

dents, but now the painter is very much concerned with the accurate portrayal of his characters, in their dress, location, etc.; many of these artists would look at portraits of the persons they intended to depict to be certain of accuracy. The third category is the "Intimate Romantic," in which the subject matter has changed somewhat from historical scenes to informal glimpses of famous persons, or even the past depicted "purely. . . as an enchanted idyll."

In his text the author includes descriptions of many of the scenes and stories, useful for those of us unfamiliar with the intricacies of British history. There are chapters devoted to certain painters and specific works, as well as various treatments of popular subjects, such as the Princes in the Tower and Mary, Queen of Scots. Also included is an appendix of historical subjects exhibited at the Royal Academy

between 1769 and 1904, which gives the date of the exhibition, the number of the painting, name of the artist, and the title of the work. There are bibliographical references in the chapter notes, and an index to artists, subjects, and titles.

In the margins of the text are given the illustration figure if it is not placed within two pages of the text, and, if the whereabouts of a particular work under discussion, that fact is duly noted. Many of the black and white illustrations are muddy, and the 13 color plates suffer from too much red.

This is a work which comes at a time of rediscovery and re-evaluation of Victorian artists in general and will generate much interest in these charming, hertofore ignored paintings.

AUSTRALIA: art news

Edmund George Capon, formerly the assistant keeper of the Far Eastern section of the Victoria and Albert Museum, was recently appointed the new director of the Art Gallery of New South Wales in Sydney.

■ Artists-in-residence positions in Australian universities and colleges, with stipends averaging Aus\$5000 for a six-month period, are available to overseas artists as well as to Australians. There are currently six positions open. The stipends are paid by the Visual Arts Board of the Australia Council, and although applications must be made directly to the institutions themselves, intending applicants may write to the Visual Arts Board, 168 Walker Street, North Sydney, Australia 2060 for addresses and further information.

■ Fred Cress, a painter who came to Australia in 1961, is now the first Australian to take up an artist-in-residence at the State University of New York, College at Purchase. This is the beginning of a series of exchanges between that college and art schools in Australia.

■ The Australian Gallery Directors' Council, with the financial assistance of the Visual Arts Board of the Australia Council, is putting 36 exhibitions on tour in 1979. These are *Fuseli and His Contemporaries*; *Walter Burley Griffin*; *Bridget Riley*; *Tsutsumu—the Art of Japanese Packaging*; *Contemporary French Photography*; *Old Italian Engravings*; *Colonial Portrait Painters*; *George Bell*; *The Art of Gardening in Colonial Australia*; *Four California Painters*; *Paul Nash Photographs*; *Recent European Drawings*; *Recent European Photography*; *Ethel Carrick Fox*; *Gauguin Exhibition*; *Frei Paul Otto Architectural Exhibition*; *Australian Art Nouveau*; *British Ceramics*; *Francis Bacon*; *Sidney Nolan Drawings Retrospective*; *John Stockdale Photography*; *Norman Lindsay*; *Levine—Experimental Tour*; *Vito Acconci—Experimental Tour*; *Artists' Books* (co-curated by Judith A. Hoff-

berg and Joan Hugo, including one-of-a-kind books from *Franklin Furnace*); *Giorgio Morandi*; *Douglas Heubler*; *Robert Cummings*; *Oliffe Richmond*; *Works on Paper—Three Queensland Artists*; *Australian Photography 1830-1890*; *William Strutt*; *Bill Brandt*; *A Child's Vision*; *Danish Graphic Art*; and *Ettore Sottsass*. Further information about these exhibitions is available from the Australian Gallery Directors' Council, 83 Mount Street, North Sydney, Australia 2060.

■ Three Australian museums—the National Gallery of Victoria, the Art Gallery of New South Wales, and the Art Gallery of South Australia—put together the exhibition of Australian drawings and watercolors and European drawings which recently opened in Leningrad. In exchange, the Russians have sent these Australian galleries "Hermitage and Tretyakov master drawings," which are currently on exhibit, and will send a second exhibition of European and Russian master paintings in September.

■ Graeme Sturgeon's *The Development of Australian Sculpture 1788-1975* (Sydney:Thames & Hudson, 1978) is the first scholarly survey of Australian sculpture, which because it has had less prestige in Australia than painting or print-making have had, also has received less critical attention. Graeme Sturgeon explains why an immature country like Australia has had a struggle to afford sculptors, and how Australian sculpture did establish itself in the first three decades of this century. It is a good solid book with which to break ground in the study of Australian sculpture. 160 illustrations with bibliography and index make this an important volume.

—Michele Field

EXHIBITIONS & COMPETITIONS

The Worst Picture Show. May 27 - June 24, Portland, OR. **Deadline: 17 May.** Send the worst photograph, with return postage, to Blue Sky, 117 NW 5th Avenue, Portland, OR 97209.

The First Biennial Post-Bicentennial Potato Postcard Competition. July 4, 1979. Sun Valley, ID. Open: U.S., Canada. Media: max. 3½ x 5½ inches, made of, printed by, and/or about potatoes. Jurors: Jim Romberg, Ellen Manchester, Dr. James Belson, Connor Everts. Awards: \$25, potato pin, potato T-shirt, 25 pounds of potatoes. No fee: all entries become property of the Potato Gallery. **Deadline: 4 July 1979 postmark.** Send to: D. W. Wharton, Graphics Director, Sun Valley Center for the Arts and Humanities, Box 656, Sun Valley, ID 83353.

Banana Belt Show. First Annual Postal Art. Subject: self-portrait of the artist as banana. All entries exhibited; no returns, no prizes. Mail works to Lewis-Clark State College Art Dept., Att.: Corlis/Duffey, Lewiston, ID 83501.

POSTE RESTANTE. The Liverpool Academy of Arts, 34 Pilgrim St., Liverpool L1 9HB, England. Dates: 10 June to 1 July 1979. Artists will be invited to send mailings to other artists, c/o the gallery. All work that arrives will be opened and displayed. After the exhibition ends, the work will be sent on to the intended recipients. **Deadline: 2 June 1979.** Invitations will be to 370 artists in 27 countries. Write to Michael Scott for more information at Orchard House, St. Helens Lane, Leeds LS16 8EU, Leeds, England.

Third Armpit Show II. Deadline: 1 May 1979. Postcards should be sent to 163 St. Johns Road, Forest Lodge 2037, NSW, Australia.

