

# NEWS & NOTES

## MUSEUM NEWS

**Jean Dubuffet: A Retrospective Glance at Eighty** will be on view at the Guggenheim Museum in New York City through 27 September. There is an accompanying illustrated brochure of 32 pages, with 14 black and white illustrations and 2 in color. There is a checklist, biography and excerpts from the artist's writings.

**Art of the Avant-Garde in Russia: Selections from the George Costakis Collection** will be held from 16 October - 3 January 1982 at the Guggenheim Museum. There will be a catalog, fully illustrated, with 269 black and white and 30 color illustrations. The show will travel throughout the U.S., Canada and Europe through 1984.

■ The Los Angeles County Museum of Art has received \$250,000 from the First Interstate Bank of California, to be used in the Museum's Capital Campaign.

■ The Getty Museum, within the next 60 to 90 days, will receive final settlement in the estate of J. Paul Getty, after many years of difficult litigation among the millionaire's relatives. Word has it that the settlement will be \$1.4 billion, with a double digit figure in the millions to be spent each year from that settlement. Only time will tell how the Getty Museum utilizes the money for itself and for the greater art community's benefit.

■ The La Jolla Museum of Contemporary Art will show **Christo—Collection on Loan from the Rothschild Bank, Zurich, Switzerland**, the first comprehensive survey of Christo's work ever assembled, and the most significant in number of works, their variety quality and depth, from 21 November thru 3 January 1982. There will be an illustrated catalog with essays by Robert McDonald and Jan van der Marck.

■ **Contemporary American Realism since 1960**, an exhibition spanning two decades of contemporary American realist work, opened on 18 September at the Pennsylvania Academy of the Fine Arts in Philadelphia and will continue through 13 December. A series of allied events, lectures, performances, a symposium, audiovisual programs, etc. will also be part of this event. A book will be published by New York Graphic Society.

■ **Soundings**, an exhibition of over 100 individual works documenting the relation between the visual arts and sound, takes place at the Neuberger Museum, SUNY at Purchase, 20 September through 23 December. Included are paintings, sculpture, objects, books, installation pieces, commissioned works, records, tapes, films, and performances by composers in

residence as part of the exhibition. A catalog with essays by Dore Ashton, Germano Celant, and Lucy Fischer in 84 pages is fully illustrated and includes a detailed checklist, a chronology of artists' sound activities, and a bibliography.

■ Both the Metropolitan Museum of Art in New York City and the Museum of Modern Art have gone up to \$3.50 for general admission.

■ The Museum of Contemporary Art, the proposed downtown museum to open in 1984, met its July 1 endowment goal with more than \$3 million to spare. In only 15 months, the trustees collected nearly \$13 million, \$10 million being the goal to show broad-based support for such an institution and thus indicate to the authorities that the backers really wanted the institution to be created. Pontus Hulten will be the director.

■ The Museum of Cartoon Art in Port Chester, New York contains 40,000 original drawings by 1,000 artists. Founded six years ago by Mort Walker, creator of the "Beetle Bailey" comic strip, it is the only cartoon museum in the world.

■ The Picasso Museum in Paris will not be ready this year, but Marina Picasso, the artist's granddaughter by his late son Paolo, lent more than 275 paintings, drawings and sculptures from her own inheritance to go on view in Munich this year, including nine sketchbooks (1900 - 1964). The exhibition is in Cologne from 11 August through 11 October and in Frankfurt from 22 October to 10 January 1981.

■ The Jewish Museum in New York City is having trouble with its neighbors, especially since it plans to build a 25-story building on upper Fifth Avenue next to a turn-of-the-century mansion that now houses the museum.

■ The Getty Museum recently purchased Rembrandt's **Study of a Nude Woman as Cleopatra** for \$573,000 at a Christie's auction in London, setting a record price for a Rembrandt drawing. It is now on exhibit in the museum.

■ The opening of the Rufino Tamayo Museum in Mexico City on 29 May was one of the social events of the season, an occasion for tribute to Mexico's most successful living artist. Not only does the museum contain the artist's private collection, but it stands in Chapultepec Park, a few hundred yards from the Modern Art Museum and the Museum of Anthropology.

■ The Whitney Museum of American Art opened its Fairfield County branch on 14

July. The Fairfield County museum is in the new headquarters building of Champion International Corporation in Stamford, Connecticut. There is a free 16-page catalog of the first show, **Pioneering the Century**, a survey of work produced in the U.S. from 1900 through 1940. The address of the museum is One Champion Plaza, Stamford.

The Philip Guston Retrospective, which closed on 13 September, has an accompanying catalog which costs \$11.95 and is published by George Braziller, Inc.

**Developments in Recent Sculpture** shows work of Lynda Benglis, Scott Burton, Donna Dennis, John Duff and Alan Saret has a catalog of 80 pages, with 48 full-page black and white illustrations, for \$8.00.

The Museum also received a \$200,000 grant from the Andrew W. Mellon Foundation to support planning of exhibitions and publications relating to the Permanent Collection of the museum over a 5-year period.

■ The Grey Art Gallery and Study Center has produced a catalog to accompany its exhibition, **The Photography of Space Exploration**, with 64 pages, 16 color plates and 32 black-and-white photos, with special introductions by former astronauts Frank Borman and Harrison Schmitt. \$10

■ Hirshhorn Museum shows Larry Rivers through 20 September with a 48 page catalog with 6 color plates.

R. B. Kitaj will be honored with the first comprehensive retrospective, including 104 works from the past 20 years. Exhibition catalog with 16 color plates will have an essay by John Ashbery, as well as an interview with Timothy Hyman, London art critic. Chronology, selected exhibitions and bibliography. \$10

Raphael Soyer has given his complete graphic works to the Smithsonian's Hirshhorn Museum and Sculpture Garden.

■ A new museum, the Museum of Neon Art (MONA) will open in January in downtown Los Angeles. They will be teaching classes starting this fall, and will be exhibiting work from elsewhere after the beginning of 1982. Located at 704 Traction, Los Angeles, CA 90013 the artists who run the gallery are neon artists themselves, such as Lily Lakich, who heads the space. If you wish to submit work, send slides and a self-addressed stamped envelope to the gallery for consideration.

## RUBBER STAMP NEWS

Stempelplaats, the one great rubber stamp gallery in the world, founded by Aart van Barneveld under the auspices of Posthuma, a century-old rubber stamp manufacturer, will be closing. Alas, another victim of our times! And in Amsterdam, too.

■ *Rubberstampmadness* no. 4 is out, now a bimonthly. There are feature articles about fabric stamping, an exquisite use of the rubber stamp. There are articles, news, reviews, and lots of ads of new companies and new catalogs. New subscription rates. 6 issues for \$20.00, but if you find a friend, then a subscription only costs \$15.00. Write to Rubberstampmadness, P.O. Box 1274, New Canaan, CT 06840.

■ George Brett has bought the Rubber Stamp Works in Goldsboro, NC. For more information, write to George Brett, 409 So. Jarvis St., Greenville, NC 27834.

■ There was an International Rubberstamp Workshop in Bremen from 22 through 30 August, organized by Peter Jorg Spletstosser during the Festival of Culture at Bremen, East Germany.

