

NEWS & NOTES

Peter Max and his border sign project has been reinstated by the GSA. Max created seven paintings saying "Welcome to the United States" in English and French or English and Spanish. After having been stored in warehouses for two years, they now have been placed at 160 points of entry on the two borders, Canada and Mexico.

ART EVENTS

Lightworks Magazine presented an exhibition of correspondence art entitled, "The 1978 Envelope Show." Artists from around the world were featured in this first of its kind exhibition to be held in Ann Arbor, Michigan.

CONSERVATION & PRESERVATION

The American Institute for Conservation of Historic and Artistic Works (AIC) has opened a new national office at 1522 K St., N.W., Washington, DC 20005.

- Italy has allotted \$715,000 through its Italian Ministry for Cultural Heritage to save Leonardo da Vinci's *Last Supper* from the ravages of smog. The funds will be used to restore fading colors of the masterpiece and for equipping the room with air conditioning. The fresco colors are being eaten away by a mold caused by smog. The colors are subject to deterioration and have required several restorations.

- *The Christian Science Monitor* reports on the activities of George Cunha, founder of the New England Documental Conservation Center, headquartered in Andover, Mass. in their pull-out section on 31 August 1978.

- "Conservation Treatments for Photographs: A Review of Some of the Problems, Literature and Practices" by Alice Swan appears in *Image*, vol. 21, no. 2, published by the International Museum of Photography at George Eastman House in Rochester, NY.

PHOTOGRAPHY

The permanent exhibition of magnificent photographs assembled by the late Edward Steichen, a native of Luxembourg who gained fame as a photographer in the U.S., is in Delannoy Castle in Luxembourg, which is also the ancestral home of one branch of FDR's family—the Delanos.

- Lewis Carroll's photographs of very young girls in the nude were recently shown at the Rosenbach Foundation Museum in Philadelphia. The four pictures that have now come to light are quite different from the Carroll photographs we already know—they are actually small, full-color paintings based on Carroll's photographs and executed ac-

ording to his instructions. (Paint in some cases has been applied to the albumen prints). These are discussed in a new monograph published by the Rosenbach Foundation, *Lewis Carroll's Photographs of Nude Children*, written by Morton N. Cohen and containing full-color reproductions of all four pictures. \$4.95 paperback or \$15 hardcover, postpaid if payment is enclosed to the Rosenbach Foundation Museum, 2010 Delancy Place, Philadelphia, PA 19103.

- *Imperial China: Photography 1846-1912* which was shown at Asia House in New York City is a real discovery with a varied range, including panoramic views, graphic depictions of public executions, elegant posed portraits, informal street scenes and glimpses of musicians and actors. M. Miller is one of the stellar discoveries in the exhibition and in the catalog, with an essay by Clark Worswick entitled "Photography in Imperial China." Available in paperback for \$12 or \$22.50 in hardcover in leading bookshops or write Asia House, 112 E. 64th St., New York City.

- *The Face of China*, organized by Michael Hoffman for the Philadelphia Museum of Art, and then at the St. Louis Art Museum, is a survey of Western photography in China. The coverage is the same as the Imperial China show, some including the same photographers. Yet there is very little overlap between the two shows. The Philadelphia show, however, is an illustrated history of the period and the catalogue by Aperture is a beautifully produced book. On the other hand, according to Gene Thornton, critic of the *New York Times*, the "Asia House show is more searching and original in its treatment of photography itself and what happened to it in China, and its catalogue is far more illuminating about individual photographs and their work. Worswick's Asia House show shows the esthetic differences between Eastern and Western photography without losing sight of the documentary and historical interest.

- "Color print permanence—A Problem for collectors" by Henry Wilhelm appears in the September/October issue of *Print Letter* published in Zurich.

- *Jerome Liebling: Photography 1947-1977* with an essay by Estelle Jussim is *Untitled 15*, the publication of Friends of Photography in Carmel, California. This monograph costs \$5.95 and is handsomely reproduced in this publication. Write to Friends of Photography, P.O. Box 239, Carmel, CA 93921. The photographer's range is wide, but his formal concerns are maintained through many different subjects, such as the blind, cadavers, South Bronx, etc.

