

NEWS & NOTES

Art Index Cards have been devised to help artists solve the problem if ever you have lost a painting. It also helps to catalog your works. It is a 5 x 8 card system which allows you to include a slide of the work on the card. Free samples are available from Art Index Card, 172 E. 90th St., New York, NY 10028.

VIDEO

A truly comprehensive reference item, the *Southern California Video Resources Directory* provides accurate, up-to-date information on video artists and professionals, video display and educational facilities, and general video and video services in Southern California. The Directory compiles and organizes essential information for the use of individual videomakers as well as institutions. It also includes an annotated bibliography of other regional and national video publications.

The Directory has been compiled and edited by Kathy Huffman, director of SSB's video program and Video Coordinator of the Long Beach Museum of Art.

Single copies are available for \$3.00 plus 50 cents postage and handling from Some Serious Business, 7904 Santa Monica Blvd., Suite 201, Los Angeles, CA 90046. (213) 650-7444. Orders of five or more should be addressed to Barbara Hendrik, Long Beach Museum Bookshop, 2300 E. Ocean Blvd., Long Beach, CA 90802. For California residents, add 6 per cent sales tax.

■ The Video Data Bank of the School of the Art Institute of Chicago has a catalog available of Tapes on Contemporary Art and Artists. Included is a new series called *Women in Art*, which will cost \$100.00. Included in the new series are videotaped interviews with Agnes Martin, Louise Bourgeois, Audrey Flack, Nancy Graves, Mary Miss and Lucy Lippard. For more information, write to Lyn Blumenthal, Video Data Bank, Columbus Drive & Jackson Blvd., Chicago, IL 60604.

■ The video-disc has finally been brought to market in Atlanta as a test city. The Magnavox Consumer Electronics Co. a division of Philips, is starting to sell with a catalog of about 200 prerecorded discs. The disc-unit is going for \$695, and the discs retail from \$5.95 for certain cultural and instructional programming to \$15.95 for full-length movie features. RCA is now stepping up its fight for a share in the burgeoning market.

ARTISTS AS SET DESIGNERS

"David Hockney as Stage Designer" by Ronald Crichton is featured in the January issue of *Apollo*.

■ In "Homage to Diaghilev" in New York, Nureyev does not wear the original costume designs since "They are most extraordinary things. Some of them look like a skin disease. All that pink and those swimming caps. . . ." In researching the project, Joffrey (the head of the dance company) spent over a year tracking down Picasso's costume designs. What was interesting that in searching the costume design for the American girl, it was discovered that Picasso had bought the clothes in a department store.

■ *Self=Portrayal: The Photographers' Image* is a new publication of the Friends of Photography, containing self-portraits by 101 contemporary photographers, a major investigation of an aspect of photography which has attracted the interest of an increasing number of artists during the past decade. Included are Bill Brandt, Lee Friedlander, Eikoh Hosoe and many others. Available for \$9.95 plus \$1.00 postage and handling, plus applicable state sales tax. Write to the Friends of Photography, P.O. Box 239, Carmel, CA 93921.

■ *Combinations*, Issue 3, will be out this spring. This interesting 8 x 10 magazine is asking for work for Issue 4, previously unpublished work, black and white photographs, poetry interviews, essays, short fiction relating to photography will be accepted. Include \$4 consideration fee and container for return, including postage. Contributors will be paid in copies. Write to Combinations, Mary Ann Lynch, Greenfield Center, NY 12833.

■ At the Museum of Fine Arts, Houston, *One of a Kind*, an exhibition organized by the Polaroid Corporation, is being shown, making the exhibition's premiere in this country.

The exhibition contains 135 color prints made by 32 contemporary photographers, including all formats including the SX-70. The 20 x 24 inch Polaroid prints in the exhibition were made with an experimental camera designed by Polaroid specially for large-scale instant photography, and with this exhibition 20 x 24 Polaroid photography will be on public view for the first time.

Included in the exhibition are Eggleston, Sonneman, William Larson, as well as Marie Consindas, Rosamond Purcell, and Frank di Perna, as well as Lucas Samaras and David Hockney.

Future dates include Boston, Minneapolis, Tucson, Los Angeles, Washington, DC, Denver and Chicago. A catalog will accompany the show. For more information, write to MFA, P.O. Box 6826, Houston, TX 77005.

