

NEWS AND NOTES

LOST & FOUND

Experts who have been searching for years for "The Battle of Anghiari" in Florence's Palazzo Vecchio are convinced they found it at last. Hidden beneath another fresco by Giorgio Vasari, the fresco was covered up by Vasari by building a wall over it before he began painting his own fresco on top. With a testing process called thermographics, in which heat is used to produce a kind of X-ray, the experts began to determine the fresco's exact position and composition. Of course, the problem is how to proceed: removing the Vasari, perhaps, although it would not be an easy decision.

David Wasn't Really So Perfect

London (Reuters) - Michelangelo's David, the towering sculpture acclaimed for its depiction of male beauty, is not so perfect after all. He squints. Laser images of David's face taken by computer scientist Marc Levoy of Stanford University in California show he is not looking out into the distance but is squinting. The gaze directions of his eyes actually diverge," Levoy told *New Scientist* magazine. In one view the statue is looking slightly to the left but from the left profile he appears to be staring straight ahead. "It's a typical Michelangelo trick. He optimized each eye for its appearance as seen from the side," Levoy added. The flaw in the 5.2 meter (17 foot) statue is not visible to the admiring public in its current home on a 1.8 meter (6 foot) tall pedestal in the Galleria dell'Accademia in Florence. Even if it were, the frontal view is usually hidden by the statue's upraised hand. Levoy, who spent a sabbatical making computerized images of Italian sculpture, took the images by hoisting a scanner and pointing it directly at David's face. He recorded the shape of the beam as it swept across the surface of the statue.

The New York Historical Society, the state's oldest museum, has discovered countless treasures in its vaults since 1804. Some were mislaid, some were "undercataloged", some were misfiled. In its new Henry Luce III Center for the Study of American Culture opening 17 November on the fourth floor of its 1904 building, the Society will house 40,000 museum items, with some 10,000 on view: everything from Audobon's watercolors, George Washington's army cot, the desk upon which Clement Clarke Moore wrote "A Visit from St. Nicholas"

to 300 paintings on "close view", but 90 per cent of the collection has also been cataloged.

From *Tokyo Journal*, *New York Times*, June 8, 2000:-

"Japan has been one of the slowest developed countries to take to e-mail, thanks in part to the paucity of home computers. But by next year, according to some industry estimates, Internet usage in Japan will be the highest in the world, largely as a result of the explosive spread of cell phones.

"Four different writing systems are in constant, simultaneous use in Japan, making it one of the world's most semiotically challenged societies. Japanese have long enjoyed abbreviation, but to be practical, writing on a typical 15-button keyboard calls for hyperconcision. ...i.e. "akamashite omedeto gozaimasu rendered as ake ome" ... "still even this kind of pruning is not enough, given the multiple strokes needed to produce the right Chinese character, from a choice of about 2,000 commonly used ones, for a given word. ... "For this reason, cellular phone makers like DoCoMo, the industry leader here, and others have added a whole new set of symbols to the linguistic stew200 or so pictographs depicting simple objects like golf clubs, karaoke boxes, movie projectors, food and faces reflecting various emotional states, all of which are now used in combination with ordinary writing to form words. ...

Finally, Mika Okabe, a 19 year old woman confides, "We keep our chats short because the screen is limited to 200 characters. It is cheaper than calling someone on the phone, and moreover, it is fun. For my generation, that has made it pretty much universal." Words are a drag, take too long to type. Plus, pictures are universally recognizable. Who needs words? I gotta get myself one of those picture keyboards.

MORGAN LIBRARY'S MEDIEVAL AND RENAISSANCE MANUSCRIPTS

Charles E. Pierce, Jr., Director of the Morgan Library, announced today that the Library has received a \$1-million grant from the Homeland Foundation, Inc. for a project under way with Princeton University's Index of Christian Art to catalogue and digitize the Library's entire collection of medieval and Renaissance illuminated manuscripts. These manuscripts, which represent a thousand years of Western iconography, will be available for the first time in Internet-accessible databases.

Scholars will be able to view Morgan manuscripts on the Internet through the Index of Christian Art while visitors to the Library's Web site will be able to browse the same data and images in CORSAIR, the Library's on-line catalogue.

OPERAS

Writing to Vermeer, a Louis Andriessen/Peter Greenaway spectacle, had its premier in Amsterdam last December and its U.S. premiere at the Lincoln Center Festival in July. *Luna Opera* under the direction of Pauline Oliveros with a cast of 150 and a six-hour schedule in front of the Lincoln Center in New York City took place on 17 August.

MUSEUMS

The Guggenheim Museum has announced the short list for the Hugo Boss Prize for 2000: Vito Acconci, Maurizio Cattelan, Michael Elmgreen & Ingar Dragset, Tom Friedman, Barry Le Va, Marjetica Potrc, and Tunga.