- *Photographic Collecting, Past & Present, in the United States, Canada and Europe* is a symposium sponsored by the International Museum of Photography, 900 East Ave., Rochester, NY 14607 on October 12, 13 and 14, 1978. Admission is \$50.00; students pay \$35.00. Because there is limited seating, it is advisable to send in pre-registration fee of \$5.00. Speakers from the U.S., Canada and Europe will be speaking on all aspects of collections. In addition, the first major auction of contemporary photographs by IMP will be held on October 14 at 10 am. Over 300 prints by living American photographers will be offered.

- A major exhibition of European color photography runs through September 30 at the Photographers' Gallery in London. The show features 25 photographers from all over Europe, showing 115 pieces with a wide range of styles, techniques and intentions.

NEW USES FOR TECHNOLOGY

A novel use for the powerful atom smashers is to probe into geologic prehistory. Successful dating of human artifacts, fossils and geological strata are now being done at the Lawrence Berkeley Laboratory and the University of Rochester. The cyclotron is used to detect trace amounts of beryllium 10, a radioactive isotope of this common metal. It looks like Carbon 14 may be replaced by this method.

MUSEUM NEWS

The Elvehjem Museum of Art at the University of Wisconsin in Madison is the new name of what formerly was the Elvehjem Art Center.

- The executors of the estate of Joan Whitney Payson were ordered by a court in July to pay the Metropolitan Museum of Art a \$1.5 million balance on a \$5 million pledge made during a casual conversation between Mrs. Payson and the museum's president, helping toward the expenses of the \$12 million American wing.

- Jean Sutherland Boggs, professor of fine art at Harvard University, has been named director of the Philadelphia Museum of Art, succeeding Dr. Even H. Turner.

- The first comprehensive show in the U.S. of art from Nubia opens 30 September at the Brooklyn Museum. A 500-page catalog in two volumes will accompany the show, with contributions from European and American scholars. Chief author is Steffen Wenig, curator of the Egyptian Museum in East Berlin.

▪ Queens Museum had a very interesting summer show, called **Play Ball! A Century of Sports in Art**. The curator was Susan Bloom and it was presented by George Plimpton. Catalog costs \$2.50 (\$3.00 by mail). Write to the Queens Museum, New York City Bldg., Corona Park, Flushing Meadows, NY.

▪ The Museum of Modern Art has had some trouble with its plans to build a 42-story apartment tower atop the museum. The Appellate Division of the State Supreme Court in Manhattan declared the state law enacted to allow this unconstitutional. The state law gave the Museum the power of condemnation. The law would have allowed the apartment building to make an annual contribution to a trust for cultural resources instead of paying real-estate taxes. The trust, in turn, would have turned over this contribution to the museum.

▪ The Fogg Art Museum in Cambridge is spotlighting its own holdings. The British art magazine **Apollo** devoted its May and June issues to the Fogg's collections and includes 16 articles by Fogg-connected scholars. The issues have been combined into a single volume which will now serve as a new and comprehensive ten dollar handbook to the museum's collections.

▪ Suzanne Delehanty, director of the Institute of Contemporary Art at the University of Pennsylvania since 1971, is leaving ICA to become director of the Neuberger Museum of the State University of New York, College of Purchase, effective 1 December.

▪ **Outside New York** is the latest exhibition of work by six contemporary artists opening 23 September at the New Museum, 65 Fifth Avenue, NYC 10003. The artists come from Texas, Florida and California. A catalog with separate essays on the participating artists written by Robert McDonald, Robert Murdock and Philip Linhares, as well as the curatorial staff of the Museum itself is being published to accompany the exhibition.