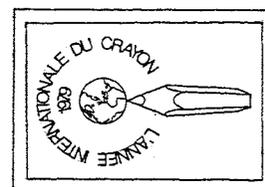
Other Child Book etc. project. Make 3 works in book form with no limitations other than that the work should be clear to children between the ages of five and ten years of age, be enlightening and not doctrinal. Books will be distributed to artists, schools, libraries, ministries of education/culture, etc. For more details, write to Other Child Book, Henryk Gajewski, 00-950 Warsaw, P.O. Box 744, Poland. An international conference on children's books will be held at the Remont Gallery in Warsaw 20-27 May.

National Cremation of Mail Art, 19 April through 4 May 1979. Deadline: 3 April 1979. No postage due, no jury, all media accepted. "Pyre-Rite" event will be held shortly after the close of the exhibition when pieces will be cremated. Documentation of exhibition and event will be mailed to each exhibitor as well as a portion of the common remains. Mail entries to Dr. Otto Tron, c/o Gallery 101, University of Wisconsin, River Falls, River Falls, WI 54022.

Anything in a Photobooth. The total turnout will be compiled in a special edition magazine for all of those who correspond. All entries in by **1 May 1979.** Send entries to Brian Muldoon, 1207 Ferdinand, Detroit, MI 48209.

Dixie Postal Art Show. No judges, no prizes, no returns. **Deadline: 1 April 1979.** Exhibition 2 - 30 April. Send to Jim Linehan, Art Dept., St. Andrews Presbyterian College, Laurinburg, NC 28352. Xerox catalog on request.

International Year of the Pencil. Send entries (max.30/42 cm.) to Monique Bailly, 20 rue Goetz-Monin, CH-1205 Geneva, Switzerland. All works received will be published.



COURSES, SYMPOSIA & WORKSHOPS

The Department of Art History, University of Delaware, and the National Collection of Fine Arts, Washington, DC are sponsoring a symposium entitled "American Painting and Science in the Nineteenth Century" to be held 20 April at the University of Delaware in Newark. For further information, write Richard Jett, Dept. of Art History, 318 Old College, Univ. of Delaware, Newark, DE 19711.

Art in London: Resources for the Visual Artist, 9 July through 17 August, is sponsored by Michigan State University. For further information, write to Office of Overseas Study, 108 Center for International Programs, Michigan State University, East Lansing, MI 48824.

Rochester Institute of Technology, College of Graphic Arts and Photography is sponsoring a five-day intensive course on Photographic Science, 26 - 30 March and 23 - 27 July. For more information, write to Andrew V. Johnson, RIT-GARC, One Lomb Memorial Drive, Rochester, NY 14623.

1979 Summer Workshop in Drawing and Painting in Rome sponsored by the Artists International Workshops, Inc. Transportation, courses, demonstrations, field trips, cultural and social programs, housing and meals included in the fee of \$1099. Write Artists International Workshop, Inc., P.O. Box 8315, 4814 Grove Ave., Richmond, VA 23226.

Seminar in Art and Museum Librarianship will be given at Syracuse University, 21 May through 1 June 1979. The Seminar is offered to students in library and information science and in art history, as well as to librarians who are interested in a current, systematic study of the field. The following topics are included: Production and dissemination of art publications, including visual materials; documentation and organization, and various service aspects. Students may earn three credit hours or may participate on a non-credit basis. For further information, please contact Prof. Antje B. Lemke, School of Information Studies, Syracuse University, 113 Euclid Ave., Syracuse, NY 13210.

Paul Thek/Processions is a remarkable documentation of this important artist who deals with environments which make social comments about present-day culture, as well as graphics, drawings, sketches, etc. Included is a biography, chronology, bibliography and an essay of analysis of the artist by Suzanne Delehanty. Available from ICA, University of Pennsylvania, Philadelphia, PA 19104.

The Fashionable World represents original photographs used to illustrate *Vogue* and *Vanity Fair* from the personal collection of the late Art Director of Conde Nast Publications, 1928-1943. Among the photographers are Edward Steichen, Charles Sheeler, Hoyningen-Huene, Horst, Cecil Beaton, Toni Frissell and others. The catalog represents all photographs in the exhibition which takes place at the Stephen White Gallery of Photography through 24 March 1979. Available for \$6.00 from Stephen White's Gallery of Photography, 835 N. La Cienega Blvd., Los Angeles, CA 90069.

6500 x 20 Color Xerox Exhibition has a catalog containing a description of the Xerox process, and commentary on the recent exhibition at and/or in Seattle, including a complete listing of the artists and works in the exhibition with a color Xerox cover. \$1.50 plus 50 cents postage. Or a limited edition containing the printed material plus color Xerox plates by several artists (\$4.00 plus 50 cents postage) from Ann Grosshans, c/o and/or, 1525 10th Ave., Seattle, WA 98122.

Frances Benjamin Johnston: Women of Class and Station is an exhibition organized by the Art Museum and Galleries and the Center for Southern California Studies in the Visual Arts at California State University, Long Beach. Curated by Constance Glenn and Leland Rice, with an introduction by Anne Peterson, an essay by Leland Rice, we have portraits of Susan B. Anthony, Anna Lee Roosevelt, Madame Wu, etc. \$8.00 from California State University, Long Beach, Art Galleries. The show opened at Trinity College in Washington, DC, and after Long Beach goes on to University of Kansas and San Diego State University.

Robert Frank: The Americans and New York Photographs is a recent exhibition catalog documenting a recent exhibition at the Sidney Janis Gallery, 6 West 57th St., New York, NY. A catalog lists the 112 photographs in the exhibition and illustrates 12 of them. \$3.00 plus postage from the Janis Gallery.

Roy Lichtenstein: The Modern Work, 1965-1970 is a catalog which documents the last show of 1978 at the Institute of Contemporary Art in Boston. Elisabeth Sussman writes an incisive essay, the photographs, all black and white, are well printed. There is a checklist of the paintings, graphics and sculpture in the exhibition.

Rafael Ferrer: Recent Work and an Installation documents an exhibition at the ICA in Boston from 13 September - 29 October 1978. The catalog contains a short introduction by Stephen Prokopoff and a series of expositions by the artist. The book itself becomes the artist's creation. A

checklist of maps, constructions and the installation is included.

Jon Carsman has recently had an exhibition of paintings at the Andrew Crispo Gallery. Recording the American scene in New York, New Jersey, Pennsylvania and Tennessee, this young artist has painted houses, narrow rural streets, and elegant Greek revival architecture. A profusely illustrated 56-page catalog is available for \$10.00 plus \$2.00 postage, add sales tax where applicable, from Andrew Crispo Gallery, 41 E. 57th St., New York, NY 10021.

