

BOOK REVIEWS

REFERENCE

Toronto Art & Artist's Guide, a mini Art Diary for Toronto, is a publication of Visual Arts Ontario, compiled by Linda Mollenhauer and edited by Rachel Rafelman. Included is practical information about surviving, finding accommodations, galleries and dealers, artists' facilities, service organizations/cultural centres/embassies, art bookstores, restaurants, bars and clubs frequented by artists, theatres, discount shopping, and ideas on where to live, work, sell your artwork, buy art supplies, meet other artists. Much of this was culled from interviewing prominent Toronto artists. The viewpoint is the artist's, which makes this a unique hand, pocket-sized guide including an address, telephone number and a description and assessment for each entry. There are numerous maps, as well as illustrations. A must for anyone who wants a current reference tool to discover an exciting city. \$6.95 plus \$1.00 postage and handling to Visual Arts Ontario, 417 Queen's Quay West, Toronto, Ont. M5V 1A2.

American Popular Culture: A Guide to Information Sources (American Studies Information Guide Series, Vol. 12) is another in the Gale Research Series, this time edited by Larry N. Landrum, citing 2,200 items, annotated and keyed to a detailed Subject Index to reference works, general studies, collections and anthologies. The topics involve aspects of everyday life, music, dance, public art, advertising, theatre, literature, media, ideology, etc. \$40.00

The Prints of Louis Lozowick: A Catalogue Raisonne by Janet Flint (New York, Hudson Hills Press, 1982) documents the work of one of 20th-century's masters of lithography. This is a complete catalog of more than 270 lithographs, plus all his drypoints and wood engravings. Every print is reproduced in rich duotone, which enhances the appreciation of the full spectrum of gray tones. 16 of the rare color prints appear in full color as well.

Lozowick's subjects are basically the structural elements of the city and industry found by the artist in the twenties and early thirties. Bridges, factories, girders going from Cubism toward greater realism with realization of the human figure becomes manifest as his career unfolds. After World War II, Lozowick's gentle realism fell out of favor, but he was rediscovered in the 60s. As one of the major artists of the American Scene/Precisionist School, Lozowick is now being honored with exhibitions (one in New York City in November) and another at the National Museum of American Art in Washington, DC from November through February 1983, which will then travel. This volume with 314 duotones is available for \$50.00, and includes a selected bibliography, chronology and index.

American Women Artists: From Early Indian Times to the Present by Charlotte S. Rubinstein (G. K. Hall, \$39.95 hardcover; Avon, \$12.95 paper) is one of the most readable and complete attempts to discuss significant female artists in depth. The book is made up of short entries for each citation—from a few paragraphs to a few pages plus illustration—organized into chapters, arranged chronologically from Native Americans and Colonial Women to women artists in the 70s.

The weakest part of the book appears to be the last, "The

Feminist Art Movement" which hints at the political stance of most of the artists cited. There are those in the 70s who did not emphasize feminist themes or even imply them, who also should be cited for their merits. But as it stands, this is an important contribution to the understanding of one of the largest groups of artists in the history of art, one which fills a gap on the reference shelf. Let's hope the unsung artists whose talent and contributions are yet to be recognized will appear in an updated version of this book in the years to come. The book has 49 color plates and 225 black and white illustrations. Includes a selected bibliography for each artist, appendices with lists of Guggenheim Fellowships to women from 1925 - 1981, grants from the American Academy and Institute of Arts & Letters, the Chicago World's Fair of 1933, New York World's Fair of 1939, and a list of black and white illustrations and color plates, as well as an index.

International Directory of Exhibiting Artists (Oxford, Clío Press, 1982) is the second edition of the previously published *Dictionary of Contemporary Artists 1981*. Here it is bigger and better, for it now has a title which reflects what it is trying to cover, "live" information on exhibiting artists worldwide, including biographical and international exhibit information for the period October 1980 to November 1981 for nearly 10,000 artists. The intention to update annually is a unique service.