Dateline London: National Gallery of Art in London acquired its first painting by Cimabue, the 13th-century Italian painter and mosaicist, *Madonna and Child Enthroned with Two Angels*, discovered at a Palladian villa near Lowestoft in Suffolk, ready to be by the estate.

Dateline Denver: Daniel Libeskind, whose Jewish Museum in Berlin has attracted crowds before its exhibits are even in place, was named the architecture of the Denver Art Museum's new wing.

Dateline Lincoln, MA: The 2000 DeCordova Annual has over 100 emerging, mid-career, and established artists and artists-terms using non-traditional art materials such as honey, hay, pollen, motor oil, live ants, recycled computer circuit boards, sawdust, coffee filters and lint. All artists come from New England.

Dateline Oxford, England: *Enclosed and Enchanted* is all about gardens with Antony Gormley commemorating the Apple, Christina Eglesias' "Vegetation Room IV" or Giuseppe Penone's "Gesto Vegetale" bronze and plant pieces. There is Gilbert and George, Diana Thater with video footage shot in Monet's garden at Giverny, Jean-Marc Bustamante has an installation, and Takahiko Iimuri has made a film of the famous 16th century stone garden in the Ryoan-ji temple in Kyoto. Through 8 October.

FLUXUS

In Art Journal for Summer 2000, there is a conversation between Janet A. Kaplan, editor, with Bracken Hendricks, Geoffrey Hendricks, Hannah Higgins, and Alison Knowles—an intergenerational conversation held on 6 November 1999 on the occasion of a concert/performance memorial for the late Fluxus artist Dick Higgins at the Whitney Museum of American Art in New York.

Yoko Ono: "The Four Seasons" and Film Stills will be seen at ubu Gallery, 16 E. 78th St., New York, NY from 15 September through 21 October, while there will be a retrospective exhibition of Ono's work at the Japan Society Gallery in New York, running from 18 October through 14 January 2001.

Alison Knowles will be having an exhibition at Emily Harvey Gallery, 537 Broadway in New York City on 5 October at 6- 8 p.m. In conjunction with the release of her new book, *Footnotes* (Granary Books) Alison Knowles has made person-sized interactive performance pages of book objects that can be examined by hand. The show includes works made in collaboration with papermaker artists: Eugenie Barron, Amanda Degener and Coco Gordon.

Takako Saito along with Erich Fullgrabe and Wolfgang Spanier put on a Communicative Fashion Show on the Rhine on 9 September at Rheinpark in Dusseldorf, Germany.

ART AND THE LAW

Marlborough, the international art gallery, is being sued by the Schwitters family over the estate of Kurt Schwitters, the German Dadaist, who died in 1948.

LIBRARY OF CONGRESS

The Library of Congress celebrated its 200th anniversary with the first exhibition that deals fully not just with Jefferson's accomplishments but also his views on slavery and his relationship with Sally Hemings, the slave who has long been thought to have had children by him.

LEGAL & NUDE

Spencer Tunick, known for his photographs of nudes in public places and for being arrested while taking them, succeeded on 4 June in New York City to take a photo of 152 naked models, lying on an empty stretch of Delancey Street under the Williamsburg Bridge. "This is a victory or the body as an art object, not a sexual object or a recreational object." The models dressed as soon as the shoot was over.

JONI MABE

The historic Loudermilk Boarding House Museum opened May 26 from 1000 am until 500 pm and featured, on permanent display, Joni Mabe's *Panoramic Encyclopedia of Everything Elvis*, which has traveled the US and Britain for the past 14 years. Also on display are selections from Joni Mabe's *Traveling Tribute to the Legends of Country Music*, which can be viewed in the rotating exhibition hall. Visitors can also enjoy artifacts from the museum archives which explore the history of the boarding house and different businesses in Cornelia and Demorest.

Joni will be on hand to sign her book, *The Historic Loudermilk Boarding House* and other books and prints which will be available for purchase in the gallery.

The LBH Museum is located at 271 Foreacre Street (on the corner of Oak Street) in downtown Cornelia, across from the Cornelia United Methodist Church. It will be open on Fridays and Saturdays, 1000 am until 500 pm, and by appointments. Admissions fee is \$5.00. For more information call 706-778-2001. Ya'll come.

DATLINE CANADA

The International Garden Festival, devised by Alexander Reford, architect Denis Lemieux and Montreal landscape architect Philippe Poullaouec-Gonidec, is the only festival of avant-gardening in North America. 9 landscape gardeners, architects and artists were invited to participate, each given a budget of \$25,000 and a small site (200-400 sq. meters) in which to realize their ideas. Reford Gardens is a kind of vivid laboratory for the contemporary investigation of exactly what constitutes a garden now. Everything from a "living room" to the Blue Stick Garden by Montreal's Claude Cormier, or the garden of repose, and much more. The International Garden Festival takes place in the Gaspé peninsula, about 300 kilometers northeast of Quebec City. The International Garden Festival continues until Canadian Thanksgiving.

