

ART PEOPLE IN THE NEWS

Jane Fonda was recently named to the California Arts Council by Governor Jerry Brown and has attended her first meeting. She is interested in plowing some of the profits from such lucrative artistic enterprises as the film and recording industries back into financially stricken cultural programs, if she can find a way.

George Rickey, sculptor, **Bruce Conner**, filmmaker, and **Jacqueline Windsor**, sculptor, were three visual artists who received Brandeis University's 1979 Creative Arts Awards in ceremonies at the Guggenheim Museum recently.

Williem de Kooning on his 75th birthday was made an officer of the Order of Orange-Nassau by the Netherlands Government. The irony is that the Netherlands royal family owns no works by the Dutch-born artist.

Salvador Dalí was inducted on 9 May into France's most prestigious Academie des Beaux-Arts. Dalí was 75 on 11 May.

Jean Charlot, artist and muralist, who gained recognition in the 1920s in Mexico where he worked with Rivera, Orozco and Siquieros in the Mexican Mural Movement, died in Honolulu at the age of 81.

Kusu Shimizu, who pioneered the development of taste for new American painting in Japan, died at 53 in Tokyo. At the age of 24, he opened up in the business district of Tokyo as an art dealer. He was crazy about American art and tried to promote it throughout Japan, representing Sam Francis, Rauschenberg, Kelly and other Americans. He was known as the man who introduced American painting to Japan and made the Japanese like it.

Al Nodal, 29, has been named acting director of the Washington Project for the Arts, replacing **Alice M. Denney**, founder of the WPA, who has resigned as its director to become Chairman of the Board.

Leonard H. Meyers, 47, a physicist and organizer of a series of courses on art and perception in this emerging field in 1970, died recently. He created a series of courses including "Science in Art and Perception" and "Science and Technology in the Creative Arts." He was lecturer at San Francisco Art Institute from 1970 to 1973, and his original work with computer art was exhibited nationally.

Morris Davidson, artist and teacher of art, died recently at the age of 80. He had 30 one-man shows in New York galleries as well as throughout the country. He was author of four books on art, including *Understanding Modern Art* and *An Approach to Modern Painting*.

Garret Price, an artist and cartoonist for the *New Yorker* magazine, recently died at 82.

Louis L. Horch, founder of the Master Institute of United Arts in New York City, died in Florida at the age of 90. A 29-story, \$1 million edifice at 310 Riverside Drive, the Roerich Museum built in 1928, later became the MIUA.

This West-Side skyscraper housed one of New York City's earliest contemporary art museums, known in that neighborhood as the Riverside Museum.

Paul Gapp, architectural critic of the *Chicago Tribune*, recently won the Pulitzer Prize for criticism.

Richard Ettinghausen, consultative chairman of the Metropolitan Museum of Art's department of Islamic art and professor of Islamic Art at NYU Institute of Fine Arts since 1969, died recently at the age of 73. He was considered one of the world's leading authorities on Islamic art, and his book *Islamic Art* is considered one of the definitive works on the subject.

Christo returned to Petaluma and Valley Ford, where his "running fence" once stood to distribute copies of his \$200, 13-pound book on the fence, autographing many of them for the people who once thought he was a "nut," but who still allowed him to use their land. Now he is planning to wrap the Reichstag building in Berlin in a "silky, beige woven fabric," but he also wants to cover Pont Neuf, the oldest bridge in Paris. If all legal arrangements are completed soon, Christo's new Reichstag creation should begin in May or September of 1980.

Beauford Delaney, an American painter whose talent generated admiration from Henry Miller, James Jones, George O'Keeffe, Darthea Speyer, and James Baldwin, died in Paris at the age of 77. His first and last one-man shows in the U.S. were both in Harlem. He did portraits and abstract works.

Muriel Magenta, environmental artist and filmmaker, has been named full professor at the Arizona State University in Tempe. This is the first time in 17 years that a woman has attained this position. Muriel is part of the Intermedia faculty at ASU.

