

NEWS & NOTES

If you're interested in the trend toward book-banning in the U.S., then hear about the Moral Majority's latest gimmick, because they are now selling "Official Moral Majority Book Burning Matches." The organization's members are urged to pass them out in Washington to anyone who raises the subject of book burning. The ad is really a tease according to spokespersons for the organization. "These matches come complete without sulfur heads and an official list of the top 10 books to be burned. Only the list is blank to make a striking impression on everyone. The Moral Majority does not sanction book burning of any description." They think that the Moral Majority needs to develop its sense of humor, and this is one way. Do you hear anyone laughing?

NEW & RENAMED PERIODICALS

Art & Artists, formerly **Artworkers News**, has emerged with its November 1982 issue under its new logo. Not much has changed. It still covers legislation, health hazards, the directions of artists today, art therapy, a special supplement on older artists. There's an important article on conservation mistakes. \$12.50 for subs only, or \$17.50 for membership and program information from the Foundation for Community of Artists, Suite 412, 280 Broadway, New York, NY 10007.

U Turn, a new tri-quarterly art journal edited by James Hugunin, Emily Hicks and Grigoris Daskalogrigorakis, comes out of Los Angeles, for only \$5.00 a year for individuals and \$8.00 for institutions (\$10 for foreign airmail). We find excellent critical writing by the editors and contributors on contemporary art. The logo and cover design have been donated by an artist, and the second color has been contributed by the printer, Barry Singer, who formerly printed **The Dumb Ox**, of which James Hugunin was the editor, the same Hugunin who now edits **U Turn**. Address is 901½ S. Berendo St., Los Angeles, CA 90006. Provocative.

Parallax, a Journal of Postmodern Literature and Art, is a new quarterly, edited by Alan Loney, with contributing editors Wytan Curnow, Tony Green, and Roger Horrocks. The first issue has arrived from New Zealand, and it is a fine example of contemporary arts literature, not only because it is being edited by one of the finest printers and book designers in New Zealand, but because the staff and other writers are exceptional.

Cilla McQueen has done a wonderful cover of rubberstamp letters much like visual or concrete poetry. The rest of the magazine looks very good, and so is the content. We have not only fine criticism from Curnow, but there is poetry by Cid Corman, writings by Len Lye, New Zea-

land's most famous artist, filmmaker and sculptor; *Forgotten Agriculture* by Judi Stout, a cartoon story of great humor; Tony Green's ruminations about art history, Roger Horrocks' essay about experimental films which evolves into an essay about what is "experimental" in New Zealand; 4 poems by cover artist Cilla McQueen and much, much more. It is a remarkable first effort, with best wishes for a long career. For charter subscribers, the price for individuals is \$26, institutions pay \$30 (all in New Zealand currency) with an added \$1 for each issue for overseas orders. Send to Brick Row Publishing Co., Ltd., P.O. Box 190, Wellington, NZ. Single issues are \$8.00 (always add \$1.00 for overseas orders.)

NEW & AVAILABLE SPACES

Modern Realism run by John Held Jr. in Dallas has changed addresses and is putting together a mail order catalog. They are soliciting work for inclusion, especially relics and documents of the avant-garde. Their next show is *The Poetry Postcards of Richard C.* scheduled for February. Address is 1903 McMillan Avenue, Rm. 1, Dallas, TX 75206, (214)827-0376.

Modern Realism is also sponsoring visiting performance artists. Artists wishing to perform in the Dallas area should contact this Gallery.

COPY & COMPUTER ART

The fourth edition of Barbara Cushman's free-style **Color Xerox Annual**, in a limited edition of 385, has just been published in San Francisco. To allow for the participation of 126 contributing artists, there are multiple versions of every month (10)! The calendars are randomly collated, so no two calendars have the same combination of artists. Every annual contains 13 months, including January of the following year. A credit page lists all the participants and where they are from. Magic markers highlight the names of the artists included in each calendar. Each annual is also numbered in the upper left corner of the credit page as one of the edition of 385. The artist of the year for 1983 is Sas Colby of California, known to the readers of this review. She created the bonus pages, and there is also a "bonus package" stapled to the inside back cover of each calendar, containing a pocket 1984 calendar, in which each month is a mailable postcard designed by a different artist. The 150 prints were all exhibited in San Francisco at the Intersection Gallery in December 1982. \$45.00 from Barbara Cushman, P.O. Box 26082, San Francisco, CA 94126. A stunning collector's item, which is also functional.

