

Kate Delos, Zea Morvitz, Laura Raboff and Patricia Tavenner were among several artists who showed in *2:1, Wall Work and Sculpture* at the Southern Exposure Gallery-Project Artaud in San Francisco in February.

Stephanie Brody Lederman was one of 6 artists who exhibited in *Paintings & Drawings + Words* at the Graduate Student Lounge at Columbia University in February to 6 March.

Dina Dar is showing new Xerox prints called "Between Holy and Profane" at the Skirball Museum, Hebrew Union College in Los Angeles.

Antonio Muntadas, recent recipient of a CAPS grant for video, showed a window project at Printed Matter, called *Wet & Dry*. He also showed his work at Anthology Film Archives in early March. In January he did an installation at Galeria Vandres in Madrid.

John Evans has recently had a show of his collaged paintings at Cordier & Ekstrom in New York City.



HIGH PERFORMANCE

the performance art quarterly

a documentary magazine

about live art, happenings, art actions

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EXHIBITION CATALOGS

Multicultural Focus: A Photography Exhibition for the Los Angeles Bicentennial is a product of the Los Angeles Center for Photographic Studies, and is a multi-ethnic cross-section of photographic work in L.A. right now. There is a biography of each artist in the show (they number 31). \$5.50 plus postage and handling from LACPS, 814 So. Spring, LA 90014.

19 Artists-Emergent Americans: 1981 Exxon National Exhibition curated by Peter Frank is documented in a catalog with preface by Thomas M. Messer, brief text on each artist by Frank. Checklist, biographies, exhibition histories and bibliographies in 92 pages, 19 color and 38 b & w illustration available from Solomon R. Guggenheim Museum, 1071 Fifth Ave., New York, NY 10028.

coast to coast by Michael McCall is a stunning-multi-color offset catalog printed at the Writer's Center Offset Works at Glen Echo, Maryland. It includes an essay by Howard Fox and several photographs of sand paintings done by the artist from coast to coast during the years 1977 - 1980. The project and exhibition was sponsored by the Washington Project for the Arts in Washington, DC.

Frank Kupka is a stunning hardbound catalog produced by Galerie Gmurzynska in Cologne in honor of the exhibition of the artist's work from February through April 1981. Included is an essay by Jiri Kotalik on the exhibition, Other essays include one on Orfismus, on Central European influences, and the stigma of the outsider. There is a biography, many illustrations, list of exhibited works, a bibliography by Margit Rowell, as well as an illustrated list of recent exhibition catalogs published by the Gallery. A beautiful 254-page catalog which is the definitive study of Kupka to date. Price unknown. Address is Galerie Gmurzynska, Obenmarspforten 21, 5000 Koln 1, West Germany.

Wolf Vostell is a catalog from the Los Angeles Institute of Contemporary Art, which documents works by Vostell from 1963 to the most recent exhibition of Endogen Depression at Los Angeles. Vostell, one of the founders of the Fluxus movement, is seminal and provocative and this catalog is a welcome contribution to American and Canadian audiences. \$2.00 plus postage and handling from LAICA, 2020 S. Robertson Blvd., Los Angeles, CA 90034.

Decade, a catalog which contains the work of artists who thrived during the 1970s in Southern California, represents an exhibition now going on at the Art Center College of Design in Pasadena. The catalog has three essays written by Peter Plagens, Walter Gabrielson and Michael Kurcfeld, as well as countless photographs of the artists, a list of works, and some color plates. \$15.00 from Art Center College of Design, 1700 Lida, Pasadena, CA 91103 for \$15.00 plus postage and handling.

Year 200: New Views of Los Angeles, 1981 is a catalog (off-print) from *Camera* magazine, covering the exhibition of 8 photographers each having 15 prints. Curated by Alan Jutzi of the Photography Museum, the exhibition was shown at Mt. St. Mary's and will be shown in a shortened version at various locations in the Los Angeles area. \$8.00 from Mt. St. Mary's College Art Gallery, Chalons Rd., Los Angeles, CA 90049.

INTRODUCTIONS: lingua press, la jolla

EDITOR'S NOTE: This is a new series in which we attempt to introduce our readers to a new publisher, bookmaker or distributor—people who deal with artists' publications in an intimate way. Perhaps their experiences and accomplishments can teach us about the problems and solutions of this important field.

Lingua Press, begun in 1975, is probably little known to visual artists and collectors, but it should be. If you like John Cage, Pauline Oliveros, Dick Higgins and artist-composers of that ilk, then you should know about Lingua Press.