Mitchell Wilder, director of the Amon Carter Museum in Fort Worth since 1961, died on 1 April of leukemia. Under his leadership, the Museum rose to its present status as a leading museum of American art, also establishing photography and publishing departments. Ron Tyler, curator of history and director of publications, is acting director.

Joyce Cutler Shaw recently returned from Europe where she exhibited at Apropos Gallery in Luzern, Switzerland with a work called *The Lady and the Bird IV*, opening with a release of messenger pigeons organized with the Swiss Racing Homer Association and a reading-performance by the artist. She also lectured on "Beyond Sculpture: Aspects of West Coast Contemporary Art" at the ICA in London and the Demarco Gallery in Edinburgh.

Carolee Schneemann recently in New York gave two readings, had an exhibition of her *Forbidden Actions* silkscreen graphics at C Space, showed her super 8 film, *Kitch's Last Meal*, and appeared on a panel on Women and the Theater.

NEW YORK BYLINE

MAKE IT & SHOW IT & EAT IT YOURSELF. . . OR,
NEW YORK CITY SEEN & SAVOURED.

In his May 7, 1979 *Village Voice* art column titled "Guerilla Gallerizing," critic Peter Frank stated the following:

Every time a group of artists, for whatever reasons, feel alienated from the prevailing art establishments, they go and duplicate, as best they can, the services provided by these establishments. From the *Salon des Refuses* of the Impressionists, down through the handbill and cabaret provocations of the Futurists and Dadists, to the co-operative galleries and little magazines of the Abstract Expressionist era in New York, artists who haven't gotten inside have gotten out of the outside by creating their own insides.

In the last decade the alternative spaces and the regional art periodicals—not to mention formally antiestablishmentarian phenomena such as street performance and mail art—have emerged as artists' attempts to enfranchise themselves by circumventing, rather than capitulating to, existing patterns of enfranchisement. That such alternative measures so often form their own establishment, for better and for worse, is predictable, even inevitable. Even at their most cliquish, such spaces and periodicals serve to represent huge strata of artistic talent that would otherwise be out of view. But beyond these strata are other strata, consisting of artists who for aesthetic, social, or political reasons have broken into neither the commercial or the alternative "circuit" and have given up trying. In New York, at least, these artists are surfacing in spaces and places whose look and location is informal and out of the way—do-it-yourself, usually one-shot show-cases that merit the rubric "guerilla galleries." . . .

If the presence of all these guerilla galleries implicitly condemned the established museum-gallery system for attitudes of arbitrary discretion born of timidity and cronyism, the condemnation is not entirely warranted."

On the contrary, according to many local artists, this condemnation is not only warranted, but generous towards the established art market. A young artist currently on the scene might say, "I don't need any administrator in an alternate space to present my work in a "legitimate" format. I don't need an interlocutor between my work and the society at large. I don't need a gallery dealer to rob me blind when my work is sold, or to make no effort at all to sell my work. The fewer administrators, bureaucrats, dealers, curators, and critics involved, the less diluted my work's message will remain. I would rather do it all myself. I would rather band together with my fellow artists in a non-traditional showing space, where we can view and review each other's work and create a genuine community of critical dialogue. I would rather show my work in my own studio, or in a makeshift gallery, where I can control the content and style of presentation. My work is about taking risks, and not about the complacency and security which has the highest rank among the "alternate" spaces in particular, and the art market in New York City as a whole."

Since their most recent incarnation in the early 1970's, these very "alternate" spaces, originally designed to serve the

needs of otherwise disenfranchised artists, have increasingly sought to become enmeshed into the established art market. In retrospect, their apparent goal seems to have been fashioning themselves after the traditional gallery while maintaining the veneer of showing the newest, hottest, most controversial art around town. However, in their desire for inclusion within the established "circuit" marketplace, they have tended to show works which do not challenge or question any of the prevailing curatorial trends, and they often exclude the very artists they claim to support and promote in the rhetoric of their liberal policy statements.