Le Lieu in Quebec is hosting 6 Catalan and Spanish performance artists from 27 August - 24 September. Included are Hilario Alvarez, Nelo Bilal, Joan Casellas, Nieves Correa, Rafael Lamata Cotanda, and Jaime Vallauré.

In October 18 - 22, there will be an international meeting of performance art with 25 artists from 14 countries, including Skip Arnold (USA), Stuart Brisley (UK), Jean Dupuy (France), Guillermo Gomez-Pena (Mexico), Jill Orr (Australia), Mike Parr (Australia), Ben Patterson (Germany), Stelarc (Australia), and Roi Vaara (Finland), among others.

RICHARD POSNER IN GERMANY

Richard Posner, glass artist from Los Angeles, received a Senior Fulbright fellowship these past two years, while he has created a temporary broken glass garden (23 June - 31 August) after he had dreamed years ago that he was sitting on a park bench in Germany with a sign saying "Jew...Willing to Listen." And as he says, if you build it, he will come. And he listened everyday the garden was up in Berlin to neighborhood stories. The garden, a Healing Garden, was on the grounds of the Freiheit Str. 8 Jewish Synagogue in Berlin-Kopenick. Before its destruction during the Krystallnacht pogrom of 9 November 1938, it read "The Gate of Heaven" above the synagogue door.

The garden was made from immigrant and native healing plants and 20 tons of shattered S-Bahn windows and crushed bottle glass, visible from both ground-level and aerial viewing areas.

"In July, a Jewish couple (who as 11 year olds were on the Kindertransport to London) came to see the names of their grandparents on the deportation memorial in the rear of the garden. The week before, several German women in their late 70s stood in silence and then cried for some minutes, later explaining they were students at the elementary school across the street during Krystallnacht on 9 - 10 November 1938. All have returned several times since, bringing others each visit.

The night of the opening, one of the six students who built the garden with me (18 and 19 year kids from the former East Germany) fessed up he was recruited by the NPD Youth (not to be confused with the NYPD) to destroy the garden and yours truly. NPD is the Berlin NeoNazi Party relocated as of last month 5 minutes away here in Kopenick, on Seelenbinderstrasse, a street named during DDR time after a Jewish (a fact unmentioned during the Russian occupation) member of the Resistance. My guy told his skinhead pals, "Hey, it's my garden too, so don't fuck with it." It's okay for at least one Nazi not to hate one Jew. It's a start.

The comings and goings of those old enough to have lived through Nazi and Stasi times, and their Right and Left grandchildren (groups of teenage "Anti-Racism Fighters" have also taken roost in the garden) are constant reminders that while The Wall may be done, it is still up between people's ears. No matter how you slice it deep East-West scars remain alive and swollen. The presence and interaction of all the above people makes the garden seem like a floral "stamtish" (traditional German meeting table).

Tom Petty's "Don't back down" just came on the radio, a most appropriate song du jour." For more information, contact Richard at glassroots@aol.com

Posner, in collaboration with physician/Chinese medicine specialist, Dr. Christine Hoffmann, and Berlin carpenter Christian Hoppe, built the Heilgarten. A private developer, Wolfgang Zilius, plans to build an apartment house on the site in September, all traces of the former synagogue and Heilgarten will be erased.

MUNTADAS ONLINE

Antonio Muntadas' FILE ROOM, a webwork which began in 1994, is now hosted by the Media Channel on-line at <http://www.thefileroom.org>

The work, which had its genesis when Muntadas' own artwork was censored, chronicles two millennia of social and cultural censorship. Any visitor to The File Room may add new cases of censorship to the database by filling out a simple online form—or search the site by geography, subject matter, medium or time period.

The File Room "invokes questions about the character of censorship itself and offers a repository, or hidden history, of thwarted personal and communal expression," the Media Channel states.

One of the artist's many works addressing power relations within society, the File Room was developed as a project of Randolph Street Gallery in collaboration with the University of Illinois at Chicago's School of Art and Design. When Randolph Street Gallery closed in 1998, Muntadas began considering other online venues for this interactive, ever-growing project which demands computer server space and upkeep. After many discussions with museums, Muntadas selected The Media Channel as a kind of experiment.

"Since contemporary work is not always relevant to museums" he observes, "it is important to create a new context for it on the Net."