Espejo: Reflections of the Mexican American with the work of Louis Carlos Bernarl, Morrie Camhi, Abigail Heyman, Roger Minick and Neal Slavin explores personal views of the Mexican Americans by five photographers. The project was sponsored by the Mexican American Legal Defense and Education Fund, and the exhibition began at the Oakland Museum. The catalog, beautifully printed with statements by the photographers, many illustrations in duotone and text contributions by Bert N. Corona, Joan Murray and Annette Oliveira is available for \$8.50 plus postage and handling from Mt. St. Mary's, Fine Arts Gallery, Chalon Rd., Los Angeles, CA.

The Union Gallery at San Jose State University has a list of exhibition catalogs for sale dating from 1976 to the present. Included at Union Gallery Editions of catalogs, cassettes and tabloids, as well as posters. Available from Union Gallery, Student Union, San Jose State University, San Jose, CA 95192.

The New Zealand Sculptors at Mildura catalog published by the Queen Elizabeth II Arts Council of New Zealand in conjunction with the National Tour represents a comprehensive range of contemporary three-dimensional art activities currently taking place in New Zealand.

In tabloid format on sturdy book paper, the catalog involves the complete documentation of the work of 17 sculptors with photos of sculpture, performances, and description of the environments. Included is biography, chronology and other important data. Available for \$2.00 plus \$1.00 surface mail and handling from Queen Elizabeth II Arts Council of New Zealand, P.O. Box 6040, Te Aro, Wellington, New Zealand.

The Mildura Experience is another small publication which documents the experiences and impressions of 8 New Zealand artists at Mildura in Australia last spring. This small publication is also available from the above address.

Richard Estes: The Urban Landscape, the documentation of 30 paintings and five silkscreen prints recently exhibited by this well-known American realist both at the Boston Museum of Fine Arts and the Hirshhorn Museum is a fully illustrated color catalog (\$8.95) containing an introduction by art critic John Canaday, an interview with the artist conducted by John Arthur, and illustrations of selected works in progress, including photographic studies. Available from Hirshhorn Museum, Smithsonian Institution, Washington, DC 20560.

Visionary Drawings: Architecture and Planning, which opened in January at the Drawing Center in New York City, presents more than 100 drawings of how architects and designers throughout this century have conceived what might or ought to be built, how people might or should live. Included are works by Le Corbusier, Mies van der Rohe, Gropius, Frank Lloyd Wright, Louis Kahn, Neutra, Ferriss, and Mendelsohn with many more recent drawings.

Curated by George R. Collins, Professor of Columbia University, who has written a long essay in the fully illustrated catalog, the exhibition and catalog contains contributions by a number of designers and scholars who have assisted Prof. Collins. The catalog costs \$15.00 and is published and distributed by MIT Press, Cambridge, MA. The arrangement is alphabetical with biographical-descriptive notes. The exhibition will circulate through 1981.

Barry Le Va: Four Consecutive Installations & Drawings, 1967-1978 is a recent show at The New Museum, documented in a catalog with chronology, selected bibliography and an essay by Marcia Tucker. This is the first comprehensive solo museum exhibition of Barry Le Va's work in America. Important for the first formal analysis of his work in catalog form, the book costs \$7.00 from the New Museum, 65 Fifth Ave., New York, NY 10003.

Bryan Rogers: Timepieces is the documentation of an exhibition by Berkeley artist, Bryan Rogers, who has made a study of time. Rogers, a Ph.D. in chemical engineering, has made a group of provocative sculptures, most all kinetic, which emphasize time in all its facets. For example, there is the "Time of Your Life" which is a wheelchair and a baby buggy on a Ferris wheel, or "Dinner Time" which is a clock surrounded by silverware in a unistruct frame. The statements by the artist as well as the finely produced photographs make this catalog one to contemplate. Available for \$4.50 plus postage and handling from the Baxter Art Gallery, California Institute of Technology, Pasadena, CA 91125.

A Painting Installation is an exploration of the optimum environment in which to view works of art, which does not necessarily mean that commercial white paint is the answer. Using works by Peter Alexander, Billy Al Bengston, Willem de Kooning, Tony DeLap, Joe Goode, Hans Hofmann, John McCracken, John McLaughlin, Ed Moses and Jules Olitski, the artist/installation expert in this exhibition, Donald Kaufman, takes off in various colors to complement the paintings. A beautifully reproduced catalog shows the colors involved, as well as an interview between Kaufman and Michael H. Smith, Director of the Baxter Art Gallery, California Institute of Technology, Pasadena, CA 91125. \$4.50.

Helen Frankenthaler: Twelve Works on Paper, 6 - 28 Jan. 1979 is available for \$5.00 from Fendrick Gallery, 3059 M St., NW, Washington, DC 20007. An all-color illustrated catalog.

Lee Krasner: Major Paintings 1958-1962 available for \$5.00 postage prepaid and add tax where applicable from

Pace Gallery, 32 E. 57th St., New York City 10022.

Marika Malacorda, Genève: 10 Expositions 1976-1978 is an anthology of 10 major exhibitions at the Swiss gallery which includes an exhibition on Time with Ben, Beuys, Chiari, Kaprow, Knowles, Spoerri, Rot, Vostell, Watts, and the whole Fluxus group; the postcard show with 80 participants, a video show of Paik, drawings and objects by Beuys, Broodthears' *Le Miroir*, Marina Abramoviculay, Robert Filliou and Andre Thomkins. This handsomely printed catalog with many illustrations is available exclusively from Ecart Books, 6 rue Plantamour, CH-1201 Geneva, Switzerland for 10 Sw. Fr.

The Museum of Modern Art of Latin America publishes many exhibition catalogs. In 1978, some of the titles include *New Acquisitions*, *Hispanic-American Artists of the U.S.*, *Jose Luis Cuevas*, *Art of the Americas in Washington Private Collections*, as well as short brochure-catalogs ranging from individual artists in Brazil, Ecuador, Venezuela, Colombia, Nicaragua, Chile, Haiti, Peru, etc. These are all exhibitions sponsored by the Organization of American States, Washington, DC 20006.

The Museum of Modern Art, Oxford, 30 Pembroke St., OX1 1BP, England is organizing the first full retrospective of Alexandr Rodchenko 1891-1956 ever to be held. Much of the work is on loan from George Costakis and the Museum of Modern Art, New York, as well as public and private collections. A number of lost works were specially reconstructed for the exhibition including the chairs and table for the Workers' Club (1925), which serves as a study centre during the exhibition. The chess set, chairs, and table from the same club were also available for use. The show closes on 25 March.

To coincide with the exhibition, MOMA, Oxford is publishing the first monograph in English on Rodchenko. Documentary photographs of life in Moscow in the 1920s, unpublished and untranslated reminiscences by colleagues and students of the artist, as well as theoretical writings on the art of the period, are included. 126 pages with 160 illustrations (37 in color, 123 in duotone) costs £4.95 paperback or £12.00 hardcover.