Invited were poets, authors, artists, and composers to participate in this international workshop. All artists who submitted plans for a stamp would receive his rubberstamp, and a hand-stamped catalog containing all the artist's stamps.

#### AUDIO ART

Catherine MacLean exhibited *Sound Field*, a work of art which is both sculpture and drawing, using electronically generated sound as her medium. She studied with Michael Brewster in San Francisco.

The exhibition took place at the Vancouver Art Gallery through 13 September.

■ *Soundings*, the big exhibition at SUNY at Purchase, from 20 September through 23 December, will involve not only an exhibition of paintings, sculpture, books, environmental pieces, records and audio-works, films and events and workshops, but also a commissioned work by Los Angeles artist Douglas Hollis, performances by David Tudor, Peter Phillips and Alvin Lucier, the Glass Orchestra. *Vexations* by Erik Satie, will be performed by Richard Cameron from 27 through 28 October, a 20-hour marathon, the first solo performance of this work. In September, the work was performed by 8 different pianists at station KPFFK in Los Angeles.

Liz Phillips' archway made of coiled copper tube, solar sensors and panels, and electronic equipment and speakers will fill the reception area of the Neuberger Museum. Called *Sun Spots I & II*, this sound arch by artist Liz Phillips reacts to the movements created by radar frequency fields.

■ The George Paton Gallery, University of Melbourne, in Australia, exhibited *Noise*

& *Muzak* from 28 July through 7 August. This sound exhibition shows the diversity as well as the fertility of sound work being done in Australia and overseas.

Included are live performances, installations, videotapes, cassettes, graphics. The catalog has a theoretical introduction by Paul Taylor, performance program notes, the announcement and details notes of the the announcement and detailed notes of the lecture/presentation by Bill Furlong, editor of *Audio Arts* in London, statements by all the artists in the show, sometimes coalescing, sometimes conflicting.

The exhibition certainly is a stimulus for some cross-fertilization across the seas in this interesting medium. Included were single records, listed in the catalog, as well as books and magazines available. For more information and a copy of the catalog, write to George Paton Gallery, Union House, University of Melbourne, Parkville, Vict. 3052, Australia.

#### PRESERVATION & CONSERVATION

Light Impressions has available a new 52-page Archival Supplies Catalog. They specialize in acid free materials for the storage and display of photographs, prints, textiles and other valuable items. Catalog contains mounting board, portfolio boxes, photo albums, storage envelopes, mounting corners, artist's paper, framing kits, aluminum section frames, etc. Write Light Impressions Corp., P.O. Box 3012, Rochester, NY 14614.

■ *Conserving and Preserving Library Materials*, the 27th Annual Allerton Park Institute, will take place at the University of Illinois at Urbana-Champaign, 15 - 18 November 1981. For information and registration, write to Conferences & Institutes, 116 Illini Hall, Univ. of Illinois, 725 S. Wright St., Champaign, IL 61820 or call Mary Bussert, Program Secretary, at (217)333-2882.

■ The Conference on Preservation Management for Performing Arts Collections, sponsored by the Theatre Library Association, will take place in April 1982 in Washington, DC.

The Conference is directed toward library and archival students, conservators, collection staff administrators, private collectors, manufacturers of archival supplies and equipment, administrators of performing arts companies and organizations who create the documents which collections preserve. For more information, write to Laraine Correll, Special Collections, George Mason University Libraries, Fairfax, VA 22030.

■ The Cathedral Museum in New York City has opened an exhibition, called "Conservation, Restoration, Attributions: Aspects of Museum Management", a way of showing the public some of the activities peculiar to

curators, art historians and museum personnel. There are several "befores" and "afters." The exhibition, located at 1047 Amsterdam Ave., New York, will remain open through 30 September 1981.

■ To prevent books printed since 1860 from self-destructing and to preserve other archival materials, the first university degree-granting programs in the nation to train library conservators and preservation administrators have been established. Master of science degrees will be awarded by Columbia University in two programs, under the supervision of Paul Banks.

#### PERFORMANCE ART

Laurie Anderson has appeared on the covers of U.S. and foreign magazines recently. On 26 July 1981, she performed *Songs from the United States* at Volunteer Park Amphitheatre in Seattle.

■ Donna Henes chanted *Chant for Peace (There's a Chance for Peace)*, from the exact moment of the summer solstice until the exact moment of sunset on the longest day of the year.

■ Sam Hsieh created a work of art in protest of job routine. Hsieh's tools were one time clock, a 16-mm. camera, a wristwatch alarm, with microphone and loudspeaker. Once an hour, 24 hours a day for a year, Mr. Hsieh punched a timecard into his timeclock in his New York apartment. Each time he repeated this act—8,760 times in all—he photographed himself on a frame of film. The amplified wristwatch alarm work him up on the hour—most of the time. He was late only 131 cases.

To add to all that, he shaved his head in the beginning and during the course of the year allowed his hair to grow out. The timecards were also witnessed by a friend each day and sealed in plastic.

At the end of the year, the film was run off for guests, lasting about 6 minutes in all. (Melvin Maddocks, *Christian Science Monitor*).

■ Alzek Misheff showed his 12 minute presentation, *Diary of Swimming Across the Atlantic*, at the Collective for Living Cinema, in New York City on 3 August.

■ Creative Time presented Art on the Beach from 20 June through 13 September, including beach bungalows on poles, a canvas painted by the tides of the Hudson River, an optical stairway to the World Trade Center are among the 12 works shown throughout this period.

■ David Buchan presented "Modern Fashions or An introduction of partial seduction" at I.C.C. in Antwerp on 9 June.

■ Suzanne Lacy presented a series of events at and/or in Seattle, under the title, *Women, Art & Violence*. There was a lecture, a workshop for artists and activists, and an exhibition called "Performance Art and Social Change," and "Making it Safe," a 9-month art project on violence against women in a small Los Angeles community.

■ *Challenge*, a boxing /art event, took place on 4 June at the Kezar Pavilion in San Francisco. Six months earlier, artist Tom Chapman sent an insulting letter to video artist, Tony Labat, challenging him to a grudge match to be conducted under California State Boxing Commission Regulations. From the moment of accepting the challenge, Labat trained intensively as a professional fighter, documenting the process and creating a narrative about himself, the challenge and about boxing. "Box Cleanly, Don't Foul" was a promotional campaign to gain some financial support.

The event went off without a hitch, was extensively covered by the media, and the winner was.....Tony Labat, who will edit the tape in Long Beach this month.

#### COPY ART

The Image Resource Center, 1375 Euclid Ave., 106 Playhouse Square, Cleveland, OH 44115 is a professional workspace for artists to promote the integration of state-of-the-art communications machinery and traditional photographic and printmaking processes.

For information about membership, lectures, workshops and residencies, contact Warren H. Crain, Director, Image Resource Center, 1375 Euclid Ave., Cleveland, OH 44115.

■ The American Institute of Architects, Seattle Chapter, sponsored an exhibit of electrostatic works on paper featuring series by Seattle xerographer, Mary S. Avery.