■ *A Richer Dust: Echoes from an Edwardian Album* by Colin Gordon to be published in April by Lippincott is a book which is generated from a great discovery by this young English schoolteacher, who found in the junk stalls of Wake-

ART HISTORY WRITING

In a recent article on ghostwriters in the *Los Angeles Times*, Digby Diehl, editor in chief of Harry N. Abrams Co., the nation's major publisher of art books, is quoted as saying:

The material we get from most art critics and art historians is so abominable—so execrable—and requires so much work, that the final product is ultimately unrecognizable from the original submission. The material has to be transformed—rewritten—to be published.

PHOTOGRAPHY

UCLA has just processed a gift of some 10,000 photographs and more than 20,000 negatives, the work of Jerome Robinson, the theatrical photographer. It consists of live-action shots of theatrical performances in New York and Los Angeles from 1930 to the mid-1950s.

field in Yorkshire, England, a series of boxes which contained glass photographic negatives, for which he paid £5.00 for 30 boxes of 650 negatives.

Printing from these negatives he discovered a whole family and its life in that "apparently secure world before WWI." How he tracked down the group and the photographer, Alfred William Atkinson, discovered facts and traces of the family and its houses is part of the story.

■ *The New York Times* reports in its March 11 issue the invention of the LaserColor Printer, which prints electronic color prints with a laser beam. Invented by Alex Dreyfoos, physicist and amateur photographer in collaboration with George Mergens, we have a new system which makes quality color prints from 35mm slides in 20 seconds. Instead of costing \$220—a typical price for an 8x10 dye—a LaserColor 8x10 print is a mere \$13.25.

This is an exciting new development and Peggy Sealon in her column under "Camera" reports on it in full in the Arts and Leisure Section.

ROTHKO UPDATE

Four New York law firms who worked on the complicated, nine-year long litigation over the \$40 million estate of Mark Rothko will receive \$3.2 million in legal fees. The fees are part of a settlement agreed to by all parties.

Still to be settled is a dispute over the amount of taxes to be paid on the estate, and another legal bill will be forthcoming from the lawyers who had been engaged by the four law firms to handle their application for fees.

■ Roy Edwards, a painter, seeks \$1.25 million in compensatory and punitive damages from CBS, its publishing subsidiary Holt, Rinehart & Winson, and Lee Seldes, an author of *The Legacy of Mark Rothko*, published last year, charging that it implicated him in the death of the artist Mark Rothko.

Mrs. Seldes denied any link between Rothko's death and Mrs. Edwards. "There is no plot in the book at all," except the fact that Rothko was pushed to suicide," she said. "That is my scenario and I stand by it."

ARCHITECTURE

UC, Santa Barbara is now the home of the complete archives of architect, Gregory Ain, an associate of Neutra's during the early 1930s.

■ *Low Rise Housing for Older People: Behavioral Criteria for Design* is a U.S. Dept. of HUD, Office of Policy Development and Research publication published in January 1978. An annotated bibliography is included besides a detailed study of interiors and exteriors.

■ Philip Johnson has announced his intention to leave his New Canaan, Connecticut glass house and surrounding 28 acres to the National Trust for Historic Preservation with care and management delegated to the New Canaan Historical Society.

PRESERVATION

A star-shaped park will finally be established on the site of Les Halles, the former market area in Paris. This means that the late-Gothic 16th-century church, St. Eustache will not be hidden by the forest of office buildings previously envisioned. In fact, there will be Europe's largest pedestrian mall linking the park with the Georges Pompidou Art Center in the Beaubourg district farther east. Target date for completion is 1 January 1983. Alas, the gaping hole will be gone!

■ Radio City Music Hall is expected to be saved, although it had been doomed to close on 26 April. A national entertainment production company has been formed that will produce its own movies, plays, concerts, and television shows, using the Hall as a "family entertainment center" with live productions besides the traditional stage shows.

■ The domed concrete facade of the Blenheim Hotel, a certified state (New Jersey) treasure, crumbled into rubble in 11 seconds on 4 January to be replaced by a new Atlantic City casino. The demolition of the Blenheim domes had been the result of a vain attempt by preservationists who had fought hard to save them.

■ There is hope in south Miami Beach where there is one of the richest collections of 1930s architecture in the world, for there is a group of people who want to save those buildings. They have petitioned the State Division of Historic Preservation to declare "Old Miami Beach" a historic district of Art Deco buildings and that it be included in the National Register of Historic Places.

