.

■ Peter Meyer's *Audioexhibition* is being held at the Malmo Konsthall through 20 January, after which the show is booked for five years, going on to Sodertalje, and then Canada, the U.S., Netherlands, Belgium. The show will be expanded to Audio/Video exhibition, and the catalog has been reprinted. Meyer because of a grant from the Swedish government is working on his own audioart on cassettes and records, to be released in the summer of 1984. For more information, contact Peter Meyer, Artillerigatan 56, 114 45 Stockholm, Sweden.

#### NEW YORK CITY

The Museum of Modern Art has closed its doors for four months to complete the \$55-million expansion and renovation project that began in the fall of 1980. It will re-open in May with a completely new museum, doubled in size. The first show in May will be "An International Survey of Recent Painting and Sculpture," an exhibition of work of the last five years by over 100 artists from 18 countries.

■ George Ablah, a real estate investor, is going to lend New York City 25 works by Henry Moore for yearlong display in city parks and also pay for round-the-clock security.

■ The headlines in the New York Times confirmed what this editor knew all along that Mail Service in New York has gone through its worst year of delays since 1980. And because Pennsylvania is a conduit for major Eastern mail, Pennsylvania has suffered the fate of New York City, with some issues of this magazine arriving over a month after they left California. Write your local postmaster!

■ Robert Rauschenberg's work for the stage, as a designer and as a choreographer-performer, were the subject of an exhibition at Cooper Union's Arthur Houghton Gallery in New York City in December.

■ The new I.B.M. Gallery of Science and Art has opened with paintings on loan from the Phillips Collect in Washington and received raved notices.

■ *The End of the World: Contemporary Visions of the Apocalypse* including 24 artists with catalog is being shown at the New Museum, 583 Broadway, NYC 10012 in the near future.

▪ 180 Units for artists in unused buildings has been announced by the Mayor of New York. Some of the housing will be set up with low-interest loans and some would be offered to artists or groups without subsidies. Some artists have said that there are over 40,000 artists and this is but a token, and really not enough help for artists' housing.

▪ Ida Applebroog had a 30-second soap opera on the Spectacolor Board in Times Square the last two weeks of December. This was part of the "Messages to the Public" sponsored by the Public Art Fund.

▪ A new gallery in New York City is the New York Experimental Glass Workshop at 142 Mulberry St. The show through 28 January is Fabrications in Glass.

#### LOS ANGELES

The new Museum of Contemporary Art or "Temporary Contemporary" now boasts of over 8,500 members, giving the museum one of the largest memberships of any contemporary art museum in the country.

It also has had its third "Art Attack", a group of paintings affixed to the outside of the warehouse building. Previously there have been hung figurative sculptures in trees near the museum, and for the opening night reception, draped large figurative canvases over the facade of a building next door.

#### HERE & THERE

A very interesting show of *Sculpture from Germany* premiered in San Francisco at the San Francisco Museum of Modern Art with work by Joseph Beuys, Michael Buthe, Rebecca Horn, Ulrich Ruckriem, Barbara Schmidt-Heins, Franz Erhard Walther and others, with drawings, maquettes, photodocumentation of performances, as well as two to three major works. The exhibition will travel through June 1985 to Houston, Winnipeg, Hamilton, Austin, and Queens.

Dallas is having an "announcement" war—two alternative spaces are having a design contest, it seems, for the best gallery show announcements. Modern Realism, 1903 McMillan Ave., Dallas, TX 75206 recently had a show of 3-D Fine Art Photography by Eric Egas with 3-D glasses enclosed with the 3-D announcement.

On the other hand, 500X Gallery at 500 Exposition Ave., Dallas 75226 announced their latest show on a plastic soundsheet (jello record) of a show that opens on 11 February with 6 artists.

#### DATES TO REMEMBER

Arte Fiera '84 will be held 7-10 April 1984 with the participation of many art periodicals in Bologna, Italy.

Arco 84 will be held in Madrid 17 - 22 February at the Crystal Palace in the Cascade Campo Park. Featured will be an International Symposium of Art Collecting...

ARLIS/NA in Cleveland 19 - 22 February.

CAA, 23 - 26 February, Toronto.

WCA, 22 - 27 February, Toronto.

ART & CRITICISM IN THE 80s. Ontario College of Art, Toronto, 16 - 18 March 1984, sponsored by Parachute, Box 222, 55 McCaul St., Toronto M5T 2W7, Canada Pre-registration before 1 March: \$25 general, \$50, institutional representatives.