▪ The American Crafts Council and the Museum of Modern Art have reached an agreement for the sale of ACC's Museum of Contemporary Crafts building to MOMA. It is expected that the MCC will close in December and will reopen in 1979 in renovated space which is now the headquarters of the ACC at 44 West 53rd St. The total purchase price of \$1,475,000 includes the replacement value of an equivalent building and land at another site to be determined, plus the cost of the remodeling of ACC's national headquarters. Temporary offices for ACC staff will be at 20 West 55th St.

▪ A new museum, the world's first poster museum, has opened in an old crockery shop dating from 1900, in Paris at 18 rue de Paradis. Established by the city of Paris with the help of "affiche" aficionado Genevieve Picon, the collection of 70,000 posters reflect all the trends of popular French taste and culture for the past two centuries, including posters by Daumier, Manet, Toulouse-Lautrec and Bonnard.

SOME NEW PUBLICATIONS

Arts Reporting Service announces that there is a new publication available called **Resource Directory for the Funding and Managing of Non-Profit Organizations** published by the Edna McConnel Clark Foundation, 250 Park Avenue, New York, NY. The foundation says that there is one copy available free to any non-profit organization. Additional copies cost \$1.00.

▪ *Photoletter* is a bimonthly listing of publishers, who need photographic illustration materials. There is no charge to publishers for listings, however a subscription is \$24 per annum. Write to free lance photographer Rhon Engh, Pinke Lake Farm, Star Prairie, WI 54026.

▪ **Guide to Film & Video Resources in New England**—a new issue from University Film Study Center—is available for \$5.50 including postage from UFSC, Box 275, Cambridge, MA 02138.

▪ **MOTA # 16** is a fascinating collection of articles, graphics, poetry, "dirt" and lots of other delectable items. Published by the Museum of Temporary Art, MOTA is a "counter-counter-culture multi-media review" which has something for everyone. There is the "History of New Art Publications in Toronto" by Angelo Sgabellone with a list of Resources, including presses, magazines, etc. Ken Friedman writes on "Notes on the History of the Alternative Press," a long essay which is packed full of important information on the alternative press past and present. This is a must-read article! Kevin Osborn's amazing offset portfolio with graphics that stir the imagination and sensitivity of all viewers adds lustre to this issue, which also includes Richard Kostelanetz' peripatetic essay on "Book Art." A journal which must be acquired by artists and libraries alike from Mota Press, 1206 G St., N.W., Washington, DC 20005. An irregular publication costing \$2.00 per issue.

▪ **Publish It Yourself** by Charles J. Chickadel is subtitled **The Complete Guide to Self-Publishing Your Own Book**. Published by Trinity Press in San Francisco, these 208 pages are full of important facts and figures

for anyone considering publishing a book on his or her own.

An outgrowth of experience, including a series of classes on making your own book and self-publishing seminars, the book is supported to help those get over the hurdle of getting books published by themselves—and it does.

With some theoretical background, the author goes right into the nitty-gritty of planning, design, typesetting, layout and paste-up, photographs, printing, binding, paper and ink. The technicalities of getting an LC catalog number, ISBN, copyright, etc. are also included. This is truly a how-to-do-it book which should be in the library of all artists who wish to have a handbook. Write to Trinity Press, Box 1320, San Francisco, CA 94101.

▪ Davis Art Books has a great list "Euclid" available which offers many fine art books, exhibition catalogs, annuals and other graphic materials which run the gamut of the art world. Write to 1547 Westwood Blvd., Los Angeles, CA 90024 for the list which costs \$1.00.

▪ **A Guide to New York City Museums** represents a description of 115 museums, zoos, botanic gardens, and historic houses. Included are address, phone number, dates and times when the museums are open to the public, admission fee, and directions for getting there. To receive a copy, send \$1 for each copy to Beth Mollins, Cultural Assistance Center, Inc., 1500 Broadway, New York, NY 10036. Please enclose a self-addressed business size envelope. For orders of 25 copies or more, inquire about discounts.

