

COPY ART: San Francisco revolution

A major copy art exhibition, international in its scope, was on view at La Mamelle, Inc. in San Francisco from 12 June through 18 July. Ginny Lloyd, photographer and copy artist, began organizing the show in 1979, lining up financial backing from Carbon Alternative (a small chain of Bay Area copy centers) and Hot Flash of America (a trend-setting retail store in San Francisco), which unexpectedly went out of business just days before the deadline for submissions. La Mamelle offered its handsome space, which proved to be a boon in disguise, adding lustre to the exhibition.

The diversity of artistic expression belied the clearly related directions that most of the artists entertained. Some of the strongest work in the exhibition fit into the realm of Mail Art. Beautiful letter-size sheets of perforated color Xerox stamps were contributed by Patrick Bileman, E. F. Higgins III, Scarlatina Lust, Anna Banana, Jim Klein, Lon Spiegelman and Pawel Petasz from Poland. Postcard series created by Harvey Redding and Dorothy Wells were also highlights. Redding's *Glass Postcards* carried an embossed warning: "Glass Postcards. Do Not Throw Stones" while Wells' irregularly shaped cards incorporated paper clips, straight pins and machine stitching. A mail art piece from Mohammed of Genoa, Italy was a new discovery for some artists in the show.

One-of-a-kind and limited edition books that could be examined and read showed another format in which more and more artists are working. Sas Colby, Dianne O'Connell, Payson Stevens, Tim Harvey and Judith Harrington contributed work in this category.

Many artists are breaking away from the flat and/or rectangular format dictated by copying machines and are adding other media to their compositions. *The Last Human Atom* by Mario Lara incorporated three color Xerox cutouts of a human hand, each slipped into a thin rubber glove. Paula Winfrey cut out Xeroxed pencils and an old shirt collar and projected them from a graph paper background. An illusion of depth is created, and this image was selected for the cover of the exhibition catalog. Kirsten Hawthorne typed her poetry on men's handkerchiefs and then ironed on imagery from color Xerox heat transfers.

Another group of artists leans toward sensitive "miniatures", usually smaller than A4 or 8½ x 11. Color is often modulated, as well, to create more subtle moods. Included are prints by Emily Sherman, Louis Juliano, Evergon and Loren Partridge.

Collage imagery also remains a powerful, if blunt, mode of expression for many copy artists. Gerry Miller's *Moon Lips* and *Seven Actual Postcards* were especially outstanding.

Black and white copy art is still quite evident. Due to experimentation, color and texture have been achieved by printing on different paper stocks. Bill Gaglione, one of the founders of the Bay Area Dadaists, showed his "fetish" piece, a series of self-portraits for which he is well-known. Linda Strickland successfully added hand coloring to her Madonna images, stuffed her pieces with old cotton batting and stitched them in clear vinyl.

During the course of the exhibition, La Mamelle's office was converted into a retail store for the duration of the show. T-shirts, aprons, clutch bags, address books, and a large selection of color Xerox postcards were on sale for

very reasonable prices. In addition, a Canon NP5000 black and white copier, generously lent by Taylor Made Copy Systems of San Francisco, was available to all gallery visitors to use for playful or serious printmaking, and one group of women collaborated to produce *An Irregular Periodical*.

A handsome catalog documents this exhibition in a limited edition of 300 copies. Inquiries should be sent to Lloyd Productions, P.O. Box 1343, San Francisco, CA 94101.

—Barbara Cushman

Barbara Cushman is the former owner of *A Fine Hand*, a retail store and gallery featuring electrostatic art in San Francisco.

NEWS

San Francisco seems to be lively center for Copy Art, not only celebrating its latest Copy Art Exhibition opening with a Xerox billboard, but also because the accessibility of the copy machine has allowed artists to use the machine in many different ways for their own purposes.

Ginny Lloyd has opened Studio 718, electro arts gallery, at 718 Columbus Avenue to show local artists. After an exhibition of her own work, Tyler James Hoare shows Xerox Art from 1970 to 1980 through September.

▪ Intersection Gallery is showing *Color Xerox & Textiles*, A Work in Progress Special, guest curated by Barbara Cushman. Included are works by Carioca, Sas Colby, Bob Basile, Susie Reed, Ginny Lloyd, Robert Rockola, Simo Neri-Valentine among others.

▪ *Source of Invention*, a catalog of original color Xerox art, is a hardbound book representing 41 artists ranging from new wave graphics to commercial card imagery, mono-prints, editions, overlays, as well as interviews with artists, technical information and experimental descriptions.

The accessibility of color Xerox and copy art machines in general has given rise to a new form. This catalog in a limited edition of 200 includes original graphics, prints and textiles. Available for \$50.00 from Immediate Graphics, 2839 Steiner, San Francisco, CA 94123, att.: C. Heyward.

LAST CHANCE TO RENEW AT THE OLD PRICE!
Subscription rates go up on 1 October so hurry!



\$12.50 for individuals, \$16.50 for institutions!