Volume I includes painters, printmakers and draughtsmen (500 pages with 6,227 entries for \$44.85) and Volume 2 has sculptors, photographers, performance artists, and others with 250 pages including 3,575 entries for \$28.75. Both volumes can be purchased for \$65.00 (savings of \$8.50) from ABC-Clío, Riviera Campus, Box 4397, Santa Barbara, CA 93103. Indexes include galleries and museums with addresses, indexes of artists by country and medium, etc. An invaluable contribution to the lesser known artist in lesser known media.

ARCHITECTURE

The Architecture of Arata Isozaki by Phil Drew (New York, Harper & Row [Icon Editions] 1982, \$35.00) documents the career of one of Japan's leading architects, recently named the architect of the newly formed Museum of Contemporary Art in Los Angeles. Drew presents Isozaki as a Mannerist, reacting against the classicism of the Modern Movement, with buildings of heterogeneous space, fragmented form, and the emphasis on decoration. The twenty-year span includes early Brutalist megaforms to buildings with Western historical sources. From exhibition pavilions to libraries, from banks to clubhouses, the ingenuity of this architect reflects the trends of post-Modern architecture. Includes biographical notes, lists of works, selected bibliography and index.

Highbribe of Homes (New York, Rizzoli, 1982, \$12.50 paper) is the solution by SITE projects, Inc., an architectural design firm, to the urban middle class's housing problems. In the book, an approach is to create a vertical community of private homes in a 15-20 story steel and concrete matrix with distinctive village-like neighborhoods on each floor. What James Wines, president of SITE, proposes is the framework of a skyscraper within which residents would build their own "dream houses" on portions of each floor, complete

with hallmarks of suburbia as hedges, lawns, and flower gardens. Thus, the highrise of homes would be an apartment building without walls, a village-like community more wonderful than Oz. This book documents a traveling exhibition by SITE, which includes photographs and original drawings illustrating the theoretical solution. A historical survey of housing, as well as the survey of the American home from 1800 to the present is included. At the end of the book are interviews with the two groups most directly involved with highrise dwellings—the residents and the developers—which are spontaneous, deeply personal, and sometimes even funny.

Architecture Today by Charles Jencks (New York, Abrams, 1982, \$65.00) is an oversized, international survey of the various trends which have emerged in the wake of Modernism, Late-Modern and Post-Modern architecture. With more than 500 illustrations, 187 in color, we see everything from corporate headquarters to private homes, from housing projects to churches, from museums to cultural centers all around the world. The book, designed by Kenneth R. Windsor, deserves recognition as a post-modern design element in itself. With pages of different colors, four squares in the corners of end-papers and preparatory pages including the title page, the designer has captured the flavor of the intention of the book.

And this book is truly contemporary. The photographs are stunning, the text very readable, and the additional section on alternatives by William Chaitkin for living environments, ranging from from the geodesic domes of the 1960s to communes in the Southwest, and to houseboats in Sausalito, customized vans and “mobile homes”, adds a great deal. The book has a potential as a basic reference tool and textbook, including biographies of the architects, selected bibliography, and index. The book deserves attention by architects, students, researchers, and those who love the building arts.

PHOTOGRAPHY

Vanishing Breed: Photographs of the Cowboy and the West by William Albert Allard (Boston, New York Graphic Society, 1982, \$29.95 until 31 Dec. 1981) captures the last of the breed of cowboys whose life dealt with men, cattle and horses. The unsung heroes of the real West whose life is full of hard work, sweat, and aches—men who work for a living as cowboys. The author has lived with these men from Canada to Mexican border. There are 104 color photographs, giving an intimate and revealing portrait of the cowboy.

Jerry N. Uelsmann: Twenty-Five Years: A Retrospective by James L. Enyeart (Boston, NYGS, 1982, \$39.95) explores the photographer's use of the composite print and multiple imagery to make it, creating photographic metaphors, inviting the viewer to attempt to interpret them. Here with 140 duotones, 34 halftones and 3 color illustrations, Enyeart explores and explains this enigmatic, inspirational, and sometimes disturbing photographer who has been doing it for 25 years. There is a chronology, selected bibliography, list of exhibitions and public collections.

