

NEWS & NOTES

One of the most interesting factors in Kennedy campaign for nomination to represent the Democratic Party in the presidential campaign was to have over 20 important American artists create original prints which were each hand pulled and individually signed and numbered by the artist. Included were prints by Herb Aach, Ilya Bolotowsky, Nassos Daphnis, Gordon Hart, Nicholas Krushenick, Robert Rauschenberg, Donald Saff, Les Levine, Robert Morris, Lowell Nesbitt, Dennis Oppenheim, Richard Serra, Andy Warhol and others.

VIDEO

TV Talk is the newsletter offered by the Artists' Post Production Studio at Long Beach Museum of Art, 2300 E. Ocean Blvd., Long Beach, CA 90803. News about national, international and regional competitions, as well as grants is available in this newsletter.

▪ V/tape distribution is a recent collaboration between five independent video producers to self-distribute their works. The five artists want to provide a direct service between prospective programmers and themselves. Installations, performances, commissioned productions and lectures are also available in addition to individual tapes.

Included are Susan Britton, Rodney Werden, Colin Campbell, Clive Robertson and Lisa Steele. Write to V/tape distribution, 136 Simcoe St., third floor, Toronto M5H 3G4, Canada.

PERFORMANCE

In October in Montreal, there will be *Performance et Multidisciplinarité: Postmodernisme*, a colloquium on the theory and practice of contemporary art with Bruce Barber, Benjamin Buchloh, Germano Celant, Regina Cornwell, Peggy Gale, Dan Graham, and many others. There will be installations, performances and films by Abramovic/Ulay, Laurie Anderson, Colin Campbell, Dan Graham, Joan La Barbara, Yvonne Rainer, Tom Sherman, Bob Wilson and others. For information, contact Parachute, Colloque Performance, c.p. 730, succ. N, Montreal, Quebec, Canada H3X 2N4.

▪ Performance & installations will be held at the Paris Biennale, Sept. 20-3 November at A. R. C. and the Centre Pompidou.

▪ The whole month of October in Los Angeles will be dedicated to the First Los Angeles Performance Art Festival, which is

being held at seven different locations. Over fifty artists will be presenting live works during Part II of *Public Spirit, Live Art/L.A., the first* the first performance art festival emphasizing Los Angeles artists. Part I occurred in May.

Sponsored by the Highland Art Agents and LACE, Los Angeles Contemporary Exhibitions, *Public Spirit* includes Allan Kaprow, the Kipper Kids, Kim Jones, Chris Burden, Barbara Smith, Bob & Bob, Alexis Smith, Nancy Buchana, Linda Nishio, Suzanne Lacy, Carl Stone, Rachel Rosenthal, Al Hansen, and many more.

PHOTOGRAPHY

The Photographers Gallery London has now opened a Center for International Photography at 5 Great Newport St., London WC2, England. There are now 3 exhibition galleries, a lecture theater, the bookshop with over 500 titles, the print room, and a reference library.

▪ A reported world-record price for a single photo was established recently with the sale of a large mural-sized print of Ansel Adams' *Moonrise, Hernandez, New Mexico*. A San Francisco businessman bought the print for \$46,000.

▪ The story of Deborah Spray and the Stack O'Wheat photos by Les Krims has been discussed at length in *American Libraries* by Susan Spaeth Cherry in the July/August issue. What is interesting is the struggle between librarians' personal convictions and the principles of intellectual freedom.

REGIONAL NEWS

Recently at Columbia College in Chicago, the Peace Mural done by Mark Rogovin and Barbara Browne of the Public Art Workshop was dedicated. This launches a national Peace Museum, a Chicago-based center for the celebration of life, a haven for the creative expression of the vision for peace.

▪ Ten of America's leading emerging artists, including Dara Birnbaum, Eric Lee Bowman, Susan Dallas-Swann, Brian Eno, Maren Hassinger, Jenny Holzer, Senga Nengudi, Christy Rupp, Vision Stations and Randy Williams, are taking over Grand Central Station's Waiting Room for an Invitation Only showing of their works.

A Blue-Ribbon Panel selected them to create installation pieces, video presentations and sculptural environments

specifically for this setting. The whole affair was sponsored by Rémy Martin.

▪ The City of Atlanta Department of Cultural Affairs has worked with the U.S. Dept. of Transportation to install works of art in the new Atlanta Airport.

From 480 individual applications, the semifinals included 80, of which 14 were invited to compose installation proposals for a particular site. The works are limited to two dimensions.

Included are Stephen Antonakos, Margaret Koscielnny, Michael Siede, David Hammons, Houston Conwill, Richard Smith, Lynda Benglis, Sam Gilliam, Benny Andrews, Curtis Patterson, Santo Bruno, Napoleon Jones-Henderson, Andy Nasissse and Phyllis Thompson.