■ The body of the Sphinx is all right in Cairo, but the human face of the great monument is showing the effects of 5,000 years of sandstorms, scorching desert days and chilling nights. Not only is its 7-foot nose missing (and has been for centuries), but the left eye is sagging, and the entire left side of the 13-foot face is distorted. It certainly needs a face-lift, but the methods of different art and restoration experts differ so much that the sharply divided group cannot agree on the method for a cure.

■ *The Last Supper* by Leonardo is headed for another major restoration to the tune of \$600,000 offered by the Italian government. Included is also the church in which it is hanging.

■ The vacuum chamber used to test the moon rover used by American astronauts will be used to restore 40,000 books damaged in a flood at Stanford University's Meyer Library last November. 5,000 books a week are being placed in the chamber, according to Lockheed Missile & Space Company and Stanford Library Director, David Weber. Air will be sucked out until the near vacuum found 200,000 feet above the earth's surface is reached. The books have been frozen in a cold storage locker since the flood. In the vacuum chamber they will be heated, and as they thaw the vacuum effect will draw the water from the pages and the bindings. September is the target date for having the books back on the shelves.

MURALS

The National Murals Network International Newsletter for Winter 1979 has just been issued and is dedicated to the Chilean muralists who have now spread throughout the world into Sweden, Netherlands, France, New York, the District of Columbia, and Berkeley. There are reports from Sweden, London, Holland, Scotland, France, Vancouver, and Mexico. For more information, write to Mural Newsletter, P.O. Box 40 383, San Francisco, CA 94140.

■ Terry Schoonhoven, the only member of the L.A. Fine Arts Squad, has just finished a 52 x 102-foot mural on Windward Avenue in Venice, California, representing a mirror image of that street. Started on 3 April 1978, it took almost 11 months to finish. Using a new technique in future murals, this is the last enamel mural he will do. His new projects will use a silica-based coating that can be pigmented.

MUSEUM NEWS

There may be a new addition to the Getty Museum's already outstanding collection of Greek sculpture. A rare Greek original marble sculpture by the master Scopas has been identified in France, a life-size head of a warrior known as the "Head Du Bry." In France since the 1830s, brought in by a family of Greek immigrants, it seems that the Getty is confident it could be moved from France without international unpleasantness. Time will tell.

■ The Akron Art Institute with its new director, John Coplans, is deaccessioning in order to give the Institute a clearer identify specializing in sculpture and photography of the 19th and 20th centuries, with emphasis on recent sculpture. The favorable reactions have increased attendance, generated money in gifts toward renovating the building, and received some nod of acquiescence by neighboring directors of museums.

■ The Metropolitan Museum of Art plans to install a Chinese garden court and a Ming Dynastic furniture room to be built in Soochow, China and shipped to New York from Shanghai, under an agreement signed with China. The project has been made possible by a gift of \$2.9 million by the Vincent Astor Foundation and is the first permanent cultural exchange between the U.S. and China since the Communist takeover.

■ The Museum of Modern Art with diplomatic deftness has been able to show 23 major oil paintings from the Edvard Munch exhibition that was previously a stellar attraction at the National Gallery of Art in Washington.

■ The Museum of Contemporary Crafts, whose building will be razed to make way for the expansion of MOMA, closed and will reopen this spring in renovated quarters at 44 West 53rd Street, with a big show, "New Handmade Furniture."

■ Peabody Museum at Harvard University has been finan-

cially pressed, so rather than sell paintings from its Bushnell Collection it has decided to sell 106 portraits of American Indians painted more than 150 years ago by Henry Inman. The decision came after a controversy in which it was charged that the museum was planning to sell both sets of paintings so that private buyers were favored over public institutions.

■ Fogg Museum of Art at Harvard University has announced the receipt of the "largest money gift in its 83-year history." Because of the financial coup, the Fogg will build a three-story structure, linked by a walkway to the Fogg, which will accomodate galleries, curatorial offices and storage for the Islamic, oriental and classic collections.

■ A gift to the National Collection of Fine Arts in Washington, DC by Joseph Cornell's sister, Mrs. John A. Benton, sets up the Joseph Cornell Study Center, curated by Lynda Hartigan, which includes a great hoard of raw materials used for his works, such as photographs, daguerreotypes, tintypes, clay pipes, glasses and wood dowels, toys, games, and miniature figures, magazines, stationery from hotels, etc.