The Extraordinary Landscape: Aerial Photographs of America by William Garnett (with an introduction by Ansel Adams) shows the life's work of this gentleman, equipped with a silver plane, an old Pentax, and an incisive eye to cap-

ture the visualization of the world with a more intimate vision of the earth and its complex surface than us earthlings, because he flies lower. The earth then becomes revelation, and Garnett becomes an ambassador of preservation, making us want to preserve for posterity the unsurpassed beauty of the earth that has been given to us. The book is a poem to the earth, but one which few see or have the privilege to see. Garnett's book allows us to share with him a new perspective, a new way of looking, and appreciating. Designed by Stephen Harvard, this book is a breathtaking tour over the earth. A stunner! (Boston, New York Graphic Society, 1982, \$60.00).

Man's Best Friend with photographs by William Wegman (New York, Abrams, 1982, \$12.95) documents the artist's collaboration with his Weimaraner, Man Ray, since 1970 in videotapes and photographs. Man Ray in fact has become famous in Wegman's videotapes which contain more comic relief than most artists care to demonstrate and have made Man Ray, recently deceased, a living legend. The book reproduces 25 of the 20 x 24 Polaroid one-of-a-kind color prints that Wegman made in Cambridge, Massachusetts in 1979. The humor, foibles, and tenderness that Wegman's camera demonstrates parodies a great deal of nature photography, advertising, and romantic-sentimental cliches in our society. The fact of the matter is that you don't have to like dogs to like this book. \$12.95 paper, a bargain.

Reading into Photography: Selected Essays, 1959-1980, edited by Thomas F. Barrow, Shelley Armitage, and William E. Tydeman (Albuquerque, Univ. of New Mexico, 1982, \$12.50 paper, \$24.95 cloth) covers the whole gamut of photography in well-known essays by outstanding practitioners and critics in the field, such as Szarkowski, Lyons, Hollis Frampton, William Jenkins, Rosalind Krauss, Eugenia Parry Janis, James Hugunin, Carl Charenza and Ingrid Sischy with a final essay, “Toward a Critical Pluralism” by Andy Grundberg. We think this book will be used in course work in all kinds of institutions and should rightfully be part of the curriculum to give perspective to the growing literature in this field, which is stimulating reading for critics, artists, and others interested in photography's history and esthetics. Subjects as wide ranging as Susan Sontag's ideas, the new Topographics movement, the photography of landscapes and buildings, the work of earlier photographers are explored.

Postures, the Studio Photographs of Marsha Burns by David Featherstone is a 48-page, paperback book, containing 38 laser-scanned reproductions (Carmel, CA, Friends of Photography, 1982, \$15.00). The images are drawn from many that the artist has produced in her Seattle studio since 1977, posing her models and manipulating the natural light that falls on them, she has created with props and gestures added a varied group of photographs that merge contemporary social concerns with a strong feeling for the cultural milieu of a previous era. The models were strangers, but all assumed a basic attraction through sexuality in a healthy way, allowing Burns to explore their unconventionality and preoccupation as formal elements. Included is a chronology, and other important data about the artist. Distributed by Matrix Publications in Providence, RI.

Ansel Adams: An American Place, 1936 by Andrea Gray

(Univ. of Arizona, Center for Creative Photography, 1982, \$15) has 132 pages, 46 duotone plates and 26 text illustrations, representing a recreation of the original exhibition of photographs by Adams in Stieglitz's New York Gallery, an American Place, in 1936. Andrea Gray, assistant of Adams, researched the period, found the present location of the original prints and put the exhibition together again. Most of the images are still-lives and close-up studies of manmade or natural subjects, representing a turning point in Adams' career. The essay by Gray tells about the meeting of Adams and Stieglitz in 1933 leading up to the close friendship and cooperation of the two until Stieglitz's death in 1946. Available from Center for Creative Photography, Univ. of Arizona, 843 E. University Blvd., Tucson, AZ 85719. The exhibition of these photos will travel to Seattle, Houston, Chicago and Washington, DC.

