

NEWS & NOTES

Seems that the Bostonians have fallen short of their goal of \$5 million to keep Gilbert Stuart's famous portraits of George and Martha Washington in the city, but the outcome has not been determined, and it does not necessarily mean that the paintings would be sold to the National Portrait Gallery in Washington. Attempts are being made to negotiate a lower price with the Boston Athenaeum, the private library that agreed to sell the works to the NPG for 5 million.

INTERMEDIA

The S.E.M. Ensemble, founded and directed by Petr Kotik, has performed throughout Europe and recently at the Albright-Knox Art Gallery. They have premiered a work called *Explorations in the Geometry of Thinking* for voices alone, a cycle of pieces written on texts by R. Buckminster Fuller from his book *Synergetics*. The group also performs work by Phill Niblock and Jackson MacLow, as well as John Cage and La Monte Young.

The Nova Convention, with Laurie Anderson, William S. Burroughs, John Cage, Allen Ginsberg, John Giorno, Philip Glass, Brion Gysin, Les Levine, etc. is a new record produced by Giorno Poetry Systems Records. This two-disk anthology commemorates a Nova Convention designed to honor William Burroughs, with poetry, prose, rock and serious musical avant-gardism introduced. Available in New York City and other artists' bookshops.

Phill Niblock has opened his Experimental Intermedia Foundation loft in Centre Street to experimental composers to display their wares in pleasant, unpressured surroundings. He also composes his own music and to the films he also makes, making an interesting and focused performance.

A physicist named Jim Kuzman has constructed a display for the Boston Museum of Science, called "Visible Music." It makes every note in the humanly audible frequency range, except a few low and very high notes, visible. Each note is shown for its duration as a column of colored light with its degree of loudness displayed as more of the column is lighted. Kuzma used twelve colors of the visible spectrum to identify the notes of the twelve-tone scale, repeated across the display. The sequence of colors are harmonious when the musical tones are harmonious, so one can see harmonies—and the dissonances—clearly.

Another inventor, Leon Wortman, has created a combination of light beam and music which he calls "Music Vision." He shines a light beam through a revolving color wheel onto mirrors mounted on elastic "skin"

across a speaker. As the sound pulses vibrate the elastic skin of the speaker, the mirrors reflect the motion, as colored light patterns, onto a large surface such as a wall in perfect time to the music.

The Whitney Museum recently showed "Steam Screens," a film installation by Stan VanDerBeek and Joan Brigham—a series of computer-generated images projected onto moving waves of live steam. Pressurized steam—1,000 pounds a square inch—was piped into the sculpture garden to make the steam waves. Brilliantly colored images, projected on the vapor, were captured by droplets of steam. As the rising steam moves through the streams of projected light, the filmed images form and re-form.

NEW YORK CITY

The two marble lions in front of the New York Public Library on Fifth Avenue and 42nd St. broke their 68-year silence recently by roaring out a greeting during the Christmas season. Patience and Fortitude in this way thanked New Yorkers who have supported the NYPL with contributions.

■ Queens Museum is preparing for an exhibition on the 1939 World's Fair next June. Included will be catalogs, brochures, magazines, little plastic Heinz pickles, souvenirs, one of the first RCA television sets, an AT & T Voder, a machine which synthesized human speech, animal noises and other sounds. Also there will be the Hammond Novachord, the first electric organ. *The World's Fair Show* will be a celebration of the fair's 40th anniversary.

■ New York City's Art Commission is doing battle over what colors the city's bridges should be—from battleship gray to primary colors. One group feels it is too costly to paint the bridges different colors; the other group thinks that the city's bridges are truly works of art and deserve an enhancement of their beauty in color. In the middle is Mayor Koch who excuses himself from this battle by saying that he is "a little color-blind," and he is willing to leave the decision up to those who know more about colors. With more than 1,300 bridges, one doesn't know how much of a rainbow will dazzle the traveler the next time he or she enters the Big Apple.

■ Artists' Choice Museum is a new museum founded by Paul Georges and a group of New York artists as a forum for artists whose work is rooted in realist, narrative or figurative tradition. In order to break museum barriers, this group met over a period of 10 years and finally decided to establish a museum. They first held an exhibition in four SoHo galleries in 1976—co-ops or near

co-ops. About 180 artists were in the catalog and 50 were in the show.