■ *Electric Realizations*, an exhibition of color Xerox and mixed media by Rene Yanez, Director of the Galeria de la Raza/Studio 24, in San Francisco and Carl Heyward, artist, writer and formerly media consultant at the NEA, was held at Electroworks in San Francisco.

■ Eleanor Kent, San Francisco Xerox artist, will have a show from 1 - 16 October in Mexico City at the CUC Gallery. She will be showing a new suite of "honey" prints, color Xerox prints made with honey.

■ At Texas A & M's MSC Gallery, there was an exhibition entitled *Let's be More than Friends*, with color Xerox art by Punk artist

Dana Somoza, whose work has been seen in many magazines and newspapers.

Somoza's first public body of work, composed entirely of 5 cent IBM photocopies and entitled "cheap pictures" was exhibited simultaneously on 1 November 1979 in two galleries in Austin, Texas, as well as on sidewalks, walls, and utility poles all over the city.

■ Ginny Lloyd, San Francisco multimedia artist, was in residence at the Image Resource Center from 6 July through 1 August where she conducted three workshops at the Resource Center, held a Xerox 6500 Color Copier Workshop, taught a Small Publications Workshop, and helped artists produce a billboard to hang in Cleveland.

Lloyd, who is now traveling throughout Europe, visiting mail artists and showing what color Xerox can do, also had one of her billboards on the corner of 9th & Folsom, thanks to the sponsorship of the Eyes and Ears Foundation in San Francisco.

■ The Electro Arts Gallery in San Francisco recently showed a selection from the High Arts Technology show that premiered at the Library of Congress in April 1981. Computer Graphics seem to be a focus of many artists these days.

■ Byron Black, Canadian video artist who has been in the mail art scene for a long time, and who teaches video in Japan, had a one-night exhibition of his Canon color copy prints at the Postcard Palace in San Francisco. He is also showing a video program at the Vancouver Art Gallery called "Doors & Windows" with video surveillance in Japan, the Phillipines and Thailand, offering interesting cultural aspects of these three Asian societies.

#### LOST AND FOUND

A truck carrying 600 lithographs of Pablo Picasso etchings worth an estimated \$480,000 was hijacked by three armed men in late July in Queens. The 600 lithos represented 15 limited editions of originals by the late artist. The reproductions, each signed by Marina Picasso, his granddaughter, were valued at \$800 each.

■ A small portrait by Rembrandt, entitled *A Portrait of a Young Man*, with an auction value of up to \$1.8 million, was stolen in August from Dulwich Picture Gallery in South London.

In early September, the police recovered the portrait of Jacob de Gheyn III, removed from its frame, but not damaged. Four men were arrested. This particular painting had been stolen twice before in the past 15 years.

■ A \$250,000 90-pound volume of Audubon's *The Birds of America*, stolen in June from a locked glass case at the Peabody Institute Library was recently recovered. An agreement with the FBI helped retrieve the book. No arrests were made. The volume was one of a set of only 2 dozen still in existence.

#### PHOTOGRAPHY

The Hagley Museum, near Wilmington, DE is the site of an exhibit called *The Workers' World: The Industrial Village and the Company Town*, showing more than 100 photographs and artifacts as a time clock and dinner pails as well as the oral-history tape recordings of relatives and friends of people who worked in the Hagley powder mills. For more information, write to P.O. Box 3630, Wilmington, DE 19807.

■ *I Shall Save One Land Unvisited* is an exhibition of contemporary art photography in the South as seen by Jonathan Williams, the well-known North Carolina poet and publisher, who selected the works in the exhibition. The exhibition was at the International Center for Photography in New York City in August. The show demonstrated that a significant number of younger Southern photographers have broken out of provincial roots and joined the mainstream of contemporary art photography.

■ The National Photographic Center has opened in Bath, England, with a permanent exhibition of the history of photography, and changing exhibits of the Royal Photographic Society's 20,000 prints and negatives, including hundreds of daguerreotypes. The RPS has more than 7000 members, including both professional and amateur photographers as well as 500 American members.

■ *Camera Portfolio*, formerly *Portfolio*, a contemporary educational photography magazine, is pleased to announce their first photography contest. Top winning photographs will be printed on the cover, receive Minolta's new XGM camera, and receive cash awards.

An entry fee of \$10 entitles the photographer to submit two photographs. \$20 entitles the photographer to submit two photographs and receive four consecutive issues of the magazine. Send all work to Camera Portfolio, Photo Contest, Box 265, Redlands, CA 92373.

■ The Center for Creative Photography, University of Arizona, presented *The Portfolio as Object*, all taken from the collection of the Center with works by Edward Weston, James Van Derzee, Paul Strand, Danny Lyon, Lee Friedlander and Jim Dine, among others.

## POSTAGE STAMPS

The New York Times recently had an article in the Sunday edition about "Genuine Non-Stamps" by Samuel A. Tower, discussing the World Government Postal Service and its issues, designed by artists, where 35-stamp sheets are for sale by the World Service Authority, Suite 318, Atlantic Building, 930 F St., N.W., Washington, DC 20004.

In addition, the article discusses the work of Robert Indiana, Stuart Davis, Robert Fried and Donald Evans.

## NORTON SIMON MUSEUM

Norton Simon has been dickering with the authorities of San Francisco to move the art contained in his museum in Pasadena to the city of the Golden Gate. Associates say he has been annoyed by a lawsuit filed by three former museum trustees who, among other things, are challenging the museum's right to exhibit whatever art it sees fit. The trial is scheduled for 14 September in Los Angeles Superior Court.

The collection, acquired under Simon's direction through the Norton Simon Foundation, includes masterpieces of European Renaissance artists, French impressionists, Southeast Asian and contemporary art. The art is loaned by the foundation to the museum which is operated by the Norton Simon Inc. Museum of Art.

## ART & GOVERNMENT

In Pueblo, Colorado, in a half-abandoned Army supply depot, 40 paintings confiscated from the Nazis at the end of World War II are being displayed. This represents a small part of the 300 that have been stored since 1972 in this facility, once a test site for Army missiles. This, in turn, is a small part of a collection of more than 6,000 German war paintings, drawings and photographs confiscated as Nazi propaganda at that time. These works were brought to the U.S. in 1946 for inventory and storage and have remained in Army custody ever since.

At the urging of students interested in Nazi propaganda techniques, as well as art historians and World War II veterans wanting to see the paintings, the Army agreed to put some of the paintings on display by propping them against the warehouse walls.

■ From the bleak notices in late May and June to the increased encouragement in July and August, we now reach September

with a better handle on what the government will do to support the arts.

After a flood of telegrams to Charlton Heston and the White House, President Reagan and his Task Force on the Arts and Humanities have listened to the public and have suggested to recommend that Reagan revitalize the Federal Council on Endowments in hopes of unifying efforts by both the humanities and the arts to raise charitable funds from private citizens. They also agreed that "peer panels" be regarded as the fairest method of determining recommendations for grants and that a close study be made of the relationship between federal and state funding for the arts and humanities.

