

# INTERNATIONAL NEWS

## NEWS FROM PARIS

Sonia Delaunay at 92 has reminded the world of her contribution in a large retrospective in Paris at Artcurial Gallery with fabrics, fashion gouaches and oils—the ready-to-wear showings having been reprinted in limited, signed editions of shawls, scarves, fabrics, tablecloths and plates—all signed by the artist herself.

In addition, all her scrapbooks, diaries, letters and many book bindings she created in tribute to her friends have been donated to the Bibliothèque Nationale which will mount an exhibition of it all from 15 December through 29 January 1978.

Henri Langlois, founder and longtime head of the French Cinemathèque, used a coterie of friends to hide about 25,000 films in about 30 different places. Friends were sworn to secrecy and early in 1976, Langlois died still with the secrets secure. Langlois had fears for the safety of his collection after being temporarily dismissed by Malraux, then Culture Minister, in early 1968. At any rate, the Cinemathèque, which runs two film theaters in Paris and one each at Grenoble and Nice, plans to open another film theater at Pompidou Center and ultimately to give public access to an unusual collection of posters and expressionist paintings on the theme of the cinema and a huge number of books on the same subject.

## NEWS FROM ITALY

The Venice Biennale opens 18 June with a theme "From Nature to Art: From Art to Nature." And the U.S. Government through the help of the new International Exhibition Committee of the American Federation for the Arts has chosen Richard Diebenkorn and photographer Harry Callahan to represent the United States. Two curators will be named to make the selection from the artists' works.

The mini-Biennale now in Italy features three major exhibitions—the new Soviet art; an unofficial perspective of 11 years of Czechoslovak graphic art; and a display of books, journals, posters, photographs, videotapes and "samizdat" works printed or handcopied and distributed clandestinely in Eastern European countries.

## NEWS FROM ENGLAND

An Artlaw Conference was held on 6 January at the Institute of Contemporary Art in London, the results of the two-year research project to investigate the provision of legal services to visual artists in England and in Wales. Recommendations were put forward for future action. What is interesting is that the Conference was free because of special arrangements with most regional arts associations. Speakers included artists, lawyers, accountants, gallery directors and national and regional art ad-

ministrators. Hamish Sandison, Executive Director of the Bay Area Lawyers for the Arts in San Francisco described the existing provisions of legal services to artists in America.

A two-year grant from the Calouste Gulbenkian Foundation will enable the Contemporary Art Society to explain its activities particularly outside of London. Founded in 1910, the CAS purchases, with funds provided by its member galleries and the Arts Council, works of art by living artists for presentation or loan to public art collections in Great Britain.

Research is being conducted to find the feasibility for the establishment of a contemporary arts library as well.

## ARTISTS IN EUROPE

According to the International Labor Organization, based in Geneva, the incomes of artists in many countries were substantially below blue-collar wages. In most European countries, one-third to a half of all artists must seek part-time employment outside of their professions, usually at sub-standard wages.

Countries such as the Netherlands, West Germany and Sweden have made provisions for commissioning works of art and providing studios, workshops and other activities for artists. But neglect from many other governments has not helped the lot of most European artists.

## NEWS FROM EASTERN EUROPE

*New Art from the Soviet Union: The Known and Unknown* was an exhibit spread over six galleries in Washington, DC with more than 180 "unapproved" works done in the Soviet Union by 80 artists—both "official" and "unofficial" flushed from private collections in the District. The range was wide and known—with the second part of the show including many unknowns as well.

"From Russia with Art", the second show, opened at four commercial galleries which featured artists who worked after they immigrated to the West.

*New Art from the Soviet Union*, a book which is billed as "the first comprehensive survey" of current Soviet art, includes essays by seven observers of the art scene inside Russia, and is available from Acropolis Books for \$14.50. More than 115 black and white illustrations and 20 in full color show the work of these artists.

UMBRELLA is a bimonthly newsletter of art news, reviews and art information of current trends.

UMBRELLA is published by Umbrella Associates, P.O. Box 3692, Glendale, CA 91201 and issued in January, March, May, July, September and November. \$12.50 a year for the U.S. and Canada. \$14.50 elsewhere. \$5.00 extra for airmail postage.

