

INFO EXCHANGE

Richard Posner, 9796 No. Point St., San Francisco, CA 94109 asks for any information on how glass has been used by non-professional artists or other individuals with personal vision.

■ Besson, Nakayama-Cho 22-2, Daigo, Fushi Mi-Ku, Kyoto, Japan, writes:

Project 1978 consists of monthly views on a natural landscape. Please choose a landscape which is representative of your environment. It should be chosen not for being a touristic nor famous view but just a good sample of the ordinary. You should take at every end of the month from January through December 1978 one picture standing on the same spot and facing the same direction. The pictures are to be taken at the same hour of the day, if possible noon. You will thus record the changes of the same view from month to month. If you wish you can make more than one series.

Please send me the (if possible color) negatives. The best for me would be to get them month by month, but you can do what is easier for you. Please notify me of your participation. At the end of the year I will send you prints of a whole series of twelve pictures I make this year in Japan.

■ Mary Emma Harris, 42 Grove St., Apt. 33, New York, NY 10014, is writing a comprehensive study of Black Mountain College, an experimental liberal arts school located in the mountains of North Carolina from 1933-1956. She is looking for a woman photographer, called **Helen Post** at the time she visited Black Mountain in March, 1937. Post lived in New York at the time and then moved to California, probably the Los Angeles area, later marrying. If anyone knows the change of name, the work of the former Helen Post, please contact Ms. Harris at the above address. Post made hundreds of photographs, some of WPA vintage, which now are located at the Museum of Modern Art, New York City.

■ Thirteen Minus One is a non-profit Georgia corporation whose members are professional sculptors in the Atlanta area. The range of the members' work is documented in a catalog which was compiled for the October 1977 exhibition which they had at the High Museum in Atlanta.

They are very interested in arranging a national exhibition tour and would like to be considered by those of you in the audience who might be able to find a location for this sculpture exhibition. Although several of the members work with large outdoor sculptures, the possibility of a strictly indoor show also exists.

Write to Thirteen Minus One, 1690 Johnson Rd., N.W., Atlanta, GA 30306. The phone is (404)872-3356 or (404)658-3419.

REGIONAL ART NEWS

EDITED BY KEN FRIEDMAN

Independent Curators Incorporated, an organization which sends artists, exhibitions and projects on far-reaching circuits throughout North America, has recently issued the latest edition of their "Indispensable Compendium of Traveling Artists, Dancers, Composers, Musicians, Performers, Lecturers and Critics." *The List*, as it is titled, is available by request from Independent Curators Incorporated, 1740 N St., NW, Washington, DC 20036. ICI recently opened a New York office at 799 Broadway, NYC 10003.

ICI is directed by Nina Sundell and Susan Sollins, who work together with Anne Cohen DePietro and Lynne Johnson to develop and tour the projects and individuals represented.

The List is richly illustrated with articles and text on over 80 artists, composers, critics, performers and companies. This book is a bargain for the cost of a postage stamp. As useful a reference and research tool as it is interesting to read, *The List* is used as a supplementary text in many courses in contemporary art history or art theory. ICI is eager to send it out, asking only that users help them in their research and efforts by describing how it has been used.

● Jaques Cattell Press, the division of Xerox/Bowker responsible for the editorial preparation of *Who's Who in American Art* and *The American Art Directory*, has appointed an editorial advisory committee to those two volumes in the ongoing effort to make the Cattell-Bowker art directories outstanding professional reference texts. As of February, 1978, the Advisory Committee consisted of representatives of most art societies.

● Fine Arts Administration is one of the fastest growing fields in North American higher education for the fine arts. The directors of several of the more important of these programs met recently at Indiana University in Bloomington to establish a new organization to encourage high academic and professional standards and practices, and to encourage research and the exchange of information. The first chairman is Professor Arthur E. Prieve of the Center for Arts Administration, University of Wisconsin, Madison. The Association of Arts Administration Educators will operate out of the offices of the Center.

● Brenda Richardson, formerly of the University Art Museum of the University of California, Berkeley, and for the last several years curator of painting and sculpture at the Baltimore Museum of Art, has been appointed Assistant Director of Art at that museum.

● It's that old, sad story as Uncle Don Milliken's Valentine card would tell it. A rubber-stamp piece reminiscent of Expressionistic woodcuts, it shows a large, red broken heart. The card and Uncle Don's *OR* magazine are available from ORWORKS, R.F.D. 1, Box 315, Shelburne Falls, MA 01370.



