

NEWS & NOTES

The Corcoran Gallery of Art has been awarded a grant of \$20,740 from the National Historic Publications and Records Commission (NHPRC) to promote the development of the Corcoran's archives. In January 1980, with a first grant, the Corcoran created the Archives for the collection and preservation of records which document the 110-year heritage of the largest private museum and school of art in Washington, DC.

During the first year, records organized were the Director's Correspondence 1908-1968, exhibition files 1907-1976, and gallery catalogs 1874-1980. This year, the staff will assemble the gallery's photographs and continue to inventory and catalog its papers. The Archives is open to the public free of charge and exhibitions of archival material are on display in the Gallery.

ALTERNATIVE MEDIA

VEC Audio Editions offers audio cassettes in numbered editions of 150 for \$10.00 each including Readings by John M. Bennett, Sound of an Unsound Mind by Rod Summers, Mindsound by Bria Burgess, Poems & Play by J. Glass Jr., Some Small Deaths by Tommy Mew, and Environments by Nicola Frangione.

New titles are Futurist Poetry 1913-33 read by Piotr Rypson, Sound Poems from Marinetti et al by Vittore Baroni; Meet Lt. Murnau, an audio project by Vittore Baroni; and Scratch Symphony, by v.e.c. Write to V.E.C. Audio, Postbus 1051, 6201BB Maastricht, Netherlands.

■ A very important article on the care and treatment of Xerox prints has been published in the December 1980 issue of *Image*, a publication of the George Eastman House, 900 East Blvd. Rochester, NY 14607. Mary K. Porter has written "Electrophotographic Prints: Fabrication, Handling and Care" which is the first article in layman's language to talk about the archival qualities and preservation techniques for Copy Art.

ALTERNATIVE SPACES

Space Probes, the influences of space exploration on contemporary art, is a new exhibit at Nexus, the Third Floor Gallery, in Atlanta, Georgia at 360 Fortune St. It is a National Invitational Exhibition and opened on 21 February. It closes on 29 March.

■ Selected pieces from the Copy Art Exhibition, curated by Ginny Lloyd,

are being shown at the Union Gallery, San Jose State University, San Jose.

PHOTOGRAPHY

Garlic Press, P.O. Box 24799, Los Angeles, CA 90024 offers art photography mailing lists, covering museums and galleries in the U.S. and in foreign countries, as well as lists of art photography book publishers and art photography periodicals. For more information, write them for price list.

Portfolio: A Contemporary Educational Photography Magazine (no. 3) was issued in the Fall 1980 by Greg Holmes and Martin Wolin Jr. Included is Xerography by Harold Goodman, articles about photographic education by Don Fike and Roger Arrandale-Williams, and a gallery of photographic work of the 80s. Available for \$4.00 from P.O. Box 265, Redlands, CA 92373. \$14.00 for 4 consecutive issues.

Photo-Forum from New Zealand features for August 1980 photographs by Paul Hewson, Bruce Attwell, Evan Cameron, Glenn Jowitt, Sheridan Keith.

Views for Winter 1981 discusses the Yale University Art Gallery, Dada vs. the Institute, articles about facilities in Connecticut, a profile of Davis Pratt at the Fogg and contemporary photographs, a review of Connecticut shows, lengthy book reviews of Eve Arnold's *In China* and Harry Callahan's *Color*, etc. This is the New England Journal of Photography, a publication of the Photographic Resource Center.

"What Qualities does a Good Photograph Have?" by Lou Jacobs Jr. appeared in the Sunday *New York Times* for 8 February.

■ Photograph Gallery opened on Fifth Avenue with a comprehensive show of the photographs of the late W. Eugene Smith. 724 Fifth Avenue.

■ *American Images: New Work by Twenty Contemporary Photographers* is being exhibited at the University of Texas in Austin.

■ *Perspectives on Landscape: Contemporary British Photographers* has started its American tour at the Museum of Art at Washington State University, and will continue through the U.S. The exhibit of 11 British photogra-

phers includes Fay Godwin, Simon Marsden, John Blakemore, Ken Baird, Thomas Joshua Cooper, Paul Joyce, and others, sponsored by the Arts Council of Great Britain. For catalog, write to Museum of Art, WSU, Pullman, WA 99164.

■ The latest world record for a single photograph is Ansel Adams' *Moonrise, Hernandez, New Mexico*, recently purchased by television producer, Burt Sugarman, for \$71,500, from G. Ray Hawkins, art dealer.

■ Harry Callahan and Lee Friedlander received Annual Peer Awards in Creative Photography by the Friends of Photography in New York City. Callahan won Distinguished Career in Photography award and Friedlander won the Photographer of 1980 award.

■ Read "Louis-Amedee Mante: Inventory of Color Photography?" by A. S. Godeau in the January/February issue of *Portfolio* which involves new research implying that a little-known Frenchman may have perfected the autochrome 9 years before its official invention.

ARTISTS & WINE

In the October issue of *Los Angeles Magazine*, an article featured wine labels designed by artists including Chagall, Picasso, Warhol, Motherwell, Dali, Kandinsky, Sam Francis.

■ French wine labels appeared in *Novum Gebrauchsgraphik* for December 1980.