In September 1979, Artists' Choice held shows in six well-known 57th Street galleries: Marlborough, Kornblee, Frumkin, Dintenfass, Brooke Alexander and Fischbach, with splendid cooperation from the gallery owners. Now, ACM is headed by Robert Godfrey, a 12-member board of artists, a board of trustees, and a desire to find a space, possibly rent-free.

MURALS

The lost fresco by Leonardo da Vinci seems to have been found through the latest scientific techniques by a group of American and Italian experts.

■ The frescoes of Diego Rivera in the Detroit Institute of Arts are at the center of a controversy. In October, the city's Arts Commission voted to drill a hole in the middle of the court floor and put a stairway to the museum's lower level. But 105 of the museum's 265 employees joined a petition drive to protest the plan, fearing that the construction could damage the irreplaceable murals, which depict life on the assembly line at the Ford Motor Company's sprawling Rouge complex.

Headed by a professor who fears that the vibrations may destroy the murals, the head of the Institute says that "The Rivera Court was never designed for contemplation." Rivera's revolutionary realism now has become more sentimental than radical, and "what was once attacked as political fire ends up being defended, coolly and nostalgically, as a monument." (NY TIMES)

■ The Fall 1979 issue of *National Murals Network Community Newsletter*, packed full of news and reviews, includes a petition to save the Rincon Annex (Post Office) murals executed by the late Anton Kereger by proposing landmark status of the Rincon Annex, thus creating a holding action for two years. There is enough news in this issue to enlighten anyone. There is enough about the destruction of murals to rile any art-oriented person. For those who wish to help and to receive the Newsletter, write to Murals Newsletter, Box 40-383, San Francisco, CA 94140.

SCIENCE & TECHNOLOGY

Scientists at Columbia University have recently performed experiments to understand normal color perception.

■ RCA Corporation will introduce in 1981 its SelectaVision videodisk system, competing with the videodisk system developed by MCA Inc. and N.V. Philips of the Netherlands. Philips uses a low-powered laser to

"read" the video and audio information on the platinum-colored reflective disk spinning at 1,800 revolutions a minute. By contrast, RCA uses the more conventional phonograph technology, a grooved disk turns at 450 revolutions a minute, played with a diamond stylus.

ARCHITECTURE

SH will be a journal consisting largely of translations of architectural texts and documents previously unavailable in English. Planned to include design projects, current research papers and polemical articles originally written in English. Twice a year, individual subscriptions will be £2.40, institutions will be £4 per year. Write to 22 Gordon St. London WC1, England.

■ Pidgeon Audio Visual offers its first official catalog of slide/tape talks by architects. Each recording comes on one audio cassette, accompanied by 24 color slides, and architects include Smithson, Peter Cook, Richard Rogers, Cedric Price. Each set costs £35. Orders to World Microfilms Publications, 62 Queen's Grove, London NW8 6ER.

■ Vance Bibliographies, P.O. Box 229, Monticello, IL 61856 offers several bibliographies: No. 139 has *The Dimensions of Japanese Architecture* by Robert B. Harmon for \$2.00; No. 140 on *Modern Architectural Vision in the Works of Walter Gropius* by Harmon for \$2.00; No. 142 on *Frei Otto's Tensile Structures* for \$2.00; No. 153 on *Chicago Architecture* by Sandra K. Rollheiser for \$2.00.

■ The Museum of Modern Art has opened an exhibition on the Best Products Company asking six of the nation's most thoughtful architects to let it know what they would do if given the assignment of designing one of these catalogue-sales showrooms. The catalog contains all of the visual material of Robert A.M. Stern, Stanley Tigerman, Allan Greenberg, Charles Moore, Anthony Lumsden and Michael Graves, as well as an essay by Arthur Drexler that puts the entire Best Products effort into perspective.

■ From the HABS (Historic American Buildings Survey) at the Library of Congress, one can buy a set of plans of a historic house or building and hire an architect to adapt it to contemporary standards. In fact, two firms, the Architectural Period Houses in Princeton, Mass. and Evan Pollitt, an architect in Easton, Connecticut are in the business of selling updated plans for historic houses.