THE NEW PALETTES OF ARTISTS

Parsons Iron-On-Art is a new book published by Pantheon, with 48 designs, created by graphic arts students at the Parsons School of Design, \$5.95. Some of the designs are vintage automobile, abstract art, slogans, several brassieres, 72 cups and saucers (one complete transfer), etc.

▪ A Queens professional glass etcher is an artist who works on automobile windows upon commission. He name is Robb Rich.

▪ Square watermelons, star-shaped tomatoes, and cucumbers that have heart-shaped slices are the products of a Japanese graphic designer, Tomoyoshi Ono. He feels vegetables are a perfect media for creative art, and creates these shapes in a solar greenhouse on the roof of his apartment house.

Plastic molds in different shapes are placed on the young fruits or vegetables which grow into the shape of the mold.

▪ **Centerbeam** is a 276-foot-long multifaceted sculptural display in Washington, DC this summer. This is a horizontal 144-foot tray of water that acts as a prism. Along it are mounted rotating mirrored sun-trackers, computer-controlled lasers, tubes filled with neon and argon glass, steam pipes, and holograms whose three-dimensional images hang in midair. The designers are 21 fellows of the MIT Center for Advanced Visual Studies under Otto Piene.

▪ Mammoth billboards suspended above Sunset Strip are now the new showcase for artistic talent of contemporary artists. Billboard art is being featured in a recent video-slide show entitled **Looking at L.A.** which examines the Sunset Strip phenomena, recently opened at the Smithsonian Institution's Cooper-Hewitt Museum in New York City. The show, assembled by Environmental Communications, a Venice, California-based organization, truly captures the zest and energy of the L.A. scene.

VIDEO NEWS

Video Guide is an excellent publication from Video Inn, 261 Powell St., Vancouver, B.C., Canada V6A 1G3. The Satellite Video Exchange Society maintains a print library on media and related issues, prints a yearly **Video Exchange Directory**, listing about 600 various noncommercial, independent video producers and groups around the world.

They published a video exchange tape catalogue in July, 1977, containing listings, description and production information of the approximately 200 tapes that the Video Inn is authorized to exchange. This costs \$3.00 and has 48 pages. They sponsor free evening showings monthly, and of course, publish **Video Guide**, a highly informative tabloid that covers a great deal of material and should be valuable to all interested in video. \$5.00 for 5 issues.

▪ **The Sixth International Video Exchange Directory** is now available from Satellite Video Exchange Society, 261 Powell St., Vancouver, B.C., Canada V6A 1G3. The intention of this directory is to create an international network of contacts for the exchange and intercommunication of video artists. There is included an article by the editors, Andy Harvey and Shawn Preus, on a Travelling Video Festival, articles on cataloging videotapes and a classification system, articles on German, French video and video for children, representational video by Martha Rosler. Each entry has a name, address, phone number, and description of equipment. In addition, there is a description of the organization or artist as far as subject matter, approach, format and availability for exchange. Problems

with the Directory are some of the lacunae, e.g. the state of Georgia that has a thriving video organization. Cards are enclosed for inclusion in the next directory. Copies are sent free to those included in the directory.

▪ The UCLA Television Archives is the largest and most diverse TV collection in the nation. With more than 13,000 programs and commercials dating back to 1948, this is a prime resource for video research.

One of the major problems, of course, is to preserve this material so that they can be studied for what they contributed to the video art form and on the other hand for what they said about the society which was watching them.

This is one of the longstanding collections and now the Library of Congress is in the process of setting up a national TV archives; Vanderbilt University has a good collection of CBS news programs and the University of Georgia has copies of all the shows that won the Peabody Awards. There is also the Museum of Broadcasting in New York City, which opened in November, 1976.

▪ A staff member of the RCA Corporation has recently been granted a patent for a record player in which video disks are automatically fitted without damage to their fine and delicate grooves.

In this new VideoDisc system, not yet being marketed, a record is stored in a plastic cover, called a caddy. When the caddy is inserted in a slot through the top of the player, the record is clamped on a platform. Closing the player lid moves the disk onto a turntable. At conclusion, the disk goes into an empty caddy.