UMBRELLAS IN THE NEWS

Umbrella Productions has made a 28-minute film in 16mm written and directed by Kathy Levitt, which traces the umbrella from the bazaars of Nepal, down the rivers of Thailand, at jazz funerals in New Orleans, borne by queens in Ghana, and used in pagodas in Bali. Vacationing in Santa Monica, the umbrella gets picked up for a Hollywood musical, implicated in a London assassination, and then finds itself a surprise guest of honor at weddings and coronations, coronary surgery and Congressional inquests, finally flying off with the first men to the moon. For more information about *Umbrella*, the film, contact Kathy Levitt, 1101 Palms Blvd., Venice, CA 90291.

■ Carolee Schneemann has a new performance work which includes the

transmogrifications of the umbrella in the dream called *Fresh Blood*. The permutations of the "umbrella" emerge from female sexual experience and a painterly/tactile signification of body, object and material. Performed at the New York Feminist Art Institute on 21 February 1981.

GRAFFITI

Horizon for February reported on the graffiti wars between New York Mayor Edward Koch and the group of artists called National Graffiti Artists, founded by Jack Pelsinger, to keep those artists out of the yards and into studios and workshops.

Art Letter for February 1981 had a special report on Graffiti and the Art World, citing exhibitions of Graffiti art, while sculptor Henry Chalfont keeps documenting them and having shows, even at O.K. Harris.

Media attention included the *New York Times* Sunday magazine, the *Village Voice*, and *High Times*, with television treatment as well.

Recent shows, showing far more sophisticated graffiti art, have been at Fashion/Moda, the South Bronx alternative gallery; at White Columns, where a whole mural done by the Fabulous Five, the group tag for "writers" Lee and Fred, was installed; and lately at the New Museum and at P.S. 1 in New Wave/New York.

One graffiti group, Soul Artists, has opened a workshop/studio in Spanish Harlem, with regular Monday meetings for graffiti artists.

NEW PERIODICALS

Profile is a new publication devoted to the exploration of artists' ideas by the artist themselves, published by the Video Data Bank of the School of the Art Institute of Chicago.

Profile using primary material includes transcripts of programs of the Video Data Bank's On Art and Artists Series produced by Lyn Blumenthal and Kate Horsfield, essays written especially for the series by artists, critics and writers active in inquiry about art of the present and current bibliographies. A bimonthly, subscriptions are available at \$9.00 (individuals) and \$18 (institutions) from Video Data Bank, School/Art Institute of Chicago, Columbus Drive and Jackson Blvd., Chicago 60603. \$2.00 single issue. Volume One, Number One includes Joseph Beuys. Patterned after *View* published by Crown Point Press, *Profile* advertises the videotapes available from the Video Data Bank, but these are in-depth profiles, indeed. Upcoming issues include Agnes Martin, Lucy Lippard, Allan Kaprow, and Sol LeWitt.

Political Art Documentation/Distribution is the first newsletter of the group called PAD, which is open to ideas about political art and cultural politics. Now a bimonthly, it expects to go monthly. \$2.00 from PAD, c/o Seven Loaves, 605 E. 8th St., New York, NY 10009.

The PWP Times, published by the Professional Women Photographers, was issued initially in January 1981. Tabloid size-newsprint, it includes exhibitions, reviews, gallery reviews, and essays, profiles of personalities, discussions of meetings. Available from Professional Women Photographers, 43 W. 22nd St., New York City.

Art International, although in its 24th year, has taken on a new look—compact, pocket-size almost, compared to its larger format which prevailed for years. Now it is thick, very, very thick. 6½ x 9 inches, this magazine is still worthy of note, both in content and in price (150 Sw. Fr. for 5 double issues).

Presentense, a new periodical from San Jose Institute of Contemporary Art, is a large-size tabloid featuring an interview with Ken Friedman, a discussion of Sonia Landy Sheridan's copy art by Diane Kirkpatrick, fine artwork from Scott Miller, Alice Aycock, and a diary of the Institute by Janet Tyson. Available from San Jose Institute of Art, 377 So. First St., San Jose, CA 95113.

The National Arts Jobbank, a newsletter listing available employment in the arts, has just been issued. A service of the Western States Arts Foundation, a regional alliance of state arts agencies, NAJB is a boon for employers and job seekers in the arts, issued every other Friday with a break at midsummer and at Christmas. Four page, 8½ x 11 inch format, the *Jobbank* is available at \$15 for six months (12 issues) or \$27 for one year (24 issues). Send name and address, plus check for six month or year's subscriptions to the NAJB, P.O. Box 8289, Denver, CO 80201. Make check payable to the National Arts Jobbank. All listings are published without charge to the employer.

ACM Newsletter, the publication of the Artists' Choice Museum, includes a review of issues, essays and commentary. Technical information, commentary on current exhibitions, and articles, as well as letters and divergent viewpoints are invited. Frequency is 8 to 10 times annually and is available through membership of \$20.00. Single issues are \$3.00 to non-members. Volume 1, no. 3, for instance, was dedicated to Landscape, including 8 articles. Send for information and membership forms to Artists' Choice Museum, 110 Duane St., New York, NY 10007.