A COLLABORATIVE ART SHOW OF CHECKED COATS

On Good Friday, 40 artists checked their artwork inside their coats, into the Museum of Modern Art (MOMA) coat room. The playful intent of the project was to locate an artistic happening somewhere in the vast physical and abstracted chasm between the artists' imaginations and the brick and mortar institutions that ratify and reify their creative ambitions.

The show will simultaneously occupy the most public and the most private of spaces. The event occurs inside the walls of one of the most visible of all art cathedrals, but it exists most tangibly inside the heads, or rather the coats of the

participating artists, unseen by 99% of MOMA's visitors. The "audience" for the show consisted almost exclusively of the artists themselves and their immediate circle of friends.

PUBLIC ART

Dateline Philadelphia: Thanks to Pablo Tauler and his crew members, the bus stops on Chestnut Street in City Center have been transformed into "train temples" as part of the 1 Percent for Art program. He used one-inch colored glass and stainless steel ground to produce a dancing-light reflection.

Dateline Montreal: Silo No. 5 in the Old Port of Montreal has been transformed into a music instrument that can be accessed by land phone, cellphone or through the Internet. Called a "Silophone", this allows artists around the world to listen or contribute to an acoustic instrument that "blends music, architecture, heritage and new media using an original combination of communications technologies." Since this building has about 115 vertical chambers 30 meters high and about 8 meters in diameter, it seems like the pipes of a massive organ...with terrific acoustic! Arriving sounds are broadcast into the chambers and, upon being transformed, are picked up by microphones and re-broadcast outside. Concerts will be held on site and broadcast until June 2001. There will be radio broadcasts and CDs.

For a look at the website—and a listen—go to www.silophone.net

Dateline Seattle: Seattle has just bought Alexander Calder's Eagle, a mammoth orange sculpture, which was on loan to the Philadelphia Museum of Art nearly a year ago. Seattle bought the sculpture from an unidentified owner.

Dateline Philadelphia: The ICA commissioned Joseph Bartscherer to produce a public artwork for the city of Philadelphia in conjunction with his exhibition "Forest". The project was approved by Amtrak and was scheduled to be installed at Thirtieth Street Station just prior to the opening of the exhibition at the ICA on 12 May 2000.

During the last week of April, Amtrak withdrew its permission to install the artwork, deciding instead to allow commercial advertising banners to be installed.

The ICA regrets that this work will not be on exhibition at the 30th Street Station, but they presented the "Forest" at its venue through 4 August. It represented four large photographs of trunks of trees to be inserted into four of the windows in the station.

REMEMBRANCE OF THINGS PAST

Dateline Warsaw: The Galeria Zacheta in Warsaw is staging "Gray in Color: 1956-

1970" a reminiscence of all aspects of life under Wladyslaw Gomułka, the Communist Party boss was in his heyday. A recreation of a "milk bar" with the "surly waitress" as well as photographs of all aspects of life, cheap vodka with peeling labels, the party elite, plastic shopping bags with handles that people carried just in case there was something worth linking up to buy; one of the "International Prss and Book Clubs" is resurrected to allow Poles to read some of the world's press, magazines and books (carefully selected). Recreations of a small arts cinema, a student club, the art of the time, the housing blocks with typical rooms and furnishings, as well as sarcastic exhibitions of products such as a "whole lamb stuffed with ideology" or brainwashing powder (free your mind from dirt-breakthrough formula is the choice for life).

AUTHORIZED GRAFFITI

Dozens of young people flocked to Little Havana in Miami to create 27 sheets of plywood into graffiti AIDS-prevention messages, which will be displayed in agencies around the Miami-Dade Community. The seasoned graffiti artists showed their stuff without the thought of having to run away if a police car cruised by.

Contributions to Umbrella Museum

Anna Banana, Beth Bachenheimer, Hans Waander, Carol Barton, Johan van Geluwe, Judy & Chuck Goodstein, Ruth Askey, Sam Erenberg, Enrico Sturani, Marcy Hermansader, Beth Thielen, Jan Baker, Claire Isaacs, Ray Reece, Annina Van Sebroeck and Luc Fierens, Toti and John OBrien

UMBRELLA NEWS

Michael VonUchtrup contributes these random events:

Walking home from a friend's house yesterday afternoon, I stopped to buy some groceries, and then coming out of the supermarket, I deployed my umbrella to have a \$5 bill tumble out onto the sidewalk. Even better, a passerby and I shared a good laugh over this; I expected her to say, "here do it with my umbrella too!?"

From Betty Skuber (in Italy):

I sat today on our terrace beneath a very old umbrella which Geoffrey Hendricks—he was here not too long ago and sat on the terrace doing watercolors—managed to put up by attaching it to another, even older, unopenable umbrella to protect himself from the sun, and I there in the shade began to read the Umbrella which you were so kind as to send to me..."