

doing, and we never thought we were “renaissancing” anything.

What’s your opinion of intermedia?

We are indebted to Dick Higgins for having brought the word to our attention; even now I believe it has lost its meaning, because there are so many things happening simultaneously. However, it was a very valuable contribution, and we operated without the use of that word for many, many years.

I suppose that *The Wastemaker* is as close as I’ll ever get to an unusual composition. I’ve done experiments since, but I’ve left the appendix that was first published as *Physics for Tomorrow*, which contains as far as I’m concerned a system of consequence for the next 20 years. It actually is my greatest contribution of consequence.

What do you think of your retrospective exhibition?

My retrospective is very flattering to me. Here I am 70 years old, and I could easily ask the question: “Why does it take so long?” It’s fair that I ask myself that question. In this case, it was a matter of throwing into a box some 68 items I had lying all around and shipping them off to New York. That’s 68 items that I could spare for the duration of six months. But it is very flattering to have this recognition at this time. I’m certainly grateful to all who took part and will be taking part. In my silence I ask how I could be functioning for these 60 years and only now come to the surface?

I always have been aware of the fact that I can produce a great deal more if I had more outlets, so in a sense I am like Emily Dickinson who wrote her poems and tucked them under the rug, and I produced things and sent them off to UCLA. *The Wastemaker* sat there for 11 years, and some things have sat longer than that. They have one copy only and one of these days I’ll go there and take it out and revive it. I’m sure.

I earned my living as a physicist all these years, and the income form that has gone into all of these artistic efforts. And the art forms have evolved from physics’ domination and physics have enmeshed themselves into many of my productions. I’m very concerned about the human eye; I’m also concerned about our five senses. Along with taste, people don’t feel anything. Some people can still smell, but their hearing is limited; but I’m highly concerned about our seeing. I think there are few people who know how to see, and I’m particularly disturbed about the printed lines. The human eye does not need all the letters in the alphabet. The lines are not typed and set and adjusted to the eye reading; the other eye should be indented—the other eye jumps in a very crude fashion. Take these days when we are moving while looking at something, either in a car, a bus—or we are looking at something such as television—or in the third case, where the object seen is stationary, then we have a clear visual difficulty, then I am very concerned about our five senses being mutilated, and even slowly disappearing, which is an incredible phenomenon which is in process now. And this of course is traced to bad air, bad food, bad water, just the bad environment that we have created for ourselves.

As for the new media such as microfilm, microfiche, lasers and holography, they are an indication of our running out

of space, of an artificial eye for the light that we have is not adequate, of the total degradation of the culture. The disappearance of the act of seeing will create the acceptance of artificial eyes, artificial seeing devices, to take the place of nature characteristic of technology at the moment.

ART PEOPLE IN THE NEWS

Marino Marini, famous for anguished works of men and horses, died recently in Viareggio, Italy at the age of 79.

Pontus Hulten, director of Centre Pompidou in Paris, has been named the new director of the Museum of Contemporary Art in Los Angeles effective September 1981. **Richard Koshalek**, now director of the Hudson River Museum, will become deputy director and curator effective in December.

I. Michael Danoff has been appointed head of the Akron Art Institute, moving from Milwaukee Art Center.

Mary Jane Jacob, curator at the Detroit Institute for the Arts, has moved to that post at the Museum of Contemporary Art in Chicago.

Linda Shearer, formerly curator at the Guggenheim, now heads the alternative gallery Artists’ Space in New York City. **Helene Winer**, former director of Artists’ Space, is opening a commercial SoHo gallery with Janelle Reiring.

Sue Fishbein, a former New York City denizen, is presenting a mixed-media installation, *Wherein a Subject Might be Located*, at the Goodman Building, 1121 Geary Blvd., San Francisco. 9 September - 27 September 1980.

Her fourth self-published book, *4 Contemporaneous Ultimatums*, will be available shortly. Inquiries invited to Analog Productions, 146 Freelon, no. 4, San Francisco, CA 94107.

Tommy Mew is showing selected diaryworks 1970-1980 at WPA in Washington, DC from 2 September - 4 October. He is also showing his Diarydrawings at Galerie Rysunku in Poznan, Poland from 6 October - 8 November.

Mary Hays, a lawyer and director of operations for the Theater Development Fund Inc., has been appointed executive director of the New York State Council on the Arts. She is the first woman named as the council’s executive director in its 20-year history.

Nicholas Spill, New Zealand artist but now resident in New York, and **Michael Crane**, mail art historian, are both exhibiting works at the Union Gallery in San Jose State University. Spill shows SX-70 Polaroids and artist’s books and Crane is showing a new series of photographs.

Anna Banana completed her second Banana Olympics, the 1980 version, held in Surrey, British Columbia. Surrey’s Rick Boychuk was the top banana, and a good time was had by all contestants in the athletic and costume competitions! **Anna & Dadaland** (Bill Gaglione) will be touring Canada for three months putting on their Futurist performances, beginning in October.