Art Network, a magazine produced by artists for artists, reflects the increased visibility and vocalicity of artists in Australia and New Zealand—a forum for Creative Space, an organization devoted to finding low-cost presentation, rehearsal and workspace for artists, as well as the Artworkers Union, a national organization which has been established for the betterment of artists in a culture which has a history of exploiting its creative people. Issue 2, a large tabloid on newsprint with slick color cover, features the Australians at the Venice Biennale, the Artworkers Union National Report, a review of Performance, interviews with Suzi Gablik, a profile of the Institute of Modern Art at Brisbane, reviews of shows, a cross-section of some alternative spaces, a review of publishing, and a discussion of some art schools. This is a crammed-packed magazine, full of new information, information that is central to an understanding of the art scene "down under", where there is energy and vitality. We have been informed that the large-size tabloid will be replaced with a more compact size on better paper. *Art Network*, bimonthly, is available for \$10 Australian dollars for individuals and \$15 (Aust.) for institutions from P.O. Box 439, Broadway, Sydney 2007 Australia or from P.O. Box 9323, Wellington, New Zealand.

The New Commercialist (no. 3) is still new to us, due to the fact that it comes out when it does. This 220-page large tabloid is devoted to "Methodology" and includes work by Chauncey Hare, Geoffrey Cook, Peter D'Agostino, Meyer Hirsch (the editor), Mark Gilliland, Donna-Lee Phillips, Lutz Bacher, Irene Borger, Carter Ratcliff, Kristine Stiles, among others. The mag was done with care—beautifully designed, clear, large graphics, and lots of food for thought—including words and pictures. \$6.00 for this issue. Add \$2.00 for postage and handling (domestic) and \$3.00 (foreign) to the New Commercialist, 1156 Howard St., San Francisco, CA 94103. Number 1 is still available in Xerox format at \$10.00 each. Issue 5 will be devoted to The Institution.

The Photograph Collector is a newsletter of photography as art and investment from 6 to 8 pages packed full of galleries, courses and seminars, the sale prices of well-touted photographs, new publications, new portfolios, etc. Published by Robert S. Persky, this is a service to the informed and soon-to-be informed photographic collector who takes his or her collecting seriously. \$90.00 for annual subscription from 127 E. 59th Street, New York, NY 10022.

Art & Text is a new independent journal of contemporary art, performance, painting, film, sculpture, photography, video, art

theory, books and culture.

Australian, it will examine the broad range of art practice in Australia and elsewhere, focusing on the experimental arts, detailing practices within their social, political and artistic contexts. The Autumn 1981 issue will include contributions by Peter Brook, Suzi Gabler, Germano Celant, the editor Paul Taylor, and others.

Suzi Gablik, Humphrey McQueen, Germano Celant, Paul Taylor (editor) and others. An annual subscription (4 issues) is available for an introductory rate of \$15.00. Send to Art & Text, Prahan College of Advanced Education, 142 High St., Prahan, Vic. 3181, Australia.

PUBLICATIONS OFFERED

Official Museum Products and Services Directory, published by the American Association of Museums, lists more than 2,000 businesses across the country providing services and equipment for museum operations. Alphabetically and geographically indexed, the Directory is \$29 from National Register Publishing Co., Inc., 5201 Old Orchard Rd., Skokie, IL 60077.

Energy in Architecture is a new publication from the AIA Research Corp., a 56-page, full color book on a very important subject. Available for \$9.95 from AIA, Energy in Architecture, 1735 New York Ave., N.W., Washington, DC 20006.

The First Street, Southeast: Congress Builds a Library, 1886-1897 is an exhibition in the Thomas Jefferson Building of the Library of Congress and includes 351 items including two slide shows, as well as accompanied by a catalog of the same name. An album of reproductions of photographs of the actual building of the Library, essays, etc. \$4.50 (add 25% for foreign orders) from Superintendent of Documents, GPO, Washington, DC 20402.

Americans and the Arts, a comprehensive study by Louis Harris survey, is now available from the American Council for the Arts, 570 Seventh Ave., New York, NY 10018. This 83-page paperback covers a survey of 1500 Americans who work longer hours now and therefore have less leisure time, yet they are devoting more and more time to arts pursuits. \$10.00 plus \$.75 handling from ACA, Dept. B.

The Artist-Gallery Partnership: A Practical Guide to Consignment includes a newly developed model consignment contract with a point-by-point analysis encompassing everything from pricing and commissions to a gallery's responsibility for promoting consigned work. Legal questions are also included in a chapter by Tad Crawford and Susan Mellon. There is an appendix with a sample

contract and related forms, examples of relevant legislation from 8 states, and the names and addresses of organizations to contact for assistance. \$5.25 from ACA, Dept. B, 570 - 7th Ave., New York, NY 10018.

The National Endowment for the Arts has published *Economic Impact of Arts and Cultural Institutions: Case Studies* (Columbus, Minneapolis/St. Paul, St. Louis, Salt Lake City, San Antonio, Springfield) by their Research Division. 104 pages, 59 tables and 6 maps. \$3.50 from the Publishing Center for Cultural Resources, 625 Broadway, New York, NY 10012.

Audience Development, an examination of selected analysis and prediction techniques applied to symphony and theater attendance in four Southern cities, is available from the Publishing Center for \$2.50.

WOMEN

Women's Caucus for Art Newsletter for Fall 1980 took the task of publishing a bibliographical update of Women Artists, with resources for research and teaching, Women's Art History, Women's Art Periodicals, as well as long reviews on specialized histories, anthologies on women artists, and WCA publications, as well as mixed media bibliographies. The next step would be to enhance the list with emphasis on art history and see what material can be gathered.

For membership and more information, write to WCA, c/o DeRenne Coerr, Fine Arts Museums of San Francisco, Golden Gate Park, San Francisco, CA 94118.

