

# NEWS & NOTES

## LOST & FOUND

Paintings worth \$15 million, including works by Rubens and van Dyck, were stolen from a museum for wealthy collectors and have already left Mexico. They were taken from the San Carlos Museum by professional art thieves. Police thought that wealthy customers order the paintings stolen. A Picasso stolen from the museum in June has not been recovered.

- A Monet painting valued at \$884,000 was stolen from a home in Sewardstone, England, a southeastern village.

- Eight 17th- and 18th-century portraits of several of New York City's founding families were scorched with matches and burned with lighted cigarettes at the New York Historical Society in March.

- Five stolen paintings were recovered by Spanish police recently, including two by Goya, estimated to be worth more than \$13 million. The recovery took place during an attempt to sell the paintings.

## RUBBER STAMP NEWS

*rubberstampmadness* is a new quarterly tabloid newsletter, edited by Joni K. Miller and Lowry Thompson, is available for \$10 from P.O. Box 1274, New Canaan, CT 06840.

*Rubber*, vol. 3, nos. 1 - 3 is entitled, *Stempelkunst in Nederland*, and is available by subscription from Stempelplaats, St. Luciensteeg 25, Amsterdam, The Netherlands. This is a beautifully produced printed book, with essay by Ulises Carrion. \$7.50 (also from Artworks)

Go Bananas is offering a new and exclusive Banana Rubber Stamp Collection. All stamps are mounted on finished walnut wood. There are 21 stamps in all. Order from J. E. Rossman, 1725 Van Ness Avenue, San Francisco, CA 94109.

In the *Goodfellow Review of Crafts*, May/June 1980, there is a long article on rubber stamps by Moira Ann Collins, pp. 12-13.

## MURALS

*National Murals Network Community Newsletter* for Spring 1980 has been issued and it is packed full of information from all over the world. Donations are being solicited to keep this important Newsletter alive. Individuals are asked to send from \$5 to \$10 and institutions are asked to send \$10-20. Checks should be made out to "Murals Newsletter," and mailed to P.O. Box 40383, San Francisco, CA 94140.

SPARC, Social and Public Arts Resource Center, 685 Venice Blvd., Venice, CA 90291 has produced a 9 minute color 16mm film called *The Great Wall of Los Angeles*, which documents the attempt to paint the longest mural in the world by a group of 75 multi-ethnic juvenile-justice referred youth, ages 14 - 18 years old, and 8 artists under the supervision of Judy Baca. Rental is \$25.00 and the film sells for \$150.00.

## ART HAZARDS

The National Association for Safety and Health in the Arts and Crafts (NASHAC) is a new national organization addressing the problems of overcoming art-related health hazards. The organization wishes to work toward the development of educational programs for art students, art teachers and health professionals on the recognition, control, and treatment of health hazards in the arts, as well as playing an activist role as well as a clearinghouse for information. Membership is open to all interested individuals and costs \$5 per year, September through August. Write to NASHAC, c/o Linnea Smith, Health Office, School of the Art Institute, Columbus at Jackson, Chicago, IL 60603.

## ART LAW

Artlaw Services Ltd., the legal advice and education service for the visual arts, is launching a subscription drive from June 1980. Artlaw aims to raise £8000 from subscriptions in the next year.

Individuals and organizations, artists or administrators, who subscribe to Artlaw receive the following benefits: Referral to and free advice from the Artlaw clinic, referral to lawyers and accountants with experience of artlaw problems, 25% discount on Artlaw publications, twice-yearly newsletter, use of office library, and 25% discount on registration fee for Artlaw events, etc. Write to Artlaw Services Ltd., 358 Strand, London WC2.

## TECHNOLOGY

Film animators and graphic artists have begun to employ computer graphics to create special effects, test ideas, colors and shadowing by merely pushing a button or moving a crosshair on the display screen of a computer terminal.

A resurgence in interest in computer graphics has been generated from work in color, so that color graphics seem to have revolutionized interest in this.

To transform the computer displays onto paper, printers, pen plotters, electrostatic copiers and even the Xerox color copier have been employed.