PHOTOGRAPHY

Charles B. Wood III Inc. offers Fine Photo-

graphic Books in Catalogue 45. Write to him at So. Woodstock, CT 06267, \$6.00

■ East Germany for the first time in 30 years is releasing its archives of nearly 2 million historical snapshots, many of them unique and a large proportion unpublished this century. Among them are frontline photographs from the German assault on Paris in 1871 and some highly unflattering views of Britain's Victorian royalty. The collection begins in the 1860s and will be available for purchase this month.

The state-run ADN news agency has pictures of Bismarck from 1865, as well as strutting Prussian guardsmen in plumed helmets parading before the Kaiser. Since most of these photos preserved in a reinforced bunker during the closing years of the war, they have been restored and taken care of, but since very few pictures are of the working-class movement, they are now available for sale and ADN is taking standing orders to provide regular copies of its material—some 160,000 news photographs.

■ The Center for Creative Photography has for its Number 10 "Clarence John Laughlin".

■ The highest price ever paid at auction for a single photograph—\$22,000—was recently recorded in New York when an anonymous Pennsylvania collector bought a large print of Ansel Adams' *Moonrise, Hernandez, New Mexico*. The previous record was \$16,000.

■ *The Center for Creative Photography* has as its Number 11 the work of Margrethe Mather, who was recently showcased at Witkin Gallery in New York City. This is the first extensive account of Mather's life and work.

■ *Portfolio: A Contemporary College Photography Magazine* in its second issue has a profile of the Essex Photographic Workshop and the University of New Mexico, a gallery of photographic work, as well as a discussion of Cliche-Verre. Beautifully produced, this is available for \$12.00 for four consecutive issues or \$3.50 plus 50 cents postage for each issue from Portfolio, Box 61, Danemora, NY 12929.

PUBLICATIONS AVAILABLE

Patrick & Co. has issued its catalog, designed by leading rubber stamp artist, Leavenworth Jackson. For the largest stamp collection in the world, write to Patrick & Co., 560 Market St., San Francisco, CA 94104.

■ Bob George of One Ten Records announces publication of an international directory, source book and distribution catalog of

audio work in the arts. The catalog will contain performance art, new music, new wave, text-sound and sound art available on records, cassettes, tape, film, video tape and paper.

While the primary concern of the catalog is distribution, the work need not be for sale. If you have produced historical, limited edition, or one-of-a-kind material, please send in the information for inclusion.

The catalog will include a worldwide index of cultural institutions specializing in the presentation of audio work and a list of retail outlets that carry this material.

Individuals, galleries, museums, bookstores, record stores, libraries, archives or radio stations who wish to order or stock the catalog should contact One Ten Records, 110 Chambers St., New York 10007. Catalog will cost \$3.50 in the U.S. and Canada and \$4.50 elsewhere.

■ Electronic Arts Intermix, Inc. has a new catalog in Videocassette format with brief excerpts from 69 programs made by independent video artist-producers forming four 30-minute video sample tapes which are available to educational and cultural institutions for in-house use without charge for 5 days. Also available is a new print catalog, which contains descriptions of the 69 programs in their order of appearance on the sampler tapes. Print catalog is available without charge to educational and cultural institutions on request. Write EAI on your institutional letterhead to 84 Fifth Ave., New York, NY 10011.

■ *The Art and Pictorial Press in Canada* is a catalog issued by the Art Gallery of Ontario on the occasion of the recent exhibition of these periodicals. Edited by Karen McKenzie and Mary F. Williamson, the catalog charts the history of two centuries of Canadian art periodicals. Ample footnotes and an index make this an important reference tool. \$7.50 from the Art Gallery of Ontario Book Shop, Grange Park, Toronto, Canada M5T 1G4.

■ *déjà vu Card Art Gallery*, 1979 Shattuck Avenue, Berkeley, CA 94704 has a postcard catalog 1979-80 available for \$1.50 plus 50 cents postage and handling.

■ Edition Rene Block has issued a catalog of multiples and phonograph records, as well as books. Included are works by Beuys, Kaprow, Filliou, Paik, On Kawara, and so many others. Write to Edition Rene Block, D 1000 Berlin 15, Schaperstrasse 11, West Germany.