Two important exhibitions dealing with the Computer and the Artist are being

shown simultaneously in the Los Angeles area with the gallery of the California State University, Dominguez Hills showing **Computers in Art and Design**, and the Long Beach Museum of Art exhibiting a larger show with 26 artists on the **Artist and the Computer**. Both institutions will be having lectures, symposia and at Long Beach, even a hands-on session with the computer.

Computer Art was an exhibition for the US Festival in San Bernardino, California in September 1982. Included were artists Bob Bishop, Harry Vertelney, David Em, Lucia Grossberger, Eleanor Kent, Scott Kim, Doug McKenna, and Ron Pellagrino.

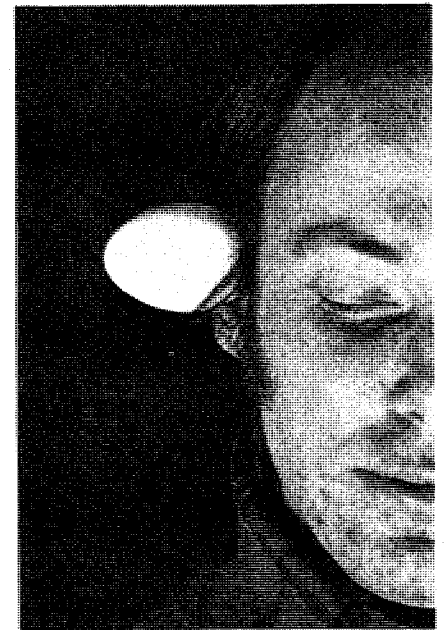
Eleanor Kent not only showed in the US Festival Computer Art show, but also exhibited her Xerox prints which use honey at the University of Baja, California.

In addition, there is a show of Computer Art at Gallery Sanchez in San Francisco through 17 February featuring Lucia Grossberger and Harry Vertelney, Mike Marshall and Eleanor Kent, artist and guest curator of the show.

AUDIO ART

Peter Downs brough has produced an audio cassette called *Rollen*, published by Galerie A. Kleine Gartmanplantsoen 12, Amsterdam for 12 guilders.

Experimental Headgear, a new record by disloKate Klammer and Alex Igloo, is now available for \$5.00 plus postage from P.O. Box 400, Old Chelsea Station, New York, NY 10113, USA. (\$7.00 for overseas).



Peter Meyer

Nattooning (Night Exercise) is probably the only sexy, funny, spiritual, avant-garde radio program in the world, sponsored by the government! Peter R. Meyer is a crazy

radioproducer for Sveriges Riksradio in Sweden, who managed somehow to get hold of one hour a month of broadcasting time on which he can do anything he wants. He therefore has tried to make a series of experimental radio programs. He is asking artists to send fantastic tapes, experiments in the art of sound and will pay for any tape that is broadcast (100-3000 SW Crowns). Everyone who submits work will receive an empty tape back, or a cassette-copy of one Nattovning show. Send to Peter R. Meyer, Nattovning, RH 4C, Sveriges Riksradio, S-105 10 Stockholm, Sweden. His tapes are varied, professionally produced, and certainly the best example of the avant-garde outside of Audio Arts in England and Rod Summers in Holland.

- *Compositions in Language and Sound*, an installation of works for tape, includes the use of language and speech as primary elements or the use of body and the environment as source material at Beyond Baroque Literary/Arts Center in Venice, California. Included are works by Jean-Paul Curta, Ann Hankinson, Debby O'Grady, David Ocker, Marina La Palma, and Carl Stone.



OP Stamps is a 25-page, handstamped catalog which has been produced in a limited edition to introduce the new line of ABRA-CADADA Optical Art Rubber Stamps. Send \$2 check or money order to the Rubber Stamp Co., 2311 Lake St., San Francisco, CA 94121. ABRA-CADADA also distributed 3-D Stamps in sets of 2 stamps, glasses and instructions. \$10 each set, \$18 both sets plus \$1.50 for shipping and handling.