■ MOMA has slated a huge Picasso show that will fill the entire building for a November opening. According to William Rubin, director of the museum's Department of Painting and Sculpture, it will be the biggest Picasso exhibition ever seen in this country involving all the media, with loans from the Soviet Union, Czechoslovakia, Japan and the future Picasso Museum in Paris. More than 600 items will be included in the exhibition, a co-production of the Modern and the Union of French National Museums.

■ The Whitney Museum of American Art's second satellite gallery, according to *Art Letter*, is to be a block-long, glass-sheathed indoor sculpture garden in the "pedestrian plaza" of a new 26-story Philip Morris Inc. headquarters to be situated at Park Avenue and 42nd Street.. There will also be a smaller gallery for changing exhibitions and a bookstore.

■ The Museum of Contemporary Art in Chicago reopens in a weekend of celebrations March 23 through 25. To begin with, Max Neuhaus will create a sound space 15 x 20 x 50 feet high, made up of tonal textures distributed throughout the space. A broad vertical pathway through the work is formed by the stairway itself, allowing listeners to explore sound in three dimensions.

At the same time, Chicago artist John David Mooney will create a dramatic light sculpture created especially for the M.C.A.'s opening using over 300 sealed beam lights spread like a carpet over the street in front of the Museum while blue vertical beams will play upon the walls of the Museum and neighboring building.

The opening exhibition, "Wall Painting", will bring together five artists who paint directly on walls: Marcia Hafif, Richard Jackson, Lucio Pozzi, Robert Ryman and Robert Yasuda, who will create five installations specifically for this exhibition.

ART LOST AND FOUND

A District Court judge in Philadelphia has ordered a series of paintings of nudes banished from the courthouse. The 10 offending paintings, some life-sized and others larger than life, were hung as part of a federal program encouraging the display of local artists' works in government buildings. They were taken down and transported next door, where they were hung in the lobby of the William Green Federal Building, outside of the judge's jurisdiction.

■ A painting attributed to Pieter Bruegel and valued at about \$500,000 was stolen from a church near Spezia in Italy in February. The painting was a crucifixion scene with **four** crosses instead of the usual three.

■ San Francisco's de Young Memorial Museum, which suffered the theft of a million-dollar "Rembrandt" painting last month, has hired a security consultant in preparation for the "Treasures of Tutankhamun" exhibit in June.

■ A collection of 53 paintings worth more than \$1 million was reported to have been aboard a plane believed to have crashed in the Pacific in late January.

■ The former chief of security at the Santa Barbara Museum of Art was sentenced to one year in jail on his plea of guilty to having stolen three Monet paintings from the Museum last November.

■ Talk at the Prado in Madrid has focused on the loss of many paintings from the collection, due to a casual approach to loans during Franco's regime. Many of the paintings instead of going to provincial museums, have gone to government offices, cabinet ministers, bishops and politicians. Perhaps 150 have actually been lost while 2,700 have been loaned casually.

■ Robbers in Venice stole \$1.2 million worth of diamonds, rubies and pearls adorning a portrait of the Virgin Mary allegedly painted by the Apostle Luke. The thieves smashed part of the painting that has hung in St. Mark's Basilica for centuries.

■ A \$240,000 Flemish oil painting stolen from a West German hotel last May was found recently in the window of a Cannes art shop. The dealer had put it on sale for \$1,400. It was *Venus and Apollo* by Jacob Jordaens. It was part of a five-painting theft, of which only three paintings were recovered.

■ Law enforcement officials say that the recent dramatic increase in thefts of valuable art works from museums, galleries and private collections in the U.S. is largely due to sophisticated gangs, who travel across the country to steal for fences or organized-crime figures. In most cases, the stolen art is never recovered.

■ In February, 62 museum curators gathered at the University of Delaware to talk about security at the First International Symposium on Art Security.

■ An ancient Greek marble head valued at \$150,000 was stolen recently from the Metropolitan Museum of Art, wrenched from its wooden pedestal. This is said to have been the first major theft in the 110-year history of the museum, while there have been minor ones. The head was retrieved later that week found in a locker.

■ In Toronto, a Picasso painting valued at \$425,000 was stolen from an art gallery. *Woman in a Hat Holding a Sheep's Head* (1939) was one of a collection of 28 Picasso originals on loan from European dealers.