NEW PERIODICALS

cahiers, a quarterly which first appeared in the spring of 1979, is a Montreal French-lan-

guage newsletter, which is edited and published by a committee of six artists. Printed in 16 pages, in an interesting uncut format, the news and reviews are incisive, critical and packed with information hard to come by in any other periodical. As indicated by the editors, *cahiers* is a forum of artists who are distinguished by their freedom and their spontaneity. \$6.00 a year payable to Editions Cahiers, c.p. 1261 Place Bonaventure, Montreal H5A1G9.

Art New England: A Resource for the Visual Arts is a new (December 1979) periodical of regional art news, reviews, and a calendar for galleries, museums, grants and competitions, etc. Well produced, this is another in the growing list of regional news resources with 10 issues for \$12.00 from Art New England, P.O. Box 133, Newtonville, MA 02160.

Nart is for Nartists in the world over, telling the world that art is defunct. This is a New Wave anarchical art magazine, supposedly produced by Jack Perkins and friends in Berkeley, California. Well conceived graphics in the new wave caricature style as well as collage, No. 1 covers everything from comics to Video and everything in-between. \$1.75 from NART, 103 Alvarado Rd., Berkeley, CA 94705.

New Work is the newsprint tabloid newspaper of the New York Experimental Glass Workshop in New York City. It covers new glass work by established and new artists, has news and reviews. \$9.95 for 6 issues (one year) to NYEGW, 4 Great Jones St., New York, NY 10012.

Seer, the magazine of Duncan of Jordanstone College of Art, is produced in the School of Drawing and Painting designed and printed by students and staff of the Department of Printing. Begun in December 1978, edited by Timothy Neat and a group of others, the manifesto of this superb student magazine is interested in art as important to the community as well as to the individual who creates it, in art as inspiration, in art that appeals to the mind as well as to the senses.

The location of Scotland for this magazine necessitates a reflection on that society and regional culture, but there are articles on Japanese ceramics, the new college building of the School, poetry, art historical essays, bentwood furniture, a criticism and defense of Carl Andre's bricks at the Tate, etc.

The second issue of *Seer* includes statements by a selection of distinguished artists who have been asked, "If you were an art

student today, in which direction do you feel that your work would develop?" so that answers by Kitaj, Caro, Findlay, Frink and others would seem to add to one's understanding of art education. Included are articles about plant art, return of the seagull, the architecture of Number One New York Plaza, Mondrian and De Stijl, the scream in art, Diego Rivera and Rockefeller, poetry, design history and so much more. The variety and intensity of scholarship leads one to feel that *Seer* III, which will appear after Easter 1980 will in fact be better than the previous two—and that will be hard to achieve. ISSN 0309-6262

For subscription information, write to Timothy Neat, Duncan of Jordanstone College of Art, Perth Road, Dundee DD1 4HT, Scotland.

ART READER

Art Contemporary: Retrospective Issue celebrates the exhibition of video and publications (1975-79) sponsored by the San Francisco Museum of Modern Art from 21 December through 3 February. Available from La Mamelle, P.O. Box 2123, Rincon Annex, San Francisco, CA 94119.

Art Ink in its second issue has profiles of galleries, magazines, a commentary on the District arts policy, from MOTA, Box 283-85, Washington, DC 20005.

Artzien for September (the monthly review of art in Amsterdam) featured Al Hansen, with an interview by Jan van Raay, on the occasion of his first exhibition in Amsterdam.

Cafe Solo for Spring/Summer 1979 is a stunning tour de force of visual poetry and language art in large tabloid size. The majority of this issue was selected from works exhibited in "Visualog", an exhibition in the spring at California Polytechnic State University, San Jose.

Cover for January 1980 features works by Ida Applebroog, Rhys Chatham, Tom Dean, Fernando De Filippi, Eldon Garnet, Nicole Gravier, Nancy Holt, Becky Johnston, Robert Smithson, as well as many others. There is also an article by photography critic Shelley Rice, a column by Bill Jordan on photographic criticism, documentation of Vito Acconci, a dialogue with Tim Page of Steve Reich and Philip Glass, a work by Dennis Oppenheim, Nonas, Serra, etc. Available for \$12.00 a year from Cover, 40 Harrison St., New York, NY 10013.