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JUDITH A. HOFFBERG, Editor  
ROBIN KAPLAN, Book Review Editor  
KEN FRIEDMAN, Regional News Editor

○ Of the two satirical painters in the Soviet Union, Vitali Komar and Aleksandr Melamid, men in their early 30s who collaborated for more than 10 years on a host of zany works mocking socialist realism, only one was allowed to emigrate to Israel. Melamid flew from Moscow early in October. The U.S. knew them as Komar-Melamid, whose works were smuggled out of the Soviet Union about a year and a half ago and were displayed in New York at the Ronald Feldman Fine Arts Gallery.

Both these artists last February were expelled from the Union of Graphic Artists, losing their right even to design book covers and record jackets, which brought them enough money to live on. Since they believe in telepathy, these alter egos will depend upon telepathy to draw at the same time. "After all, any art is a little bit magic," said Komar. "Any art is a bit of a miracle."

**FLASH:** The second half of this two-man team arrived on 20 December in Tel Aviv, announcing that he and his partner would build a temple in Jerusalem and sacrifice his Soviet-made suitcase as a burnt offering to the "evil angel" he said hovered over Jews born in Russia. Vitali Komar finally received an exit visa. Ron Feldman in New York said that the two artists might decide to settle in New York when they arrive for the new exhibit next year.

## INTERNATIONAL ART PERIODICALS

**EDITOR'S NOTE:** In each issue of *UMBRELLA* we will feature new titles from countries that have been producing new artist publications with energy and vitality.

### GREAT BRITAIN

*Arnolfini Review* is published by Arnolfini, an art center, in Bristol, England. It is a handout for those coming into the galleries, the restaurant, the bookshop, etc. And it is finely printed on book paper in tabloid format with much information and news about the art scene in Bristol in particular, and in England in general. If you are an alternative space or gallery, you could probably set up an exchange with Arnolfini. Write to them, 16 Narrow Quay, Bristol BS1 4QA, Great Britain. Otherwise, subscriptions are 6 issues at £1.50 or roughly \$3.00.

*Art Services Newsletter* is an amazing monthly newsletter from Art Services Grants in London, which operate Air Gallery and Information Services. Packed full of English news, about periodicals, competitions, courses, gallery announcements from not only England but elsewhere, this Newsletter is an interesting link for basic information from the UK and elsewhere. Available for \$10.00 per year from Art Services Grants Ltd., 125-129 Shaftesbury Ave., London WC2H 8AD, England.

*Artscribe* is a relatively new periodical from England loaded with fine articles and great interviews. Number 8 includes an article on Charles Pollock, an interview with the artist, an essay on Image of America, 1908-1935, an article on Paolozzi, and reviews and news.

Number 9 includes an article on "Spatial Complexity in Recent New York Painting," a discussion of "British Painting 1952-1977," an interview with Stephen Buckley,

etc. Available for \$8.00 per year from Artscribe, c/o Lloyds Bank, 19 Highgate Hill, London N19 5LS.

*Camerawork* is designed to provide a forum for the exchange of ideas, views and information on photography and other forms of communication. Produced by the Publishing Project, Half Moon Photography Workshop, 27 Alie St., London E1. Includes major articles on photography, as well as Letters and Book Reviews. Subscription from overseas cost \$7.00 per year payable to HMPW, 27 Alie St.

*The Leveller* is a leftist publication covering the arts, especially music and film. Six issues per year @ 35p. or 70 cents per copy.

*Musics* is a magazine serving an informal community of individuals and groups who are involved in music-making. Good reviews of publications in the alternative press, as well as a rundown of libraries in London in music, with short and long reviews of books. The August 1977 issue, for instance, had an interview with Anthony Braxton as well as a two-part view of bioacoustics. Seems to be a mix of sociology, anthropology, ecology, neuro-physiology, etc., but deals with all kinds of music. The turn in England in the arts is toward music and fashion now. Subscription rates for USA, Canada is £4 or \$8.00 airmail. Australia and Japan costs \$9.00 airmail. For surface mail it cost \$5.00. Mail to *MUSICS*, 48 Hillsborough Court, Mortimer Crescent, London NW6.

*New Style* is a glossy-covered "review of contemporary mania" edited by Mike von Joel, who says this means the Arts, but it's as much Media as Arts mania.