Muse, the publication of the Colorado Council on Arts and Humanities, for January/February features writing programs and women in prison, a profile on Minna Resnick, printmaker. There was also a 1981 Women Working in the Arts conference on Saturday, 7 March, at the University of Colorado.

The Northern Chapter of Women's Caucus for the Arts has produced a set of postcards as reproductions of some of the art from women artists who have exhibited in the Bay Area in January and February. The Post Card Packets can be ordered for \$12 from NCWCA, P.O. Box 8224, Emeryville, CA 94662. *Ms. Magazine* is interested in doing a short piece on this Postcard Project, with reproductions of four postcards to be published in a forthcoming issue. The project was organized by Pat Tavenner and Janice Cox. To order, send \$12 (non-members) or \$5.50 (members) to Janice Cox, 3025 Arizona St., Oakland, CA 94602.

PUBLIC ART

Public Art Fund Inc., in collaboration with Fashion Moda Museum of Science, Art and Invention, are sponsoring an exhibition of seven billboards-as-original-art from California, including Paul Whitehead, Jack Frost, Karen Carson, Sri Chinmoy, Neon Park, D. J. Hall and Horace Washington. This is going to be a reciprocal project, where New York artists interested in working in this medium will have an opportunity to exhibit their "New York Billboards" on the West Coast.

■ On 20 March, the Public Art Fund will sponsor "Sculpture-Movement-Sculpture," a performance by New York City sculptor Merle Steir. The performance will take place in the east year of St. Mark's Church-in-the-Bowery, incorporating three large scale hinged metal sculptures created by the artist. The pieces will remain on view through 19 April.

■ A year-long continuing outdoor exhibit, The Bay View Town Gallery, was previewed recently in San Francisco with large billboards of paintings from the great museums in the San Francisco area such as Picasso, Monet, Cezanne, Leutze, Van Gogh and Elisa Leptich painted on 250 square foot canvases, some up to 50 feet long. Nine leading Bay-Area artists are also being reproduced on outdoor panels. This is indeed public art with a vengeance!

PERFORMANCE

We'll Make Up a Title when We Meet: Women Performance Artists from London and Los Angeles is a three-week event, curated by artists Susan Hiller from London and Suzanne Lacy from Los Angeles, featuring live performances, film, videotapes, music, installations, lectures and discussions. The dates are 4 - 22 March at Franklin Furnace and other locations such as Just Above Midtown and 626 Broadway.

Danceworks 20 is a series of dance and performance art works by various artists. This dance and performance art project is a natural outgrowth of events held recently at the Art Gallery of Ontario by Marie Chouinard and Elizabeth Chitty.

Linda Nishio performed in *A Good House is Hard to Find* on 7 March at 626 Broadway during the London-L.A. Performance series in New York City.

California Performance Now & Then was presented at the MCA in Chicago from 16 to 30 January with performances by Tom Marioni, Barbara Smith, Nancy Buchanan and lectures by Carl Loeffler, Suzanne Lacy and Moira Roth.

Living Art is a catalog of a performance festival held from 27 September - 4 October 1979 in Vancouver. This 92-page publication documents this festival with photographs and five essays on West Coast (Canada) performance art by Barber, Danzker, etc. Paperbound, the cost is \$6.00 (shipping included) from Living Art Vancouver, 261 Powell St., Vancouver, BC V6A 1G3.

Creative Time's "Projects at the Precinct" exhibition, consisting of six new installations at the old First Precinct House on Old Slip in lower Manhattan, will be open 11 March through 4 April. New works by Vito Acconci, Stephen Antonakos, Marianne Edwards, Jerry Jones, Pedro Lujan and Tom Rankin are included. The old First Precinct House is located at 48 Old Slip, near Wall Street.

■ Dick Higgins will be giving two concerts along with Roger Berard, a young French percussionist, en percussionist, entitled *The Things We Did in Europe*. On 4 April, it will take place at the CMS (Creative Music School) off Route 28A near Woodstock, New York. The other, on Saturday, 9 May, will be in Phil Niblock's loft concert series at 224 Centre St. in New York City (near Canal).

■ On March 25, a special performance event will take place at A's at 330 Broome St. in New York City, when Jean Dupuy will have an event called C.U.L. (Confession under Luna) with food, books and performance.

■ On 7 March, the fourth *What's Cooking?* took place at the Center for Music Experiment at UCSD in La Jolla. The theme was "On the Environment" and the event from noon to sunset began with the release of messenger pigeons as part of the Lady and the Bird events by Joyce Cutler Shaw, who read texts and showed images of birds. A delightful talk by Dr. Luis Baptista on Song Dialects in Birds was a marvelous surprise. The Harrisons, Newton and Helen, presented a dialogue on "Talking Water." Dr. A. Daniel Burhans gave a talk on environmental transformations, especially with new experiences in Hawaii. Jerome Rothenberg performed Seneca and Navajo Indian songs, after which there was a performance at sunset of Southern California Tank People by Peter Phillips, artist. Pauline Oliveros began the day's events by selling "Cheap Commissions" at the Leucadia Flea Market.

■ The Northern Star/L'Etoile du Nord, Box 259, S-181 02 Lidings, Sweden toured India

in February with performances in New Delhi, Visakhapatnam, Hyderabad, Bangalore, and Bombay. The pieces performed were Nature, Light, Society and La Vie en Rose, all accompanied by choreography by Susanne Valentin.

■ Interaction Arts Foundation will present two German artists, Uwe Poth and Dick Postema, at 626 Broadway from 8 - 12 April 1981.