The History of Photography by Beaumont Newhall (Museum of Modern Art and New York Graphic Society, 1982, \$18.95 paper) 5th and enlarged edition, includes photographs made in color for the first time, starting with 1859 hand-tinted daguerreotypes to autochromes to contemporary masters. Yet this is the only new factor in this "enlarged" edition.

Photography: History of an Art by Jean-Luc Daval is a new history by Rizzoli/Skira, 1982, \$60.00. With 328 illustrations, 90 in color, in this 269-page oversize book, the European-slanted history is told in chronological sequence emphasizing the close ties between the art form and the technology. Dividing the history into three parts: Reproducing, Producing and Expressing, the author emphasizes the validity of photography as an art form that deserves an equal place alongside all the other traditional modes of expression. There are interesting juxtapositions that demonstrate the startling parallels between painting and photography, such as a Courbet and a David Octavius Hill, or a photograph and a painting both by Degas. Interesting volume with profuse notes and references, a list of illustrations and an index.

Images of America: Precisionist Painting and Modern Photography by Karen Tsujimoto (Seattle, Univ. of Washington Press, 1982, \$40.00 cloth, \$19.95 paper) documents the parallel courses followed by American painting and photography from the years just preceding WWI through the 1940s a time when a new direction in American painting, identified as Precisionism, was emerging. The geometric forms of America's new architecture and machinery lent themselves readily to abstraction, and herein are 34 prominent artists, including Charles Demuth, Georgia O'Keeffe, Joseph Stella, and Charles Sheeler, as well as Berenice Abbott, Ansel Adams, Imogen Cunningham, Walker Evans, Louis Lozowick, Paul Outerbridge, Paul Strand, Brett Weston and Edward Weston. This volume as published for the San Francisco Museum of Modern Art in conjunction with a major exhibition organized by the Museum. There are 91 illustrations, 24 in color, artists' biographies, and a bibliography written by Eugenie Candau, librarian at the Museum. An index also accompanies the important historical work.

Andre Kertesz: A Lifetime of Perception with text by Ben Lifson (New York, Abrams, 1982, \$45.00) is the first complete survey since 1982 of this great 20th century master. With 150 duotone illustrations, we cover the early career of

Kertesz in his native Hungary, through an exciting decade in Paris (1925-1936) where he photographed all the avant-garde artists, to half his life in New York, at work and at home in Greenwich Village. The magic, the poetry, the perfection is all here. Chronology by Penelope Dixon.

Another Kertesz book which captures the excitement of the beginning of his career is *Hungarian Memories* (Boston, New York Graphic Society, 1982, \$55.00) which captures a Hungary before World War I, a paradise of quaint rustic villages and remarkable people. Kertesz in his first years in his native land, started doing everything different—photographing in all kinds of weather, capturing the chance moment, portraying children, farmyards, and city scenes in ways never imagined before. When he was called to the Austro-Hungarian army in 1914, he captured the humor and humanity of that moment, and upon return to Hungary, he saw a different country with brutal and pitiful scenes in the streets of war-torn Budapest. Kertesz's respect for his medium and that intense feeling for the world he has observed combine to show us all the indications of his future growth as a man and as a photographer. The young master is well explicated in an introduction by Hilton Kramer. Wonderful poetry!

GENERAL INTEREST

Alphabet at Work by William Gardner (New York, St. Martin's Press, 1982, \$14.95) celebrates the letters of the alphabet for their beauty, elegance and utility by a master calligrapher and professional letterer. Index, glossary, bibliography. A catalyst for inspiration, enjoyment and appreciation.

American Artists on Art from 1940 to 1980, edited by Ellen H. Johnson (New York, Harper & Row, 1982, \$17.95 cloth, \$9.95 paper) is an anthology of the major developments in American art, containing 57 selections by artists from Jackson Pollock to Judy Pfaff, and everyone in-between. There are 12 sections with preface and commentary by Ellen Johnson throughout. The book is valuable as an overview from the inside view of the artist of the past 40 years in American art. The selections are significant documents identifying a shift in the definition, intent, or direction of art.