- The University of Toronto has announced that it is dismantling Marshall McLuhan's Center for Culture and Technology because of a budget squeeze. McLuhan has retired as of 30 June.

## PHOTOGRAPHY

The Philadelphia Museum has received \$3 million worth of vintage photographs from the estate of Paul Strand. Many of the photos given to the museum are the only ones in existence.

- Recently, Arnold Newman wrote to the Editor of the *New York Times* protesting the unauthorized use of his portrait of Picasso as incorporated into the Larry Rivers lithograph reproduced in the Times on 22 June.

The Times reproduced it again to accompany the letter, but was given permission by Newman.

- An interesting problem occurred in Santa Cruz with Les Krims' *The Incredible Case of the Stack O' Wheat Murders*. Donna Spray, an active feminist, outraged at the subject matter and at the library that gave it sanctuary, walked into the library, requested to see the Krims photos, and destroyed them as a photographer-friend recorded the event. She ripped up the photos, their accompanying review and protective box in shreds, pouring Hershey's chocolate syrup over the torn pieces of paper.

Arrested, Spray agreed to pay restitution to the library in the form of a \$13 check.

- The 3M Company introduced a silver-free film product for the printing industry.

- The Photography Museum, 10642 Santa Monica Blvd., Los Angeles, CA 90025 has been awarded a \$15,000 grant. The Museum received the grant for a visual examination of the sociological, topographical diversity found in the city of Los Angeles, called The Los Angeles Documentary Project.

## COPY ART NEWS

*Electroworks*, an exhibition from the International Museum of Photography at George Eastman House, opened in Toronto on 31 May at the Canadian Center of Photography and Film and will remain on view until 16 August.

The show opens in New York at the Cooper-Hewitt Museum on 2 September and will continue through 2 November. It will then move to the Tennessee Center for the Performing Arts in Nashville from 15 November to 4 January 1981.

The Copy Art Exhibition, sponsored by Lloyd Productions and the Carbon Alter-

native, held at La Mamelie in San Francisco from 13 June through 18 July, has been documented in a beautiful color Xeroxed catalog which is available from Lloyd Productions, P.O. Box 13430, San Francisco, CA 94101 for \$6.75 plus 6% sales tax for California residents, and a \$1.00 shipping charge. Five or more copies are \$4.75 plus tax (plus shipping). There will be a review of the exhibition in a later issue of this newsletter.

#### ART FUNDING

Over \$25 million was raised through united arts fun campaigns in 1979, representing an increase of over 17% from the amount reported for 1978.

At a forum on the role of cultural affairs held in New York recently, corporate executives bristle at being asked to make up for cuts in public financing.

The Milton and Sally Avery Arts Foundation has been set up with an initial grant of several hundred thousand dollars, and a gift of paintings. The projected Avery foundation plans subsidies for museums to enable them to increase their purchases of contemporary art, for travelling exhibitions of modern American art and for the publication of art books.

#### ARTISTS' SPACES

Xchanges is an artists' gallery & studios in Victoria, British Columbia. The gallery is primarily intended for paintings, drawings, prints and sculptures. It is a cooperative venture, with 12 studios which surround the central gallery.

The gallery is offered rent free, usually for a three to four week period, but the artist covers the costs of publicity and installation.

For more information, write to Xchanges, 981 North Park St., Victoria, B.C., Canada V8T 1C4.

• The Upstairs is an artists' space, an alternative space, an experiment, an exhibition place, an idea shop where nothing is bought or sold, only given away. The Upstairs is committed to presenting artwork as it happens, art that speaks of and to the times in which we live. Those times are undergoing some serious changes, art is undergoing some serious changes. The Upstairs is a forum through which artists can speak to these issues.

Interested parties should inquire by writing The Upstairs, 117 So. Trade St., Tryon, NC 28782. They are open to

proposals, installations, performances, ideas. They are interested in pieces which deal with the essential human dilemmas if only by posing questions, and hold no reservations on the media employed. They operate from the assumption that "art for art's sake" is an Ad Reinhardt joke and that novelty for novelty's sake should be confined to its place of origin—the American marketplace.