- Jonathan Held, Fine Arts Librarian at the Dallas Public Library, served as the curator for a rubber stamp exhibition produced in Dallas, and also authored an article about it in *American Libraries*, entitled "Their Indelible Mark: Rubber Stamps & Libraries" in the December 1982 issue.

Hippo Heart Rubber Stamps has a new catalog. Write to Box 4460-S, Foster City, CA 94404.

Good Impressions, P.O. Box 7000-677, Redondo Beach, CA 90277 has a catalog which costs \$2.00. Great stuff.

RESOURCES AVAILABLE

Three Marxhausen movies are available free to rent from Bankers Life Nebraska. Reinhold Marxhausen has been artist-in-residence for Bankers Life since 1973, and the institution has made three films: *A Time to See* (30 minutes), a movie of Marx's "Do You See What I See" slide show; *Time Lines* (30 minutes), where Marx conducts an experimental art project and discovers how residents of a retirement home perceive themselves; and *Findings* (60 minutes), a documentary in which Marx and factory workers participate in an unusual and interesting art project. For more information, write to Bankers Life Nebraska, P.O. Box 81889, Lincoln, NE 68501.

- *The Official Government Nuclear Survivors Manual—Everything that is Known about Effective Procedures in Case of Nuclear Attack*, bound in red and gold, is distributed by Farrar Straus & Giroux and costs only \$4.95. The reason is that not counting endpapers, the book has 192 pages every one of them absolutely blank!

- *The Complete Directory of Worldwide Photographic Art Dealers*, co-published by Falk-Leeds Publishing, Inc., and the Photograph Collectors Newsletter, Ltd. both of New York City, lists alphabetically by location, every gallery and private dealer known and recognized by the two major publishers specializing in information for the photographic art market. The Directory contains listings for over 400 U.S. and 175 foreign dealers and galleries. In most instances it contains the director's name, phone number and areas of specialization. The Directory is available for \$11.95 postpaid from The Photograph Collectors Newsletter, 127 East 59th St., New York, NY 10022.

- The Garlic Press has a list of Photography Exhibition Spaces (commercial and non-profit) in both the U.S. and overseas for rent on Cheshire labels for \$30 (U.S. list) and \$15 (overseas list). A descriptive brochure and rental agreement are available upon request from The Garlic Press, P.O. Box 11368, Rochester, NY 14611.

- The Arts Council of Great Britain has just issued its Publications List for 1982, which gives up-to-date information on all Arts Council exhibition catalogs and books, photography publications, posters, reproductions and postcards, in print. Included is the new exhibition catalog, *Arte Italiana 1960-1982*, with important essays on Visual poetry, multimedia, performance art, video and much more. £12.00

The Publications Catalog is free of charge from the Arts Council Publications Office, 105 Piccadilly, London W1V 0AU, England.

- RIBA has issued its 1982-3 Book List, the most authoritative general list of titles relating to architecture, which is available free for single copies from the British Architectural Library, 66 Portland Place, London W1N 4AD, on receipt of a self-addressed A4 envelope—stamped in the UK only. There are over 650 entries covering a wide range of subjects, from aesthetics to insulation, and everything in-between.

- Those who were not able to attend the 12th International Sculpture Conference held in the San Francisco Bay area in August 1982 can now purchase audio tapes of 67 Conference panel discussions and presentations. These tapes and tapes from previous meetings of the International Sculpture Center conferences are available from Audio Archives of Canada, 7449 Victoria Park Avenue, Markham, Ont., Canada L3R 2Y7.

- *The Goodfellow Catalog of Wonderful Things No. 3* is the best mail order treasury of America's finest crafts, showing the talents of 680 craftspeople, with more than 1,400 photographs giving readers a close-up view of the outstanding talent and personal artistry of countless citizens in this technological age. There are over 3,000 items to choose from in this paperback, 4-pound wonder for \$19.95 plus \$2.50 shipping from The Goodfellow Catalog Press, P.O. Box 4520, Berkeley, CA 94704.

- *To Be or Not to Be: An Artist's Guide to Not-for-Profit Incorporation*, written for art and cultural groups who are considering forming a corporation, discusses the pros and cons of corporate status and the attendant legal responsibilities, and provides a list of information the group will need to compile in order for its attorney to file the requisite forms, etc. The Guide is available for \$3.00 plus \$1.00 postage from VLA, 1560 Broadway, Suite 711, New York, NY 10036.