Poth gathers perceptions from locations and brings them into an art context, using words, photos, paint and found objects. Postema concerns himself with the tension evoked by putting objects in certain juxtapositions. Performances will take place on 11 April at 8:30 p.m.

■ The Living Art Museum in Reykjavik, Iceland had a week of performances from 19 through 25 February with a large group of Icelandic artists participating.

■ Planstudio Siepmann now has a newsletter about their performance activities and publications. They give live performance, video and installation throughout Europe. They have already this year performed in Munich, St. Gallen, Karlsruhe and Leiden. Just published is a Catalog of Videodrawings by Planstudio in cooperation with Edition Howeg from Zurich.

VIDEO & TELEVISION

The British firm, Sinclair Research Ltd., plans to produce, in conjunction with Timex Corporation, a hand-sized, flat-screen black-and-white television set that would cost about \$125 next year.

■ The Public Broadcasting Service plans a Pay-TV Network in Partnership with the Arts, using the nation's top theater, dance and opera companies, orchestras, museums and educational institutions. The cost would be from \$10 to \$13 monthly.

■ Helicon Video has produced art documentaries made to help artists and students alike. Included in the first productions are Gene Flores (cor-ten sculptures), Natasha Nicholson (smaller box and caged sculptures), Peter Shelton (mild-steel environmental piece), George Herms (large assemblage), which are all in 3/4 inch, or 1/2 inch VHS, or 1/2 inch Betamax II. For more information, write Helicon Video, P.O. Box 614, Pacific Palisades, CA 90272. Preview tapes can be sent, although they are *not for sale*.

■ The Cultural Cable Channel in New Orleans represents 78 cultural organizations. The Channel will provide 18 channels for local origination and access programming in the New Orleans area. An access studio will be located at the Contemporary Arts Center, 900 Camp Street, where exhibits, performances, and educational workshops will be able to be aired. A grant has been written to the NEA to assist in the design of the prototype access studio.

More information will be obtained in April in New Orleans and we will report on this fascinating innovation in the May issue.

ART THEFTS, FORGERIES & AUCTIONS

Ambroise Vollard's collection of paintings, drawings and etchings are to be put up for auction on 19 and 20 March in Paris, including works of Cezanne, Matisse, etc. Vollard was known for his early dealings with Renoir, Pissarro, Gauguin, Picasso and Chagall.

■ Sotheby's in Los Angeles recently had their first print and photography sale of the year netting \$900,000. The photography auction saw Edward Weston's silver print *Sand Dunes* go for \$10,500, the most expensive item sold.

■ 200 forgeries of engravings by Salvador Dali have been seized and two men were arrested in an effort to trace thousands of fakes spread across two continents. Two Frenchmen were arrested in Montreal.

■ A brother and sister from the Palm Springs area were placed on probation for three years and fined \$1,000 for selling reproductions by comedian Red Skelton after forging his signature on them. They defrauded purchasers of art works by making duplicates of Skelton's paintings, putting his name on them and falsely representing them as originals. They used the mails to solicit business and receive payments, so they were charged with mail fraud as well.

PRESERVATION

A letter to the editor of the *New York Times* revealed that there are more than 800 million feet of treasured, one-of-a-kind, irreplaceable film owned by the Federal Government is disintegrating on the shelves of some 384 film storage facilities throughout the United States. Although \$500 million a year is spent by the Federal Government on its audio-visual and film operations, not a nickle

is allocated for film maintenance and preservation, according to Marvin A. Bernard, president of Filmlife, Inc.

■ The Sistine Chapel will be restored with a new technique that will make it glow with a brilliance yet unseen during our lifetime. The process will take 12 more years to complete the work. In the meantime, the Chapel will remain open to visits and ready for any papal Masses that may intervene.

Newly developed solvents and acrylics, miniature surgical tools and ultrasonic vibrators have added to the legendary artisan skills of Italy's master restorers, according to Louis B. Fleming of the *Los Angeles Times*.

■ A method of strengthening and preserving art objects made of organic material, such as tapestries, oil paintings on canvas and wood carvings, was recently patented by Ioan G. Crihan, a New Yorker. The resin is polymerized and the object is sterilized by killing any worms, insects, molds, mildew, fungi or spores. This is the first patent in the world dealing with the application of nuclear radiation for the preservation of works of art.

■ A new technique to analyze art forgeries and faked historical artifacts has been created in which the objects are harmlessly bombarded with an atomic particle beam from a cyclotron. Experiments have taken place at the University of California, Davis.

ARCHITECTURE

Vance Bibliographies, P.O. Box 229, Monticello, IL offers bibliographies on Harry Mohr Weese (A 425, \$2.25), Hector Guimard (A 426, \$2.00), and Giacomo Barozzi da Vignola (A 433, \$2.25), Gio Ponti (A 453, \$2.00), Lawrence Halprin (A454, \$2.00) and Antoni Gaudi (A 455, \$2.00) among others.

■ The RIBA's 1980-81 Book List, the most authoritative general list of titles relating to architecture, is now available.

Compiled and annually revised by the British Architectural Library's Professional Literature Committee, which consists of distinguished architects, architectural historians and educationalists, it is designed as a general guide for librarians, practitioners and students of architecture. There are almost 600 entries covering a wide range of subjects. There is a special section on individual architects and designers for the first time. Single copies are free from the British Architectural Library, 66 Portland Place, London W1N 4AD, England.