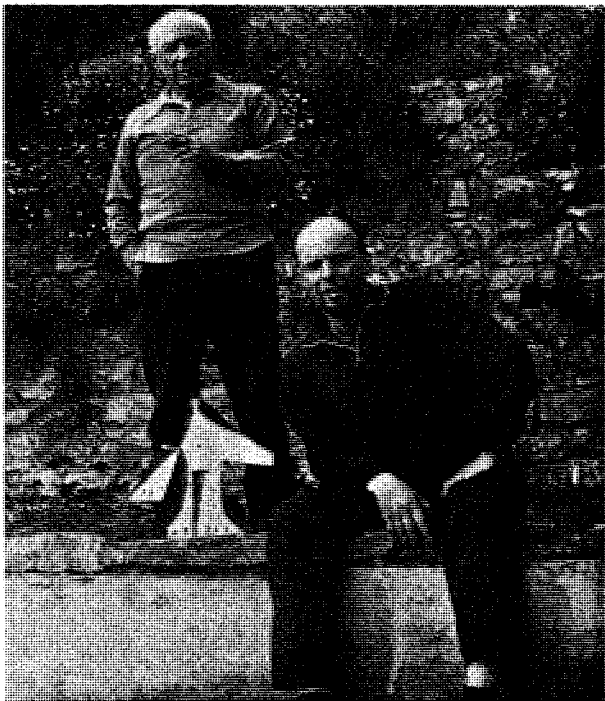
Tetrascroll: Goldilocks and the Three Bears: A Cosmic Fairy Tale by R. Buckminster Fuller (New York, St. Martin's Press, 1982, \$15.95) is not a children's book in the real sense but a document to the continued simplification of a very complex genius, Buckminster Fuller. First begun as a version of Goldilocks via Fuller's explanation of the Universe to his daughter, Allegra, the unfolding of the tale only ended 50 years later, when Fuller completed the story with 21 lithographs done by ULAE and Tatyana Grossman, an accompanying text in which Goldilocks explains Bucky's ideas to the three bears, and a presentation of the whole thing in a masterful binding by Richard Minsky. Here we have the trade edition, a playful overview of Bucky's philosophy to charm all earthlings everywhere. E. T., call Bucky!

Balthus by Jean Leymarie (Skira/Rizzoli, 1982, \$14.95 paper) is an updated version of the 1979 volume with 30 pages of new material surveying Balthus' major paintings from 1925-1982 with 219 illustrations, 50 in color. The quiet elegance of this artist's work is now even more important to the fundamental problems of figure painting as seen in contemporary art.

Zen and the Fine Arts by Shin'ichi Hisamatsu (New York, Kodansha, 1982 (dist. by Harper & Row) is the classic work on the influence of Zen Buddhism on the arts of China and Japan by one of the world's leading Zen scholars. There are paintings, ceramic pieces, architecture, gardens, utensils of the tea ceremony, costumes and stage properties of the No drama, and calligraphy well covered. 400 pages, 281 black and white illus., 5 color plates with an index. \$19.95 paper

Costumes through the Ages is a sumptuous visual history, culled from the Braun & Schneider costume work done in unbound sheets in Munich. Now there are 250 exquisitely rendered and splendidly colored illustrations made available to a wide public through this volume. There are examples from antiquity, Byzantine and Carolingian examples from Europe and England in the Middle Ages to the 18th century. Of great interest are the 17th and 18th century military uniforms from Germany, Russia and Austria, and European and Eastern garments with regional peasant garb. The printing, done in Italy, has been done with exceptional care, and the book is an example of the state of the printer's art today. Each plate is fully captioned and arranged in chronological order. (New York, Rizzoli, 1982, \$45.00)

Picasso's Concrete Sculptures by Sally Fairweather (New York, Hudson Hills Press, 1982, \$35.00) discusses a neglected part of Picasso's career, the series of monumental concrete sculptures and wall engravings that he designed and Carl Nesjar, a Norwegian artist, executed. That 15-year collaboration from the preparation and selection of maquettes through all the stages of approval to actual construction and engraving of exuberant public sculptures in Spain, France, Sweden, Norway, Holland, Israel and the U.S. The new technique called Betograve, a new process for pouring, and engraving, literally to "draw" in concrete with a sandblasting gun, intrigued Picasso and allowed him to collaborate with Nesjar for longer than any of Picasso's previous



a sandblasting gun, intrigued Picasso and allowed him to collaborate with Nesjar for longer than any of Picasso's previous and numerous collaborators. 85 black and white and 13 full color plates illustrate every one of the Picasso-Nesjar majestic works in its final setting. There is also a bibliography and index and a full documented catalog raisonné of all the works in concrete, including some not yet erected.