This new apparatus permits a person to insert and remove disks without touching them. This should provide protection from dust, sweat, peanut butter, jelly and other household hazards. RCA estimates the cost of a player to the consumer to be about \$400 and that a two-hour record will go for \$10 to \$18.

LOST AND FOUND

In early August, German police recovered more than \$750,000 worth of paintings, including two by Degas and Renoir, which had been stolen earlier that week from Hamburg's Kunsthalle Museum.

▪ The Van Gogh "Self-Portrait in Gray Hat" which had been vandalized in April in Amsterdam is being slowly restored, since the two diagonal cuts inflicted all the way across the masterpiece were definitely a grave problem. Slight retouching is being done.

▪ Most of the art in the Museum of Modern Art in Rio de Janeiro was destroyed in a July fire. Only 50 of the 1,000 works of art were salvaged from a flash fire that turned two exhibition halls into smoldering piles of ash in 30 minutes. The special "Arte Agora" (Art Now) exhibition containing the Torres Garcia retrospective and paintings by 25 other artists from 7 Latin American countries was completely lost.

As a result, a Buenos Aires art gallery is planning an exhibition of what remains of the works of the late Uruguayan painter Joaquin Torres Garcia, whose remaining output is very limited to the loss in the fire.

▪ A Renoir painting, valued at \$111,000 was stolen from the Modern Art Gallery in Torino, Italy in July. The painting depicting Renoir's son Paul as a child was discovered by guards who saw that the thief or thieves had neatly cut out the canvas and left the frame hanging on the wall.

▪ Thieves stole a 19th century painting from its frame in Milan's Modern Art Museum in late July while visitors were passing through and fourteen attendants were on duty.

▪ The International Foundation for Art Research, 46 E. 70th St., New York, NY 10021 is offering an **Index to Stolen Art 1977**, a catalog of more than 1,200 items to be published annually, with an updating 10 times a year with a newsletter on recent art thefts and recoveries. Annual subscription prices of index and newsletter are \$25.00 each. For \$8.00 more, you can have Bonnie Burnham's report "Art Theft and the Role of an Art Theft Archive," a two year study on the feasibility of establishing a world-wide archive.

▪ A Chilean museum official has concluded that the centuries-old stone figures of beetle-browed human beings that dot Easter Island originally had huge inlaid eyes with red pupils. The fragments of white coral and red lava disks have been analyzed and Sergio Rapu, director of the Archeological Museum on the Island, seems to have revealed these investigations.

▪ Dozens of paintings and drawings attributed to Britain's greatest landscape artist, John Constable, are actually the work of his son. Most of the important oil paintings in the U.S. are at Yale. According to art dealer Hugh Leggatt, "It will take a generation of research to sort out the confusion."

▪ Plexiglass shields were ordered for the more valuable paintings in San Francisco's M.H. DeYoung Museum after attempted theft of three paintings valued at more than \$1 million was foiled by a security guard in August. The works included Rembrandt, Jan Breughel the Elder, and Franz Pourbus.

▪ **Lemmings' Day**, an 8 x 10 2/3 foot tapestry by June Wayne, installed at UCLA's Institute of Molecular Biology in December, has been reported as stolen. It was one of 14 works acquired at that time.

Authorities believe the theft was carefully planned because thieves had to secure a key to the building and use ladders and knives to remove the work.

The tapestry weighs 84 pounds, is made of black and white wool and was woven in France by the Atelier St. Cyr. The artist's signature appears on the lower right side of the face of the tapestry. Roman numerals III over VI are woven into the back. A label containing the French registry number, the artist's signature and dimensions of the work, alongside Atelier St. Cyr, is sewn on the back.

If found, contact detective Ken Barger, (213) 825-9371 at UCLA Security offices.