NEW YORK CITY

Dirty Pictures, curated by Jeanette Ingberman of Exit Art includes paintings and drawings by Boyden Colo, Dickson, Komar & Melamid, Mock, Roddy and Rosenwald among others. All this occurred in December at White Columns.

- Experimental Intermedia Foundation at 224 Centre St. in New York City has sponsored live music performances in December with Brenda Hutchinson, Ned Sublette, Jim Theobald and Phill Niblock.

- Patricia E. Harris, 27, has been named administrator of the city's Art Commission. She is in charge of daily operations for the 11-member commission, which meets monthly to pass judgment on all art that

is destined to go in or on city property as well as on the designs for all public structures.

▪ *Protective Devices*, an exhibition of works by 30 women artists dealing with this theme, appears in Windows on White, 62 White Street, during the month of January. The artist-run exhibition project is open 24 hours a day. The artists include Betsy Damon, Sharon Gilbert, Vanalyne Green, Donna Henes, Ellen Lanyon, Sabra Moore, Faith Ringgold, Sylvia Sleigh & Hannah Wilke. There is a Xerox catalog available during the exhibition.

▪ Jeff Russell (known to the art world simply as Jeff) recently had a show called *The Destroyed Print*, a collaborative artwork between Jeff and some 60 other artists at the Pratt Manhattan Center Gallery. Two years ago, Jeff made a silkscreen print of a full-length view of himself in black and white, hand flung up, head tilted to one side, mouth open as if gasping for air, and a blood-red splotch on the front of his T-shirt. He sent the print to 100 of his colleagues, some friends but mostly artists whose work he admired. He asked them to destroy the print and return it with the enclosed postage enclosing a button marked "nothing," as a gift for each artist, and some Xeroxed credentials, including his curriculum vitae, his Chase Visa card and his membership card in the U.S. Parachute Association.

Most of the artists responded, in all 59, and their "destroyed" prints were in the exhibition. Incinerations, re-inventions, one-liners, recasts, and cut and paste jobs.

▪ *Messages to the Public*, Public Art Fund's series of computer-programmed art works by 11 of the city's best artists was presented right after midnight on 1 January 1983 in a retrospective, thanks to Spectacolor, Inc. which has provided the time and technical assistance to teach the artists how to translate their ideas into a new visual language, the electronic billboard. Included in this year's artists were Keith Haring, John Matos, Jenny Holzer, Ed Towles, Matthew Geller, David Hammons, Kristof Kohlhofer, John Torreano, Edgar Heap of Birds, Bill Sullivan, and Jane Dickson.

LOST & FOUND

Many nations are asking for the return of art which is being held by other countries. The British Museum, the Louvre, and other Western institutions in the U.S., Germany and other affluent countries such as Japan having been housing more of the third world's cultural heritage than the originating countries themselves. UNESCO is busy sponsoring treaties for the return of "cultural property."

▪ Congress has passed a measure which was signed by the President to halt the illicit trafficking in stolen antiquities.

▪ Recently a 12th century series of drawings were found in a cave, ranging from simple to sophisticated, from squiggles to human figures, all located in east Tennessee. These pre-Columbia drawings carved by Indians in the mud walls may be the oldest Pre-historic Indian cave art ever found.

INNOVATIVE ART

The Gerlovins recently showed *Samizdat Art* at the Washington Project for Art.

▪ For the past 5 years, the National Aeronautics and Space Administration has hired small groups of painters to record shuttle tests, launches, and landings. Recently, NASA's shuttle art collection went on display at the Smithsonian Institution's National Air and Space Museum. About 45 artists, ranging from Robert Rauschenberg to unknowns have participated in the program. Each artist receives a \$1,500 honorarium, and in return agrees to give NASA all on-site sketches and one major, shuttle-inspired work.

NASA is now considering the possibility of allowing an artist to set up an easel in outer space. Recommendations for artists and writers perhaps to be high on the list of possible passengers will be discussed by the advisory group scheduled to submit their recommendations to NASA by the spring.