Washington, D. C., designed and with an introduction by J.C. Soares, with text by Bill Harris, is a love affair with the city by 50 of the country's best photographers, who took pictures from airplanes, rooftops, windows, to stun the readers of this book and the visitors to this beautiful city. Harris introduces startling facts and figures about the city which has 33,712 acres of parks, where Georgetown was thriving long before the city of Washington, where Uncle Sam is the biggest single employer in the U.S., etc. 160 illustrations, including 136 plates in full color. A stunning gift. \$50.00 published by Abrams, 1982.

Sam Francis is by Peter Selz (New York, Abrams, 1982) in a revised edition—new and enlarged after the sell-out of the 1976 original edition—includes 217 illustrations, including 59 in full color, 4 foldouts, with essays by Susan Einstein and Jan Butterfield about his achievements in graphics, and a chronology, biographical outline and bibliography that has been extensively updated. \$65.00

American Decorative Arts: 360 Years of Creative Design by Robert Bishop and Patricia Coblentz is one of those encyclopedic contributions to the literature that covers everything from the wicker cradle brought over on the Mayflower in 1620 to Albert Paley's sophisticated double portal gate installed in the New York State Capitol Building in 1981. Beautifully designed by Judith Michael, this volume will be a major reference tool for years to come. Text and pictures detail the entire range of American design—residential architecture and interiors, sculpture and paintings, textiles, silver, and glass, as well as household accessories. Works of art in this volume come from museums all over the country, as well as important private collections. The book serves not only as a record of American taste, past and present, but also a treasury of inspiration for those who appreciate fine interior design and furniture. Bibliography & Index.

Cubists & Cubism by Pierre Diax (New York, Skira/Rizzoli, 1982, \$65.00) continues this series published by Skira/Rizzoli which traces the complex and influential movements of this century. This one discussed from its outset in 1960, arising out of Cezanne's late work, African wood sculpture, and the post-Fauvism of Matisse and Derain, was launched by Braque and Picasso between 1907 and 1908. The development until 1914 worked its way through Braque, Picasso, Leger and Gris. The influence beyond Paris was felt in Moscow to New York. The aftermath of Cubism is then discussed with Picasso, Derain, Matisse and new research which has revised this history. There are 265 illustrations, 90 in color in this handsome chronicle. Selected bibliography, index.

Brakhage Scrapbook: Collected Writings 1964-1980 by Stan Brakhage (New Paltz, Documentext, 1982, \$16.95 \$9.95 paper) is probably the only book that has a complete film on its cover, frame by frame. Brakhage has become synonymous in the past 30 years and 200 films with indepen-

dent American film-making, and his writings relate film-making to social and political contexts, the nature of influence and collaboration, the aesthetics of personal experience and those conditions under which he made his own films. There are lectures, essays, interviews, and many unpublished letters which document Brakhage's personal vision. Complete filmography, and 8-page photo section, selected catalog descriptions of films, and a selected bibliography make this a gem. (Send for it from Documentext, P.O. Box 638, New Paltz, NY 12561.)

The Word Processing Book: A Short Course in Computer Literacy by Peter A. McWilliams tells the reader that computers are perfect for business and professional people and for writers, who use them to rearrange sentences. And yet there was a recent article in *Publishers' Weekly* about authors who have stuck to their manual typewriter and love it—big names like Calvin Tomkins, Erica Jong, etc. But here fear of computers is allayed by the witty use of old engravings utilized by this most literate therapist, who describes the differences between personal computers, game playing devices and word processors.