In response to this unresponsiveness, younger artists have chosen to "do it themselves" in fly-by-night improvised galleries, in their own studios, in public places, and in otherwise un-traditional locations over the last ten years.

ALTERNATE ALTERNATES

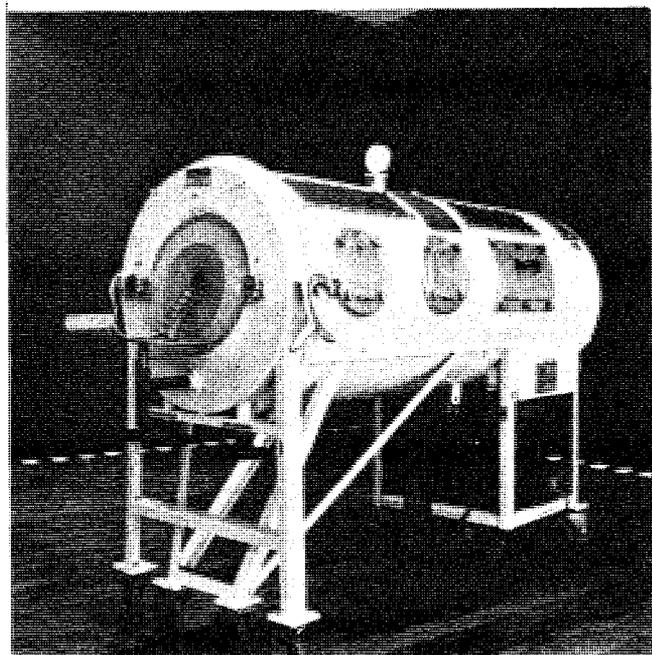
The most recent atypical showing place in New York City has become restaurants which double as gallery spaces. Some local neighborhood places have always taken artists' work in exchange for a tab, but of late **Tier 3**, once the home cafe (as the **West Broadway Central**) for 1970's conceptualists, now mounts month-long showings in a small gallery-style ante room. Among the first artists to show his works there was **Gerard Hovagimyan**, sculptor, who also initiated another recent artist-organized show at **75 Warren Street**. In their second exhibition of painting and sculpture, some 20 artists banded together spontaneously and did some renovation work on the space in exchange for its use for the showing. This "Salute to Creative Youth" attracted serious attention from the larger art community, presenting new work by young artists whose reputations may soon become acknowledged, including a series of color snapshots called "pick-ups" by Terri Slotkin, a sculpture titled "Shtupped to Conquer" by Richard Miller, totemistic animal sculptures by Gerard Hovagimyan, and works by Robin Winters, Rebecca Howland, Harry Spitz, Lea Douglas, Tom Otterness, Chiara Smith, John Shaw and Claudia Schwalb.

Another strong artist-initiated exhibition, "The Manifesto Show," organized by **Jenny Holzer**, included text pieces and photographs by some fifty artists making political/aesthetic statements. Particularly striking were the photographic series of handwriting-on-the-walls by Lisa Kahane blending the often contradictory messages of wall posters and overlaid graffiti, Hovagimyan's "Tactics for Survival in a New Culture," a flag series by Judy Rifka, "Art is Ideology" banner by Fernando de Filippi, and potent works by Liza Bear, Stephan Eins, Colleen Fitzgibbon, Jane Sherry among others.