MURALS

The Second National Murals Conference, held in Chicago on 20-23 April drew 120 muralists from across the country for an intensive series of workshops, meetings, slide & film presentations and discussions. The conference was hosted by Chicago members of the National Murals Network: Chicago Mural Group, Movimiento Artistico Chicano (MARCH) and Public Art Workshop.

A Statement of Network Goals was formulated stressing not only original goals of Communication, Mutual Support and Public Information, but Advocacy and Solidarity and Friendship are also stressed.

The Network will now speak out on every level—local, regional and national—on art policy that affects the future of the mural movement and its accessibility.

A list of regional contacts to the Network can be acquired from Tim Drescher, P.O. Box 40383, San Francisco, CA 94140 or from Barbara Russum, Public Art Workshop, 5623 W. Madison St., Chicago, IL 60644.

WOMEN

Anger to Action: A Sex Discrimination Guidebook published by the WCA Affirmative Action Committee made its first formal appearance at the 1978 WCA, ARLIS and CAA Conference in New York City.

Compiled and written by Lynn Chapman Grant and edited by Mary Fifield, this is one of the best resource publications on the subject of academic sex discrimination.

This is a concise 28-page guidebook, with case histories used as the basis for situations, then guidelines for developing a legal strategy, with guidelines for collecting and documenting data to support a case, filing a complaint, dealing with the agencies, and obtaining legal and financial aid. Included

is a comprehensive list of resource, support and legal aid organizations and their areas of specialization and expertise. Available from Lynn Chapman Grant, Route 1, Box 295C, Corvallis, OR 97330 for \$2.50 per copy including postage and handling for single copy orders. Please make check payable to Women's Caucus for Art.

▪ **Los Angeles Women Artists & Their Cats—1979 Calendar** is published by Ruth Askey and Melinda Wortz. This is a full-sized wall calendar, including photographs of such artists as Judy Chicago, Rachel Rosenthal, Suzanne Lacey, Betye Saar, etc. The calendar can be ordered for \$8.95 including postage and handling from Ruth Askey, 442 No. Highland Avenue, Los Angeles, CA 90036.

Women's Studies and the Arts is a 165-page compilation of 29 syllabi and articles by 33 contributors that describe the rich variety of active women's studies programs that relate to the field of art and art history. This book is the ideal tool to help others implement their own courses at their own institutions.

In addition to a particular emphasis on historical surveys of women artists, courses on the images of women, interdisciplinary approaches, planning and architecture, film, and needlework make up a significant part of this book.

For your copy send \$5.50 per copy to Elsa Honig Fine, 7008 Sherwood Drive, Knoxville, TN 37919. Please make checks payable to Women's Caucus for Art.

ARCHITECTURE

▪ The Grand Central Terminal has been saved by the U.S. Supreme Court's decision that a city has the right to designate landmarks to protect specific properties from demolition or alteration. This is a reinforcement of the conservation movement. Plans to refurbish the landmark for many millions of dollars is now in the offing.

▪ A recent "triumph" has been reported by the New York Times' architectural critic, Paul Goldberg, who tells of the most innovative library for the blind for the Illinois Regional Library of the Blind and Physically Handicapped, done by Stanley Tigerman and Jerome R. Butler Jr. Circulation has increased, walk-in patronage has surpassed five times what it was before the library was moved to these new quarters. Located in Chicago, this is a challenging building.

▪ The latest proposal for a memorial to FDR in Washington, DC would cover 12 acres of Washington park land overlooking the Potomac and would be designed by San Francisco landscape architect Lawrence Hal-

prin. The cost is \$46 million. Included are four works by George Segal, Leonard Baskin, Robert Graham and Neil Estern, four American sculptors. Edward Larrabee Barnes has designed a five-sided, 603-foot-high gray-green skyscraper on Madison Avenue and 57th Street for the International Business Machines Corporation, including a 60-foot high triangular "greenhouse" park on 56th Street.

▪ Venturi and Rauch of Philadelphia are planning, along with George E. Patton Inc., an open plaza in the middle of Pennsylvania Avenue in Washington.