*New Style* was started as an "arts now" magazine, "to capture the avant-garde of tomorrow; to tap that energy, to find those people now." *New Style* is considered New Wave—to enable new writing and visuals, poetry and ideas to be publicized in its pages and to make space freely available to those artists and writers that wish to present information in that way. There is something of books, of art law, of articles such as one on Agnes Martin, of fashion, of music news and reviews, plus interviews. Available for \$1.00 per copy from *New Style*, 7 Philpot Lane, London EC3.

*Readings* is a performance magazine, of which the first three issues appeared and then reassessment as to form, content, frequency and constitution took place. The fourth (interim) issue was a special publication, edited by three artists dealing with ideals of the Performance Arts. The first three issues cost 40p., each including postage, while this interim issue cost 50p. (\$1.00). Available from the magazine at 86 Auden Place, Manley St., London NW1.

*Sniffin' Glue (and other Rock 'n' Roll Habits)* is a Punk Rock magazine, the oldest one in England. The editor, Mark P., heard the Ramones, wrote a review, copied 8 pages on a Xerox and handed it out. This is what a fanzine is all about—with minimal layout and logistics. Issue 1 came out in September 1976 with a print run of 200—interesting, but nothing fantastic. By issue 10 it had a tone of self-parody. Circulation is over 8,000 worldwide. Minimum subscription

is for four issues, available for \$2.60 airmail outside Europe or \$2.00 seairmail. Write to Sniffing Glue, c/o Rough Trade, 202 Kensington Park Rd., London W11.

*Wedge* is a new quarterly journal produced by journalists, film-makers, musicians, theatre-workers, teachers and students—a group committed to revolutionary socialism and a belief in the importance of “cultural politics” as a central part of that struggle. Price is 75p + 15p for postage (\$1.80). Subscriptions are \$7.20 for four issues from 56A Shirland Rd., London W9.

## NAMES IN THE NEWS

**Edgar Breitenbach**, art historian, librarian and Library of Congress Honorary Consultant in Graphic Arts and Cinema, died in October in Germany on a research trip.

**Karl G. Stroehrer**, a noted art collector and owner of one of the world's large collections of American avant-garde art, died at 87 in Darmstadt. The Stroehrer collection is famous for its 240 works of U.S. Pop Art greats such as Lichtenstein, Oldenburg, Warhol, Andre, Johns, Judd and de Maria.

**Louise Nevelson** not only has designed the Chapel of the Good Shepherd in the new St. Peter's Church in New York City, but she has also had a show at Pace Gallery exhibiting her recent wood constructions including a free-standing, room-size construction called “Mrs. N's Palace.”

In addition, she is helping turn an old police headquarters building on Centre St. in New York into an “international cultural center”, supported by the Little Italy Restoration Association which has sought to save the old building.

**Jeffrey Hoffeld** is the new director of Pace Gallery, formerly the director of the Neuberger Museum on the campus of SUNY at Purchase.

**Thomas Hoving** along with his wife, Nancy, is forming Hoving Associates Inc., a “project-oriented” consultant service that will advise on “every aspect of museums and other cultural institutions”—exhibitions, programs, personnel, publishing, and other auxiliary activities.

**Francis Haskell**, an Oxford don of art history, has been named the first recipient of the annual Mitchell Prize of \$10,000 for “an original contribution to the study and understanding of the visual arts published during the preceding year in the English language.”

**Henry Geldzahler**, curator of 20th century arts at the Metropolitan Museum in New York, has been named New York City's new cultural commissioner by the incoming Koch administration. In his new post, Geldzahler will supervise the Department of Cultural Affairs, a city agency that currently dispenses some \$24.5 million in basic support money to museums and performing arts groups and to cultural events in parks and open spaces.

**Alan Shestack**, director of the Yale University Art Gallery, three weeks after announcing that he would become director of the Art Institute of Chicago, decided to decline the offer, “because of personal and family reasons.” Much in the press about his decision, especially in the *New Art Examiner* for December 1977.

**Robert Stearns**, Director of the Kitchen Center for Video and Music, New York, is now director of the Cincinnati Contemporary Art Center, effective 1 January.