LOFT SPACE

In a new concept for a progressive procession of exhibiting artists, **Peter Nadin** has created a loft space defined by its walls only and subject to re-roganization by artists responding to the previous works of other artists: "It's a malleable situation to be restructured or reworked by successive artists, each one attempting to exert a will that absorbs the accumulated configurations or residues," commented **Peter Fend** the fourth artist to use the space by installing an iron

lung (on loan from Bellevue Hospital) to create a sensation of space as atmosphere, subject to expansion and contraction, rather than space as void. The first artist to use the space was **Daniel Buren**, whose green stripes reiterated the classical notion of an enclosure, secured against the forces of gravity or decay, by a rectilinear arrangement of posts and beams. Next, **Sean Scully** suggested vaguely ways of easing beyond the wall through a juxtaposition of more and less intense horizontal stripes. Then, **Jane Reynolds** installed peepholes for expanded viewing vantages. One artist follows the others, and will continue to be followed in a space which may eventually resemble an un-excavated artists' archeological dig site, layered and overlaid with color and concept.



THE CLOCKTOWER

Considering the uniqueness of the Clocktower space with its spiral staircase off in one corner leading to the actual clock mechanism of the tower, Suzanne Harris' sculpture, "The Tower of Power/The Pillar of Mercy, a monument to latter-day ambiguity" uses that matrix to the fullest advantage yet. The sculpture is a pyramid 5 x 10 x 20 feet using metal points reflecting the alchemical progression from lead to gold. This piece is another "Pyramid of Success" which has been a theme in her work since 1969, when she was one of the first artists to show in the original alternative space, 112 Green Street.

CREATIVE TIME

Creative Time, a non-profit organization that directly assists artists in securing public locations for the execution and exhibition of their works, presented **Custom and Culture** in

the former Customs House. Installations by several artists were complimented by artists' performances in various locations in and around the imposing historical site. Birdhouses of glass and metal nestled among cherry blossoms by **Dennis Oppenheim**, a cardboard housing for an enigmatic interior tableau by **Ed McGowin**, "Nadir/Zenith" by **Robin Winters** using installations in two small rooms in a mirror-image format, and works by Andrea Callard, Tom Doyle, Hermine Freed, Carl Goldstein, Laurace James, Jody Pinto, Michelangelo Pistoletto, Lucio Pozzi, Martin Puryear, Terrill Soules, Donald Sultan, Hap Tivey, Elyn Zimmerman and Barbara Zucker were on view during the six-week series of free art events. Performances included dancers Andrew DeGroat & Co., Kenneth Rinker, musical events by Julia Heyward, Robert Ashley, Jill Kroesen, Alvin Lucier, Jon Deak, Speculum Musicae, Jim Pomeroy, Connie Beckley, Ingram Marshall, Laurie Anderson and Peter Gordon, theatrical performances by Stuart Sherman, Newton and Helen Harrison, the Talking Band, Calvin Trillin, Jeff Way, Jalalu Kalvert Nelson, Jane Goldberg and Charles Cook.

FOOD AT FRANKLIN FURNACE

A troupe of artists staged a fund-raising broo-ha-ha for the Franklin Furnace recently. The chief entertainment was food, an event reminiscent of those Sunday church-suppers of one's youth.

The **Paper Plate Benefit** featured the following artwork menu: firstly, a Special Performance by guest artist **William Wegman** during cocktails followed by a Buffet Dinner donated, prepared, and presented by the following artist-gourmets:

Hand-to-Mouth Crudities with Color Video Dip by **Kay Hines/Dieter Froese**; *Caponata* (eggplant appetizer) by **Mary Naef**; *Bread of All Nations* (bread sculptures) by **Jane Logeman**; *Museum of Mott Applesauce* (vegetarian delight with condiments), **Les Levine**; *Bulgar Broadway South* (salad), **Jean DuPuy/Olga Adorno**; *Summer Pasta* (Northern Italian pasta salad with vegetables), **Pat Steir**; *Ceviche* (marinated shellfish with cilantro), **Lyn Blumenthal**; *Salmon Mousse*, **Rita Myers**; *Fortune Ravjoli* (individual 'fortune' in each one), **Richards Jarden**; *Raab Broccoli with special Giner/Garlic Sauce*, **Mary Beth Edelson**; *Her Mussels* (Mussels Ravigote), **Hannah Wilke**; *Hand-Tearred Spicy Chicken*, **Michael Goldberg/Lynn Umlauf**; *Suckling Pig*, **Barbara Zucker**; *Missouri to New York Bar-B-Queed Ribs*, **Larry Miller/Sara Seagull**; *Florence Miller's Vinegar Meat* (secret family Roumanian recipe), **Brenda Miller**; *Dacquoise hazelnut meringue/chocolate butter cream*, **Elke Solomon**; *Claudia Doll Cookies*, **Claudia De Monte**; and *Green Chiffon Cheesecake*, **Carolee Schneemann**.