Eight Sculptors, an exhibition examining new directions and issues in contemporary American sculpture including Deborah Butterfield, Charles Fahlen, Don Gummer, Ira Joel Haber, Steve Keister, Robert Lawrance Lobe, Michael Singer and Christopher Wilmarth, opens this month at the Albright-Knox Art Gallery, accompanied by a 64-page catalog, with 23 black and white illus., an introduction and critical writings on each artist by Douglas G. Schultz, available from Albright-Knox Art Gallery, 1285 Elmwood Ave., Buffalo, NY 14222.

Born in Boston: Sixteen Prominent Artists who were born or raised in the Boston area but who developed their careers elsewhere is an exhibition at the De Cordova Museum in Lincoln, Massachusetts through 22 April, which represents the work of many artists who left Boston, their one thing in common.

Curated by Jeffrey Deitch, the exhibition includes Carl Andre, Edward Avedisian, Will Barnet, Jonathan Borofsky, Chris Burden, Robert Cumming, Janet Fish, Bucky Fuller, Nancy Holt, Jack Levine, Conrad Marca-Relli, John McLaughlin, I. Rice Pereira, Frank Stella, William Wegman and Jacqueline Winsor. Each artist has a short biography, an explanation of the work, a portrait and an illustration of a work. Included is a complete catalog of the exhibition. Write to De Cordova Museum, Sandy Pond Rd., Lincoln, MA 01773.

Patterning, an exhibition at the Palais des Beaux-Arts, Brussels, with Tina Girouard, Valerie Jaudon, Joyce Kozloff, Robert Kushner, Kim MacConnel, Tony Robbin, Miriam Schapiro and Robert Zakanitch is documented in a catalog available from Societé des Expositions, Palais des Beaux-Arts, rue Royale 10, 1000 Brussels, Belgium.

Black and White are Colors: Paintings of the 1950s-1970s, organized by David W. Steadman and David S. Rubin at the Montgomery Art Gallery, Pomona College and the Lang Art Gallery of Scripps College is documented in an important catalog with catalog essay by David S. Rubin. From Leonardo to Chevreul, Goethe to De Kooning through Stella, Kelly, Rubin explains the importance of the exploration of black and white in painting through the centuries. The 28 paintings are illustrated and fully described. \$3.50 plus \$.75 postage and handling (add applicable California sales tax) from the Galleries of the Claremont Colleges, Claremont, CA.

Drawings of Nature and Circumstance: Caricature since 1870, a new exhibition at the Library of Congress, covers 34 personages such as Henry Cabot Lodge, Hamilton Jordan, Nixon and Louis XIV. The emphasis is on caricature as a form of artistic expression. A large percentage of the work comes from the Swann Collection, donated to the Library in 1976. \$1.75 from the Information Office, Library of Congress, Washington, DC 20540.

LETTER FROM LONDON

GALLERY BLIGHT

The end of 1978 and arrival of the new year saw much activity and several changes in Covent Garden—the area of London immediately to the east of Soho and north of the Strand. Since the removal of the fruit and vegetable market, for which the area was known, a concentration of arts activity has occurred. Galleries, design firms, theatrical enterprises, fashion companies and restaurants have all been attracted by the central location and (until recently) relatively inexpensive property, and the active Community Association fights to keep a balance and preserve the residential character of the area.

At Christmas, the AIR Gallery had to close at 125 Shaftesbury Avenue, although plans are well ahead to re-open in a “West-end location” sufficiently close to the Cork Street establishment gallery network to be an interesting development. The Gallery operates on a kind of “art-squatting”

basis, occupying premises which remain empty for an indefinite period of time pending re-development. Sadly, the excellent brass and stone facade of 125-9 Shaftesbury Avenue now seems condemned in favour of yet another egg-box office block. About 25 artists had studios in the building, and they have also had to move. Most of them have been transferred into other studio buildings managed by SPACE Provision, which is a sister operation to the AIR Gallery. Until the removal to the new premises takes place, SPACE, AIR Gallery offices and the ASG Newsletter will carry on a temporary service from Ravenscroft Studios, Columbia Road, London E.

A further hole appeared in the already small group of London galleries willing to show the work of younger artists, with the demise of the Artists Market Association. Under the direction of Vera Russell, AMA had been running their gallery in a former warehouse building in Earlham Street, Covent Garden. Rising rents and “pegged” grant-aid have forced the closure of the gallery. ACME, Anthony Stokes, and Hester van Royen still remain in the area, but the useful five-gallery circuit of last year is sadly at an end.

BOOKSHOP COMINGS AND GOINGS

The Dance Centre, in Floral Street, was also a 1978 victim, but Ian Shipley is opening a new art bookshop on the other side of the street, where he will order publications from anywhere in the world. A great idea, except that large sections of the London art community entered the new year feeling particularly hard-up. London's existing specialist bookshop, Arts Bibliographic, packed up its Earlham Street premises at Christmas, and reopened at 37 Great Russell Street, near the British Museum. Meanwhile, the Arts Council Shop moves into Covent Garden, opening shortly at 8-9 Longacre.

INTERNATIONAL DEVELOPMENTS

Artlaw Services opened up its new offices at 358 Strand in November, with more than one artist casting covetous glances at the fifth floor as potential studio space. Artlaw serves visual artists and administrators in England and Wales, and handles American enquiries on referral from U.S. art-law organizations. They hope to set up further international reciprocal arrangements, and have recently handled a “location” job with English artists working in the EEC.

ACME, an organization already known for its provision of artists' housing and studio accommodation and the ACME Gallery at 43 Shelton Street, Covent Garden, is launching an international exchange programme for artists. They will co-ordinate exchange of studios, living accommodation, teaching work, etc. between UK-based artists and those working in America, Canada, Europe and Australasia. For further information contact David Pantou, International Exchange Scheme, ACME, 43 Shelton St., London WC2H 9HJ.

COVER STORIES

The independent visual art magazine, *Artscribe*, has also found an office in Covent Garden, at 5 Dryden Street, where they and ACME are almost next door neighbours. The move has enabled *Artscribe* to expand from its improvised birth-

NEW YORK BYLINE

NEW HOPES

place in the SPACE Studios at St. Pancras (now being flattened to make way for an extension of the British Library), and profit from an effective "working community" scheme. About sixty small firms jointly own and run the two large converted warehouse buildings in Dryden Street, sharing facilities such as heating, cleaning, switchboard, telex and conference rooms. The venture is not well known, but could probably give a useful lead in helping to solve the operational problems of small organisations all over the world. Information on back copies of *Artscribe*, and subscription forms are available from Adrian Searle, Artscribe, 5 Dryden Street, London.