Ear Magazine for November/December 1979 (from the New Wilderness Foundation) has an exclusive interview with Philip Glass and Constance De Jong by Michael Cooper, etc.

Edition Shimizu Art Communication for Summer 1979 includes lots of work from the U.S., since Tohei Horike was in the San Francisco area for six months and generated work from Dadaland, Anna Banana, Paul Forte, Harley Lond, Carl Loeffler, Dick Higgins, Nancy Frank, Eleanor Kent and many, many more.

File, vol. 4, no. 2 (Fall 1979) is a special issue on Transgressions, edited by General Idea and Rodney Werden. A potpourri of insect love, photos by Robert Mapplethorpe, a story by Kathy Acker, Modern Love by Colin Campbell, all for \$3.00 at your favorite bookstore or from File, 217 Richmond St. West, Toronto, Canada.

Impressions 22/23 edited and designed by Isaac Applebaum and Lorne Fromer includes autobiography by Robert Frank, a Post Card Supplement, visual poetry and lots more. Canadian from Toronto.

Impulse from Toronto for Fall 1979 includes articles on Devo, a video novel by Les Levine, an article by Willoughby Sharp on Teleculture, a microfiche insert, as well as a fashion section.

Just Another Asshole, a participatory tabloid on fine book paper, has an open issue in its latest outpouring from New York.

Kaldron 9 for Fall 1979 has some exciting visual poetry. Available from Karl Kempton 441 No. 6th St., Grover City, CA 93433.

LAICA Journal for September-October was dedicated to photography. November-December issue is dedicated to Latin America, guest edited by Carla Stellweg, editor of *Artes Visuales*. Bi-lingual edition. Major artists are highlighted, with an appendix of biographies.

Lightworks 11/12, Fall 1979 features Fluxus with articles by Dick Higgins, Peter Frank, George Brecht, Geoff Hendricks, Alison Knowles, Robert Watts, Wolf Vostell, Ray Johnson, Ben, etc. \$3.00 from P. O. Box 434, Brookline, MA 02146.

Mota 17 is dedicated to a "posthumous issue" since of the editors got very drunk last year and sent out a press release asking

for poetry, short fiction and graphics for their posthumous issue. Interviews, critical articles, plus other madness. \$1.50 from MOTA, P.O.Box 28385, DC 20005.

+
0 is devoted to Fluxus International & Co. with a review of the Fluxus at Nice international exhibition by Ben, including articles by Nikolaus Urban, Fred Forest, and an article by Carla Stellweg on the Sao Paolo New Biennale.

Real Life Magazine 2 for October has an article about Dick Higgins and the Something Else Press, an interview in fact by Holly O'Grady.

View for September features Iain Baxter of N.E. Thing Co., interviewed by Robin White

"Art at the Boundaries" appeared as a special insert in the *Village Voice*, edited by Carrie Rickey with articles by Lucy Lipard, Jonathan Crary, Kay Larson, Kim Levin, Max Kozloff covering the gallery scene, new artists' books, photography, and mass-produced art by artists for a consumptive audience. 10 December issue of the newspaper.

FORGERIES & THEFTS

A 42-year-old Israeli citizen was recently arrested in Manhattan and accused of attempting to sell a Tintoretto painting stolen during World War II from the Dresden Gallery of Art, now in East Germany. The painting will be returned to East Germany.

An art dealer who sold 90 works of forged art to Walter P. Chrysler Jr. about 20 years ago is now being accused of selling 23 fake works for \$1.1 million to a Manhattan gallery. All the works seemed to be by the late Jack Hartert, who was identified by art experts as the forger in the Chrysler case. Included were three fake Cezannes, three Kandinskys, a Braque, a Picasso, a Klee and a range of lesser Impressionists and post-Impressionists.

INTERNATIONAL NEWS

The Spanish government is challenging the legality of the French claim to Picasso's works, given to the French nation by Picasso's family in lieu of inheritance taxes.

■ Italian museums have raised entrance fees from 200 lire to 1000 lire. Sunday admission will remain free, and it is still possible to buy annual season tickets for

5000 lire, entitling the purchaser to visit every state museum in Italy.