Participating artists-gourmets also included Edward Albee, Cathy & Richard Artschwager, David Craven, Agnes Denes, Sarah Draney, Don Dudley, Ellen Lanyon, Brian O'Neill, Bruce Robbins, Jenny Snider, Jonathan Thomas, Mia Westerlund and Jackie Apple, Barbara Quinn, and Martha Wilson. Recipes are available upon request from the Franklin Furnace, 112 Franklin Street, New York, NY 10013.

—Judith Aminoff

NEW YORK REPORT: CRITICAL ISSUES

During the last several years in New York criticism, a series of issues have been developing which have surfaced repeatedly in a variety of expressions. Crucial issues include the treatment of critics in terms of pay and the amount of control over their manuscripts, the thorny problem of the relationship between artists and critics and critics and editors, such ethical questions such as whether it is acceptable to take works of art from dealers or from artists, and how to deal with pressures from the commercial sector. Such questions have remained in an inchoate state of unresolved tensions with no resolution in sight.

The crux of the matter seems to me to concern the difficulties editors face in terms of revenue and subscription ratios and the spiral of costs involving printing, paper, distribution, and salaries. Magazines simply cannot pay adequate scale to critical writers on the existing production schedule. Either government or university funding is the only solution which is practical in logistical terms at present. The tensions between artists and critics has intensified in the fact of the worsening situations for artists and the professional pressures on critics, who must remain detached and "objective." In the wake of the Rothko-Stamproar, there is increased uneasiness over critics having private collections.

A recent panel at the School of Visual Arts included

Alice Aycock, Alan Katz, Hilton Kramer, Donald B. Kuspit, Lucio Pozzi, and Irving Sandler. The topic was art criticism. The strongest and clearest position was presented by Kramer, who discussed the crucial problem of the relationships between an artist and a critic at different stages of career development. Kramer related his loss of a private friendship with David Smith, because of a review; Kramer sustained his view in spite of personal discomfort, which emphasized the importance of values over pressure.

Donald Kuspit expressed his wish that his criticism be complex enough so that it could not be used merely to further reputations. Aycock emphasized the serious value of having a point of view and "sticking to it," pointing out the value of consistency and determination. Pozzi felt that there should be more exchanges between artists and critics of a diverse nature, based on a cooperative basis. Sandler corrected several historical points and discussed the diversity of publishing opportunities for problematic manuscripts. Katz related a series of amusing stories, pointedly, about his career and development as an individualistic artistic personality.

The value of the panel was its wide range of views and expressive content in regard to recent criticism.

—A. L. Stubbs

LETTER FROM LONDON

The ACME Housing Association which is an artist-run organization based in London provides cheap studio space and living accommodations for fine artists and also runs a non-commercial gallery in Covent Garden. ACME has started operating an International Visual Artists Exchange Programme at present between Britain and the US, Canada, Australia and New Zealand. ACME's role in the Exchange Programme is partly to promote the exchange of good art and enable young artists to spend an extended work period overseas, and also to promote international exchange of ideas and understanding. Because the ACME Gallery and ACME Housing Association are artist-run, both activities have expanded according to the needs of the artists with whom they come into contact. Many British and overseas artists want to spend time working in another country, and it seems a natural extension of the idea of housing artists in London to exchange these houses/studios with overseas artists. ACME hopes, therefore, that the Exchange Programme will enable artists to move more freely between countries.