## EXHIBITION CATALOGS

*Pol Bury Kinetic Sculpture*, a survey of the work of Belgian post-Surrealist sculptor, shown from 7 February through 19 March at UCLA's Frederick S. Wight Art Gallery is accompanied by a 71-page catalog including text by Eugene Ionesco, Dore Ashton, John Canaday and Jacque Dupin. It includes 35 black and white and 8 color illustrations. Available from UCLA's Art Gallery, Los Angeles, CA 90024.

*Gregory Gillespie* is an exhibition catalog which accompanies the major exhibition at Smithsonian's Hirshhorn Museum and Sculpture Garden, which includes 70 paintings created by the 41-year-old American artist over the past 15 years. An interview with the artist appears in the 112-page catalog (\$8.50) with an introductory essay by Museum Director, Abram Lerner, complete illustrations including 20 in color, a chronology of the artist and bibliography.

A 16-page exhibition catalog, entitled *Printed on Vellum*, is available from the information office, Library of Congress, Washington, DC 20540. There is a foreword by Lessing J. Rosenwald, an essay about the production and use of vellum, and a list of 40 outstanding examples of printing on vellum ranging from the 15th to the 20th century. Catalogs containing a strip of vellum are priced at \$4.00 and those without the vellum are \$2.00.

*The Drawings of Henry Moore*, catalog for an exhibition of 261 drawings chosen by Henry Moore and Alan G. Wilkinson dating from 1921 to 1977 with over 100 comparative illustrations is available from the Art Gallery of Ontario. There are 176 pages, 400 black and white illustrations with 16 color plates. \$8.95 paper; \$14.95 cloth from the Art Gallery of Ontario, Gallery Shop, Grange Park, Toronto, Canada M5T 1G4.

*A View of a Decade* documents the ten years of the Museum of Contemporary Art, Chicago, 1967-1977, with an introduction by Stephen Prokopoff, and essays by Martin Friedman, Robert Pincus-Witten and Peter Gay. Available from MOCA, 237 E. Ontario St., Chicago, IL 60611.

*The Animal in Art: Selections from the Hirshhorn Museum Collection* includes 60 sculptures and 25 paintings and graphics from the permanent collection and is documented in an exhibition catalog available from the Museum Shop.

*Artists' Sets and Costumes: Recent Collaborations Between Painters and Sculptors and Dance, Opera and Theater*, curated by Janet Kardon, director of the Philadelphia College of Art Gallery, has a catalog which is most important. The show covers artists such as Rauschenberg, Stella, Johns, Alex Katz, Robert Natkin, Andy Warhol, Jim Dine, Robert Indiana, David Hockney, Marisol and Noguchi, among others. Write to PCA, Broad & Pine Sts., Philadelphia, PA 19102 for information.

*Monet Unveiled: A New Look at Boston's Paintings* is a catalog from the Museum of Fine Arts in Boston. For the first time, the museum's 36 Monets (34 paintings and two rare pastels) are shown along with three paintings that have been on long-term loan. Most of the paintings are from Monet's late period in the 1880s and 90s. Actually, more than a retrospective, this exhibition shows the work of 2 and a half years of the painting conservators at the museum, who have painstakingly removed "veils" of discolored varnish and surface grime from the paintings. The catalog is 72 pages with color reproduction of all the paintings and with text by Elizabeth H. Jones, Alexandra Murphy, Lucretia Giese, and John Walsh, Jr.

*Fiberworks* is a catalog of an exhibition at the Cleveland Museum of Art from 5 October to 20 November 1977, written by E.S. Ward, J. M. Bonner and D. Van Dijk. Worldwide contributions to this show are fully documented in black and white, with a few color plates included for the delight of the researcher. Biographies of all artists are included in this important catalog which is available from the Kent State University Press, Kent, OH 44240 for \$12.00.

*Prints by Peter Milton* is a catalog of 65 etchings from the collection of the artist, one of America's most innovative printmakers. The catalog, printed by the Meriden Gravure Company, has a two-color cover and contains 20 black and white illustrations, a bibliography, a chronology, and an introduction by Kneeland McNulty, Curator of Prints, Drawings and Photographs at the Philadelphia Museum of Art. Price is \$4.25, plus 30 cents postage from International Exhibitions Foundation, 1279 H St., N.W., Suite 310, Washington, DC 20006.