The Upstairs was founded in 1978 and still operates without paid employees. They have recently received small grants from the NEA, the North Carolina Arts Council, and the Polk County Community Foundation.

• The Space, 6319 College Avenue, Oakland, CA 94618 has been operating since March, administered by artist Sas Colby. The Space is actually a storefront, that was the location of the shop called Aart, operated by Colby and Susan Wick. Now, Colby leases the space for a week at a time to various artists, who can use it for exhibitions, performances and make art more accessible to the public at reasonable prices.

Exhibitions have been of limited edition postcards, Xerox art, performance art, mime events, handmade clothing, sculpture, handpainted furniture, etc.

The Space is booked until the end of September when it must move, but move it shall to another location in Oakland. Colby cleaned the place up, organized a mailing list and publicity list, and painted the interior basic white, with a bright yellow door. Bright idea, right idea!

#### ARTISTS' PUBLICATIONS

*1980 Metro Atlanta Visual Artists Directory*, published by the Atlanta Art Workers Coalition, and edited by Julia Fenton, contains info on 167 visual artists living and working in the metropolitan Atlanta area. This is a resource organized by medium. Available from AAWC, 972 Peachtree St., NE, Suite 214, Atlanta, GA 30309.

*Fluxus International & Co. à Genève* is a publication of the Association Musée d'Art Moderne in Geneva, and commemorates an exhibition held from 6 March to 20 April 1980 with several performances at Musée Rath. This exhibition organized by Gino di Maggio and Ben Vautier has been circulated in Geneva by John Armleder and Charles Goerg. The catalog is in a looseleaf format due to the fact that additions will be made from time to time and that the catalog is

not finished, in the true Fluxus fashion. Chapters can be proposed to Ben Vautier, 103 Route de St. Pancrace, Nice 06100, France. Chapters include Concerning Fluxus, Chronology & History, Music, Words, Mail Art, Posters, Bibliography, and Fluxus Voyage. Available from ecart, c.p. 253, Geneve 1211-1, Switzerland.

*Fandangos* for November shows the use of radio and how Fandangos has used this medium in various countries. The magazine is an accumulation of mail art, collage, etc.

The most recent issue is an extra on the World's First T. V. Convention. Available from Raul Marroquin, P.B. 1196, Maasticht, The Netherlands.

*Transmissions*, edited and published by Ken Brown, is an accumulation of artists-contributors such as Charles Gatewood, Willyum Rowe, Carioca, Steve Durland, Baron, Mark Fisher, Opal Nations and Suzann Pitt. Tabloid on newsprint, well printed, the new mag is available for \$1.25, subscription is \$5.00 for four issues. The idea is to feature offbeat, humorous and unusual graphics and photographs.

*P.S. Primary Sources on the International Performance Arts* No. 4 includes Monty Python/Terry Gilliam, Super 8 New Wave, Marquis de Sade, Hinchcliffe, and a feature about Eaduwerd Muybridge. \$10 surface or \$20 airmail.

*Aerosol* is an art fanzine from Brussels, formerly quarterly but now a monthly. 500 limited edition on photocopy print, lists mail art, other Belgian mags, and editors have radio program. Metallic Avau, rue Washington 3, B-1050 Brussels.

*The Duplex Planet* is a magazine by D. B. Greenberger, an outgrowth of stories and interviews conducted in a nursing home. Finely produced in offset, this little mag reflects a theme such as School, Outer Space, Reading, etc. Available for \$1.00 each or subscription of 8 issues for \$6.00. Available from D. B. Greenberger, 16 University Rd., Apt. 2, Brookline, MA 02146.

*Revista Chicano-Requena*, the foremost bilingual literary magazine in the country, has received a grant from the National Endowment for the Arts for the purpose of a nationwide promotion and distribution campaign. The \$30,000 grant will be used over a three-year period, and will be used to develop the magazine's readership in the Southwest, Midwest and East Coast.

Subscriptions to the magazine are \$7 for individuals and \$10 for institutions and may be obtained by writing to Revista Chicano-Riquena, University of Houston, Central Campus, Houston, TX 77004.