Another development has been the suggestion that tax laws be changed to encourage more contributions by middle- and higher-income donors to the arts and humanities. Suggested was a normal deduction for the first \$1,000 contribution, and then a tax credit of 25 percent for the next \$1,000 in 1982. The credit would decline by 5 percentage points each year and expire in 1986. There were doubts as to facilitating this plan this year, and problems of convincing the majority of the U.S. public that this did not favor the rich.

■ There has been an increase in the number of members of Congress that have formed the Congressional Arts Caucus. The number has now grown to 149, from both political parties, representing 37 states, four territories and the District of Columbia. On 25 September in New York City, the Caucus will hear testimony from artists and all other concerned citizens on the direction of the arts community in the 80's.

■ The New York State Legislature has passed a law requiring dealers, auctioneers and others sellers of prints to disclose basic information about artistic "multiples," including photographs, so that the public can have legal recourse in case of deception. The law is designed to force a dealer or auction house to tell a buyer whether the work is properly attributed to the named artist; when the work was signed by the artist; whether the multiple is a reproduction of a work previously created by the artist in a different medium; if the declared number of multiples in a "limited edition" is the actual number, and whether there are other editions of the same or virtually the same work.

## MICROFICHE NEWS

Photo Fiche, the latest development in

photograph collection management, is available from Library Microfilms, 737 Loma Verde, Palo Alto, CA 94303. One of the fine things about this is that you never have to touch the original photos, it saves space and improves accessibility, it secures the integrity of the collection, allowing for cooperation and exchange. You also have the ability to put your photos under several subject headings. For more information, write to Photo Fiche, Library Microfilms, 737 Loma Verde, Palo Alto, CA 94303. (415)494-1812.

■ University Microfilms International has published *Photographic Views of New York City, 1870s - 1970s*, from the collections of the New York Public Library. Included are 54,000 photographs marking the development of New York City, its architectural achievements, its transportation systems, its ethnic and cultural diversity over the past 100 years. \$3,800 from UMI, 300 N. Zeeb Rd., Ann Arbor, MI 48106.

## VIDEO

The San Francisco International Video Festival will take place in October with 10 days of programming in a variety of formats. For more information, write to SFIVF, P.O. Box 99402, San Francisco, CA 94109.

■ The Satellite Video Exchange Society has issued the 8th international Video Exchange Directory, country by country, printed on newsprint this year for lack of funding by the Canada Council. There is an alphabetical index. For copies, inclusion in the next directory, and general information, write to SVE, 261 Powell St., Vancouver, BC V6A 1G3.

■ Independents Network Video Catalog is out with distribution of such tapes as *Christo Running Fence Project*, *Bob Irwin Raps*, *Larry Bell*, a video portrait, *Judy Chicago in 1976*, *Edward Ruscha*, a *Conversation*, and others. For more information and purchase price, write to Independents Network, 12077 Wilshire Blvd., Suite 533, Los Angeles, CA 90025.

■ Electronic Arts Internix has added three new staff members to upgrade their organization devoted to the exploration of video as a means of personal expression and communication. For more information, catalog prices, etc., write to EAI, 84 Fifth Ave., New York, NY 10011.

■ The New Museum's summer show was called *Stay Tuned: Video in the Context of other Media*, and included work by Robert Cumming, Brian Eno, Charles Frazier, Do-

nald Lipski, Howardena Pindell, Judy Rifka, Allen Ruppberg, and Irvin Tepper.

■ *LBMAVIDEO* is a new bulletin from the Long Beach Museum of Art Video, the only consistently active video showcase and alternative production center in Southern California. Included is news of exhibitions and competitions, productions completed, grants available, employment, interviews, critical reviews as well as feature articles about and by artists. For more information, write to LBMA VIDEO Newsletter, 2300 East Ocean Blvd., Long Beach, CA 90803.

■ *Video 80/1* is the second issue of this oversize tabloid magazine. This issue features telecommunications with work by Peter D'Agostino, Willoughby Sharp, Rick Brown and others, as well as artists' pages including work by Chip Lord, Tony Oursler, Howard Fried, Tony Ramos, Dana Atchley, Michael Smith, Ilene Segalove, Joe Rees, and Sanborn and Fitzgerald. This mag is quarterly for \$10.00 a year from Video 80, 229 Cortland ST., San Francisco, CA 94110

■ *Fandangos on the World's First T.V. Convention* is a new publication from Holland, documenting a project by Raul Marroquin, where the actual convention held in Amsterdam in June 1980 consisted of 250 TV sets discussing their mutual interests, coming from Australia, France, Germany, Saudi Arabia, U.S.S.R., the Netherlands, etc. A hilarious documentation in English and in Dutch, but giving us better insight into the technological world of communication, making the network more comprehensible. The primary goal of this issue of *Fandangos* is the continuation of the dialogue that was opened during the T.V. convention between man and machine.

The Convention is also available in a one-hour video tape, available for \$600. The issue of *Fandangos* is available for \$4.00 from Stichting Agora, Boschstraat 74, 6211 AX Maastricht, Netherlands, T 043-13129.

## INNOVATIVE ART

A Space in Toronto sponsored an exhibition called *Terminal Building Project* during July in which they found a building slated for demolition in August. The owners agreed to allow artists access to the building so that in early July, the artists began to work directly onto the exterior surface of the mammoth structure, 185 ft. x 300 ft. long! Included in the show were Paul Campbell, General Idea, Rae Johnson, Wendy Knox-

Leet, and Chrisanne Stathacos. A catalog will be published to document this project so write to A Space, 299 Queen St. West, Suite 507, Toronto, Ont., Canada M5V 1Z9.

■ Lee Waisler, L.A. artist, who dumped five tons of horse poop in front of the L.A. Times to protest a review of his work last spring has now decided to stage a protest against nuclear proliferation on the steps of City Hall in Los Angeles on 16 September. To spread the word, he has stenciled his message on the street in about 50 sites around the city. The graphic message shows a target with a big X, with two smaller N's, and the words "Target LA", including the day, time and location of the event. The Ns stand for no nukes, the X is a further negative. The stenciling may earn Waisler a \$500 fine and/or six months in jail!

■ Three artists, currently living in Manhattan, installed their work in the apartments of a gutted building nearby. The work, *Wall/Paper* in a *Burnt-Out Building* in the South Bronx, is on paper permanently affixed to the apartment walls. The work could be viewed from outside or by entering the building.

The three artists were Brad Melamed, Andrea Evans, and Brian Buczak. The exhibition was sponsored by Fashion Moda, the spaceless initiator of innovative exhibitions in New York City and its environs. What the artists did to a building, rendered functionless by social and economic disaster, was to create a new life as a gallery space.

■ *Materials for the Arts*, a three-year-old nonprofit program run by the New York City Department of Cultural Affairs, acts as a clearinghouse for the many resources available to fill the immediate needs of New York's cultural community. After canvassing the city for businesses and individuals with potentially useful items such as furniture, carpets, typewriters, cameras, etc., who also have an interest in aiding the arts, *Materials for the Arts* directs the artist or arts organization to the right source. All donations are tax-deductible.

It has been a prototype for other cities, and now has generated more than \$250,000 worth of donations. The program is threatened by financial problems due to cuts in city and state funding programs, as well as the NEA cuts.