Studio magazine continues to appear sporadically, although its future still seems uncertain. A curious publication from Studio Trust (the parent company responsible for Studio) has recently made a very limited appearance. It deals with Art and Education, from a very defined political angle, and doesn't seem to be readily available through normal magazine outlets.

LOVELY THINGS IN THE POST

This week the postman delivered two truly wonderful quotations, in the ACME Gallery's latest catalogue, for Gary Wragg's second one-man show. Gallery Director, Jonathan Harvey announces in his introduction that the show "reflects the policy of the Gallery to exhibit artists again, (sic) whose work merits a continued support" and Bryan Robertson adds to the entertainment with "Wragg has also lived on and off for several years with a pet parrot." However, these delights retained their supremacy for less than a day, before the next post brought *Umbrella* 2/1 which swiftly took over the lead with the story about the lady who wanted to use her surgically removed uterus as part of a conceptual artwork.

—Liz Lydiate

WHEN THE SON GOES OUT—GOOD LUCK. eleanor antin PLEASE SURVIVE. arman THAT RAINBOWS CONTINUE TO BE PRODUCED BY THE REFRACTION OF A NATURAL LIGHT SOURCE ON RAINDROPS. bill beckley WATCH THE SMOKE IT WILL TELL YOU WHERE THE AIR IS GOING. chris burden FOR IN THE ROOT OF WATERS IS CONCEALED THE FIRE OF THE FATHER. jack burnham MORE LIGHT. janet fish WE ARE ALL PRETTY WELL TAKEN CARE OF. ron gorshov ARBITRARY DIVIDING: ATTEND TO THE CONTINUITY OF WATERS. ARBITRARY DIVIDING: ATTEND TO THE CONTIGUITY OF LAND. ARBITRARY DIVIDING: ATTEND TO THE INTEGRITY OF WATERSHEDS. BEGIN AGAIN: PAY CAREFUL ATTENTION TO THE WEAVING. helen mayer harrison and newton harrison LOVE. robert indiana I WISH TO SEE YOU HEART TO HEART. joan jonas 332 J'UOY OMA RORRIM EHT NI XOOJ allan kaprow I WISH FOR AN OCEAN WHERE WE WILL BE BORN AGAIN. shigeko kubota PIERCE THE HEART WITH A MAGIC DAGGER AND FIND THE DIAMOND. les levine MY WISH IS FOR PEACE AND UNITY IN THIS WORLD AND ALL OTHERS. jeffrey lew TO EARTH'S WARM LIQUID LIFE EXPLOSION...DONT STOP...BATHERS ONLY. gordon matta clark MY HOPE IS FOR US TO ACHIEVE THE FULL MEASURE OF OUR HUMAN POTENTIAL. charlotte moorman KEEP ON TRUCKIN'. malcolm morley WE SHOULD NOT MAKE ARTISTS A SOURCE OF BARGAIN BASEMENT PUBLICITY FOR BUSINESS. WE MUST GIVE THEM THE SAME ECONOMIC POSSIBILITIES AS CORPORATE EXECUTIVES. max neuhaus LET THEM BEAT THEIR MEAT 'N EAT THEIR FEET. charlemagne palestine I DO NOT CLAIM THAT THE (ABOVE) ARGUMENT IS IMMEDIATELY CONCLUSIVE. david rabinowitch IT'S A SMALL WORLD. larry rivers THE PARADOXICAL ABSOLUTE. robert ryman LET'S HOPE THE WORLD WILL KEEP ON WISHING. bernar venet HAVE A GOOD TRIP AND MANY HAPPY RETURNS. roger welch ULTIMATELY, RESPONSIBILITY DOES NOT EXIST; BUT WE MUST PRETEND THAT IT DOES. jack youngerman. copyright museum of mott art, inc., 1978.

The television commercial as the only viable prayer of our time? So says **Les Levine**, whose new duration media sculpture, *Prayer Rug*, is currently on display in his New York City studio. In 1978, **Levine** asked 25 artists to contribute a good wish or prayer to be woven into a 9 x 12 foot prayer rug. These thoughts were then typeset with the artists' names following them into a design, and the weaving was completed in five months by Hong Kong's Tai Ping Carpets.

Prayer Rug is meant to be on the floor the way an ordinary carpet would be. It should not be on the wall like a tapestry. The idea comes from the ancient Oriental prayer rugs which were used for quiet contemplation. . . the prayers in this case are in the realm of a good wish or hope," states **Levine**.

This piece is an object whose subject and meaning are the thoughts of other artists. The rug also suggests the weaving of mass-media information, considering the effects of repeated messages on belief systems. **Levine** sees TV commercials as contemporary prayers because "they have the power to make us believe them," and hopes his artists' prayers will generate similar belief powers. The text of *Prayer Rug* appears below:

NEW GESTALT

Artists' Space continues to present new potent work dealing with the issues of materials and perceptions. Recently, **Donald** mounted a show of seven triptych photo/drawings, titled *The Nigger Drawings*, referring to the artist as jerry-rigger, forced to create meaning from niggardly supports. These 5 x 7 panels refer to elements of everything they contain—wood, plexiglass, charcoal drawings on newsprint, blow-ups of black and white Polaroid images, cut-outs. Elements are woven to form combinations that are unlikely, ambiguous, disorienting, disquieting yet this weave demands attention to the work itself, allowing no access to them through historical liasons. **Donald's** interest in architectural issues, developed over his long working association with sculptor Alice Aycock, reveals itself in unharmonious dynamic gestalts: "I have always been attracted to the way he puts things together, the way he forces associations between things that are not there. His works force a compelling look," stated Aycock. NEA and NYSCOA were not pleased with the show's title.

NEW SCHOOL

"The most important development in feminism since the Women's Bank"? The New York Feminist Art Institute has announced its plans to open in the fall as a two-year, comprehensive art school and national resource center for women artists. Set up by **Miriam Schapiro** (who pioneered with Judy Chicago in 1971 to create the Feminist Art Program at the California Institute of the Arts) the curriculum hopes to "give women a chance to examine and respect their own experiences as women, and develop concern for a common goal of making art that is not commercial." Schapiro adds that instruction in the visual arts

will focus on freeing women to use 'the very nature of their lives as the content of their art.' The 44-member advisory board includes artists, writers, art historians, and activist feminists from the community. According to Harriet Lyons, an editor at *Ms.* magazine active in raising funds for NYFAI, "We're out to challenge the myths (and) . . . fictions that allow an art historian such as Horst Janson to produce a best-selling survey without mentioning a single woman artist." Definitely a radical arts education program to watch!