■ "A Meeting of Artistic Minds" by Paul

Goldberger appeared in the *New York Times* Sunday Magazine, discussing the teaming-up of 11 architects and artists groups to celebrate the centennial of the Architectural League of New York.

■ The National Endowment for the Arts awarded a \$700,000 matching grant to WETA-TV, the Public Broadcasting Service station in Washington, DC for a series of programs on architecture and design. The five-part series of one-hour programs will be produced by Charles Guggenheim, a filmmaker, for broadcast in 1982, and will deal with influences on American architecture and how it affects people's lives.

RUBBER STAMPS

Stempelakties: Stamp Actions, edited by Aart van Barneveld and published by Stempelplaats, St. Luciensteeg 25, Amsterdam includes 9 stamp performances, 6 of which were held at Stempelplaats. Included are Robert Joseph/Pier van Dijk, Johan van Geluwe, Mass and Individual Moving, Uwe Poth, Endre Tot, Maio Wassenburg and Ronald Wigman, Robert Saunders, Hezy Leskly in this issue of *Rubber*, vol. 3, 10-12.

Rubberstampmadness (vol. 1, no. 2) was published in December 1980 and is 28 tabloid-size pages packed full of news, articles, history, reviews, ads, a profile of Leavenworth Jackson and other delights. Subscriptions for \$10.00 (4 issues) or \$16.00 (Canada).

Rubber-Stamps as Process Art is a participatory exhibition describing the process of three-color rubber stamp art. *Stamp Art's* three editors, Joel Rossman, Tim Mancusi and Bill Gaglione asked 53 artists to each contribute 150 original rubber-stamped pages which were then assembled into 150 unique books, each containing one work for each artist. The exhibit includes a catalog of artworks available through Personal Exchange, a rubber stamp art company, Imagezines from La Mamelle, and various rubber stamp installations through 17 April at La Mamelle, 70 12th St., San Francisco, CA 94103.

NEW YORK

Will Christo be allowed to erect 11,000 steel-supported, golden-orange banners on 25 miles of pathways in Central Park? As of this date, the Parks Department of the City of New York has turned him down. Though it finds the project "visually seductive and of great esthetic charm," it has turned down *The Gates* because of the big public event it will elicit.

■ In February, a group of English artists

known as Bobsband U.K. filled 10 windows along the Municipal Parking Garage on Eighth Avenue and 54th Street with works of art, including a trayful of live soap bubbles, a sculptured "still life" of apples, bananas and beer cans, painted in camouflage colors, and a composition of sliced white bread.

INTERNATIONAL NEWS

Armand Hammer, celebrated art collector and industrialist, has given a \$250,000 donation to the British Royal Academy of Fine Arts in London—just for general purposes. They are in difficult financial straits, and Hammer felt he should support it for its long association with such artists as Reynolds, Gainsborough, Lawrence, Constable and others. His Daumier collection is being exhibited at the Royal Academy at this time.

■ With Joseph Beuys' *Das Kapital* (1970-77), I.N.K., the hall for international new art, closes its doors in Zurich. On 31 March, I.N.K. must close, since the former factory building where InK is located is supposed to be restructured, at great financial expense, into a Municipal Vocational School. InK tried to convince the powers that be that an exhibition hall could certainly be integrated into the concept of a school. But alas, two athletic halls are going to be installed, and InK must move its "counter-culture" concept away.

■ A.R.T. Studio which represents Verena Kraft and Kurt Petz produced a Xerox calendar (black and white) for 1981, documenting their activities in Germany and elsewhere. Address is: Knoebelstr. 24, D-8000 Munchen 22, West Germany.

■ *A New Spirit in Painting* is now showing at the Royal Academy of Arts in London. "This is the first time that an international contemporary painting exhibition has taken place in Europe for 16 years." There are 150 works by 38 artists categorized primarily by chronology: first those over 60, including Bacon, Matta, Balthus, and de Kooning; then the middle-aged painters such as Warhol, Freud, Twombly and Stella; and then the new crop, with 11 German painters out of 38, with Hockney and Balthus, Kitaj, etc. There are no women in the show. The show costs \$625,000 to mount, so that entrance fees at \$5.00 a head must help recoup some of the expenses.

■ Annemarie Verna in Zurich had an exhibition of Jannis Kounellis from December through 7 February.

■ Chapter, a new artists' space run by David Briers in Cardiff, Wales, had a fascinating

program on "What does an Artist look like?" with four speakers over the last weekend of January. John Claves-Smith spoke on cartoons and the popular image of the modern artist via the popular press. Then Andrew Brighton spoke on the "Specialness" of artists, both as evinced by the media, and as the view held by some artists of themselves. Ian Breakwell gave the artist's own view of the world of contemporary artists, how their life-style is reflected in their work, and vice-versa. Ian Walker spoke on Magritte and other Surrealists and their conscious cultivation of a conservative suit-wearing appearance, at variance with their subversive ideology.

ART & POLITICS

To be sure, all the news is about the impending cuts in the budgets of both the National Endowment for the Arts and the National Endowment for the Humanities, according to the budget cuts announced by President Reagan.

As a result, the Congressional Arts Caucus was formed, begun at first with 51 congressmen from 23 states, initiated by Congressman Fred Richmond of New York. Now there are over 117 congressmen in the Arts Caucus, that will strive to introduce bills which will become law.