■ Artrain, created by the Michigan Council for the Arts, started operations in 1971 throughout Michigan. After two highly successful years there, the NEA took notice

and made it possible for Artrain's activities to tour in eight Rocky Mountain states. Since then, it has toured through the Midwest. In early October it will return to Michigan for its final tour of the year, and in 1982 will travel to the West Coast and to Alaska.

The miniature art museum is free to the public, having an attached studio car. (There are five railroad cars in all: three for exhibitions, one for the studio, and a caboose for the staff). Artrain resident artists can demonstrate their arts and crafts to the public in that studio car. The art is well displayed, good lighting and adequate labelling help the public appreciate what is travelling through their town. Many arts councils and much local sponsorship of the arts have been stimulated by this venture.

For more information, write to Michigan Artrain, 316 Fisher Bldg., Detroit, MI 48202.

## NEW YORK CITY

New York will be booming with art events this fall: a new primitive art wing will be opened at the Met in January 1982; the new Asia Society gallery at 725 Park Avenue opens on 15 October; the Giorgio Morandi retrospective opens at the Guggenheim on 20 November; an intermedia show between photography and literature opens at the Jewish Museum, called *Kafka-Prague*; Artget from the MOMA's collections from 3 Oct. through 3 January and much, much more.

■ A criminal charge against 26-year-old artist John Halpern of SoHo, who was accused of planting a bomb atop a tower of the Brooklyn Bridge in August 1979 has been dropped at the request of Manhattan District Attorney's office. The artist maintained that the device was an "environmental sculpture" and that he was guilty only of practicing his art.

■ A Manhattan artist and 30 union bridge painters applied 140 gallons of pink, plum purple and blue paint to a rusty bridge's base line and upper arc on the abandoned West Side Highway at Canal Street on Aug. 1, called "Hudson Summer Sunset." The artist, Eric Arctander, also persuaded some ironworkers to prop a long steel beam on the bridge's weedy roadbed and lean it against the structure's fretwork. The artist had a still photographer and a video cameraman recording the progress of the work. For this work, he received a \$4,500 grant from I.T.T. World Communications Inc., and the donated labor of the bridge-painters' union.

■ "The Discerning Eye" is a show of fakes, forgeries, facsimiles, and direct copies of prints by Matisse, Durer, Chagall, Cezanne, Whistler, Rembrandt, Callot, and others at the Associated American Artists through 3 October.

#### ARTISTS' SPACES

You've heard about "bicoastal", but you haven't heard about **Midwest Coast**, a non-profit umbrella organization in which a variety of cultural and educational programs are flourishing, dealing with art and agriculture. There is a creative studio, living and exhibition spaces, which can accommodate up to 7 artists. Workshops include papermaking, bookmaking, textile printing, sculpture and collage. There is a bi-annual Midwest Coast Letter, and membership ranges from "struggling artist" at \$12.00, regular for \$20, to larger amounts. For more information, write to RR 1, Clinton, WI 53525.

■ ART, an alternative space and gallery supporting diversity and independence, recently sponsored *The Money Show*, which included performance art and works about money, money in relation to the arts, cash-and-carry art works, words, toys, free post-cards, throw-away art, art money, and works using money either as their subject or object including all media. For more information, contact 10 East 18th St., NYC.

■ *The Artspace News*, published by Art Papers in Atlanta, Georgia, will be in the mail shortly to all artists' spaces and participants at the Beyond Survival conference. For more information, write to Art Papers, 28 16th St., N.W., Atlanta, GA 30309. Contributions from any and all artists and spaces are being solicited.

■ and/or, the artists' space in Seattle, has changed its structure as of 1 September 1981. No more performances and exhibitions are slated for its calendar. Instead, it continues with its Video Editing Facility for artists and independent producers, it supports the NX Library, a unique center for contemporary arts materials with a focus on periodicals, which will be located at 911 E. Pine St., it supports Soundwork, a composer-oriented new music organization, which as of July 1981 has its new newsletter and is the publisher of *Spar*, a new contemporary arts magazine that will begin publication in October.

and/or now serves as an umbrella for all these activities, providing administrative support and fiscal management services for each of the groups operating under its umbrella. One of and/or's projects is to assist a group of artists, arts organizations and small businesses in the development of a warehouse building as a center for pro-

jects, exhibitions, workshops and studios. For more information, write to and/or, 1525 10th Ave., Seattle, WA 98122.

■ Real Art Ways in Hartford, Connecticut presented Graffiti by Crash and Lady Pink, New York graffiti artists whose work was painted directly onto RAW's walls.

Beginning on 1 September, the John Cage Festival is being staged by RAW. Highlighting the Festival will be an American premiere performance on 25-26 September of Cage's monumental 12-hour work, *Empty Words*, with John Cage, in person. The Festival also includes works in music, dance, poetry, visual art, video and film, created and inspired by Cage, America's foremost living artist.

On exhibit at RAW from 1 - 16 September are plexigrams, etchings, lithographs by Cage, including never before seen works from the artist's own collection. For more information, write Real Art Ways, Box 3313, 40 State St., Hartford, CT 06103.

#### INTERNATIONAL NEWS

Galerie S:t Petri Archive of Experimental and Marginal Art in Lund, Sweden does some innovative and daring things, among them developing "Unlimited Expression" in their space in Lund for freedom of action, creating an experimental and creative atmosphere to allow those with new ideas, inventors, philosophers, original thinkers, to participate in using the space if they have a premonition of the future in their respective fields—music, poetry, science, or even art. In the past they have had an exhibition of some tendencies in modern contemporary art during the 1970s in Poland, typewritings by Ruth Wolf-Rehfeldt, *Crime Everywhere* in July, and published the documentation of the performance of Marinus van Dyke in March 1981. For more information, write P.O. Box 1507, 221 01 Lund, Sweden.

■ On 1 September, an American art exhibition opened in Peking after United States officials refused last-minute demands by their hosts to remove 13 modern abstract paintings. It is the first art show sponsored by the United States Government since the Communist takeover. Arranged by the ICA with the cooperation of the Boston Museum of Fine Arts, included are classic works by James McNeill Whistler, John Singer Sargent, Franz Kline, Helen Frankenthaler and Morris Louis. The Chinese had objected to works by John Marin, Adolph Gottlieb, Jackson Pollock, Charles Sheeler, Hans Hofmann, Franz Kline, Morris Louis, Friedl Dzubas, Frankenthaler and Jules Olitski.

The show closes in Peking on September 30 and then moves to Shanghai.

■ The United Nations has asked its members to stop sending works of art, to keep U.N. headquarters from turning into "The Old Curiosity Shop." Allowed to give what they wanted, the members sent all kinds of "horrors" or white elephants.

■ Gare d'Orsay in Paris is being renovated and transformed into the Museum of the 19th Century, an art showcase, to open in 1982.

■ The U.S. Government is considering returning to West Germany much of a 6,000 piece collection of World War II German art commissioned by the Nazi government to glorify its military conquests.

If returned, much of the collection would have to be closed to the public because display of Nazi insignias is against German law.