● RK Editions is an innovative concept in the distribution of books, organized to distribute the books and publications of artist and author, Richard Kostelanetz. In a time when distribution is one of the major problems facing artists and authors engaged in the making of books, this venture offers a much-needed solution. The first offerings of the press are books which have been published but which are no longer available from their initial publishers. Current titles offered are many. They include a wide variety of materials by this poly-artist who has been a visiting professor of American Studies at the University of Texas, held the Guggenheim Fellowship, been a widely-read anthologist and editor, founded the Assembling Press and the contributor-edited *Assembling Magazine*, and currently is preparing for a major retrospective of his work to be organized and toured by Simon Fraser University.

For more information, write RK Editions, P.O. Box 73, Canal Street Station, New York, NY 10013.

● Radford Thomas, painter and chairman of the Department of Art at East Tennessee State University, has recently become a consultant to EXPO '82 which will take place in Knoxville, Tennessee. The theme of the expo will be Energy. Thomas has had substantial experience in the World's Fair business: he was head of the Visual Arts Committee for EXPO '74 in Spokane, Washington, where he organized funding and plans for the exhibition "Our Land, Our Sky, Our Water," and helped to raise the money for the pavilion built to house it. Thomas is also known for his work as an artist. He recently completed a commissioned work for Von Lifshutz of San Antonio, begun during his trip to France in September, 1977. He will be lecturing this month on contemporary art history to the Shelby Art League in Shelby, North Carolina, as well as showing at Smith College in the Artists' Stamps show and at Big Island Gallery in Florida, New York.

● A small arts publishing firm called Science Holiday recently released one of the funniest artists' books yet published. Entitled *The "Kooky" World of Magnets*, the publication arrives in an envelope which also contains a working magnet. The magnet, a thin strip magnet about 1 x 2 inches, has a peel-off paper backing to permit mounting. On its surface are clustered an assortment of small metal objects, nuts, bolts, screws, tinny gears and slugs, which the reader can manipulate. And, naturally, the entire assemblage can be mounted on your refrigerator or any other metal surface thanks to the "magnetic charm" of this little work. For more information, write Science Holiday, 8832 Darby Ave., Northridge, CA 91325.

● Somogyi Gyorgy, Hungarian critic and artist, writes that he continues to write and lecture, and is now involved in making films for an experimental visual education program. Somogyi's writings on conceptual art and other contemporary forms and media have appeared in Hungary's *Muveszet* magazine, a large-format art magazine which is somewhat Hungary's equivalent to *Art in America*. In his New Year's greeting card, printed in Hungarian, English, French, German and Russian, the five languages of the Hungarian art world, Somogyi made the note that he would be grateful for any documents and particularly for visual information on contemporary work and activities in American art. If you have books or magazines to spare, please send them to: Somogyi Gyorgy, 1087 Budapest, Kerepesi ut 1, 1st Floor, no. 8, Hungary.

● N.A.M.E. Gallery in Chicago is sponsoring a series of evenings entitled "The Artist in Chicago: Questions of Immediate Concern." February saw evenings on "The Artist-Run Spaces" and "The Artist's Affiliation with Chicago commercial galleries." March will see "The Critic and His/Her Role in Chicago" moderated by Jane Allen and "The Changing Relationship between Museum and Artist" moderated by Guy Whitney. More information on exhibitions and events at N.A.M.E. Gallery, one of the first of the new art spaces in the Midwest, can be obtained by writing N.A.M.E., 9 West Hubbard, Chicago, IL 60610.

● *Artists' Books USA*, organized by Peter Frank and Martha Wilson for Independent Curators Incorporated, will begin a tour of the United States and Canada at Dalhousie Art Gallery, Dalhousie University in Nova Scotia, from August 15 - September 10, 1978. Scheduled for the University of California, Irvine in January, at Oberlin College's Allen Memorial Museum in April, 1979 and at Gallery 209, University of Wisconsin - Stout for the following September, the show is attracting interest and attention to this old medium which has hit the art world with such renewed interest during the last few years.

● Matthew Rothenberg, the young performance artist, will celebrate his 13th birthday with a Bar Mitzvah event and party on Saturday, 25 March. Rothenberg's performance of *Pyramis and Thisbe* opened the performance festival and conference in the spring of 1977 at the University of Cali-

ifornia at San Diego, in which he scored and played the entire cast from lovers to wall. Awarded a standing ovation for his own performance, he appeared later together with his father, Jerome Rothenberg, ethno-poetic translator, poet and performer, in renditions of Amerindian chants and ritual events.