#### NEW PERIODICALS

*Zeta: rivista internazionale di poesia* is a finely printed new magazine edited by Carlo Marcello Conti, who also has included mail art, advertisements from art publishers, and announcements of exhibitions, etc. The first issue contains concrete and visual poetry from artists such as Klivar, Harry Hoogstraten, Franco Verdi, Paul Vangelisti, Julien Blaine, Anna Banana, Magali Lara, Cavellini, Miccini, Gaglione & Banana, Betty Danon, and many many more.

Subscriptions (for two numbers) costs \$13.00 by international postal money order to Franca Campanotto 33100 Udine, Via Michelini 1, Italy.

*Meta, parole & immagini*, has recently been published by Fabio de Poli. Included are works by Giulio Paolini, Luigi Ballerini writing about Claudio Olivieri, Emilio Tadini, photos of Ceroli's latest work, Jim Dine's Test in Art, a Steinberg cartoon, Giuseppe Chiari's work, and much much more.

Subscriptions are \$30.00 for 6 issues to Meta, Via Fiesolana 1, Firenze, Italy. Single copies are \$5.00.

*Management of the Arts*, the newsletter of the arts administration program at New York University, was first issued in Spring 1980. Write to Arts Administration Program, NYU, 777 Education Bld., 35 West Fourth St., NYC 10003.

*Artists' Forum: The Reader Written Arts Magazine* began in April-May 1980 and includes contributions from people all over the U.S. The first issue includes a great deal about mail art, especially an article by Michael Mollett and Lon Spiegelman called "Mail Art Keeps me Sane". Available from Center for Contemporary Art, 256 So. Robertson Blvd., Beverly Hills, CA 90211 for \$9.00 a year (6 issues).

*Dumb, Down under Manhattan Bridge* was first issued in Spring 1980 with articles by Red Grooms, Alex Katz, Ronald Markman, Arlene Slavin, and Phillip Wofford. \$3.00 per issue from Jaap Rietman, 167 Spring St. New York, NY 10012 or from 50 Cooper Square, 3rd fl., New York, NY 10003.

*El Portafolio 1*, edited by El Hortelano is a Dutch-printed artists' publication with amazing new wave graphics which involve all of life itself. El Hortelano lives in Barcelona and this issue comes from Real Free Press, Stichting Fdn., Dirk Van Hasseltssteeg 25, Amsterdam, Holland.

*Dreamworks*, an interdisciplinary quarterly, is the only periodical devoted to the interdisciplinary study of the relationship between dream and art. The Spring 1980 issue presents dream reports and graphics on the theme of Dream and Film, including work by Fellini, Paul Mazursky, Stan Brakhage, Paul Sharits, Pat O'Neill, Ed Emshwiller, Jules Engel, Bruce Connor, with a selective bibliography on dream and film. \$15.00 subscription for individuals, \$35.00 for institutions available from Human Sciences Press, 72 Fifth Ave., New York, NY 10011.

#### MUSEUM NEWS

David Steadman, formerly director of the Lang Art Gallery and Montgomery Art Galleries of Claremont and Pomona Colleges in Claremont, California, has been named the new director of the Chrysler Museum in Norfolk, Virginia, effective 1 September.

• The proposed Los Angeles Museum of Contemporary Art has received a major boost with a pledged \$1 million to be donated by the Atlantic Richfield Foundation. The Museum of Contemporary Art is planned as the cultural centerpiece of the Bunker Hill redevelopment project to be built by Bunker Hill Associates in downtown Los Angeles.

• The Metropolitan Museum of Art has recently opened its new American Wing to accolades of praise.

• Recently, by a paper ballot voting of 2,300 visitors over the past two and one-half months, the Neuberger Museum at the State University of New York at Purchase purchased the plaster and wood sculpture by George Segal entitled "The Appalachian Farm Couple-1936."

Suzanne Delehanty, the Neuberger's director, said that "to our knowledge it was the first time a museum had invited the public to participate in the acquisition process.

• The Whitney Museum has formed the National Committee of the Whitney Museum of American Art, comprised of more than 50 art patrons and collectors of American art from various parts of the country. The

Committee will develop traveling exhibitions and related programs for circulation throughout the United States.