■ Two 15th-century paintings by Albrecht Durer that were stolen from a German castle occupied by American troopers in 1945 must be returned by a New York lawyer, Edward I. Elicofon, who is also an art collector. The recipient will be the East German museum, Kunstsammlungen zu Weimar. The two oil-on-wood portraits were purchased by the lawyer in 1946 for \$450 each from a young American ex-serviceman. Because the judgment was in the form of a "summary judgment", which denies any trial whatsoever, the lawyer, 77, expressed disappointment and said he would appeal.

#### NEW PERIODICALS

*Sites* is a new "literary" magazine in an exciting format. Basically, it is an architectural magazine in a new format—a bit larger than a 10 inch business envelope, it is read vertically, but as it opens, it has an extension on one end which has three rings punched into it, to create a loose-leaf magazine—each issue dedicated to a different neglected building, public place or monument. Included are historical and contemporary photographs as well as maps, visitor's information and walking tours. There is also sculpture, urban design mingled with literature and architecture. 6 times a year, *Sites* seems to grow with each number and costs \$5.00 for one year or \$9 for two (\$10 for annual institutional subscription) to Sites, 446 West 20th St., New York, NY 10011.

*Trace*, a new Canadian architectural quarterly, made its first appearance in early 1981. The first issue emphasized Canadian architecture, but also included a profile of a fine collection of architectural records, the Canadian Center for Architecture. For further information, write to Trace, Suite 330, 144 Front St., West, Toronto, Ont. M5J 2L7.

*Architecture*, published by Geddes Brecher Qualls Cunningham, is a large tabloid-size, four-page newsletter on architecture and urban design, projects of buildings in Philadelphia, openings of new buildings in the Northeast, and awards, people and events. For more information, write to GBQC, 2410 Pine St., Philadelphia, PA 19103.

*Atribune* is a new magazine from Belgium. Printed in two languages, French and Flemish, the magazine appears to be well financed, a news magazine trying to cover all of Belgium, as well as the international scene. Besides exhibition reviews, there are some interesting columns with Bernard Marcelis, owner of Librairie Post Scriptum, writing about what has been seen lately in art publications. Film, performance, theater, Paris exhibitions, and other items are also included. 11 issues a year, from 73 rue Gachard, 1050 Brussels.

*Notes* is a newsletter from Davis & Schorr Art Books, which will contain information useful to art and book collectors. The first issue (Summer 1981) contains tips on the care and handling of books as well as announcements regarding an art book and an exhibition.

For anyone wishing a free copy of the Newsletter, contact the store by mail, phone, or in person at 1547 Westwood Blvd. Los Angeles, CA 90024.

*Crawl Out your Window*, edited by Melvyn Freilicher and Eleanor Bluestein, is a magazine which incorporates work of many writers and artists. The photos are well screened, and although the 8½ x 11 inch format is large, the offset from typed copy is a neat package with over 90 pages in an issue. The mag has great energy, showing the San Diego County laid-back society something about artists and writers. For more information, contact 5533 Moonlight Lane, La Jolla, CA 92037.

*Cultura*, a general cultural magazine on art and literature, in French, edited by Giuseppe Recchia, published by Shakespeare and Company, and distributed by Jean Michel Place, 12 rue Pierre et Marie Curie, 75005 Paris, has just been issued in its first fascicule for Summer 1981. There are articles on the New Italian painting, an article on the twilight of the avant-garde, some indepth essays on James Joyce, an article on realism, and book reviews on art. Tabloid size on fine book paper. Write to Paris for more information about subscription and frequency.

*Zyga Assemblage* is a new type of magazine, a magazine that takes chances, a magazine that is a multiple, a multimedia multiple, as well as being an art object. This new

format shows the experimental risks which some artists take to change the form of a magazine.

There are four separate enclosures in a transparent vinyl envelope: first, the hand-bound enfolding graphic sequence which opens horizontally like a Japanese book; *Z Views: Zyga Assemblage I* documents and presents work of photographers, musicians, visual artists, and conceptual theater artists drawn from the San Francisco Bay Area. Included are reviews of the Wearable Art Show by Joe and Barbara Ramos, photographs, as well as a story entitled *Beefcake Becomes a Robot* by Barbara Gravelle, one of the editors of the magazine. *Mini Mag* is a playful vertical fold-out with color Xerox cover displaying a humorous transcription of a conversation between "Television" and "Magazine" along with Xerox illustrations; and *Z Views: Zyga Assemblage II* is the critical magazine with interviews, essays, an article on film, a poster by Impho, and an interview with Neil Sheehan, manager of The Squares and designer of the Liquid Bracelet, one of which is included in each issue of the assemblage.

The *Zyga Assemblage* also includes *Soundz*, a cassette tape which has on one side a conceptual theater piece in sound, and on the other, pieces by the musicians interviewed.

The three persons involved in this innovative magazine are Bebe Bertolet, an Oakland artist and filmmaker; Barbara Gravelle, formerly a publisher, who was literary editor; and Kirk Lumpkin, poet and percussionist, who directed the sound assemblage.

*Zyga Assemblage* has been published in an edition of 250, 225 of which are available for \$35.00 per copy. The first 25 were signed and numbered by the artists and are available for collectors for \$200.00. For more information, write to Zyga Multimedia Research, 2327 - 5th Street, Berkeley, CA 94710.

*Public Illumination Magazine*, a non-weekly where issues appear "approximately monthly" has theme issues, with this little magazine that costs 50 cents tackling *Artifice* (no. 11), *Tongues* (no. 12), *Husbands* (no. 10), and *Rejects* (no. 14). Smaller than pocket-size, P.I.M. has many illustrations which are new wave to old-fashioned. There is a "Saint of the Week" column, which is for the most part legitimate, but it is hard to say whether the rest of the magazine is legitimate or outrageous. It is definitely funny!

The miniature mag certainly mixes strong images and strong words (250 words or less) and "entertains." Available in stores in New York City, Chicago, New Orleans, San Francisco, Calgary, London-Paris and Zimbabwe, believe it or not!

Numbers 15 - 17 can be received via subscription for \$1.75. Back issues for \$1.00 each. Write to PIM, Editor Zagreus Bowery, 257 Lafayette St., New York, NY 10012.

*Letters* is an international literary forum for women and men, committed to shared ideas, feelings and experience through the publication of poetry, fiction, dreams, graphics, and particularly letters which are of special meaning to their creators. Forthcoming issues will be *Men*, *Dreams*, *Mothers & Children*. Subscriptions are 4 issues for \$10, \$20 for institutions, and \$15 foreign subscriptions. Write to P.O. Box 786, Church Street Station, New York, NY 10008. On 26 October, there will be a performance at the Public Theatre entitled: *Letters, a Magazine in Performance*.

*Art Proof* is a collaborative art project whose purpose is to stimulate dialogue from all quarters concerned with contemporary art issues. Included in this first issue (1981) is an article by Philip Lipmans on *Photography and Meaning*; Eve Laramee's *One Become the Table*; Mary Weber's *Toward a Functional Art*; Mark Levy's *Is Art Criticism Necessary?*; and others. Edited by Mary Weber and Gregg Fledeerman, this comes out three times a year. \$10.00 (US & Canada), \$18.00 airmail elsewhere. Single issues are \$4.00. Order from Artproof Publications, Pier Seventy, San Francisco, CA 94107 or 871 Folsom St., San Francisco, CA 94107.