▪ In the Courtyard Mall on Palos Verdes Peninsula, Norman Kraus and a team of artists were commissioned by the Hahn Corporation to depict three medieval cathedrals—Chartres, Norwich and Notre Dame—in sand rendered on a 1/25 inch scale from 150 tons of ultrafine sand brought in from the Palos Verdes Peninsula in California. Flying buttresses and all went on exhibit in December and remained up through the first week in January after which they were dismantled, and the sand went to local children's homes, nurseries and schools for use in less grand sand sculptures.

▪ Shopping center developer David Bermant has collected kinetic art, technological art, art that uses sound, light, electronic devices, light, computers and projected images, and has incorporated them into his shopping centers. The most famous work is James Wines' and Emilio Sousa's *Ghost Parking Lot* in Bermant's Hamden, Connecticut shopping center. Since 1971, he has put technological art in six of his centers, such as Nancy Rubins' *Big Bil Bored*, which looks like refuse balancing on a pedestal, but is a concrete form embedded with toasters, clocks, fans, and other electrical appliances; Bill Fontana's "bird sculpture", which is really made up of fog horns, birds, trains, bridges, and all the sounds that go with birds, but not birds themselves.

▪ Edmonton, Canada, artist Peter Lewis wants to make a "peaceful statement" that will certainly catch the attention of the world, if the project goes. What Lewis has in mind is stacking a gigantic bonfire every 20 miles to form the outline of a peace dove stretching from northern Canada to the United States' deep south, and from Washington, DC to Vancouver! Then all you do is ignite the 4,500 stacks, and Shazam! It's global art!

The artist plans to have the "dove" photographed by satellite and carried via TV to millions of homes. The "burn" would last about 12 hours, and since it's difficult to get an aerial shot of North America without cloud cover, Lewis is thinking of using a chemical implant around the bonfires, so that the heat-sensitive satellite can clearly distinguish the "dove." The day set for this incredible event is January 7, 1985. And yes, my dear readers, the Canada Council is funding this project in part.

Only a quarter of million volunteers are needed to build the bonfires in 17 states and 7 provinces. Christo, watch out!

▪ And speaking of Christo, Surrounded Islands Project for Biscayne Bay in the Greater Miami area is planned for opening on 4 May of this year. The sewing job has started, employing 45 workers for 5 months to do the cutting, sewing, folding and placing in a special cocoon.

For a period of two weeks, Surrounded Islands will extend several miles and will be seen, approached and enjoyed from the causeways, the land, the water and the air.

Yet, Christo is having trouble from the National Wildlife Rescue Team, whose spokesman has said that they will strike back and will cover the Dade County Courthouse with flamingo-pink garbage bags. The National Wildlife Rescue Team says the project by Christo will harm island wildlife, including manatees, brown pelicans, bald eagles, and although Christo was granted all necessary permits by Federal, state and local authorities, the National Wildlife Rescue Team plans to file suit to halt the project.

VIDEO NEWS

From the Academy to the Avant-Garde, curated by Richard Simmons, is available for rental from Visual Studies Workshop. Included are tapes by Juan Downey, Frank Gillette, Les Levine, Davidson Gigliotti, Tony Labat, and Howard Fried. Contact Nancy Norwood, VSW, 31 Prince St., Rochester, NY 14607.

Speaking of the VSW, the Media Program of the Visual Studies Workshop in Rochester has a new small-format video post-production facility available to artists and other non-commercial producers. A series of post-production artist-in-residencies will be awarded to artists pre-

viously unrecognized by extensive exhibition or major grants. Deadline: 1 February 1983 for residencies in March, April and May; Deadline: 1 June for residencies to be completed during September, October and November; and Deadline: 1 November for residencies to be completed during December, January and February.

■ *Video Tape Review*, a publication of the Video Data Bank, shows in its 1983 catalog documentation of over 80 programs, including 160 video art works by 75 artists, for rental and sale to schools, libraries, museums and other cultural and educational institutions. Write to them at the School of the Art Institute of Chicago, Columbus Drive at Jackson Blvd., Chicago, IL 60603 for your copy.

■ Video artist Darryl Sapien will be collaborating with choreographer Betsy Erickson in April in the Opera House in San Francisco to produce the first collaboration between dance and computerized video.