This is the world's largest air terminal in which there is a \$450,000 collection of contemporary art. Nearly 70 million travelers annually will view the works of these 14 artists. The works were funded by a grant from the U.S. Department of Transportation, matched by a grant from Atlanta airport revenue bonds and a donation from the airlines. In addition, the NEA contributed \$50,000 to the project, all with the help of Joan Mondale.

▪ Four of New York City's most prominent civic groups, the Municipal Art Society, the Architectural League, the New York chapter of the American Institute of Architects and the Parks Council have taken up residence in one of New York's greatest 19th century landmarks, the Villard Houses.

▪ Two stone bas-relief sculptures high on the facade of the Bonwit Teller Building in New York City, which was under demolition on Fifth Avenue, were smashed by jackhammers in June on the orders of a real estate developer.

The panels were to have been installed in the Metropolitan Museum of Art's Department of 20th Century Art. The developer, who had agreed to give the panels to the Met if the cost of removing them did not prove prohibitive, found from appraisers that they were "without artistic merit" and would have cost more to remove than they were worth. The panels, according to Robert Miller, owner of the Robert Miller Gallery just across the street, were of rare quality and can never be made again.

▪ Some customers at a Bank of Tokyo office in New York City said they felt uncomfortable with Isamu Noguchi's 1,600 pound sculpture hanging overhead "like a

guillotine." So the bank cut the sculpture down, chopped it up and stuck it in a warehouse.

The sculpture was made of aluminum and cost \$60,000. A bank spokesman said Noguchi was not told of the decision because "the sculpture is the property of the bank." Noguchi agreed that he had no recourse.

- Art New York will open with a Fluxus Banquet-Buffer des Chef to benefit artists who might visit New York and require services of the Fund. Included in participants as of this date are Jean Dupuy, Ayo, Robert Filliou, Geoff Hendricks, Dick Higgins, Emmett Williams, Bob Watts, La Monte

- Recently, the Washington Memorial Arch vanished under a snowy veil of 8,000 yards of white Dacron gauze that was strung and wrapped and secured by 20 volunteers under the direction of walkie-talkie toting artist, Francis Hines. He called it a fabric sculpture.

- Budget cuts previously assigned to the arts allocation for the city of New York were restored and in fact, the 1980-81 budget for the Department of Cultural Affairs was increased.

- For the second time in 10 months, a granite sculpture that had stood outside an art gallery at Madison and 77th Street and that had become the source of neighborhood pride was smashed to pieces after being pulled from its pedestal by vandals. *Ubatuba* had been restored and rededicated only last May 6, 1979 and now it must be restored again, perhaps.

CENSORSHIP

46 years ago, a cousin of President Franklin Delano Roosevelt snatched a painting he did not like off the walls of the Corcoran Gallery of Art and departed in a rage with the painting under his arm. "The Fleet's In" by Paul Cadmus was a satirical booze-and-boards depiction of sailors on shore leave. Because of this, the picture became an overnight success, but literally dropped out of sight. Although legally the property of the U.S. government, the painting has been missing for nearly half a century, until a self-appointed team of art sleuths looking to complete a retrospective of Cadmus tracked it down in the Alibi Club, one of those elite establishments in Washington, DC.

Now the government wants the painting back, and the members of the Alibi Club are balking at giving up something they have had for decades.

- Pennsylvania Gov. Richard L. Thornburg said that the three nudes exhibited among the other works of Pennsylvania photogra-

phers in the Executive Mansion would have been viewed by perhaps 15,000 schoolchildren passing through on public tours if he had not banned them.

In protest, 21 of the 37 photographers removed their works. The governor and his wife maintain that the governor's mansion is also their home, and they reserve the prerogative as a family to select items suitable for their home.

- A mural depicting the annual spring water festival of the Dai ethnic minority in the southwest, includes two nude women bathers among its hundred figures.

This mural, dedicated along with the new airport in Peking, generated acclaim due to the liberalization and progress after the downfall of the Gang of Four.

Yuan, the artist, has now had many problems, and an immediate solution has been a floor-length curtain as a temporary remedy, covering only the portion containing the nudes. Yuan has also been asked to change the painting, but he refused citing that China would be made the butt of international ridicule. Yet he has been promoted to a teaching post in the prestigious Central Academy of Fine Arts in Peking and has been offered the chance to paint a mural in a new hotel. But no more nudes, he has told his friends.

PICASSO AFTERMATH

Geoffrey Colvin in *The New York Times* wrote an article on "Be the First Picasso on your Block." This appeared on the Op-Ed page.

- Countless ads appear in newspapers all over the country selling special hand-numbered prints in an edition of 5000 from the World Treasure Society!