*Blueprints*, the quarterly newsletter of the new National Building Museum in Washington, DC, is a tabloid size, well printed record of accomplishments, news, book reviews, film and video reviews, and research news about the building in which the Museum finds itself, the old Pension Building. New technology, new records management techniques are also explored. Available with membership from the National Building Museum, 440 G St., NW, Washington, DC 20001.

#### PUBLICATIONS AVAILABLE

The Center for Arts Information has available a new publication called *Wherewithal: A Guide to Resources for Museums and Historical Societies in New York State*, for \$5.00 plus 75 cents postage and handling from CAI, 625 Broadway, New York, NY 10012.

■ Gemini G.E.L. has published the second in a series of booklets, showing the lithographs of the late Philip Guston. The seven prints illustrated were all drawn, printed and signed prior to his death last year, and a first group of 8 prints were published last April, just before he died. The booklet is available from Gemini G.E.L., 8365 Melrose Ave., Los Angeles, CA 90069.

■ The Publishing Center for Cultural Resources has a new book, *Craft Artist Membership Organizations 1978*, a report from the NEA, available for \$3.50 from the Center at 625 Broadway, New York 10012.

■ The following galleries have produced price lists of their publications for information and purchase:

The Arts Council of Great Britain, Publications Office, has a list of exhibition catalogs and photography books for 1980/81 (105 Piccadilly, London W1V 0AU);

The Institute of Contemporary Art, 955 Boylston St., Boston, MA 02115 has a list with prices of their publications;

The La Jolla Museum of Contemporary Art has a list of publications from 700 Prospect St., La Jolla, CA 92037;

and Pace Gallery Publications has a list of available publications from 32 East 57th St., New York, NY 10022.

## PUBLIC ART

Bryant Park's first Artist-in-Residence, Kit-Yin Snyder, is building a sculptural environment that resembles architectural fragments. The installation is part of an ongoing artist-in-residence project co-sponsored by the Bryant Park Restoration Corporation and the Public Art Fund, Inc.

■ Kenneth Snelson has installed a new sculpture, *Tree I*, at the National Library of Medicine in Bethesda, MD, under the auspices of the General Service Administration's Art-in-Architecture Program.

■ *Artists Missing in Action* was a protest action on the part of the Arts Coalition for Equality, ACE, a coalition of hundreds of artists, arthistorians, critics and collectors in Southern California, formed for the purpose of informing the public and media of the discriminatory practices of the Los Angeles County Museum of Art.

With the current two exhibitions called *Seventeen Artists of the Sixties* (no women) and *The Museum as Site—Fifteen Projects* (2 women), the coalition has tried to bring before the art world, the governmental authorities, and the people the discriminatory policies of the Los Angeles County Museum of Art.

To bring this into focus, ACE presented a press conference with performance to voice their anger, and later that night at the opening, they wore masks with the face of Maurice Tuchman, curator of the 60s show, and the Waitresses performed in hot pink and black, singing and dancing about the discrimination disease not only against women but also against minorities. Posters were

printed up showing a large group of men and women protesting against the artists logically excluded from the exhibitions and from the Museum's programs, and the media took up the cause.

■ Lucinda Childs Dance Company will be in residency in Washington, DC under the auspices of the Washington Project for the Arts, from 12 October through 28 October with workshops and studio presentations. For more information, contact WPA, 400 Seventh St., N.W., Washington, DC 20005.

■ Group Rockola performed at Previews in San Francisco on 12 July. Futurist Theater will also perform on 13 November at La Mamelle, and Group Rockola will appear at La Mamelle in *The Gaglione Brothers* on 2 December.

## ART & TECHNOLOGY

Sony has just displayed a new camera, the Mavica, which operates through the application of advanced electronic and video technology, using no film, but a magnetic videodisk, which holds 50 still color pictures, and can be viewed instantly on a home television screen. The image can also be transmitted over telephone wires. The disk pack will cost about \$2.40 each. The camera will sell for about \$600 next year.

■ The coming together of art and technology is an annual event on the Hampshire College campus in Amherst, Massachusetts. Cinema, video, physics, politics, social sciences, as well as other disciplines combine to help people discover the different ways you can do things.

The Summer Institute on the Media Arts (SIMA) is a nonprofit organization headquartered in Lincoln, MA. It is accredited by the Massachusetts College of Art and Hampshire College and offers a three-week session each year. The NEA has helped support the institute in the past.

■ Nancy Burson, a conceptual artist, was recently granted a patent for a method of picturing a person as old or young. She calls her machine the age machine.

The age machine will make video pictures of an old face and a young face, record the differences and process them with a computer's help to produce a new face of any specific age.

The machine can be used by movie and TV actors to change their apparent age; plastic surgeons could show patients the results of facelifts; the police could update old photos, and cosmetic makers could forecast a woman's looks year later.

## ART READER

*Art & Text* for Winter 1981, the new Australian art magazine, contains some interesting articles on post modernism by John Young and Terry Blake, plus an essay by Terry Smith orienting the reader to Modernism and Realism. There are manifestos for a future Sculpture Triennial and book reviews. A fine balance in this new quarterly. \$16.00 (plus \$4.00 airmail postage) to Art & Text, Prahran College of Advanced Education, 142 High St., Prahran, Vic. 3181 Australia.

*Print News* published by the World Print Council for August/September has a theme issue dedicated to Words as Images, experiments in typographic printmaking with works by Peter Koch, Tom Phillips, Kriwet, and others. Articles by Peter Koch and Alistair Johnston give an in-depth view of these prints, and there is a bibliography of books, periodical articles, journals and catalogs.

*Real Life Magazine* for Summer 1981 is a bargain for such pithy words. A symposium on Post-Modernism with David Salle, Julian Schnabel, Craig Owens and others, an article by Dan Graham, "The Artist as Adolescent" by Howard Singerman, and an interview with Brigitte Bardot makes this a winner at \$2.00 at your local newsstand.

*Craft International* for summer 1981, the quarterly magazine of the crafts of the modern world, edited by Rose Slivka, deals with the Art/Craft Connection in a scholarly way. Eleven essays by museum curators, craftspersons, critics examine the relationships, and distinctions between arts and crafts, with many age-old arguments being questioned in this post-industrial society. The most insightful bit of writing is contributed by the late critic Harold Rosenberg, who wrote the essay "Art and Work" in 1964. Here, Rosenberg states how art is but an action directed toward self-development.

For a newsprint tabloid, CI has a highly sophisticated appeal in its high level standard of writing, yet there are important news items on available grants, book reviews, exhibitions, and international items. \$12.00 in USA, \$16.00 outside to CI, 24 Spring St., New York, NY 10012.

*Art Network* 3 and 4 lets the world know that there is energy and fervor in Australia for the arts, as witnessed by an interview with Robert Hughes, a rundown of the First Australian Sculpture Triennial, a strong



article on women artists in the Triennial, and lots of reviews of publications, exhibitions, film, video, photography, network art and artists' spaces. If you want to know what is going on "down under", you must read Art Network for \$18 Australian for four issues from AN, P.O. Box 439, Broadway, 2007, Sydney, Australia.