*Rowlandson Drawings from the Paul Mellon Collection* documents an exhibition at the Yale Center for British Art through 15 January 1978 and then at the Royal Academy of Arts in London through 21 May 1978. 36 black and white and color plates accompany the 88-page catalog with text written by John Riely. There is an accompanying bibliography. This is a splendid addition to any English Art collection and is available from the Yale Center for British Art, Box 2120, Yale Station, New Haven, CT 06520.

*Paris-New York* is the first reference book which sums up the artistic exchanges between France and the United States, through Paris and New York. More than 60 years of experience and reciprocal influences which shaped modern art are included.

Published on the occasion of the important exhibition at the Musée National d'Art Moderne, Centre Georges Pompidou, this book contains an important mass of information for the art-lover as well as being an essential source-book for the professional.

19 articles and interviews by people intimately involved are included such as William Copley, Elliott Carter, Henri Langlois, Claude Levi-Strauss, Robert Motherwell, Harold Rosenberg and others.

There are 63 chronologies presenting events in the relationships between the two countries. 395 works of art are illustrated and commented upon by the organizers of the exhibition and by the artist himself, wherever possible: Arman, Pol Bury, Oldenburg, Soulages, Spoerri, etc.

196 biographies of the artists are presented. Available for 250 francs, postpaid, to Centre Georges Pompidou, Service Edition/Diffusion, 75191 Paris Cedex 04.

In conjunction with the Paris-New York exhibition, the Public Library of Information of the Pompidou Center has published *La France, Les Etats-Unis et Leurs Presses 1632-1976*, which represents three centuries of stories, editorials and headlines on small but significant happenings as well as on great ones. This becomes a rich source of reference material largely due to its chronological presentation.

There are 370 articles and headlines reproduced and commented upon in a volume of 272 pages, which costs 140 francs per copy, postpaid.

The Pierre Matisse Gallery on 41 E. 57th St., New York, NY 10022 has a list of exhibition catalogs which they have published and which are available for sale. They range from group exhibitions in 1948 to the most recent Chagall exhibition. Write to them for the list.

*Hans Hofmann: Drawings* exhibition which closed on 11 January at the Emmerich Gallery, 41 E. 57th St., New York, NY 10022 is documented in an important catalog, written by Barbara Rose. The exhibition showed the influence of this great artist upon a whole generation of major artists, his students: Louise Nevelson, Richard Stankiewicz, Helen Frankenthaler, Larry Rivers, Allan Kaprow, among others. There are 19 illustrations. \$10 postpaid.

*The Sensuous Immortals: A Selection from the Pan-Asian Collection* is an elegant exhibition catalog which accompanies the exhibition at the Los Angeles County Museum of Art. 176 sculptures from an anonymous private collection described as "by far the most important and comprehensive collection of South and Southeast Asian sculptures in private hands today" includes 200 illustrations, entries for each work. There is also an extensive bibliography. Written by Senior Curator of Indian and Islamic Art, Dr. Pratapaditya Pal, who organized the exhibition, the catalog is available for \$12.50 from the Museum Shop, 5905 Wilshire Blvd., Los Angeles, CA 90036. Add \$1.50 for postage and handling.

*An American Architecture* is the catalog for the exhibition at the Milwaukee Art Center. The show represents prairie architecture, using natural surfaces, local materials such as oak and coal chunks, and is distinctive for design detail. There are more than 400 photos, pieces of furniture and drawings in the exhibition.

*Architectural Drawings* at the Leo Castelli Gallery documents a most popular exhibition of seven architects: Raimund Abraham, Emilio Ambasz, Richard Meier, Walter Pichler, Aldo Rossi, James Stirling and the firm of Venturi & Rauch. The catalog is available from the Gallery, 490 West Broadway, New York, NY 10012 for \$6.00. Architectural Drawings are now raised to an art, with several shows in Los Angeles complementing the shows in New York City.

*Tenth Street Days: The Co-Ops of the 1950s* represents a show spread out in five galleries in or adjacent to SoHo in New York City. Organized by Joellen Bard, there is a 72-page catalog which documents artists such as de Kooning, Kline, Alex Katz, Lester Johnson, Philip Pearlstein, Sidney Geist, Lois Dodd, William King and Tom Wesselman, Gabriel Kohn, Anne Arnold, Jan Muller, Allan Kaprow, etc. Write for catalog from Pleiades Gallery, 152 Wooster, NYC 10012 or from Ward-Nasse, 178 Prince St., NYC 10012.

