

auspices of the Bank and the Milan Art Center from 10 - 23 March 1994. Included was a selection of all the periods of Barrile's art work from 1969 - 1994. Barrile is famous for his long-term project of *Message Earth*, whereby he salvages uncontaminated earth gathered from all points of the earth. He then transferred the earth to polluted sites and waterways. He initiated pressure group activity and other consciousness-raising initiatives, and then redistributed the earth so that the soil from each site is present in all the other collection sites on the planet. The next two phases involved historicizing the actions, such as publishing *The Story of Message Earth*, *The Last Line of Piero Manzoni*, *The Story of an Earth Messenger*, initiating an action by 447 artists from 34 countries and 6 school classes who contribute to "draw the infinite line of Piero Manzoni," with the cooperation of Ruggero Maggi. The catalog has a detailed chronology, color plates, bibliography, photographs of Barrile in action, with Restany, and with Maggi. This is an amazing catalog covering the art activities of an avantgardist, one who has involved himself in mail art, in book art, in paintings, in world-wide actions. Available from Banca Mercantile Italian, via Domodossola 23, Milano, Italy.

Mars Networking 1993 is a limited edition of 200 mini catalogs, 4 x 5" of the **International Artistamp Show** curated by Greg Byrd. In its 22 pages, the names and addresses of all participants are listed by country, and each facing page is adorned with individual stamps from many of the participants, tipped in. For copies or for further information, contact Greg Byrd, 10017 Renton Ave. South, Seattle, WA 98178-2256.

Standard Equipment, the exhibition catalog created by the graduate students in the USC Master of Fine Arts Program and the School of Fine Arts, University of Southern California, in which each of the eight artists participated in making this publication an artist book. Each artist faced two pages in which both the art and the context were to be presented. The beautiful printing in duotone and the layouts reflect the large installations which the artists created for their Master's shows. The complexity of creating art on two pages was tackled by the artists, who were not trained in bookmaking, but who seemingly working together created a whole, which is more than its parts. Included are statements by each of the artists, who have graduated to a life of art. \$5.00 including postage from the School of Fine Arts, USC, Los Angeles, CA 90089.

Bernd Lobach-Hinweiser: Umweltkritische Kunst was held at the Goethe Institute in Moscow in May 1994 with a catalog that shows works of art created from the detritus of our culture, including Coca-cola cans, other rusty cans, eggs, etc. His *Museum fur Wegwerfkultur* made up of beer pulls, cigarettes, electric typewriter ribbons, etc. was shown in Giesen in February-March 1994. This ecological artist lives in Weddel in Germany. For more information, write to 38162 Weddel, Nordstrasse 31.

Barbara Turner Smith, an exhibition catalog documenting thirty years of performance art by a pioneer in the field who lives in Los Angeles. On the occasion of an exhibition in Santa Monica, Smith writes an essay which discusses the

importance of the photograph in documenting performance from its outset. For a copy of this photo album printed on newsprint, write to the New Gallery, 18th St. Complex, 1639 18th St., Santa Monica, CA 90405. \$5.00 including postage.

Sol LeWitt: Twenty-five Years of Wall Drawings, 1968-1993 by Jock Reynolds and Andrea Miller-Keller (Seattle, University of Washington Press for Addison Gallery of American Art, 1994, \$29.95 paper) documents the process of wall drawings from 15 January - 15 April 1994, and then the public viewing 16 April - 13 June 1994. With 86 illustrations, 45 in color, this catalog is a stunningly printed exhibition catalog in duotone and color photographs that truly explain the process of drawing, as well as the stunning execution.



UMBRELLA NEWS

Jack Mitchell, famed dance photographer in New York, was one of the first to use a white umbrella (Its underside would serve as an electronic flash reflector that also softened the light). "I had it made for me at Uncle Sam's on 57th Street".

"A tall plumpish young man loomed up, whom it was impossible to contemplate as an undergraduate; his umbrella was rolled cane-tight but no snugger than he was, into a long tube of a black overcoat..as he advanced out of the swirling mist, it became clear that it was not just the weather, he was doing his own swirling..." (A description of Harold Acton, the Oxford contemporary of playwright Emlyn William's awed description" That young man died recently at the age of 89, leaving NYU a 57-acre estate in Italy, an art collection and a \$25 million endowment. He was half-American, a dandy (he used to sport lavender-colored Oxford "bags") and a committed esthete.

Janet Nolan had an installation in her loft in New York City entitled "Spider's Parlor" which was made of parts of umbrellas found on the streets of New York on 25-26 March 1994.

Contributions to the Umbrella Museum have been made by Norman Sherfield, Mary Ann Sampson, Guy Bleus, Johan van Geluwe - Museum of Museums, Janet Nolan, Sherman Clark, Rick Banning