■ A fire believed to have started in a chimney destroyed the home of the late artists, Maxfield Parrish, in Plainfield, New Hampshire. Firemen from 10 towns in New Hampshire and Vermont kept flames from spreading to the old Parrish studio, now a museum, where many of the artist's works are displayed. The house was bought last year by California art dealers and run as an inn and restaurant. Three waitresses and guests, the first to notice the fire, were able to save three Parrish oils when they fled from the building.

■ British prosecutors dropped all charges against artist Tom Keating, who had admitted flooding the art market with 2000 fake paintings over the last 25 years. The case was postponed in January when the 61-year-old artist was hospitalized with a heart ailment. Prosecutors decided he could not stand the strain of a new trial.

ARTISTS' ARCHIVES

As of December 1978, Silke Paull and Hervé Würz have collected some 60,000 documents on about 3,800 artists in non-art, a-art, anti-art, and the like. Persons wishing to contribute documents or other information should send them to Silke Paull/Hervé Würz, 34 Bd. Wilson, B.P. 106, 06600 Antibes, France.

■ *Soft Art Press* for November 1978 (no. 15) has published a survey of Multi-Media Art Archives throughout the world, based on questionnaires. An important issue, an important magazine for anyone interested in correspondence and mail art. Available from Soft Art Press, case 858, CH-1001 Lausanne, Switzerland.

■ c.d.o. maintains Mail Art International Archives with work of everyone from Armleder to Zabala and everyone in-between. They just organized and published a catalog on their Mail Art Exhibition and they now invite all artists to participate in their Mail Art Archives. Ken Friedman recently had a retrospective of cards, posters, flyers, writings and documents from 1966 - 1978. Write to C.D.O., Centro Documentazione Organizzazione Comunicazioni Visive, Via dei Farnese 9, Parma, Italy.

■ Documentation Center for Contemporary Swiss Art is described in *AICARC Bulletin*, Institute of the History of Art, POB 2-221 01 Lund, Sweden, in no. 9 for 1978. This is an exploration of the documentation, acquisition and maintenance of the Archives explained in an article by Hans-Jorg Heusser.

In the same issue is a description of the Archive of Experimental and Marginal Art in Lund, Sweden which includes worldwide events in the 1970s as well as information concerning the Galerie S:t Petri in Lund, which developed worldwide contacts with experimental, vanguard artists.

RUBBER STAMP NEWS

An interview with Barton Lidice Bênes by Jacqueline Brody appears in the January-February issue of *Print Collectors' Newsletter*.

■ Nomoma (Pictorial Rubber Stamps) has issued its Catalog, Volume 1, Number 2. Write to Nomoma Pictorial Rubber Stamps, P.O. Box 1048, Amherst, MA 01002 for a copy of the catalog, with prices.

■ *Rubber* for January 1979 features Davi Det Hompson. In addition, there is lots of Rubber-News out of the Stempelplaats in Amsterdam. Aart van Barneveld, the Editor, reports the publication of two Rubberbooks by Leonhard Frank Duch (*Protest Book*) and *Untitled* by Paulo Bruscky. Each is in an edition of 100 handstamped copies, and costs \$5.00 or f 10.00 from Stempelplaats, St. Luciensteeg 25, Amsterdam, The Netherlands.

PUBLICATIONS

A Survey of Arts and Cultural Activities in Chicago, 1977 is a study conducted and published by the Chicago Council on Fine Arts to obtain a better understanding of the nature, scope, impact, and needs of arts and cultural activities in Chicago. This is a prototype study containing an immense amount of information that should be helpful to any Arts Councils and art-oriented individuals. Write to Chicago Council on Fine Arts at the Cultural Center, 78 E. Washington St., Chicago, IL 60602.

■ *Guide to Women's Arts Organizations: Groups/Activities/Networks/Publications*, edited by Cynthia Navaretta, is divided into Visual Arts, Architecture, Design, Film and Video, Dance, Music, Theatre, Writing. Each entry has an address, phone number, major officer, year when founded, description, dues, etc. Each group is listed alphabetically within each state. The bibliography is arranged in the same order as the Guide as a whole, by subject category and is selective but a boon for any further research. A resource list is also appended, including a list of State Arts Agencies, bookstores, and sources of legal advice. A remarkable buy for \$4.00 from Midmarch Associates/Women Artists News, P.O. Box 3304, Grand Central Station, New York, NY 10017. \$4.50 to individuals, \$5.00 to institutions (including postage and handling).