MUSEUM NEWS

The New York architectural firm of Hardy Holzman Pfeiffer Associates has been selected to design a \$10 million addition for contemporary art at the Los Angeles County Museum of Art. The addition, to be called the Atlantic Richfield Gallery for Modern Art, will add 50,000 square feet to the museum building.

Contemporary American Realism Since 1960 will appear in Philadelphia at the Pennsylvania Academy of the Fine Arts from 19 September to 13 December, including 150 paintings, sculpture, watercolors, pastels, and drawings by 105 American artists.

■ **Bal-des-sa-ri**, 1931, July 17, n.1. Tall, cigar-smoking, ex-painter, shaman, joke teller, identifies himself as artist. Work is based on building-block principle: once viewer masters first level, proceeds to next, and on to understanding of whole. Baldessari's art incorporates language and images as equal information. His art includes painting, photography, video,

film, prints, books, sculptural objects, and installations. 2. Purveyor of puns and multiple entendre, connoisseur of irony and paradox. Also, 3. Baldessarese, n., intuitive, rambling argot-intoned in gentle Southwestern drawl—generally waggish; example: Q. *Why did the conceptual artist take up painting?* A. *It was a good idea.*

This is the beginning of the press release announcing the exhibition, *John Baldessari: Work 1966-1980* at the New Museum in New York City from 13 March through 28 April in two parts. A selection of Baldessari's films will also be shown on 14 April.

The exhibition catalog will be 80 pages long and will include essays by Marcia Tucker and Robert Pincus-Witten, an interview by Nancy Drew, and 88 illustrations.

Close Portraits, an exhibition of 65 works by Chuck Close dating from 1968 through 1980, will be at the Whitney Museum from 14 April through 21 June. Accompanying the exhibition will be a catalog of 80 pages, with 65 illustrations (20 in color) by Lisa Lyons and Martin Friedman, published by the Walker Art Center. \$7.95 paper.

The National Museum of Roller Skating has advertised for a director, who will have responsibility for all museum activities, with emphasis on acquisition. The Director will have responsibility for cataloging, preserving, and exhibiting collections. Where is this wonderful museum on wheels? Well, the address is the National Museum of Roller Skating, 7700 A Street, Lincoln, NE 68501.

ART READER

Impulse for Spring 1981 is the Special 10th Anniversary issue with remarkable interviews with Russ Meyer and Orchestral Manoeuvres, articles on the music industry, Christian television, and the theory of appearance, new work by Dennis Oppenheim, Maurizio Nannucci and Gerard Malanga, as well as a 10-year index of contributors. Beautifully designed, *Impulse* for \$3.00 is a bargain, available at your local newsstand or from *Impulse*, P.O. Box 901, Station Q, Toronto, Canada M4T 2P1.

American Artist for March 1981 has its Annual Directory of Art Schools and Workshops.

Historic Preservation for January/February 1981 includes an article about Ansel Adams trying to save his California home and studio for future generations of photographers.

Parachute for Spring 1981 is dedicated to photography, including Irving Penn, Diane Arbus and Richard Avedon, the Bechers, Robert Bourdeaux, Tom Gibson, with a provoking article by Douglas Crimp on "The Museum's Old/The Library's New Subject."

Lightworks 13 is a beautifully designed issue dedicated to Group Zero and Otto Piene at MIT, as well as photographs by Arthur Tress, performances by Pat Oleszko, a portfolio of photographs by David Akiba, Madame X and her Famous Man Series, Monkey Island by performance artist Mike Kelley, a fine discussion of new art alternatives in print, as well as mail art from all over the world. Write to P.O. Box 434, Brookline, MA 02146.

Art Journal covers Modernism, Revisionism, Pluralism and Post-Modernism—edited by Irving Sandler, Winter 1980. Published by College Art Association.

Design Quarterly 115 covers the Mapping Experience.

Modern Photography for January 1981 includes an article by Peter Moore on "How to Preserve Our Color Pictures."

Artworkers News for January dedicated many of its pages to "Publications."

Artnews for January included an emphasis on California and on Photography. Articles on Julia Morgan, California architect, as well as Berenice Abbott, photographer, and a most fascinating and important article on "Fair Use, Legitimate transformation or rip-off?" by Gay Morris are featured.

Art in America for January features an article about Ree Morton, as well as a discussion of Alex Katz by Lawrence Alloway.

American Artist for February featured a special issue on "The Artist's Studio."

Artforum for January included work by James Turrell, an essay on Futurism and the Occult by Germano Celant, some posters from Fashion Moda, an understanding of Athena Tacha's art by Ellen Johnson and a discussion of Futurism and Music by Daniele Lombardi.

Artzien for January 1981 includes a review of the young Italians, and comments on video art in Europe, with a four-page centerfold by Peter Downsborough and much, much more. New address is Overtoom 444,

1054 JW, Amsterdam. 35 guilders for 10 issues.

Photoshow No. 3 is dedicated to Instant Photography with contributions from Olivia Parker, Jeanloup Sieff, Ansel Adams, Christian Vogt, Sarah Moon, Jan van der Horn, Helmut Newton and Monique Jacot. Articles by Hal Fischer, A. D. Coleman, an interview with Olivia Parker, and a Profile of G. Ray Hawkins, gallery dealer. Still a great big bargain at \$4.00. It's that gorgeous magazine that is too big for the newsstand or the magazine rack, but what a collector's item. There is a full-size 20 x 24 inch Polaroid Fold-Out as a special insert.