NEW LINKS

Organized by **Experiments in Art and Technology** and hosted by Leo Castelli, director of **Leo Castelli Gallery**, an extravaganza laser concert was thrown at a gilded disco for the benefit of the **Institute for Art and Urban Resources** recently. All proceeds for this "Artists for New York" benefit went towards matching a challenge grant from the National Endowment for the Arts of \$600,000.

"NEW MUSIC" IN OLD CLUB

At another commercial crossroads, the "new" music of both **Philip Glass** and **Steve Reich** was presented at a popular rock music club, The Bottom Line. The series of concerts were attended by capacity crowds, who responded as strongly to the "trance" qualities of the Glass and Reich compositions with the same fervor they show for Talking Heads. "It is just a natural phenomena really, because their music is neither rock, jazz, nor classical. . . it is just new, and it fascinates all kinds of people," comments Tim Page, host of the only avant-garde music program on local radio and organizer of yet another contextual curiosity. . . a benefit concert for the radio station held at Carnegie Recital Hall, featuring John Cage, post-punk rockers Model Citizens, poet David Shapiro, ensembles of Reich and Glass, and a host of other "very special guests." Orthodox music critics are still searching for labels to describe it all.

OLD PRINT

Retrospectives of books and publications historically important over the past 20 years were presented by the Franklin Furnace recently. Works by **Dick Higgins** and the **Something Else Press** included his first book, *What are Legends* (1961), early graphics and printed exercises, mimeo books from Fluxus, and pre-Something Else Press books that were never made, complete works of the Something Else Press, from 1964-1974, with many rare, out-of-print books, and the Great Bear Pamphlet Series, 1973-74, with works by Karpow, Oldenburg, John Giorno and others.

Higgins' recent books, *A Dialectic of Centuries* (a critical review) and a collection of his epic stories published by Printed Editions were also on view.

S.M.S. Magazine, which appeared in six issues in 1968, published by the Letter Edged in Black Press, was presented under the curation of Billy Copley. This magazine contained ephemeral artwork in multiple, as a bimonthly portfolio representing the work of some 75 artists, writers, filmmakers, and musicians. Each issue attempted to reproduce the contributor's work exactly, no mean task considering that submissions ranged from chocolate bars to bow ties and included

records, tapes, broken tea cups, and pills as well as drawings, paintings, small books and poems. S.M.S. existed simply as a portable museum or gallery, welcoming as much art as it could absorb, and it remains a curious cross-section of work done during that period, in an accessible hands-on format.

NEW CONTEXT

The New Cinema gestated for six months, then opened its doors in January with a firm commitment to closing them after six months, in a "kill it before it kills you" spirit to avoid repetition and all bureaucratic entrenchments. During their stay, they are presenting premiere runs of narrative feature super-8 films, fresh off the editing benches, then transferred to videotape and projected on an Advent screen. This "get-em-while-they're-hot" format has generated high enthusiasm among capacity audiences for films by **Eric Mitchell**, **James Nares**, **Becky Johnston** (the prime organizers) and **John Lurie**, **Charles Ahearn** and several others, each with a faceted background in theatre, visual arts, and rock music. The filmmakers' relation to super-8 parallels roughly the post-war European "new wave" style of working in a cheap medium directly opposed to slick 35mm high-budget Hollywood movies. Every "actor" in these films is instantly a "star" with many appearing in several films, creating a low-budget public star system among the fans.

The films portray local political intrigues among rock, fashion, art and film "scene" people, who pose as themselves or loose variations on their own themes: **Nares' Rome 78** uses an ancient Roman setting for posers in togas and clinking armor to cavort, carouse, cajole and diatribe in ambient film texture and role gesture; **Mitchell's Red Italy** has one eye firmly fixed on cinematic history and the other drawing out polemics and social commentary from cold, undeveloped characters from postwar Italy, rife with urgent political questions couched in a black-and-white tale of unrequited love between a black GI and a lanky blond vampire, whose wealth disgusts the working class hero. In each film, passionate idealism triumphs in the end.

The New Cinema will publish a catalog to make these tapes available for rental or purchase, and intend to screen them on local cable television channels.

NEW LOCATION/NEW MODELS

"**Fashion Moda**" is a new gallery organized by Hector Ortega and Stephan Eins, located in the South Bronx, regarded as New York's highest crime neighborhood and resembling burnt-out Dresden. They have created a situation where local residents can display their art and use the gallery as a teaching medium. Eins' collection of science, technology, art and fantasy at FM parallels his previous work at The 3 Mercer Street Store, where he made and sold art at found-object prices. FM features shooting fish, fish-eating spiders, holograms and lasers, old piggybank robot toys, a giant frisbee, and a lemon that is really a lightbulb.

A propos of the South Bronx, a recent installation by **Dennis Oppenheim** at John Gibson Gallery featured a piece (reminiscent of Tatlin's 1920 *Model for the Monument to the Third International*) titled *Exit for the South Bronx*. The sculpture is 135 feet of roadway/mindway ribbon of exquisitely buffed fiberglass, flowing in interlacing curves

over a structure of angle irons and delicate 1 x 2 strutwork. Oppenheim combines these materials non-linearly, giving vitality to human-scale sculpture in his fantasy architecture. In an exhibition recently at The Kitchen, he showed *Tune Towers*, seven steel black towers from 2 to 8 feet high, capped by continuously running music box apparatus. The juxtaposition of tinkling sound and heavy industrial facade is a combination of personal space and large-scale construction space. His imagery occupies the realm of imagination.

—Judith Aminoff

CRITICAL STATE

Exchanges in public in New York are rarely available to artists and critics outside the city. A panel at the Landmark Gallery, called the *Artists Talk on Art* series focused on **What Artists want from Critics and What Critics expect from Criticism and from Artists**. The panel featured Irving Sandler (moderator), D. Remington, L. Golub, B. Zucker, N. Calas, J. Perrone, C. Robins, Philip Pearlstein. The questions from the floor seemed to focus on means of alerting critical attention to recent art, the issue of standards, and useful methods of presentation. The input from critics focused on their requirements in terms of information and areas of difficulty, such as precision, means of detecting crucial work early on through a network of exchanges, the impossible task of correspondence and calls, and the individual views of each critic regarding their sense, private and public, of responsibility. The stress was on the response to art as primary and afterwards to art professionals (including editors). Another emphasis was on clarity for readers. The issues raised examined areas of problematic tension in formal discourse and ended with more questions than answers—a good ending.