■ Montevideo Foundation, video gallery and production center in Amsterdam, has relocated to the Mazzo building at Rozengracht 114. The production center and office address is Bloemstraat 125, 1016 KZ Amsterdam. During the day, the large space will serve as Montevideo's viewing and exhibition gallery.

They also have a new catalog, in the format of a U-matic cassette containing over one hundred videoworks from throughout the world. The specially adapted case contains loose cards, full color illustrated, with a description of the tapes and resumes of each artist. Every 6 months supplements will be released, containing 12 new tapes, all forming an easily referenced card system, essential to anyone dedicated to video art. The price of the catalog is \$23. The price of each supplement is \$8.00 (including tax and mailing costs). To order a copy, send a check or money order to Montevideo Bank

account nr. 54.15.11.726 of the ABN Rokin Amsterdam. Please be sure to state whether you wish the catalogue alone or with the next supplement included. Rene Coelho is coordinator of Montevideo.

PERFORMANCE ART

Donna Henes, as is her custom, celebrated the Winter Solstice with a beach party for the public. At the Battery Park landfill by the Hudson River, Henes decorated with orange and red streamers and banners, had mulled wine to drink, lanterns and flashlights for the pagan ritual of driving out winter's darkness.

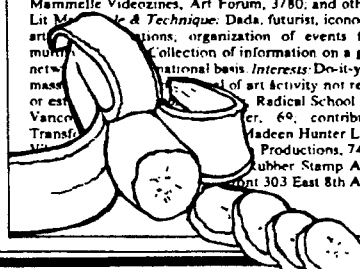
Anna Banana has just completed a tour of Canada and the U.S. with her new *Why Banana?*, a performance work coming out of 10 years work, presenting a montage of contemporary lifestyles that don't raise the eyebrows that Banana does, to raise the question of what, exactly, is absurd? She used audio tape with slides and live performance, interweaving personal ele-

ments, mass media news and advertising with Futurist scripts to form a montage of contemporary life that reflects her ongoing exploration of parody. She traveled from Vancouver to Ontario, including Winston-Salem, NC; Columbia, SC; Dallas, TX; San Jose and San Francisco.

■ Woodland Pattern in Milwaukee staged a Fluxus Performance by Ellsworth Snyder, performing works by George Brecht, Nam June Paik, Dick Higgins, Jackson MacLow, LaMonte Young, Emmett Williams, Robert Watts, and Alison Knowles. This occurred on 4 November.

In keeping with the *Fluxus, Etc.: The Gilbert and Lila Silverman Collection exhibition* at the Neuberger Museum at the State University of New York College at Purchase in February and March, there will be a FLUXfest '83 all day on 5 March, with admission free, featuring a selection of Flux-films and performances in the Museum's Theater Gallery by other Fluxus artists.

BANANA. ANNA LEE
PUBLISHER, CONCEPTUAL ARTIST
 b Victoria, BC, Feb 24, 40. Study: Univ BC, Vancouver, BEd, 67. Work: Smithsonian Inst Libr & Nat Gallery of Art, Serials Libr, Mus Mod Art Libr, New York; Mus Nat CNAC G Pompidou Libr, Paris, France; Acad Fine Arts Libr, Rotterdam, Holland. *Exhib:* Can tour, 15 performances, 14 cities, 80. Univ Calif, Long Beach, 80; Univ Calif, Irvine, 80; San Diego State Univ, 80. Inter-Dada 80 Festival, Ukiah, Calif, and many others. *Pos:* Vis artist, Out Col Art, Vancouver Sch Art, San Francisco Art Inst, San Francisco Art Acad, Sonoma State Univ & San Jose State Univ, 72-79, dir-ed-publ. *Banana Productions*, 76-79, vis artist & lectur. Can cols & univs, 80- *Awards:* Coord Coun of Lit Mag Assistance Awards, 75, 77 & 79; Can Coun residency grant, Surrey Art Gallery, BC, 80. *Bibliog:* David Zack (auth), *Discourse on mail-art*, Art in Am, 1-2/73; Howardina Pindell (auth), *Alternative space: artists' periodicals*, Print Collector's Newsletter, 9/77; Mary Stofflet (auth), *La Mammelle* Videozines, Art Forum, 3/80, and others. *Mem:* Coord Coun of Lit Mag, 76-79. *Technique:* Dada, futurist, iconoclastic performances: mail-art, installations, organization of events for creative participation; multimedia collection of information on a given topic via the mail-art network on international basis. *Interests:* Do-it-yourself mythmaking versus mass media; role of art activity not represented in the art media or established institutions. *Radical School Reform.* The New School, Vancouver, 1978, 60, contribr. *Maclean's Mag.* The Madeen Hunter Ltd, Toronto, 72, ed & publ. *Productions*, 74, 75 & 77, contribr-ed. No Rubber Stamp Album, Workman Publ, 78. 303 East 8th Ave Vancouver BC V5T 1S1