▪ **London, 1900** is the architectural event of the summer season at the Royal Institute of British Architecture in London. The show includes photographs, drawings from the RIBA collection, and at least one spectacular model of Westminster Cathedral. *Architectural Design* has devoted a double issue to the exhibition, under the guest editorship of Gavin Stamp, which also serves as the catalog for the show. The exhibition will travel internationally.

▪ Vance Bibliographies, P.O. Box 229, Monticello, IL 61856 publishes a great many bibliographies on interesting subjects in Architecture and Public Administration. Some of the more recent ones include a bibliography on **The Architecture of Houston, Texas, 1955-1977** by Carole Cable, which is A 2 and costs \$1.50.

Still another bibliography is on **Cable Television** by Felix Chin. This is P 5 and costs \$6.00.

Write to Vance Bibliographies for their lists and ordering instructions.

NEW PERIODICALS

Bennington Review is a multi-media review. No. 1 includes a cover by Helen Frankthaler, an article by Richard Kostelanetz on American Architecture, 1945-1965, a portfolio of recent paintings by Frankenthaler, an article by Barry Targan on "Crafts: Ceramics and the State of Art," "Photography: Photography as Art" by Charles Molesworth and "Jasper Johns and Others" by Ronald Paulson. Available 3 times a year in April, September and December for \$12.00 per year for individuals and \$16.00 for institutions. Write to Bennington Review, Bennington College, Bennington, VT 05201.

Cres is a new publication out of Amsterdam featuring a different artist each issue. The first issue is dedicated to Jan Nederveen with a photographic performance documentation. Issued bimonthly in an edition of 200 copies, the price is F12.50 or \$6.00 per copy. Subscription price for one year is

F50 or \$24.00 a year. For further information, write CRES, Laurierstraat 188, Amsterdam.

Latent Image, a Quarterly of Contemporary Fine Art Photography, is a striking periodical issued in May of this year. It is now being distributed to galleries, museums and individuals throughout the country and abroad. Volume 1, no. 1 contains portfolios of J. Oliver Mitchell, Susan Felter, Ted Orland, Ingeborg Gerdes, Roger Minick, Jacqueline Thurston, with articles about photography as an art and about Susan Sontag, by the co-editors Michael Beard and Ted Hedgpeth. The editors wish to explore significant issues with regard to photography, showing "effective images by both known and unknown photographers, and to encourage a lively discussion of key issues in contemporary photography." Introductory subscriptions are \$15.00, sent to P.O. Box 1695, Palo Alto, CA 94302.

Light Impressions Review is exclusively published for the benefit of members of the Updating Service of Light Impressions. It is free, and will be issued quarterly. The director, Lionel Suntop, hopes to feature editorial content that may be controversial, stimulating and a pleasure to read. The editor will be Laurence E. Keefe. Articles, suggestions and critical commentary are invited from the photographic community.

There are news and views, new books and products, and sales information on items from Light Impressions, Box 3012, Rochester, NY 14614.

Light VISION is an exciting new magazine, published six times a year by a group of young as well as established Australian photographers. They would like to include more international work in the future, but they have intelligent texts and good interviews, complementing the pictures. Subscriptions to **Light VISION** are available in Europe through *print letter*, P.O. Box 250, CH-8046, Zurich, Switzerland. We will try to find out more about how to get it in America.

Grain is a new Japanese photography magazine. This is a 12-page bimonthly publication in a large format, consisting of full-page photos in black and white, edited by a group of young Japanese photographers. Every contributor is willing to bear the whole production cost of his page. There is no editorial staff. The profit is split among the contributors. Subscriptions are \$25.00 for 6 issues from Grain Factory, 412-1 Misaki, Funabashi City, Chi-ba-ken, Japan.

NEW PERFORMANCE was first published in the Fall of 1977 with editors Pamela Quinn and Hannah Schwarzschild stating that the subject of the new periodical involves the past, present and future.