● "New Thoughts on Joseph Beuys' Early Development" is the title of an essay written in 1977 by Matthew Rohn, a doctoral candidate in the Department of the History of Art of the University of Michigan, Ann Arbor. This essay covers Beuys' life from his birth through the beginning of his membership in the Fluxus group. Rohn sheds a strong light on the mysterious years of Beuys' war experiences, his early development as an art student and as an "underground artist" in Dusseldorf. The essay is especially valuable for its explanation of the formative influences in Beuys' work and methodology which have been neglected or ill-explained by the scattered and terse critical writings available in English. Beuys' first interests in science and biology, his turn from materialism, his engagement with mysticism and the teachings of philosopher-artist-architect Rudolf Steiner are richly outlined, as well as Beuys' involvement with such teachers as Walter Brux, Hans Lamer, Hans Enseling and Ewald Matare. This essay is a strong contribution to scholarship on Beuys, and is must reading for the artist, critic or historian concerned with one of Germany's major post-War artists. Not yet available in print, it is suggested that interested readers query Matthew Rohn, Dept. of the History of Art, University of Michigan, Ann Arbor, MI 48109.

● *Ohio Media* is the title of a new publication issued by the Contemporary Media Study Center, Mid-City Box 651, Dayton, OH 45402. Edited by videoteur and film-maker Jud Yalcut, it includes a wide variety of articles on various aspects of contemporary media work. The latest issue features "Dan Sandin's Image Processor and Interstate Interface," including an interview with Drew Browning who has worked intimately with Sandin. Sandin, a nuclear physicist and designer who now teaches art at the University of Illinois, Chicago Circle, has been one of the most innovative science-art practitioners in the field of video. Other articles by David Cort, Eric Siegel and James Broughton and Storm de Hirsch accompany a large calendar section of art and media events in Ohio.

● Seattle is still humming with the excitement of the *Flux-fest Northwest*, organized by and/or gallery. Highlight of the Fest was the presence of Fluxus organizer-editor-designer George Maciunas, who came to Seattle to work with Norie Sato, Danae Willson and Anne Focke, organizers of the Fest. If you haven't written to and/or, 1525 10th Avenue, Seattle, WA 98122 to acquire the documents and publications, including the *Fluxus Passport*, apparently revived by Maciunas from earlier plans of the mid-'60s but never published, be sure to do so.

● David Tatham, Professor of Art History and Chairman of the Department of Fine Arts at Syracuse University, has authored a lucid and concise article on "The Emergence of Edward Hicks" for the February 1978 issue of the *Bulletin of the Everson Museum of Art*. Hicks, virtually ignored and

unknown during his own lifetime and for three-quarters of a century thereafter, is now recognized as a uniquely important talent in American painting. Tatham's article discusses the process by which Hicks and his work came to the prominence they hold today. The article discusses in particular Hicks' *Peacable Kingdom* of 1840-1844, now in the collection of the Everson Museum. The painting is currently featured in an exhibition entitled, "The Animal Kingdom in American Art," which is open through 2 April. Copies of the bulletin may be obtained from the museum at 401 Harrison St., Syracuse, NY 13202.

● German artists Angelika Schmidt and Dietrich Albrecht recently organized a large exhibition entitled "Bundeskartenschau Mail & Art & Correspondence Show." The exhibition was documented in a 70-page, black-and-white catalog printed in European size A4. Copies are available for \$3.00 by mail to Angelika Schmidt, 7 Stuttgart 70, Hauglinweg 15, West Germany.

● The Archives of California Art of the Oakland Museum invites artists to participate in its artist index program. The Archives began in 1954 with the museum's collection of California documents in the categories of painting, sculpture, printmaking, crafts and photography. It now includes the various modern media as well, among them video, performance, conceptual art and environmental work. The Archives are in continual use by curators, historians, researchers, as well as students, teachers and the public. It includes artists who worked or who have worked in California for significant periods of time, as well as those who are current-living and working in California.

It is requested that artists complete a one-page information sheet, and send complete vitae, copies of reviews, photographs, slides, letters of historical value, statements on sketches, books or other memorabilia or documents which can be shared in original or in copies. Please contact Margaret Thomas or Jeffrey Long at the Art Department, Oakland Museum, 1000 Oak St., Oakland, CA 94607 or telephone (415) 273-3005.

● Steve Hitchcock, publisher of *Cabaret Voltaire*, a charming little Dadazine available from 6266 Madeline St., Apt. 97, San Diego, CA 92115, recently hosted a party billed as offering "No drugs, No sex, No TV, No fun." The party was the occasion for the playing of several new tapes and punk rock pieces by Hitchcock, Boyd Rice and other artists, among them Endre Tot. Hitchcock and Rice are working together to form a new punk rock band. Other artists who in the past have moved into the field of punk rock include Monte Cazazza, Genesis P-Orridge and Cosey Fanny Tutti. Publications will continue to be available at *CabVolt*, which since its appearance last year skyrocketed into prominence as one of the best-liked little journals on the 'zine scene.