- Paul, a young German-born Brooklyn artist, burned a hand-signed Picasso lithograph in front of the Museum of Modern Art because he believes that Picasso is a "con artist" and that the museum does not show art that is really modern.

For more information, write to PAUL, 130 - 8th Ave., Brooklyn, NY 11215. He hands out brochures about his public demonstration after you come out of the museum.

MUSEUM NEWS

The newly formed Museum of Contemporary Art in Los Angeles, as has been stated before, has named Pontus Hulten as its new director. It has also completed its Board of Trustees, and is only a few million dollars short of its goal as an endowment for the new museum to open in either 1983 or 1984.

The Museum has also been pledged \$1 million by the Atlantic Richfield Foundation.

ART IN PUBLIC PLACES

The new Wells Fargo Building under construction at Fifth and Flower in downtown Los Angeles will have five large scale works of art by five ranking contemporary American artists such as Mark DiSuvero and Bruce Nauman from California, New Yorkers Robert Rauschenberg, Frank Stella and Michael Heizer.

- The GSA's Art-in-Architecture Program transfers the maquettes, paintings and drawings made as proposals to the National Collection of Fine Arts from time to time. The first 97 went there including works by Nevelson, Stella, Richey, Calder, and Di Suvero. A catalog of this group may be had from the NCFA, Washington, DC 20560.

GOVERNMENT FUNDING & THE ARTS

Kingsley Amis, a British writer, has recently written an article on the Op-Ed page of the *New York Times* entitled, "Government Shouldn't Fund the Arts." This controversial article appeared on 31 August 1980. The mainstay of the article seems to convey the idea that taxpayers' money paid to the arts encourages waste and irresponsibility in those who do the spending as well as self-indulgence in the artist.

- The National Endowment for the Arts has contracted Claire S. Copley to research and survey the field of artists' spaces all over the country towards a goal of compiling a resource directory which will assist those in the contemporary arts field in communicating with all such spaces and service organizations. As a further extension of this research, the National Endowment for the Arts will be using the information gathered to better their understanding of the field and gear their programs and guidelines accordingly. Anyone that is involved with an organization of this kind is requested to please contact Ms. Copley, c/o Visual Arts Program, NEA, 2401 E St., N.W., Washington, DC 20506.

NEW PERIODICALS

Obscura: The Journal of the Los Angeles Center for Photographic Studies has just been issued. This is the publication that comes with membership in this organization, which is a non-profit educational society formed in 1973. Volume 1, Number 1 includes an article on recent Xerography by Dina Dar, an article by James Huginon on "Mono-Contradictiosis" as well as a lead article about cows and helicopters and photography by John Brumfield.

Available through membership in the LACPS, 814 S. Spring, Los Angeles, CA 90014 or for \$14.00 yearly (individuals), \$18 (institutions) or for \$3.00 single issue from Sudra Ogouro, 1406 N. Vista St. no. 1, Los Angeles, CA 90046.

Release is a new Canadian "literary arts" magazine edited by Alexandra Jurisic in Calgary, Alberta. Included are poems, stories, and lots of photography as well as articles about artists' spaces, dance, music and interviews. 4 issues for \$4.00 from Release Magazine, 929-5th Avenue, S.W., Calgary, Alberta, Canada T2P 0N8.

Tabloid: A Review of Mass Culture and Everyday Life is a multi-cultural magazine with a critical emphasis. Included in Volume 2, no. 1-2 is an article by Carol Becker on Susan Sontag's *On Photography*. The issue is heavy on media. Available for \$5.00 for four issues (individuals), \$11.00 for four issues (instits.), \$8.00 for four issues (foreign) to Tabloid, P.O. Box 3243, Stanford, CA 94305.

Ax, a new bimonthly on visual and performance art, music and film, is oriented towards post-modern multi-disciplinary issues facing the independent artist today. Featured in the September issue are articles and interviews with Klaus Rinke, Richard DeMarco, Bernardo Bertolucci, James Chance, Richard Nonas, the Art Ensemble of Chicago, the Lower East Side filmmakers/reviews on exhibitions and performances, records and publications. *Ax* costs \$2.00 each issue, subscription for 6 issues is \$10 Canada, \$15 foreign. Write to *Ax*, 155 George St., Toronto, Ont. M5A 2M8.

Visual Resources: an international journal of documentation has just appeared with its Spring 1980 issue. Included are articles ranging from a discussion of the visual image to video scan picture searching. In addition, there is a special feature called "Subject Access" in which a survey is given of subject indexing of visual resources. There are reviews of books, as well as reviews of equipment, including a slide survey, edited by Carol Terry. Finely produced, this tri-quarterly journal is available for \$35.00 a year from P.O. Box 327, Redding Ridge, CT 06876.