Printed from offset typewriter, the first issue features a variety of subjects, e.g. on criticism, an interview with Mangrove, brief reflections on New Theater, music, etc. A color Xerox photograph appears on each cover.

The second issue features an analysis and memoir of the Running Fence installation by Christo, an exposition of Lynn Herschman's Roberta Breitmeyer, an interview with Pauline Oliveros, as well as articles on dance as therapy, body art, and action theatre.

Published four times a year by Oberlin Dance Collective, the subscription price is \$7.00 for individuals, \$14.00 for libraries and institutions. Add \$3.00 per year for foreign subscriptions, including Canada.

ART READER

Editor's Note: *Art Reader has not been on vacation, just merely inundated with reading so here is a long review of what has been going on in the literature for the past three months.*

Art Monthly for July/August was reports on the inside story of the fake Pollocks in Australia; also includes an interview of Jasper Johns with Peter Fuller.

Art in America for July/August was dedicated to Washington, DC—artists, museums, and the government—a literal survey and handbook to the arts in DC.

AIA Journal for mid-May 1978 featured The First American Review of New American Architecture. Reprints are available.

The August issue was dedicated to the Court House, a series of essays and many photographs generated from a new publication by Horizon Press, funded by the Seagram Foundation.

American Artist for April 1978 features Diane Cochran's "The New Copyright Revision Act," pp. 92-97. In the same issue, Tad Crawford writes on "Moral Rights and the Artist," pp. 98-100.

The August issue has an excellent article on making marbled paper.

Arts Magazine for June includes Moira Roth's "Toward a History of California Performance (Part 2)" which covers Southern California.

Chuck Close is also highlighted in two articles, including an interview.

The May issue was dedicated to Robert Smithson.

L'Architecture d'Aujourd'hui for June is devoted to Venturi and Rauch.

Art Workers News for August features an interview with Francis V. O'Connor, an assessment of the CETA program, "Law and the Art Student" by Tad Crawford, "Women Artists and the Business of Art" by Anne Sharp, and a serious article about "Children and Art Materials" by Michael McCann in his *Art Hazards News*.

Artes Visuales in the June-August issue features non-traditional proposals such as Mail Art from Latin America in a supplement.

ArtsCanada for April-May 1978 features an article by Michael Morris on "The Artist as Curator of the Imagination" concerning the mail art network, especially Image Bank, Ray Johnson, General Idea, etc.

Camera for July 1978 features the first part of the interview with Eugene Smith, by Paul Hill and Torn Cooper.

Connoisseur for July features Robert Adam and the efforts in preserving the architecture in Great Britain. There is also a conservation bibliography on page 241.

For August, there is a feature on Book Design in the 19th century.

Craft Horizons for June 1978 features an article on Baker, Rapaport and Wick (performance artists) in "The Craft of Collaboration" by Ann Flanagan, pp. 22-24.

The August issue deals with Competition Guidelines, an important discussion, p. 56.

Detroit Artists Monthly for May has an interview with Peter Frank.

Domus for May featured Pierre Restany's "L'Autre Face de l'Art" (From Environment to Happening), the end of part two of his important survey of contemporary art.

Part 3 appears in the July issue. In addition, there is an article about the Institute of Italian Culture in Paris holding a series of round tables dedicated to Italian Magazines of Architecture—*Casabella*, *Controspazio*, *Parametro*, *IN*, *L'Architettura*, *Spazio e Società*, and *Domus*.

Dutch Art + Architecture Today, a publication of the Visual Arts Office for Abroad of the Dutch Government, features in its third issue an article on Douwe Jan Bakker and his Icelandic sculpture, a retrospective of J.C.J. van der Heyden which was presented at the Hague in 1977, an article "From the fine book to visual communication." This magazine is available from P.O. Box 2242, Amsterdam, The Netherlands.

to be continued

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Write: American Bibliographical Center-Clio Press, 2040 A.P.S., Box 4397, Santa Barbara, CA 93103
or Clio Press Ltd., Woodside House, Hinksey Hill, Oxford, OX1, 5BE England.

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