The scheme will operate on the basis of a direct exchange between artists of their houses/studios. ACME will be the main link in a network of Host organizations in each of the countries concerned. The latter are the Association of Artist-Run Galleries in New York, the Conseil de la Peinture du Quebec in Montreal, Canada; Visual Arts Ontario in Toronto, Experimental Art Foundation in Adelaide, Australia and the Ewing-Paton Gallery in Melbourne; and the New Zealand Society of Sculptors and Painters, Auckland, as well as the Artists Co-operative in Well-

ington. Any artists interested in the Exchange Programmes will be able to contact these organizations to receive further information and help organize their proposed exchange.

A regular newsletter for advertising available studios and houses and for distributing information will appear in each country every three months. Artists will then be able to contact an appropriate artist to discuss exchanging studio/living space and with the help of the Host organization in the artist's country of origin, the exchange will take place under a well-organized programme. The arriving artists will be able to know that their own studios/houses will be looked after properly and that when they arrive in the overseas country they will be given as much help as possible as well as detailed information about the studio/house they will be living in during the exchange.

There is a keen interest in expanding the Exchange Programme to include other countries and with the co-operation of the International Association of Art, they hope to be able to reach as many artists in as many countries as possible. At present we are contacting art organizations in the major European countries.

Artists should contact these organizations to register with the Programme:

United Kingdom: Heather Waddell, IVAEP, 43 Shelton St., London WC2; Head Office Director is David Panton, who is also director of the ACME Housing Association and ACME Gallery and Administrator is Heather Waddell.

Scotland: Ian McMillan, IVAEP, Glasgow League of Artists, 45 St. Vincent Lane, Glasgow G3.

USA: Deborah Gardner, c/o Ward Nasse Gallery, 178 Prince

Street, New York, NY 10012 and a future office in California.

Canada: Bill Boyle, Visual Arts Ontario, 8 York St. (7th floor), Toronto, Ontario and Eudice Garmaise, Conseil de la Peinture du Quebec, 1463 Prefontaine, Montreal, Quebec.

Australia: Noel Sheridan, Experimental Art Foundation, 69 Paynham Rd., St. Peters, Adelaide, South Australia; Kiffy Rubbo/Meredith Rogers, Ewing and George Paton Galleries, Melbourne University Union, Parkville, Victoria.

New Zealand: Ian Hunter/Barry Thomas, Artists' Co-op, Dalgety Woolstore, 236-240 Thorndon Quay, Wellington; New Zealand Society for Sculptors and Painters, c/o Elam Art School, Auckland University, Auckland.

LONDON

The National Gallery of London, Britain's most important museum of painting, put on display Picasso's *Fruit Dish, Bottle and Guitar*, a major Cubist still-life painted in 1914, and Matisse's portrait of his pupil Greta Moll, painted in 1908. These are the first Impressionist paintings owned by the gallery.

- Angela Flowers gallery is reopening at Tottenham Mews, London W1.
- Camden Lock Market has now exhibition space in north London for contemporary paintings, drawings, prints and photographs.
- Amnesty International are holding an exhibition for fund-raising in Bristol and London in October and November.
- The Kipper Kids, known in both California where they are at present living and in London, will be performing in May and June at ACME Gallery in London, 25 and 26 May.
- Four Corners Films hope to have a new small cinema space open in Spring 1979 at 113 Roman Road, London E2. The projection facilities will include 8mm equipment, a 16mm edition room and sound editing facilities. Four Corners Films include Ron Peck and Hallam who have recently made *Nighthawks*, showing in London at present.
- The newly-formed non-profit London Video Arts has produced a catalog of a large cross-section of artists' work in videotape, video performance and video installations from the UK and abroad. The group is now building up a library and hopes to set up a video workshop. If you're visiting London, visit them at 12/13 Little Newport St., London WC2H 7LJ.