■ A 30-page caricature index to David Levine's drawings in the *New York Review of Books* from Volume 1 (1963) through the October 1978 issue (15th anniversary) has just been compiled by Joseph Drazan and Phyllis Sanguine. The index of about 900 entries is available in reprographic form for \$3.00 from Penrose Memorial Library, Whitman College, Walla Walla, WA 99362. Checks, cash, or money orders accepted only. No invoicing.

■ The Intermuseum Conservation Association is pleased to announce the publication of *Curatorial Care of Works of Art on Paper* by Anne F. Clapp. The third edition has been thoroughly revised and considerably enlarged to reflect current attitudes and practices. The book is obtainable through the Intermuseum Laboratory, Allen Art Bldg., Oberlin, OH 44074. Enclose \$5.00 per book with all purchase orders.

■ *112 Greene St./112 Workshop*, a 448-page historical catalog with an anthology of new work by artists from 112's past, is being offered with a pre-publication price of \$15.00 until April 1979. Write to 112 Workshop, 325 Spring St., New York, NY 10012.

■ (*a photographic book*) by Richard Misrach is a series of photographs of natural forms, vegetation and barren landscape of Arizona, California and Baja. There is no text, only purely visual and film-like relationships. The book has 112 pages, 56 photographs, and is 9¾ x 12 inches. Available for \$10.95 until 1 April from Grapestake Gallery, 2876 California St., San Francisco, CA 94115. Price goes up to \$12.95 after 1 April 1979. Add \$1.00 per book for postage and handling plus 6½% sales tax for California residents.

ART AND GOVERNMENT

The National Endowments for the Arts and the Humanities, according to *Art Letter*, will advise the International Communication Agency (the reorganized and renamed USIA) on what exhibitions and cultural programs it should send abroad, according to a recent memorandum. This shows the new role the NEA will play in the choice of U.S. entries for international art exhibitions, such as Venice or São Paulo. In addition, the ICA staff can attend Endowment panels and meetings for "background"; the Endowments may contribute to briefings of ICA cultural officials; the Endowments will cooperate in the development of culturally-related ICA media materials (magazines, films, VOA broadcasts).

Coordinating this new teamwork is the NEA's International Activities Office, headed by Kathleen Bannon. The staff is two persons, which already runs small artist-exchange programs with Britain and Japan, is coordinating a series of big international symposia, and keeps an eye on the private foundations' rising interest in international exchanges.

■ The National Endowment for the Arts, beginning in 1980, will provide up to \$10,000 in addition to matching grants of up to \$20,000 to galleries of "alternative spaces", which will be called "artists' spaces" from now on, for paying fees to exhibiting artists. Some of these galleries already pay honoraria, but the new NEA grant policy is an official recognition which should hearten artists.

■ The Governor of the State of California, Jerry Brown, has asked for \$11.9 million for the California Arts Council, a jump of nearly 500% compared to the 1979 budget.

■ Rep. John Brademas (D-Indiana), the principal House sponsor of arts legislation in the last decade, has stepped down as chairman of a subcommittee that had jurisdiction in that area. His successor as chairman of the subcommittee is Rep. Paul Simon, Democrat of Illinois. However, jurisdiction over arts and humanities, libraries and museums has been shifted from the select subcommittee to the Post-secondary Education Subcommittee, headed by Rep. William D. Ford, Democrat of Michigan.

■ Congressman Fred Richmond has issued a special report on the Arts in January 1979. In this report, there is the 95th Congress Wrap-Up, tactics on how to contact your U.S. Representative and lobby for HR 1042, a glossary of federal terms, lots of news about budgets and how they are divided, as well as Funding Sources for the Arts in the government bureaucracy. Write to Fred Richmond, Dem. from New York, 1707 Longworth Bldg., Washington, DC 20515 for a copy.

SLIDE NEWS

The Canada Council Art Bank is now offering a set of slides on contemporary Canadian sculpture. The second in a planned series, this set is designed for use by educational institutions, libraries, and galleries, and complement the first set, Contemporary Canadian Painting. 69 sculptures by 24 well-known Canadian artists have been photographed with multiple views of many pieces. Each set is accompanied by a checklist, biographical notes and descriptive texts. Sold as a set only for \$100 (108 slides). Painting set (100 slides and checklist) still available for \$75. For a limited time only, the two sets are offered together for \$150. For further information, write to The Canada Council Art Bank, P.O. Box 1047, Ottawa, Ontario K1P 5V8.