OP is a new clearinghouse of information produced by the Lost Music Network, and although the emphasis is on music, there is much multimedia information in this tabloid size newspaper. You might be interested in seeing a copy from LMN, P.O. Box 2391, Olympia, WA 98507.

Vision 4 is not a new periodical in the real sense, but new in conception. With *Vision 1 - 3*, we visited Eastern Europe, Italy and New York, but this time, editor Tom Marioni was not offering pages to 12 artists, but 12 minutes to 12 artists on a record! *Word of Mouth* is 12 prepared talks recorded on Ponape, an island in the Pacific Ocean, by Laurie Anderson, Chris Burden, Daniel Buren, John Cage, Bryan Hunt, Joan Jonas, Robert Kushner, Brice Marden, Tom Marioni, Pat Steir, Marina Abramovic/Ulay, and William T. Wiley. The artists are different but speak relatively the same language as far as art goes, using private experience to make art, trying to make sense of the world around them. The boxed set of three records with photographs of the artists on the island, including candid shots of the experience, make \$30.00 not as expensive as it seems. We think this will be a collector's item before its time. \$30.00 from Crown Point Press, 1555 San Pablo Ave., Oakland, CA 94612.

PUBLICATIONS AVAILABLE

Swimming Lesson, a videotape by Robert C. Morgan, 30 minutes, color, 3/4 inch, is available from Media Resource Center, Ablah Library, 1845 Fairmount Ave., Wichita State University, Wichita, KS 67208. It interprets handwritten notes and fragments from the original *Green Box* (1934) edition by Marcel Duchamp in the vicinity of Dodge City.

Cultural Resources of the Los Angeles Area is the first and only comprehensive listing of non-profit and commercial institutions and organizations in Los Angeles, Orange, Riverside, San Bernardino and Ventura counties. Included is a full-color history of the cultural explosion in the Southland, with more than 500 listings, under performing arts, visual arts, environmental arts, general support and service, as well as creative production industries. A bibliography and an index are included. Available for \$6.95 plus tax from the L.A. Area Chamber of Commerce, 404 So. Bixel St., Los Angeles, CA 90017.

Management Assistance for the Arts: A Survey of Programs is a 52-page survey of 29 national service organizations that offer consultant services, training sessions, on-the-job training, and management-related publications to nonprofit arts organizations. Each entry includes general information about the organizational program and comprehensive information about available management assistance. \$4.00 from Center for Arts Information, 625 Broadway, New York, NY 10012.

Time & Space Concepts in Art, a transcription of a series of six symposia in Music and Visual Art, Event Art, Art and Architecture, Environmental Art, Public Works and Conceptual Art. From Acconci to Cage, Christo to Haas, Insley to Kosuth, Lippard to Paik and everyone else in-between, there is an eight-page photo section. \$6.00 a copy plus 75 cents for handling. Send check or money order to Association of Artist-run Galleries, 152 Wooster, New York, NY 10012.

Comportement Environnement Performance, recently released publication on performances which took place in April 1979 during the First Symposium International of Lyon, France. 180 pages, 80 photographs, covering over 70 artists from 12 different countries. Write to Hubert Besacier, 43 rue Mercière, 69003 Lyon, France. 50.00 francs français.

Artists Compared by Age, Sex, and Earnings in 1970 and 1976 is a new publication of the Research Division of the NEA, Report No. 12, 56 pages, 44 tables and 5 graphs. This is an aid to plan for the needs of American artists. \$2.50 including postage and handling from the Publishing Center for Cultural Resources, 625 Broadway, New York, NY 10012.

Contracts for Artists, a 26-page pamphlet prepared by Tad Crawford, noted art-law authority, is available from the American Art Business Letter, 2160 Patterson St., Cincinnati, OH 45214. It contains explanations and models of artists' contracts, bills of sale, commission agreements, rental agreements, artist-gallery agreements, illustration agreements, publishing agreements, artist-agent agreements and artists' lecture agreements.

Accounting for Culture: A Primer for Non-Accountants is a 36-page booklet covering accounting terms and principles and book-keeping skills. \$3.95 plus 50 cents postage and handling to Metropolitan Cultural Alliance, 250 Boylston St., Boston, MA 02116.

RUBBER STAMP NEWS

Rubber, Vol. 3, nos. 4 - 6, appears as a catalog of Rubber Stamp Publications, a catalog of rubber stamp books which were sent to Stempelplaats from all over the world for an exhibition of books shown at Stempelplaats during the summer of 1980.

Most of the books are illustrated. Write to Stempelplaats, St. Luciensteeg 25, Amsterdam for information about subscriptions and price.