• The collection of New Jersey's only black history museum has been confiscated by the IRS for nonpayment of taxes. The Mera-bash Museum has a collection of thousands of pieces, and has attracted people, but not enough to stay out of the red.

The Museum for Education and Research of the American Black in the Arts, Science and History is in Camden, New Jersey.

• Norton Simon has been selling off prints, paintings from the permanent collection of the Pasadena Museum of Modern Art. After attempts by former board presidents Alfred Esberg, Gifford Phillips and Robert Rowan to block a sale in New York in May by obtaining a temporary injunction, Simon has now been ordered to give 20 days notice of any plans to sell works from the original collection of its predecessor, the PMOMA.

The Museum obviously wants to recycle some of the art in storage to use the funds to buy new 20th century art. But artists and trustees alike have complained due to the good intentions of most of the artists donating the work to the permanent collection of the original Pasadena Museum. When Simon took over the museum 5 years ago, he agreed to maintain the museum's collections for a period of 5 years. Now the five years are up, and Simon is willing to sell some of the works, although others think he has a moral obligation to maintain the original holdings.

Only time will tell.

#### ART MARKET

*Juliet and her Nurse*, an oil painting by the 19th century English landscapist, J.M.W. Turner, set a world record for the auction of a single work when an anonymous buyer bought it for \$6.4 million at Sotheby Parke Bernet in New York City.

• A watercolor by Paul Cezanne, entitled *Still Life: Kettle, Milk Jug, Sugar Bowl and Seven Apples* was sold to an unidentified European buyer for \$1.13 million in London recently.

• *Samson & Delilah*, a little-known painting by 17th-Century Flemish artist Peter Paul Rubens, sold for the equivalent of \$5.47 million at Christie's in London in early July. This was the highest price ever paid at auction for a Rubens, the third-highest ever paid at auction for a painting, and close to the \$6.4 million record auction price for any work of art.

## ARTS & THE MEDIA

The San Francisco Video Festival calls for Entries on 1 September 1980. The festival screenings will be from 19 - 26 October. To send for forms, write to San Francisco Video Festival, P.O. Box 99402, San Francisco, CA 94109.

- Recently, video artist Wendy Clarke asked a dozen people their impressions of love in the lobby of the World Trade Center, as part of a video art event called *Love Tapes in New York*.

Over the past year she has taken the exhibition to prisons, centers for the elderly and a shelter for battered women. The project has been supported by a grant from the Rockefeller Foundation, the New York State Council, and Citibank.

- The International Network for the Arts (INFA) has recently been formed to explore television as an art form. Workshops have been sponsored in fifteen participating institutions and visiting artists and lecturers have also been employed by the Network, of which the co-directors are John Lottes, president of the Kansas City Art Institute and Douglas Davis, noted artist-critic. Addresses are either 50 West 57th St., New York, NY 10019 or 80 Wooster St., New York 10012.

- *Videodisc/Teletex* is a new magazine for the practical needs of videodisc and teletext users to appear in January, 1981. \$52.00 per year, send to Microform Review, 520 Riverside Ave., Westport, CT 06880.

- A nonprofit cable television network modeled after Home Box Office but aimed at an elite audience and devoted to high-quality arts and entertainment programming was proposed to the Carnegie Corporation.

Called PACE, an acronym for Performing Arts, Culture and Entertainment, the network would be available to cable subscribers as a separate service for \$9 a month, delivered to homes by satellite. Monthly "arts magazines" are included in the programming.

- Audio Independents, Inc., an organization devoted to the development and dissemination of works produced by the nationwide community of independent radio producers and audio artists has announced the establishment of its New York office and the appointment of George Gelles as Executive Director. Audio Independents will offer technical seminars, professional workshops, educational conferences, and various forms

- A Space in Toronto has produced Radio by Artists with the Fine Art Broadcast Service cooperation.