## AAP HOLDS FIRST MEETING IN SAN JOSE

The Associated Art Publishers was launched in October with a high-energy convention at San Jose State University in California. Conceived by Carl Loeffler of La Mamelle in San Francisco, AAP now has at its helm Harley Lond of Intermedia, who was elected Executive Director. Other directors elected were John Armleder, Ecart, Geneva, Switzerland; Peter Frank, Collation Center, New York; Ken Friedman, Fluxus West, San Diego; Bill Gaglione, Vile Magazine, San Francisco; Lynn Hershman, Floating Museum, San Francisco; Judith A. Hoffberg, Umbrella Associates, Glendale; Carl E. Loeffler, La Mamelle; Amerigo Marras, Center for Experimental Art and Communication, Toronto; Stephen Moore, Union Gallery, San Jose; G.P. Skratz, Stone Press, Oakland; Mary Stofflet, de Young Museum, San Francisco; and Martha Wilson, Franklin Furnace, New York.

Membership in AAP is open to any individual or organization involved in the publication/communication of art/art information. This runs the gamut from postcards to video, audio cassettes to broadsides. Membership dues are an initial first year assessment of \$40 (which includes an AAP rubber-stamp logo). Yearly renewals are \$35. Membership benefits include exchange of mailing lists, grant and funding information, newsletters and pamphlets, catalog of members (to be distributed to libraries, bookstores and book-jobbers) and a host of information and services that will strengthen the growing community of art publishers. Organizations that do not publish art materials may subscribe to the AAP Newsletter for \$25 a year; individuals not involved in art publishing may also subscribe at \$15 a year.

The first officers of the Board of AAP are Ken Friedman, Chairperson; Martha Wilson, 2nd Chair; Carl Loeffler, Vice-Chairperson; and Bill Gaglione, Secretary/Treasurer.

## INFO EXCHANGE

Help wanted: For over three years, Chris Petteys of Sterling, Colorado, has been compiling an international dictionary of women artists who were born before 1900. She has over 7000 listings at present after combing Bénézit and many other references and has an interested publisher. She is looking for assistance in this giant project needing German-reading help with Thieme-Becker and an art historian to edit. Contact her at 309 Delmar, Sterling, CO 80751, if you would like to assist her. Please enclose a self-addressed, stamped envelope, please.

■ The Editor of *Umbrella* collects buttons—buttons which deal with art, libraries, publishing, etc. One of the stipulations about the collection is that the buttons are free or are offered for sale by a non-profit organization—or are gifts. If any of you have some to offer, the Editor has some buttons in exchange.

■ *The following letter was received by Myrna Shiras from an artist in Czechoslovakia who is hungry for information about art in the States. We publish it unedited for all readers to understand the poignancy of the request:*

I turn on you with a request. I am a great admirer of your works—stitched painting—but I'm sorry to say I can't lay in All our country any voluminous complete materials on your work, because in Czechoslovakia they don't publish magazines on foreign modern art or art publications and that is why our citizens and specialists or artists don't have no information on art evolution in today's art.

I am also painter. I work in style of action-painting or volcanic-colour painting, collages etc. and photography, but also I'm an art theorist.

Please you be so kind and send me any voluminous complete materials of All kinds on your own work. I've interest about All different materials—catalogues, also old photos, reproductions, brochures, pictures or other. If can, send me please your "Professional Kit" from 1975 or other and your wall-photoportrait with your signature, because I'm great admirer of you and your work. If can, send me also other documentation literature and materials for information on today's American modern art, because I and my friends and colleagues live in cultural vacuum and that is why We don't have any contact with art world and that is why I and other artists lay any contact and collaboration with foreign good artists in out from East Block.

If can, overgive my request also to your friends, young American artists, editors and other peoples which can and will help us and can send to us any information about their works. Excuse me please my badly English, but I don't instruct never English language in school and I'm selfteacher and that is why my English is very badly, terrible! But I hope that you understand me, and also hope that you help and comply me. You're my last Hope.

P.S. All materials send please by Registered Mail.

SD. Richard Frank Hrabal  
Na Pliskaye 27 - 123  
102 00 Praha 10-Hostivar  
Czechoslovakia