■ The Great Sphinx of Giza is being shored up with limestone blocks in the most extensive repairs since the Romans worked on it more than 2,000 years ago.

■ The opening for the first great Dali retrospective ever seen in Paris had to be cancelled when museum employees went on strike for money and promotions. What had been missed was the draping of two 30-foot men's shirts, seemingly put out to dry; the 120-foot-long absinthe-drinker's spoon and the 15-foot salamis hung with care, as well as the benefit dinner complete with a rice course shaped like a woman's breasts.

At the Centre Pompidou there are 168 paintings, 200 drawings, two films, some 2,000 documents covering the artist's entire career and dozens of objets d'art.

■ Iran says that the National Gallery of Art in Washington, the Guggenheim and the Herbert F. Johnson Museum in Ithaca, New York have not returned several valuable paintings and sculptures lent by a Teheran museum which were to have been returned a year ago. Problems in shipping have been cited by the American museums. In addition, President Carter's freezing of Iranian assets in this country have also been cited as an important reason for the delay in returning works of art borrowed from the Teheran Museum of Contemporary Art.

■ CAIRN, an artists' cooperative and gallery, opened in June 1976 in Paris. Inspired by an article on the Filmmakers Cooperative in New York City, 20 members created the co-op, the first in France. CAIRN publishes a quarterly newsletter that includes articles by co-op artists about exhibitions and various issues.

The co-op survives on members' contributions, which pays for monthly rent and utilities. In seeking funding (there is no federal financial aid for co-ops nor is there an Arts Council in France), they did make an edition of serigraphs which were bought by the National Museum of Art as an indication of one way to raise funds to support the group.

The address is 151 Faubourg St. Antoine, 75011 Paris.

■ We have learned of the first underground magazine of current Russian art, published in the West, which is called *A:Z*. It is a 60-page journal reporting on the "unofficial" art scene in Moscow and the activities of expatriate artists in Paris and New York.

The magazine is available for \$10 from Rizzoli International Bookstore in New York, Jaap Rietman, 167 Spring Street, and Books & Company, 939 Madison Avenue, New York.

■ Ilya Glazunov, one of the Soviet Union's best-known artists has just been refused associate membership in the Soviet Academy of Art, which denounced him as anti-Soviet and pro-religion.

■ In China, some 30 unofficial Chinese artists, not supported by the state, ridiculed Mao's Red Book. The group after many tries finally exhibited 170 paintings and sculptures hung in a series of four red-painted pavilions built around a pool frozen over by Peking's winter.

Several of these works are impressionistic street scenes, a dozen nudes, some powerful sculpture that mocks arrogant bureaucrats, highly unusual art which broke many long-standing Chinese taboos.

■ **News from Norway** tells us that **Al Hansen** has been visiting in Europe from June to January. In Amsterdam, he was given a one-man show in Gallery A (Harry Ruhe), and in Copenhagen at Svend Hansen Gallery. In Amsterdam, Jan van Raay made an interview with Al Hansen for the magazine, *Artzien* (vol. 1, no. 9) and in Copenhagen Grethe Gratwohl interviewed Al for the newspaper *Information* (11 September).

After his stay in Copenhagen Al Hansen was invited by the Henie-Onstad Artcentre in Oslo to prepare an exhibition of his work planned for September 1980. The exhibition will be curated by Per Hovdenakk, and will be the first retrospective of Al Hansen's work. The Artcentre also keeps an archive of documentation regarding Hansen's work in happenings and mixed media, and would very much appreciate contact with collectors who have in their possession material of this kind. Please write to Per Hovdenakk, Curator, 1311 Hovikodden, Norway.

During his two months' stay in Norway, Hansen lectured at the Art Academy in Oslo as well as in Trondheim and Bergen, and is invited back next year. Also he gave lectures at the Technical High School of Trondheim, and the Art Academy and Arts and Crafts School of Copenhagen.

During his stay in Scandinavia, Hansen made three graphic works, available from the Henie-Onstad Art Centre, and the Svend Hansen Gallery. For next year, exhibitions of Al Hansen's work are planned in Amsterdam and Copenhagen, in addition to the retrospective show in Oslo.