In addition, A Space has also produced Television by Artists, a six-part series of commissioned works by artists aired from 28 May through 4 July. Included were works by Tom Sherman, Randy and Bernicci, Dara Birnbaum and Dan Graham, Robin Collyer and Shirley Wiitasalo, John Watt and Ian Murray. This was aired on cable TV.

- The Los Angeles Video Library is seeking to distribute imaginative, independently-produced programming to people who rent and buy video. If you have an edited tape or short film, contact the L.A. Video Library, P.O. Box 467, Venice, CA 90291 or phone (213) 396-6343.

- The world's First TV Convention was held in Amsterdam from 23 - 27 June at The Bank, Haarlemmerstraat 118, where Raul Marroquin installed many TV sets and the tapes were actual parliamentary procedure and meetings to discuss the state of video in the world today. Every night from 8 to 10 p.m., the convention was open to the public.

Produced were bumper stickers, a special issue of *Fandangos*, a poster, as well as a 45 rpm LP record, called *The Sets*, produced by Vinyl Man and other new wave musicians. (On sale at Artworks, \$3.50).

The major concern of the Convention pertained to the function and welfare of both standard and luxury-model TV sets. The script is long, the floor plan intense, and the action was well received by the public.

### PERFORMANCE & HAPPENINGS

*High Performance*, Issue 10, contains an in-depth review of the Battle of New Orleans by Suzanne Lacy, discussing the Woman's Caucus for Art Conference in Louisiana in January, the Public Arts International/Free Speech art festival, discussed by the founders of the group, as well as a recent Week of American Performance Art in Florence, Italy.

*New Performance*, a journal of west coast performing arts, has issued its latest "On Dance Criticism." Nationally recognized dance critics discuss dance and the role of the critic from a variety of perspectives. Two historical pieces of criticism are translated from the French, one by Stephane Mallarme and the other by Andre Levinson.

*New Performance* is published by the Oberlin Dance Collective and is sold by

volume. Write to the Performance Gallery, 3153 17th St., San Francisco, CA 94110.

- Robert Wilson and Christopher Knowles have recently presented a six-day, seven-performance run of *Dialog/Curious George* by Wilson. The work lasts 80 uninterrupted minutes, in four sections. This is the fifth so-called "dialogue" that Wilson and Knowles have made together.

- The Museum Mile second annual street festival, co-sponsored by ten museums on upper Fifth Avenue in New York City, was held on 10 June where the area between 86th and 105th Streets was free of traffic and open to pedestrians.

- The Annual Avant garde Festival of New York was held on 20 July at the Passenger Ship Terminal, 55th St. and 12th Ave., at Pier 92.

This was the 15th Annual Festival, where the creation and presentation of the newest work in every medium has been made available to the public.

Some of the many artists in the exhibition and festival were Ay-o's Rainbow Banners, Otto Piene's air sculptures, Judy Levy's performance art, a continuous performance by Geoff Hendricks, Tal Streeter's air sculptures, plus a documentary film about art and technology. This zany, free festival has been organized by Charlotte Moorman. Young, Yoshima Wada, Daniel Spoerri, Joseph Beuys in spirit, and Ben Patterson. For more info, write to Interart, 1800 Belmont Rd., N.W., Washington, DC 20009.

- There is a new international arts festival called *Incontri Internazionali Arte-Teatro I: Italia/California*, founded in Pistoia, Italy, 19 miles from Florence.

The initial theatrical experiments this spring related strongly to contemporary plastic arts and performance artists. This first venture was so successful over a five-day period that Pistoia has decided to make this an annual affair and invite artists from the broad spectrum of arts for a ten-day festival.

This year participants included the Kipper Kids, Snake Theater, and Soon 3 from California. Italian performers also participated. Artists Michelangelo Pistoletto and Gianni Ruffi both had installations prominently placed in the historic center of Pistoia. American and Italian critics such as Germano Celant and Enzo Bargiacchi gave talks on contemporary California and Italian art.

Italy/New York is being projected for May 1981 and future Encounters are with South America, Japan and Canada.

For further information, please contact Enzo Bargiacchi, Via Nievo 11, 51100 Pistoia, or Attanasio Di Felice, 133 Greene St., New York, NY 10012. (212) 473-5657.