■ "First Aid for Ailing Slides" by Martin Hershenson in a recent issue of *Modern Photography* is an article which cites some newly magical potions to revive sick slides—color errors, exposure goofs, processing goofs.

■ Visual Resources, Inc. announces a series of slides on Photo Realists (Chuck Close, Robert Cottingham, etc.); West Coast Artists (a major slide documentation of many West Coast painters, sculptors, graphic artists, environmentalists, etc.)

For more information, write to Visual Resources, Inc., 152 West 42nd St., Suite 1219, New York, NY 10036.

■ Miniature Gallery, 60 Rushett Close, Long Ditton, Surrey KT7 0UT, England announces *The Dada and Surrealism Reviewed Exhibition*, London 1978, available in a complete or reduced size set. Send for catalog and price details.

■ Visual Resources, Inc., 152 West 42nd St., Suite 1219, New York, NY 10036 announces Volume One of *Contemporary Chicano Popular Art: Antecedents and Actuality* edited by Shifra M. Goldman and Tomas Ybarra-Frausto, includes 250 2 x 2 slides, the majority in color. The complete set is \$395.00 or can be purchased in equal units. The catalog-handbook may be purchased at \$5.95. The 35-page bibliography is available for \$25.00.

COPYART NEWS

Alternative Imaging Systems represent the work of 36 artists who have experimented with the copy art machine at the Everson Museum in Syracuse, New York. Throughout the show, four visiting artists were working in the gallery with imaging machines including the Xerox black and white document copier, standard machine, 6500 color copier, and the Telecopier 200. Included were Charlotte Brown, William Larson, Joel Swartz and Patti Ambrogi. The catalog itself is illustrated with color copies.

Curated by Juliana Swatko, the exhibition catalog is available from the Everson Museum, Syracuse, NY.

■ *Xerox/Xerox/Xerox* is the documentation of a 1977 exhibition at the University of Colorado, Dept. of Art, Boulder, CO 80302, with works of 68 artists. The show, curated by Kirsten Hawthorne and Susan Kunz, artists, and department chairman, George Woodman, who wrote a one-page catalog essay relating "xerography to earlier forms of replication in art," according to the *Print Collectors' Newsletter*. Works by only ten artists are illustrated, two with color Xeroxes. Price is \$2.50 postpaid from Kirsten Hawthorne, 1 Bond Street, New York, NY 10012.

■ Local 1734/P Street Paperworks are exhibiting *Copyart, D.C.*, an show of D.C. artists who have experimented with the copy machine. Each artists has a black and white Xerox illustration as well as a personal statement in the catalog. The exhibition was partially funded by a grant from the Xerox Corporation. Available from 1734 Connecticut Ave., N.W., Washington, DC 20008.

■ **Electroworks** is the first exhibition produced by a major museum that will critically examine the scope and impact of work produced by artists with office copying equipment. The use of the office copier as an artist's tool is a widespread phenomenon in contemporary art and an entire generation of artists now refer to these machines as the media with which they work. This exhibition will deal with the history and the development of copy technology as well as the critical issues of these new media. Work has been selected to illustrate the expanded aesthetic definitions of these systems.

According to Marilyn McCray, Curatorial Assistant in Twentieth Century Photography at the International Museum of Photography at George Eastman House, who will be responsible for this important exhibition, the exhibition will consist of approximately 250 pieces, prints, books, crafts and fabric items. It will open at the IMP on 9 November 1979 and run through 2 March 1980. A symposium on Art, Science and Technology will be held 10 - 11 November.

A 200-page book will be published in conjunction with the exhibition. This will be the first definitive study of historical, technical and critical information produced about this body of work. It will contain 75 color reproductions of works from the exhibition and be published by the IMP and Chanticleer Press.

The exhibition will be available for travel from April 1980 on and is expected to travel for four years. The **Electroworks** project is sponsored by a grant from the Xerox Corporation. For more information, contact Marilyn McCray, IMP, George Eastman House, Rochester, NY.

DIRECTORY

NEW

Directory of Art Libraries and Visual Resource Collections in North America

Compiled for the Art Libraries Society of North America (ARLIS/NA)

by Judith A. Hoffberg and Stanley W. Hess

2000 art collections in the U.S. and Canada at your fingertips in a two-volume-in-one bargain. Provides more detailed information about the holdings and services of art libraries than has been available ever before.

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