● The Tate Gallery is now looking for a new Director, with the resignation of Sir Norman Reid at the end of this year. In addition, at long last, the new extension, which will provide 50% more hanging space to the Modern Collection, opens on 24 May with a firework display on the Thames, sponsored by Armand Hammer.

SCOTLAND

For the first time the Scottish Arts Council and the NEA

have jointly sponsored an Exchange Endowment fellowship for a Scottish photographer to live and work in the US for six months and an American to live and work in Scotland for the same time—British Airways is also cooperating.

Stephen Macmillan of Edinburgh will be at the Visual Studies Workshop in Rochester to the tune of \$5,000 and Bevan Davies from New York City will be at Napier College in Edinburgh.

● WASPS, the Scottish equivalent to SPACE in London, is now centered in Glasgow with Jim Dougherty directing administration. Ian McMillan, coordinator of the Glasgow League of Artists and of the Scottish section of the International Visual Artists Exchange Programme, will be sharing office space with him. At present, Ian McMillan is based at the Glasgow League of Artists Studios at 45 St. Vincent Lane in Glasgow G3.

● Glasgow Print Studio Gallery at 128 Ingram St., Glasgow (behind George Square, Glasgow's city center) is worth a visit if in Glasgow. It is run by Glasgow artists and print-makers.

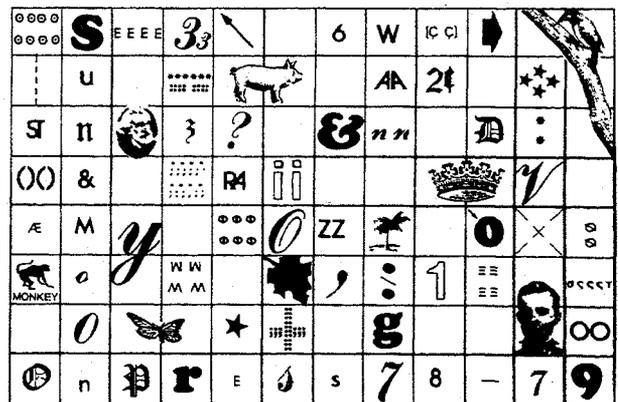
● Third Eye Centre in Glasgow, Sauchiehall Street, is a center with gallery space, a small restaurant, a bookshop, a bar and other space for performance/video or whatever is on that particular month.

EDINBURGH

The Edinburgh Group recently formed for Edinburgh artists, based at 11 Leopold Place, Edinburgh 7. Tom Wilson also works at the Henderson Gallery and can be contacted here for information. The Henderson Gallery is above the restaurant in Hanover Street.

● Richard Demarco's Edinburgh Arts involves several journeys this year in Scotland, Ireland, England and the main one, a voyage on the ship *Marques* (HMS Beagle) to Corsica, Sardinia, Sicily and the Greek Islands. Contact Richard Demarco for further details at Monteith House, 61 High Street, Edinburgh if you wish to participate.

—Heather Waddell



AUSTRALIA: art news

The third Biennale of Sydney, entitled "European Dialogue," was well promoted and well attended. The six-week show, from mid-April to the end of May, was the venue for more than seventy art events as well as exhibitions of the work of 80 painters and sculptors—26 Australians and the others from Austria, France, Hungary, Belgium, West Germany, Holland, Yugoslavia, Poland, Italy, Switzerland and the United Kingdom. A number of artists were visitors and lecturers: Klaus Rinke, Daniel Spoerri, Hamish Fulton, Tim Head, Nikolaus Lang, Jurgen Klauke, Daniel Buren, Mario Merz, Ulrike Rosenback and Marina Abramovic and Ulay. Georges Boudaille, the director of the Paris Biennale, conducted a seminar on the principle of biennales. There was also a special festival of video art, an exhibition of recent European drawing, and an exhibition of recent European photography.

■ Sister Margaret Manion, a specialist in medieval and Renaissance art as well as a member of the Loreto order of nuns, has been appointed to the Chair of Fine Arts at Melbourne University.