*Art-Com*, the continuation of La Mamelie's publication program, is no. 14 of an irregular journal, stressing articles on Video Art, performance, a run-down of exhibitions in the Bay Area, and a description of some artists' periodicals which have surfaced in the past year or so. . . . *Women Artists News* has a special Film issue for Summer 1981. . . *Raw* (number 3) is a "graphic magazine that lost its faith in nihilism" with a cover and story by Gary Panter, works by artists from San Diego to Spain, all for a gorgeous \$4.00 from 27 Greene St., NYC 10013. . . *The Art Magazine* from the Federation of British Artists has been redesigned and has a great deal of important information about marketing, royalties, books and bookworks, and is available from 17 Carlton House Terr., London SW1 Y 5BD. . . *Express* covers not only architecture, but art and performance as well as design. Large tabloid on bookpaper for \$2.00 (\$8.00 a year) from Metropolis Enterprises, P.O. Box 1218, NYC 10023 (\$30 foreign). . . *European Photography*, edited by Andreas Müller-Pohle, not only deals with contemporary photography in Europe, but with theory, books, exhibition reviews, and news. Each issue is basically dedicated to a theme. 6 to Documentary Photography and 7 to Young European Photographers. 4 issues a year, \$20 for surface and \$29 for air—35 DM for Europe. . . *Criss-Cross Art Communications* No. 11/12 has just been issued with contributions from Tom Johnson, Richard Kostelanetz, as well as the Heresies Collective, CAIRN in Paris, Paul Zelevansky, Cavellini, Higgins and Buster Cleveland. 4 issues/\$15 to CCAC, P.O. Box 2022, Boulder, CO 80306. . . *Artspace* is a quarterly art mag from the Southwest featuring all the traditional media as well as papermaking, video, earthworks, performance, poetry and new writing. . . in luscious color. A bargain for \$12 from Artspace, P.O. Box 4547, Albuquerque, NM 87106. . . *Artpolice* for Summer 1981 says "It's you!", the 7th anniversary issue, with the Newsletter also. . . *Rude Magazine* is a gem, something that anyone in the printing game would appreciate especially, but a magazine, a large size tabloid with all kinds of printing debris that makes this a gem. . . There are visuals, narratives, experiments, inserts, even Heinz soup labels, as well as Ace Comix. . . \$5.00 an issue or 6 issues for \$25.00 from Rude Magazine, Joe Acme, Box 3, Station B London, Canada N6A 4V3. We know you'll be rudely surprised!. . . **Mutilated Photogra-**

phy is *Image Nation* 23, with an intro by David Hlynsky and works by Susan King, Janet Zweig, Jim Lang, George Whiteside, Rick/Simon, Suzy Lake, Bobbe Besold, and more. 48 pages and wow! 1179A King St., West, Suite B8, Toronto, Canada M6K 3C5. *Bile*, the *Dadazine* from Chicago, certainly surprised most of us with large tabloid printed on translucent, fine paper—a wild and wonderful zine from 5228 S. Woodlawn Ave., Chicago, IL 60615.

*Control Magazine* 12 includes work by Lili Fischer about herbs and research on those plants, to show how art's an inter-subjective process for the artist. Stephen Willats' *Working with Life and Institutions* discusses the artwork as a basis for social process and counter-consciousness. There are articles by Michael Peel, Fred Forest and others involving the changing nature of society and therefore the basis of the artistic activity. There are back issues available. Single copies are £3.00 plus 30p. postage to Control Magazine, 5 London Mews, London W2. Theme is Self-Organization and the Expression of Counter Consciousness.

#### Classified

MidSouth Small Press/Design Exhibition, Austin Peay State University. March 1982. Artist books, experimental design work, graphic design, multiple imagery. Write for information: Bruce Childs, Austin Peay State University, Clarksville, TN 37040. Deadline: 30 October 1981.

**WANTED: Artists' Records**—for a monograph and international discography of artists' records by Peter Frank. Publication: Mid-1982 (project funded by a grant from the NEA). Phonograph records only! And artists' records, tapes and cassettes—for a complete international discography of artists' records, sound art, new music, text-sound and electronic music, and upcoming book-length guide to sound art and artists and record and cassette editions, being compiled by B. George and M. DeFoe of one ten records.

If applicable, send a copy of the record or tape, information on the label, catalog number, availability, source, cost, and other distinctive features of the recording, biography on the artist, complete discography on the artist, and visual support material. Peter Frank for phonograph records, one ten records for phonograph records, tapes and cassettes. Write to M. DeFoe, One Ten Records, 110 Chambers St., New York, NY 10007. (212)964-2296.

**DICK HIGGINS** has a new address until the end of June 1982: c/o DAAD—Künstlerprogramm Berlin, Steinplatz 2, D1000 Berlin 12, West Germany. Tel.: 31-04-61.

**Gallery " " in Iceland** is organized in and around a special wooden suitcase measuring 45 x 28 x 12 cm. The activities during 45 x 28 x 12 cm. The activities undertaken by this noncommercial gallery began in July 1977. Purpose is to attempt to present ideas and methods in contemporary art. All those interested in participating in this activity are invited to write to Hannes Laru Son, Gallery " " , Drapuhild 40, Reykjavik, Iceland.

La Galleria dell'occhio, 267 E. 10th St., New York City 10009 is accepting proposals for exhibitions (SASE please).

Pittore Euforico, P.O. Box 1132, Peter Stuyvesant Station, New York, NY 10009 published the third issue of *Me Magazine*, and issued 12 new sheets of *Post Me* artist stamps. Samples of stamps, ME, etc. for \$1.50 each.

I am writing to ask for your support in a project I have undertaken which requires that I raise funds independently. I am in the process of fabricating a large mural depicting the horrors of nuclear war which, if completed, will be shown in New York City, Hartford, Connecticut and Baltimore, Maryland where it will be permanently installed in March of 1982 with a sound track and in theatrical lighting. I have received approximately 1/2 of the necessary funds from Desire Productions in Baltimore and Real Art Ways in Hartford. If you are able to support my project, I will send you an original drawing in gratitude and will list you as a supporting contributor.

—Joseph Nechvatal  
18 No. Moore St.  
New York, NY 10013

Another Doo Da Art Auction! 200 oil paintings will be auctioned by E. F. Higgins III, New York City stamp artist, in November. Beginning bids are \$40 each. These paintings are made to print stamps from them. They are 16 x 18 inches in oil, and then made into stamps such as the Red Nudes, maps, and portraits. For more information, contact Doo Da Postage Works, 153 Ludlow no. 6, New York, NY 10000.

**WANTED: Volunteers** in the Los Angeles area who want to help Umbrella organize the mail art archives, including the Umbrella Archive, as well as the periodicals that have accumulated in the past four months. The person(s) who can help should understand what alphabetical order really means—and enjoy looking at all the things that come into the Umbrella Loft from all over the world. If the right person can help, it won't take many days at all! Call (213) 797-0514 or write Umbrella, P.O. Box 707-C, Pasadena, CA 91104.