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PERIODICALS LOST & GONE

Art Express has died in late 1982, since it literally ran out of steam and out of advertisers. Its stormy history led to problems of making the publication viable.

Aura, a small Baltimore tabloid, also was a recent casualty of the art wars. Publisher and editor Barbara Masters struggled for 4 years to keep it alive, but even though **Aura** did receive some modest grants, Baltimore doesn't seem ready to support its own cultural publication. (New Art Examiner, January 1983).

ART READER

American Arts for January has an interview with Pontus Hulten and Richard Oldenburg. **Artbeat** from the Bay Area in California in its Winter '83 issue includes reviews of *Atget* at MOMA, a pictorial essay on Philip Johnson, architect, as well as a revelatory article about the upcoming video collaboration of Darryl Sapien and the San Francisco Ballet. **Atlantic** magazine for January includes a photographic portfolio *In the Forties* with an introduction by Nicholas Lemann. The photos come from the Standard Oil of New Jersey Collection and the University of Louisville Photographic Archives. . . **Art Network 7** for Spring 1982 has a review of the Sydney Biennale by Maggie Gilchrist, a contribution from Media Space, a review of the 8th Sculpture Triennial at Mildura, a posthumous article by Kenneth Court-Smith on Australian Aboriginal Art, Part Two of *Alternative Spaces* by Bernice Murphy, a tribute to the late painter Fred Williams by Robert Jacks. . . **Artextreme Magazine** of Art No. 3 includes work by Les Levine, Douglas Abdell, Steart Hitch and editor, Donald Waisnis. . . **Art Police Express** nos. 2 & 3 include work by Frank Gaard, Ed Rath, Bill McKearn, Andy Baird, Robert Corbit and others. . . **Art Com 19** includes an interview with Carolee Schneemann as well as articles on video, performance, publications, etc. . . **ARC: Arts Information for Rural Northern California** features in its November/December issue a guide to Rural No. California Publishers with annotated descriptions as well as an article on how to start and sustain an art library. For more information on this exceptional regional tabloid, write to ARC, P.O. Box 765, Mendocino, CA 95460. . . **Afterimage** for November includes an interview with Carole Conde & Karl Beveridge, the December issue features Francesc Torres and his *The Tyranny of the Past*. . . **Appearances 7** produced by Robert Witz and Joe Lewis has an anthology of artists from Barbara Kruger to Terry Slotkin, and many more. 3 issues for \$10 from 165 W. 26th St. New York, NY 10001. . . **ARTnews** for December covers the Southwest. . . **Bile** has announced a series of T-shirts and sweat-