—A. L. Stubbs

PERIODICALS, OLD AND NEW

Art & Cinema, after a lapse of nearly two years, has reappeared in a new format, with a retrospective series of articles on Hans Richter and a Richter filmography, a special section on art and the technological imperative, including video, mixed media, holography, etc.; an article by Phil Niblock where he talks about his work; and reviews of films, including experimental and documentary ones, as well as books. A notable contribution to the understanding of the collaboration of artists and filmmakers, this magazine is \$35.00 for institutions and \$15.00 for individuals from Visual Resources, Inc., 152 W. 42nd St., Suite 1219, New York, NY 10036

Art New Zealand is a quarterly produced by the Art Foundation Press, with typical articles of news about the art scene in NZ, art historical articles, and interviews, views and book reviews. Available for \$14.00 to Art New Zealand, P.O. Box 7008, Auckland 1. Add \$3.00 for surface postage overseas.

Artists Monthly for January 1979 is the new name for *Detroit Artists' Monthly*. In this issue there is an interview with Dick Higgins by Diane Spodarek, besides reviews of musical groups in Detroit, a Canadian lament on Art Education. As an interesting innovation, the *DAM* has published its issue in February as a performance by the reruns, Cadillac

Kids, the Cubes, with a special appearance by Dangerous Diane and the Dinettes at a club in Detroit.

The Boletín de Artes Visuales has been revived after a lapse of seven years, as the organ of the Museum of Contemporary Art of Latin America, OAS, Washington, DC 20006. Included is news from all the South American countries, including Puerto Rico, Panama, Mexico and the Dominican Republic. \$3.00 an issue, or write to Jose Gomez Sicre, Director of the Museo de Arte Contemporáneo de América Latina at the above address.

Edition 1 is a new collective-collaborative magazine from Vancouver, edited by Rick Hambleton. 29 artists are included in this first issue with an elaborate centerfold of investigation Department of Eternal Art. There is an interesting two page section on artists' postage stamps, verbal works, photographic works, serendipity for all. Well printed and produced. Available for \$2.00 from Edition, P.O. Box 403, Station A, Vancouver, B.C., Canada V6C 2N2.

Format: Art and the World is an important art critical little magazine "devoted to art and the creative analysis of contemporary issues." The March issue, for instance, includes a long essay by Barbara Aubin on "Artists and their Post Cards." In addition, there is an interview with John Hogan, founder of Bookspace in Chicago. There is also poetry, quotes, and other features. 10 issues for one year, all for \$5.00 from Format, 405 S. 7th St., St. Charles, IL 60174. C. L. Morrison is editor.

The 80s is a new journal published by Verlag Avantgarde (Jurgen Kramer), who writes that he is interested in a new movement called Postpunk. This magazine is the visual collaboration of artists and musicians from all over the world, well designed and well produced. \$10.00 to Jurgen Kramer, P.O. Box 1142, D-4650 Gelsenkirchen, West Germany.

Gammagazine by Johan Cornelissen, Jan Nederveen, Rob Nypeis is a conceptual photographic magazine from Utrecht, Holland. No. 10 for 1978 has arrived, and is available from Gamma, Achter St. Pieter 4, 3512 HS Utrecht, Holland—or P.O. Box 454, 3500 AL Utrecht.

Image Nation has a special double issue no. 19/20 called **The Rolling Landscape**, generated from a February 1978 event coordinated by Ben Holzberg and friends. All overhead advertising was removed from a single subway car. 11 x 15½ inch Ciba transparencies were made from 52 slides representing 34 photographs. The images represented a broad spectrum of sensibility from the absurd to the spectacular. The audience was a random selection of 50,000 surprised commuters, while countless art enthusiasts simply missed the train.

This is now in a double issue, documented in dazzling color, funded by the Nightingale Arts Council, Ontario Arts Council, Wintario, the Canada Council, National Museums and the Toronto Transit Company. Available for \$8.00 from Image Nation, c/o Fringe Research, 1179 King St., West, Toronto, Canada M6K 3C5.

The New Commercialist is a collaborative review, including contributions by a variety of critics and artists, especially alluding to photography. Each section is reproduced from typewritten text. Future issues will include photographs as extensions and reflection of systems that run counter and/or reorder conventional or traditional models. Edited by Meyer Hirsch, the review includes articles by James Hugunin, Peter D'Agostino, Carl Loeffler, Harley Lond, Geoffrey Cook, Theron J. Kelly, Donna-Lee Phillips, etc. The articles are chronologically cited.

The second issue includes various articles relating to Hal Fischer's *Gay Semiotics*, a photographic study of visual coding among homosexual men. Reactions to the book are voiced by publishers, therapists, curators, film editors, writers, filmmakers, and random reactions. A fascinating concept.

The third issue will be on Methodology and comes in two parts, 125 pages each. Anyone interested in contemporary criticism should read this review for insightful analysis. Write to Meyer Hirsch, 2338 Divisadero, San Francisco, CA 94115. Issue 1, \$5.95; Issue 2, \$5.95; Issue 3, \$7.95 each part. Add 50 cents for mailing for each copy.

Oasis d'Neon: Hollywood's Elm City Chronicle is a well-produced tabloid from New Haven, Connecticut. Fashion photographs, articles about new music, interviews (Hannah Wilke, e.g.) poetry, and crazy ads. Available on newsstands in the Eastern U.S. and \$5.00 a year from Oasis d'Neon, 1610 Chapel, New Haven, CT 06511.

Oppositions, a Journal for Ideas and Criticism in Architecture, published for the Institute for Architecture and Urban Studies by the MIT Press, is a beautifully produced journal which includes views, reviews, and documents about architecture and urban planning. Issue 11, Winter 1977, just published, includes articles by Manfredo Tafuri on Giuseppe Terragni and the Dialectics of the Avant-Garde; Piranesi and Eisenstein, a long article on Skyscrapers, as well as book reviews, etc. Available for \$35.00 (four issues) and \$50 for institutions from MIT Press, 28 Carleton St., Cambridge, MA 02142.

Photo-Forum is a magazine which gives readers a comprehensive coverage of current photographic activities in New Zealand. The magazine is a handsomely produced mixture of portfolios by individual photographers, current news about photographs and other work and historical articles on aspects of New Zealand's photographic history. Previously started as *Photographic Art & History* in May 1970, it has now changed format to reflect the increased photographic activity in even the 120 years of photo history in New Zealand. Published three times a year in April, August and December, subscriptions are \$10.00 in New Zealand. In the U.K., subscriptions are £6.60, USA is \$14.00. Write to Photo-Forum, P.O. Box 10-163, Auckland 4, New Zealand. A list of back issues will be sent on request.