Treating the reader as a tabula rasa, McWilliams eases the pain, tells about machines for offices, for students and for writers, describing the hardware, but always keeping in mind the human element as a control. If you're in the market for a word processor, McWilliams gives you brand names and what they can do for you. This is the simple consumer's report for those who fear the machine, but know it is inevitable.



FIRST INTERNATIONAL MAIL ART MANIFESTO

This is the first International Mail-Art Manifesto for the Twentieth Anniversary of the New York Correspondence School of Art, founded by the American artist Ray Johnson.

Mail Artists from all over the world! Mail Art is twenty years old! In 1962 Ray Johnson had the idea to found The New York Correspondence School of Art. It was a school, as Thomas Albright says in the review *Rolling Stone* (April 1972) "formed only by its leader, Ray Johnson himself, and by a statute. . . really hundreds of artists, correspondents, critics received mail from Johnson or keep in touch with him. . .".

Nowadays, first of all, we have to do homage to Ray Johnson and his Correspondence School of Art. But, at the same time, declare the basic statements which make mail art different from the past, present, artistic trends.

1) Mail art is a way of communication. It means conveying information to one or more persons, addressing both the "private" and the "social". Mail Art was born to oppose the boring art schools set up by art merchants, gallerists, critics which have always mortified, and are mortifying, repressing, limiting the artistic search only to the economic side. Mail Art has been developing and changing itself. This is attained by the work and the cooperation from thousands of "rebel" artists who have made Mail Art a new artistic, cultural and social world.

2) Method use by Mail Art (which is its language, too) looks like a daily blitz: it has to hit (by the mail rocket and its head full of 'fantasy') stupidity, hypocrisy, heresy, idealism, ideology, anarchy, morals, fatherland, religion, politics, cultural market. All that is done manipulating the materials produced by the technological empire, including its hidden languages, totem and taboo.

3) Mail Art makes use of collage, photostat, seals, stamps, personal stamps, visual works on the envelopes, manual writing, typewriter, mimeographing machine, stationery articles, adhesive products and so on.

4) Mail Art spreads out through the international mail (its medium) which is employed as resonance box, with its crises, troubles and precariousness.

5) Mail Art aims at the construction (already reached) of an international artistic circuit which runs parallel to the official one. Mail Art has already attained its own "place" where it is possible to discover its cultural, social aspects. Sometimes it can happen that Mail Art exceeds the limits, but it is only a strategic necessity. Mail Art seriously gives a useful, fanciful help to the historical process towards a better quality of life.

6) Mail Art's language is a multicultural cocktail able to live and understand all that is going on, not to forget the language of visual, phonetic poets who often work with mail artists.

7) Mail Art is an international strong circuit, as already said, formed by an exciting cooperation against the idea of "market". The main supports of mail art are hundreds of private archives throughout the world, strictly connected as they collect, assemble, keep, file, study, analyze every mail art work. These essential archives again spread mail art works, with mail art shows, editions, reviews, performances, and mail despatches.

8) Mail Art today is a great, surprising phenomenon, not yet used up, directly linked to social, political elements, in spite of poor attempts to ignore it (at least, in Europe) or to oppose it, even with prison and torture when dictatorship is governing.

9) The future of Mail Art, the progress of space technology and orbiting thousands artificial satellites will certainly change Mail Art both as a medium (address, exchange, working) and as a language (reproduction of the original works through video terminals and computers). Signed in June 1982 in Parma, Italy by:

ARGENTINA: Graciela Marx; **BULGARIA:** Guillermo Deisler; **CANADA:** Anna Banana; **FRANCE:** Daniel Daligand; **GERMANY:** Klaus Groh; **ENGLAND:** Robin Crozier, Michael Scott; **ITALY:** Vittore Baroni, Alfredo Casali, G. Achille Cavellini, Giovanni Fontana, Mino Lusignoli, Eugenio Miccini, Enzo Minarelli, Romano Peli, Lamberto Pignotti, Michaela Versari; **HOLLAND:** Ulises Carrion; **SWEDEN:** Vanna Salati; **USA:** Carlo Pittore, Buster Cleveland, Bill Gaglione, Judith Hoffberg, Tommy Mew.