shirts available from Press Me Close, P.O. Box 250, Farmingdale, NJ 07727 with editions by John Bennett, C. Mehrl Bennett, K.S. Ernst, David Cole, Karl Kempton and Richard Kostelanetz. . . **The Crazy Pete & Ben Newsletter** (vol. 2, no. 3) is the special bowling issue. Send to 229 Bicknell no. 104, Santa Monica, CA 90405. . . **Community Murals** for Fall 1982 includes reports on the Bay Area, California, Northern U.S., the Women's Movement & Art, Reaganomics and the Arts, as well as reports from Europe, including Germany and France. Write to P.O. Box 40383, San Francisco, CA 94140. . . **Dialogue** for Nov/Dec 1982 featured an article on Art Writing in Ohio by Elizabeth McClelland, a catalog of exhibits, and much more from Ohio. . . **Dada/Surrealism**, the journal sponsored by the Association for the Study of Dada and Surrealism, published by the University of Iowa, has its anniversary issue in No. 10/11, which includes a 40-page bibliography on the Dada Movement (1973-1978) in Art and Literature. . . **De Appel** no. 4 for 1982 includes fragments of letters and two cables from Johan Cornelissen who is taking a journey along the equator under the auspices of De Appel, an interview between Lawrence Weiner and Michael Gibbs about his newest film, called *Plowmans Lunch*, as well as an announcement of the Association of Video Artists in Holland. For more information, write to their temporary address, Brouwersgracht 196, 1013 HD Amsterdam. . . **High Performance** no. 19 includes New York Performance, a great review on New Artspace III, including a list of all the alternative spaces which participated, a review of the Kerouac Conference, and the San Francisco Theater Festival. . . **Fuse** for December tells about Rastafari, the influences on the Toronto community, an article by Arlene Goldberg and Don Adams about Americans' support for progressive political art, an article by Jody Berland on art discourse at the Sydney Biennale, especially the soundworks. . . **Impulse** for Winter 1982 is a smashingly sophisticated magazine with photos by Boyd Webb, an interview with Lothar Lambert, John Kenneth Galbraith, lots of fiction, some philosophy, and more from Toronto. . . **New Art Examiner** featured the Carnegie International in its December issue. . . **OP** has now become a slick covered magazine featuring the letter O, with an overview of Pauline Oliveros, a review of Owl Records, a survey of Oakland's Center for Contemporary Music, and more. . . **The Print Collector's Newsletter** for Nov.-Dec. features an article on Jenny Holzer by Carter Ratcliff. . . **Photo Communiqué** for Winter 1982-83 features an interview with Arjen Verkaik, a blind photographer; an article about Christo as an Artist at the Crossroads, an article on Julia Cameron and much more...

Prop for December (no.8) has work from John Bennett, Hosea Frank, age 10, Bob Snyder and many more. Next issue will have a flexidisc record of AKA Spencer Livingston's rock band in New Orleans. Order from Workspace Loft Inc., 845 Park Ave., Albany, NY 12208. . . **Profile: Yvonne Jacquette** is Volume 2, No. 6 (Nov.82) of the mag from the Video Data Bank in Chicago. . . **4 Taxis Berlin and Barcelona** was the Winter 82/82 issue. The Berlin section has articles on painting in Berlin, incredible fashion layouts from Germany and discussion of rock groups in the city. Barcelona is analyzed inch by inch with an article on Neon de Suro, the group and the magazine, photography by Marta Sentsis, a portrait of Rafael Tous of Metronom fame, a portrait of Laurie Anderson. A great magazine available for \$7.00 in the States from Printed Matter, 30F in Bordeaux, Prts 480 in Barcelona, L.4000 in Rome and DM 12.50 in Berlin. A new issue on Los Angeles will be forthcoming in the spring. . . **Zweitschrift 10** is a new wave issue with a flexidisc called *Luxus*, with songs written by Rolf-Peter Baacke, including work from Yana Yo, 39 Clocks, Beate Fuchs, and even Lawrence Weiner.

LATE-BREAKING NEWS

The New Museum announces the receipt on 31 December 1982 of a multi-million dollar gift consisting of the first 2½ floors in the Astor Building, 583 Broadway, in Manhattan's Soho landmark district, which will be the Museum's new home. This will expand its current exhibition space four times, with expanded offices and such public facilities and amenities as an auditorium, bookstore, and gift shop.

Fallout Fashion, an anti-nuclear fashion show and performance, will take place on 2 February at the Improvisation, 8162 Melrose Ave., in West Hollywood, California. A dress from the collection will be presented to First Lady Nancy Reagan and other garments from the show will be donated to the Smithsonian Institution. Having taken a year to plan, Fallout Fashion is produced by four members of the L.A. Artists for Survival and is the group's first major fundraising event of 1983. The show is divided into 4 categories: The Nuclear Consciousness Collection, Military Hard Wear, Civil Defense Line, and Post-Nuclear Predictions. The project is endorsed by such people as Tony Bill, Shirley Clarke, Bud Cort and Midge Costanza. Featured will be 22 works by 22 California artists and performers, including Gayle Gale, Gronk, Susan Mogul, Nancy Riegelman-Picot, and the Waitresses art performance group.