■ Brett Whiteley's work is discussed with perspicuity by Sandra McGrath, the art critic for the national newspaper *The Australian*, in a new book. *Brett Whiteley* (Sydney: Bay Books, 1979) is a thoroughly informed piece of work, written with an assurance that comes from the author's close friendship with the artist. The reproductions of Whiteley's paintings have an even greater impact, cumulatively, than a reader is likely to expect.

■ The New York studio for Australian artists, on Green Street in Soho, is being occupied by Paul Hopmeier and Jan King until the end of May, and then the Visual Arts Board of the Australia Council will consider new tenants. Australian artists interested should write immediately to the Board at 168 Walker Street, North Sydney, N.S.W. Australia 2060.

■ . . . and New Zealand. . . *Cultural Post* reports that a down-to-earth business arrangement between Air New Zealand and the Queen Elizabeth II Arts Council of New Zealand will keep the arts—and artists—in the air.

The Arts Council has become Air New Zealand's cultural consultant, advising on such things as how to use the arts in promoting the airlines' image overseas, display of art works by New Zealanders, and even selection of in-flight music and magazines. In return, Air New Zealand will give the Arts Council \$15,000 worth of air travel, which will be used initially for four short-term traveling scholarships to Australia and the United States.

The arrangement, says Minister of the Arts Allan Highet, should help people see the arts "as a part of business and a part of life . . . not something separate to be treated as a precious plant."

—Michele Field

LETTERS TO THE EDITOR



Andrew Eskind, Assistant Director, International Museum of Photography at George Eastman House, writes:

Nancy Zembala's review raises some good questions which I'd be happy to answer at some point. The cataloging project takes roughly twice in human labor expense what it costs us to use the University of Rochester's computer. Since the project has been in an evolutionary stage until recently, it's really difficult to attribute costs. I estimate we are spending about \$25,000 on machine and cataloger (excluding myself, I really have other duties as Assistant Director), per year. For this, we input and process roughly 10,000. As you quickly compute, this comes to \$2.50/photograph which feels about right.

Daniel Millsaps of the Washington International Arts Letter writes:

I sadly noted your mention of the *Guide to Corporate Giving, etc.* in Volume 2, no. 2 as being the first of its kind... We came out with the *National Directory of Arts Support by Business Corporations*, 1st ed. in late November, but their book appeared after the first of the year. That was close but. . . it's a fact.

We also show 700 corporations to their 359 and list officers—over 2800 of them in a rich list, as well as the physical locations of facilities (divisions, affiliates, etc.) in the States so people have more access. . . plus, our May issue is carrying another 190 corporations we have tracked down and who have a record of giving to the arts.

FROM THE EDITOR

UMBRELLA is moving, but the Post Office Box will remain the same. The quarters for **Umbrella** will be better able to contain the Artists' Archives, the Artists' Publications Archive, and all the mail art that comes in. We hope we will be able to serve you better.

In addition, **Umbrella** invites foreign artists to contact us for eventual bookings for performances and lectures. We hope to serve as a manager for several artists as well, so do not hesitate to keep in touch with us for eventual trips to the West Coast. We also give custom tours for artists coming to the Los Angeles area. Remember, we serve as an information service (sometimes for a fee) to the greater art world.

If the July issue is late, realize that it is difficult to change quarters and keep a normal schedule. So, the July issue will be a little late—and remember that the **Umbrella Mail Art Exhibition Catalog** will also be out this summer, available at a pre-publication price listed in another part of this Newsletter. As far as the postal service goes, we cannot avoid sending the Newsletter to other countries as printed matter, so explore your postal service to find out why they are delaying the mails. We try, but we cannot control the strange machinations of each country's postal system. And if you move, be sure to let **Umbrella** know, for it does not get forwarded if you do not give us your new address!

We also welcome Lindy Narver to our Book Review staff. She is well qualified as a librarian to cover many of the books which we receive each month.