First impression is an emphasis on music and language, but there is a true interaction with other disciplines such as the humanities, sciences, and arts. With their printed works, extreme care and perfection is involved to create elegant volumes. The choice of paper, layout, artwork, bindings are peculiar to each work, stressing the uniqueness of each item. Authors not only provide content, but also are involved in the production including, in some cases, supervision of the printing.

The non-print works such as tapes and film are made on a per order basis, and are executed with extreme care. Each work is handsomely boxed, and quality materials and professional equipment are used at all times.

Kenneth and Virginia Gaburo tend to incorporate visuals and language in such a beautiful way that each page becomes concrete poetry. There are also other authors' works such as *Collaboration One*: by Herbert Brun and Kenneth Gaburo, which is 24 pages in an 11 x 14 format. Included are prose statements, photographics, poetic text, and computer graphics, all combined to describe a collaborative performance of Brun's *Mutatis Mutandis* (computer graphics) and Gaburo's *The Beauty of Irrelevant Music* (poetic lecture). The book itself is also a performance as pages unfold in vivid graphic movement. The book is a work of art and comes in a very handsome boxed edition with separate plates available for exhibition and framing. The book is a most rewarding contribution for only \$15.00.

Lingua Press also produces catalogs which are works of art in themselves, representing a collection of titles. They are rich with current-day thought reflected in articles, commentary, graphics, photographs, advertisements and prints. The *Lingua Press Collection One* has 44 pages (1975-76) and a visually exciting work to advertise a collection of publications (\$1.50). *The Lingua Press Collection Two* from November 1977 is a glorious tour de force with a hand-painted photo-silkscreen image on the cover, an exploration of perception, photos, graphics and of course, music. Unlike many publishers' catalogs, these are collectors' items, published in limited editions and usually only a few are left. This is a bargain at \$3.95. Perhaps buying a catalog would whet your appetite to see the press's other offerings.

Notations by Virginia Gaburo, although musings about music and its performance, has haunting writings of Cage, Whitman, Stravinsky, Schoenberg, Ives, Xenakis, et al. It is beautifully printed with quotes of the composers in white against a velvety black background. The book is a verbal-visual delight even for the untrained musical eye. \$14.95.

Allos is a 400-page book about and of language with writings by Ken Saville, Harry Partch, Ken Liberman, Kirk Gaburo, David Cope, Jacob Bronowski, David Dunn, Otto Laske, etc. This is a 448-page perfectbound volume with 41 writings collected and assembled by Kenneth Gaburo. The book is really about self-expression in contexts such as boxing, art, graphics, literature, poetry, music, cybernetics, graphics, philosophy, neurology, politics, etc. There are "etched" photos and bio-sketches of each author. \$20.95

Names for the printed works are scoreplay, paperplay, bookplay, recordplay, printplay, etc. The works are not games at all, but experiences, performances in themselves, made with loving care. We recommend this press to you all. Write to Lingua Press, P.O. Box 1192, La Jolla, CA 92038.

FROM THE EDITOR

I would first like to thank all of you who consistently and constantly keep your eyes out for "umbrellas" and send them to me in a new form, whether on a postcard, an envelope, or as a new artifact. I truly do not have the time to thank you all individually, so for all those umbrellas, I thank you all for the kind thoughts and your time and effort.

For those of you who write to me and do not get an answer right away, please bear with me. The mail has been pouring in at a rate of two sacks a week. Included are journals, news for this newsletter, news for *Art Express*, personal letters, mail art, requests for information, even bills, and by the time I get to the kind of correspondence I really want to answer, there is no time for work at the typewriter, since I read about eight hours a day. So, rather than send a form letter and make it a stiff response, I am asking all of you to bear with me. It is difficult to keep up. In fact, I am waiting for electronic postal service. It takes about an hour to open all the mail on weekdays, except for Tuesday when the mail is light. I want to answer all the mail, but some just goes to the low priority pile, not because I wish to do this, but because I must. So bear with me and realize that I use this newsletter as a device to answer many of you.

The next issue will have another *on the road with jab* as I travel from Seattle to Canada and back toward New Orleans. I hope to see and learn a lot, and share it with you in the May issue. For those of you who are traveling to Europe this summer, I will list the shops in Europe that handle artists' books and artists' periodicals. If any of you know of new shops in Europe or in the U.S., please let me know. Many people ask me and I would like to be up-to-date. So if you find new shops that carry book-works and offbeat periodicals, please write!

I also would like to remind you that the editor of this Newsletter has a large collection of buttons—buttons which refer to art, publishing, books, and some other subjects. The buttons are those which have been offered to her free of charge. The only way there is any payment involved is when the organization who offers those buttons is non-profit or educational, or both. So, if you have any buttons around the house and would like to trade or send them to a good archive, please send them to Umbrella. They will be treated very well.