Piano, a flowing journal, published by the Pushkin Press, is an intermedia magazine including poetry, photographs, essays, reviews, drawings, music and much more by a variety of artists. Co-edited by Patti Chambers and Walt-Christopher

Stickney, *Piano* is available for \$3.00 postage included from The Pushkin Press, 1930 Columbia Road, N.W., Apt. 809, Washington, DC 20009.

Portfolio: A Contemporary College Photography Magazine has just been published. This is a pictorial quarterly presenting the wide range of imagery and energy going on amongst photographers on campuses throughout the nation. In each issue, there is a profile of two colleges including personal views of student and faculty work, facilities available for student use, and a general description of the schools' geographic locations. This first issue profiles University of Florida and the Tyler School of Art. After the portfolios of many photographers, there is a very detailed series of technical data for each photograph. Beautifully produced by Rapaport Printing, this is an important addition to the expanding awareness of contemporary photography on academic campuses. \$12.00 for four issues from Portfolio, Box 61, Dannemora, NY 12929.

Portfolio: The Magazine of the Visual Arts is a new publication to be issued in April of this year. Published by the Grosvenor Publications, Inc., Portfolio is an elegant new bimonthly covering all the visual arts including photography, architecture, folk art, antiques and the decorative arts, design and graphics both in America and in Europe. Charter subscription is \$15.00 per year. First issue includes an article on Fox Talbot, Christo, Alice Neel, Roadside America, Weathervanes, tallest buildings, Huichol Yarn painting. This is a magazine for the non-specialist and is indeed well conceived. Available from Portfolio, 271 Madison Ave., New York, NY 10016 for \$15.00.

Prop is a new magazine just released. Starting with statements on "What is Art" on the cover by Marcel Duchamp, Sam Francis, Lawrence Weiner, Ezra Pound among others, we get contributions of poems, essays, news items, an update on Caraballo & Padin, as well as an innovative introduction to the staff via photographs.

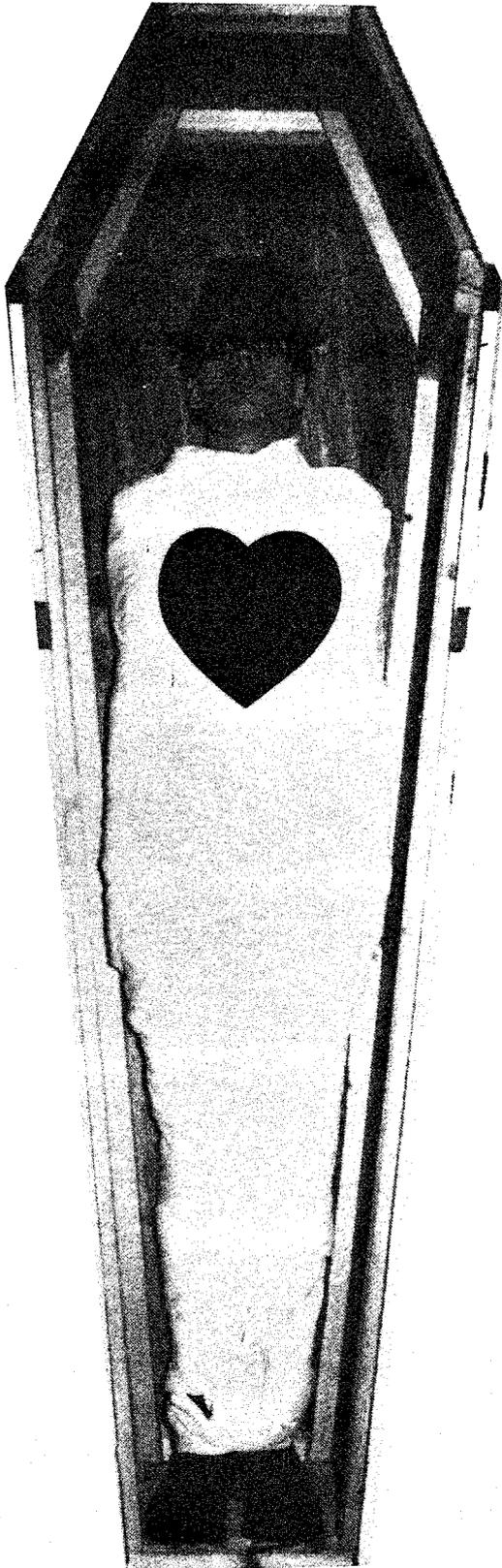
Published quarterly by Workspace Loft, Inc., a non-profit arts coordination center, subscription rates are \$2.00 per year. Write to Workspace Loft, Inc., 4 Elm St., Albany, NY 12202.

Vanguard for February 1979 has changed its format. Published by the Vancouver Art Gallery since 1972 and formerly printed as a tabloid on newspaper stock, the new 50-page *Vanguard* is now in magazine format on quality paper. The new editor, Russell Keziere, feels that with a series of solid critical essays from writers throughout North America and Europe, the magazine will fulfill a necessary function in the Canadian cultural community.

Vanguard remains the only periodical in Canada and in the U.S. which is published by a public art gallery. Articles about Gary Kennedy's painting, Jasper Johns, Nancy Holt, Joseph Kosuth, as well as an interview with Bruce Nauman are featured. 10 issues for \$8.50.

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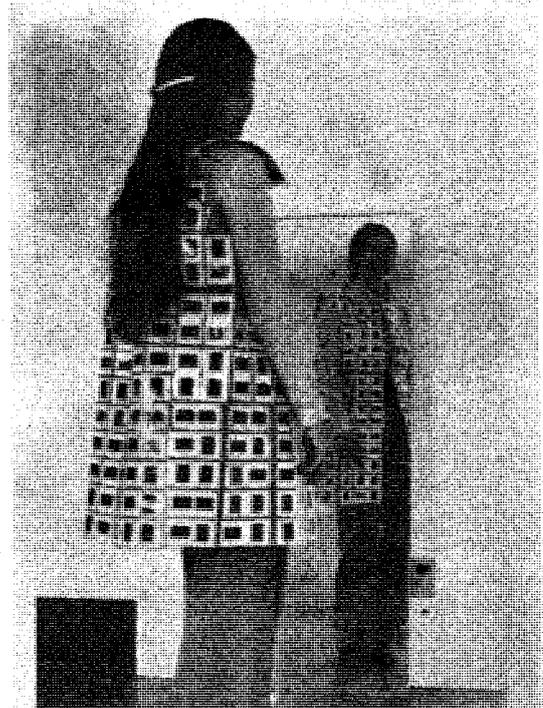


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