#### ART READER

ART COM 22 includes lots of articles on interactive videodisc, has interviews with Diamanda Galas, an article on San Francisco performance art by Irwin Irwin, a conversation with Willoughby Sharp, TV Art News, etc. . . Community Murals for Fall 1983 features mural news from around the world with emphasis on England, Scotland, New Zealand, France, San Francisco, New Jersey, Chicago and much more. This quarterly is available from CMM, P.O. Box 40383, San Francisco, CA 94140. Donations are welcome, but at least \$10 please. . . Bomb 7 covers Berlin, LA and New York and includes an interview with Lizzie Borden, excerpts from an interview with Jorg Immendorf, interview with Robin Winters, and much more in this terribly vital magazine. \$3.00 or \$12.00 one year and/or \$16 for Europe to Bomb Magazine, P.O. Box 178, Prince Station, NYC 10012. . . Artline 9 includes an interview with Audio Arts. . . Artlink for Dec. 1983-Feb. 1984 includes a brief biography of Art Performance (Part One) . . . Afterimage for November includes an article on Gilbert and George, one on Ken Josephson's retrospective, reviews, and for December, an interview with Shirley Clarke, NEA visual arts program update, a special supplement on video installation 1983 serving as a catalog at VSW, and as usual, news and reviews about film, photography and video as well as visual books. . . House & Garden for December featured Tony Duquette's magical house and Georg Baselitz's Castle in Lower Saxony. . . Lotta Poetica 14 covers wonderful articles on the relationship of Jean Crotti and Suzanne Duchamp, works on books, Timm Ulrichs, Kate Steinitz, Enrico Baj, Henri Chopin (\$50 a year plus postage from Lotta Poetica, Villa Colleoni 7, 37031 Illasi, Verona, Italy, \$8.00 per copy . . . Art Papers includes a long interview with John Baldessari by Clark Poling, a discussion of the art of W. L. Barton, a farewell editorial by Laura C. Lieberman, . . .

Media Arts covers articles on independent film programing, a commentary on the American Film Institute's Third National Video Festival, the shift by Disney into computer gear, book reviews, etc. For more information, write NAMAC, NY Fdn for the Arts, 5 Beekman St., Rm. 600, New York, NY 10038 . . . Incite (vol. 1, no. 3) for January deals with human sexuality in a new way with articulate essays, "fumetti" and narrative scrapbooks. . . a magazine conversant with 1984 and beyond. \$10 for individuals, \$20 for institutions, for Canada, and now \$23.00 for US and elsewhere from Incite, 379 Adelaide St. W., Suite 301, Toronto, Ont. M5V 1S5 Canada. . . 10-5155-20 Art Contemporain for its sixth number includes a double issue on Performance/Art/Action with the participation of Anna Banana, Monty Cantsin, Elizabeth Chirry, Marshalore, Phill Niblock, Randy & Berenici and many more. An important contribution to alternative media, \$5.00 from Alternative Editions, 208-3260 Quadra St., Victoria V8X 1G2, Canada. . . Dada/Surrealism 12 deals with Visual Poetics and has contributions by Peter Mayer, George H. Bauer, Albert Cook, Jean-Paul Curtay on Lettrism, Mary Ann Caws and a bibliography on Surrealism, 1973-1982. Available from University of Iowa, 425 EPB, Iowa City, IA 52242. \$10. Future issues: 13 will be on Dada & Surrealist Art, and 14 on New York Dada. . . Life for November had an article on "A Medley of New Instruments: Twangs & Tweedles" which touches on artists who make music such as Richard Dunlap, Bob Wilhite and Cris Forster. . . Laica Journal contains 4 Taxis within its pages, a special collaborative issue in number 38. . . Arts Review published by the National Endowment for the Arts for Winter 1984 contains a forum on the role of the Critic with Hilton Kramer, Constance Rosenblum and Catherine Fox; an interview with Martin Friedman, articles on radio, preservation of film, and finally an interview with Benny Andrews, head of the Visual Arts Program at the NEA.

Just arrived! Cargo magazine, the fifth Dreamflesh magazine from Australia, which is now a "little magazine," wildly printed with a new wave green overprinting. Included is the terminal Harlan Ellison interview, disguised as a map of Los Angeles; Neo-Hoodoo notes from New York; a bio-abstract on Charles Fort; architecture for a new planet; Inner Space bibliofix, a reading list for those preferring to be inside, when it's cool and much more for only \$2.00. At the same time, a new dreamflesh tape is out on the Red Zebra label, called Wampum, which costs \$6.00. For all, write Dreamflesh, P.O. Box 427, Leichhardt N.S.W. 2040, Australia.