Artbeat from San Francisco has an article on performance artist, Helene Aylon, as well as news about William Stout's Architectural Bookshop, 17 Osgood Place in the Bay City.

Dreamworks for Fall 1980 featured a theme issue on Dream & Performance with works from John Cage, Gordon Wagner, John Sturgeon, Chris Burden, Barbara Smith, Suzanne Lacy, Nancy Buchanan, Linda Frey Burnham, John Duncan, Paul McCarthy, Pauline Oliveros and others.

Real Life Magazine for Winter 1980 features an interview with William Wegman, a discussion of Matt Mullican's world, a performance of Michael Smith, another interview with Philip Smith, etc.

Kaldron 13 presents *Rune* by Karl Kempton editor who offers the mag free if you send postage to 441 No. 6th, Grover City, CA 93433.

Du for January 1981 featured 16 Women in Pursuit of a Creative Personality, with profiles of Abbott, Chicago, Rosenbach, Nevelson, O'Keefe, Anderson, and so many more. In addition, there are historic figures Delaunay, Duncan, Exter, Gentileschi, Hoch and many more.

CLASSIFIED

VISUAL STUDIES WORKSHOP SUMMER INSTITUTE. 29 June to 7 August. Over 30 intensive one- and two-week workshops in Basic Photography, Vision as Language in Photography, Photo Collage/Photo Montage, Offset Lithography, Issues in Photographic Criticism, Photographic Exhibitions, Curatorship for Photographic Collection, etc Contact VSW, Linn Underhill, 31 Prince St., Rochester, NY 14607 for details.

Joseph Nechvatal, 18 No. Moore St., New York, NY 10013 is interested in showing a very large, wall size temporary mural. The mural is lit from below with colored theatrical lighting and a sound track. Chairs face the mural. He is addressing the threat of nuclear war in the current U.S.-Soviet cold war relations. (212) 226-0133 or (212) 925-8270.

DO IT NOW, a one-month intensive training in Performance Art 31 July - 28 August. Instructors, workshop leaders and lecturers are Bob & Bob, Nancy Buchanan, Linda Burnham, Tom Jenkins, Suzanne Lacy, Leslie Labowitz, Paul McCarthy, Arlene Raven, Rachel Rosenthal, Barbara Smith and John White. Courses are master workshops, D.B. D. weekend experience, classes in media, video, sound and criticism, and lectures on history, documentation and others. Enrollment limited to 25. Write to Rachel Rosenthal, 2847 So. Robertson Blvd., Los Angeles, CA 90034. (213) 839-0661.

PORTLAND SCHOOL OF ART LIBRARY is seeking gallery catalogs, current artists' biographies, visual art ephemera for vertical files. All such ephemera should be sent to Mrs. Joanne Waxman, Portland School of Art Library, 97 Spring St., Portland, ME 04101.

LIVING LOFT SUBLET. Downtown Manhattan, end of May and all of June 1981. 1100 sq. ft. (your basic rectangle), 12 ft. high ceilings, shared kitchen and bathroom, freight elevator. Esp. good for out-of-town artist showing his/her wares to a waiting New York. References helpful. \$150 week, min. 4 weeks. Write Jack Ox, 80 N. Moore St., 12C, New York, NY 10013.

WANTED: Artists' records and documentation of one-of-a-kind artworks done with records for NEA-funded monograph and discography on the genre. Please send infos and discos to Peter Frank, 80 N. Moore St., 12C, New York, NY 10013.

WANTED: Artists' stamp information, and of course, the stamps themselves. The first issue of *Art Express*, appearing 1 May, features an article by Peter Frank tracing the recent history of artists' stamps and stamp images. The article is finished, but Frank welcomes more info and more stamps. See address above.

RETREAT FOR ARTISTS. Ragdale in Lake Forest, Illinois on 14 acres provides an opportunity for writers and visual artists to work undisturbed on their current projects. 3 people can be accommodated in the main house and 7 more in the converted barn next door. \$50.00 a week covers all expenses. People seriously engaged in creative or scholarly projects and who need this kind of space write to The Selection Committee, Ragdale Foundation, 1260 No. Greenbay Rd., Lake Forest, IL 60045.

WANTED: Italian artist seeking clear, comfortable room with bathroom, for two to three months in New York for spring or fall, 1982. Betty Danon, Rainbowland, is seeking a centrally located place to explore American for a few months. Write to her at

DOROTHY SERIES Slide-Cassette Presentation by June Wayne. 139 slides, plus a sound cassette, 17-minutes long, to be used with Kodak or Singer Caramate. Tells story of artist's mother over a 60-year period as a traveling saleslady in the corset industry, during a period of early feminist consciousness, of economic depression, and of two world wars. Order directly from Ambivalence SA, 1108 N. Tamarind Ave., Los Angeles, CA 90038 (\$150.00 plus postage and handling).

INTERNATIONAL VISUAL ARTISTS EXCHANGE PROGRAM. Organizes direct swaps of studio and living space internationally. Exchange open to all visual artists. Register now for holiday, work periods or sabbatical year. Contact Deborah Gardner, 201 Varick St., New York, NY 10014, Box 146. (212) 929-6688.

WANTED: Italian artist seeking clean, comfortable room with bath, for two to three months in New York for spring or fall, 1982. Betty Danon is seeking a centrally located place to explore America for a few months. Write to B. Danon, Viale Coni Zugna 37, 20144 Milano, Italy.