● Dick Higgins is having some difficulty proving that he is an artist, author and composer, as well as having been a publisher in a serious, professional way. Now this may seem foolish—it is. Unfortunately, his antagonist is the Internal Revenue Service. I'm sure I do not need to say any more about Dick's problems or why he should have to go to incredible lengths to prove what is so obvious.

Because he is faced with a difficult IRS problem, he needs help in the forms of letters of support, articles, etc., all pointed to the conclusion of a successful appeal by demonstrating beyond any question the major and lasting professional involvement and contribution to the arts made by Dick Higgins.

In writing, here are a few hints: 1) Never say anything negative or write about something you do not know. Don't say, "While I cannot write about Dick Higgins' work as an artist, I can write about the importance of the Something Else Press." Simply say, "I write to discuss the importance of Something Else Press." 2) Even if you love Dick Higgins dearly, write in the impartial and bureaucratic style. This is particularly true for those of you who are able to write on strong letterheads or with impressive titles: your weight is doubled by the myth of objective observation, and our goal is throwing all the weight we can into Dick's appeal. 3) If you have any specific examples of works or projects you feel highly significant, and can discuss them in specific terms, please do so. 4) If you have copies of any articles or texts discussing Dick Higgins and his work, please include Xerox copies, preferably in duplicate clean copies if you cannot spare the original from which you have made the Xerox. You know and I know how badly the IRS handles the arts as a rule. Nevertheless, don't say so. You may hint at it, but stress the sense of fair play, justice, etc., to which we "know" the IRS can rise in this instance.

Dick Higgins has always been a great one for helping others out. . . Benefits for projects, advice to artists, help in publishing books or connecting to dealers, loans and places to stay. Dick has been a boon and a blessing to many of us. I know that many of Dick's friends will look on this opportunity to write on his behalf not as another task to complete before the end of a busy day, but as a pleasant opportunity to help a man who has helped and befriended so many of us. Since Dick's case is being handled by Ruben Gorewitz, the arts advocate and tax expert, the letters are best sent directly to Dick for his file.

Please write soon, write on formal letterhead if you have one, and send your material immediately to Dick Higgins, P.O. Box 842, Canal Street Station, New York, NY 10013.

Remember, however, that you are not writing to Dick Higgins, but to the anonymous "Sirs" of the Internal Revenue Service on his behalf.

NEWS & NOTES

Fulton County Solicitor in Georgia has arrested bookstore owners and performing artists on charges of pornography. The Atlanta Art Works Coalition protested the charges brought against the management and cast of the play, *Oh Calcutta*, and felt that such an action set a dangerous precedent for the curtailing of expression for professional artists. The charges were later thrown out of court, but the Solicitor Hinson McAuliffe has a long history of initiating proceedings against persons and organizations that he personally considered to be engaged in pornographic activity.

SUBWAYS

Not only has the Subway Show sponsored by the Cooper-Hewitt Museum in New York created an interest in illustrations of the subway systems of the world, but a new New York City Subway Map is being presented for comment at the Cityana Gallery at 16 E. 53rd St., New York. In addition, there is a retrospective of subway maps of that city.

In addition, AIGA, 1059 Third Ave., has a display of maps of subways, bus and urban railroad systems of 22 cities, from New York to Tokyo. The subway is forever.

ART COLLECTIONS

John D. Rockefeller II and his wife have decided to bequeath their fabulous collection of American art to the Fine Arts Museums of San Francisco. The Rockefeller collection is considered the finest privately owned collection of American art, consisting of 175 paintings and 3 sculptures by 106 artists from the 17th through the 20th centuries.

■ Another Rockefeller, Nelson A., former vice-president of the United States and governor of New York, has announced the future publication by Alfred A. Knopf, Inc., of five art books each chronicling a different aspect of his voluminous art collection, including primitive art, modern art from Europe and the Western Hemisphere, 18th century porcelain from China and Europe; American folk art and Mexican popular art; and art from China, Japan, and other parts of Asia.

■ An auction of old masters, modern and impressionist paintings, expected to fetch a world record price as high as \$22 million, formerly owned by Robert von Hirsch, who died in 1977, will be held for 10 days in June.

CONSERVATION AND PRESERVATION

The Office of Museum Programs, Smithsonian Institution, has issued *Conservation Information for Museums*, a brochure on the Audiovisual Loan Program for 1977-78. There are slide and videotape presentations available as well as printed material to accompany each presentation. The cost is very nominal, and one should write to the Conserva-