

# NEWS & NOTES

## LOST & FOUND

Thieves took a painting by Pieter Bruegel, the Elder, valued at more than \$1 million from the Courtauld Institute gallery in February.

■ The Vatican's fourth-ranking UN diplomat Rev. Lorenzo Zorza was one of four men arrested for allegedly smuggling stolen Italian paintings into America, including Bronzino, Andrea del Sarto, etc.

■ The Lions' Fountain in the Alhambra has deteriorated almost beyond repair, says experts in Granada.

■ Vandals recently damaged 14th century bas-reliefs on the facade of Oriveto Cathedral in Italy. Vandals climbed over bullet-proof glass protecting the lower half of the sculptures and smashed the heads of five figures on the facade beyond repair.

## ART & TECHNOLOGY

Sony has developed a flat television receiver that can be carried in a pocket or in a hand-bag and be watched anywhere at any time. It went on sale in Japan for \$240.

■ Kodak has entered the "new era" with a line of cameras that use a film disc instead of conventional roll film.

■ Timex Corporation plans to market a camera that takes three-dimensional pictures developed by the Nimble International Ltd., a British company. The cameras will retail for under \$200, using two frames of film for each shot.

■ Sony Corporation unveiled a color video-printer capable of producing color photographs from its already-introduced filmless magnetic disk camera and other video equipment. Called the Mavigraph, the printer produces color prints by scanning electronic signals from videotape.

Xerox has also announced a like printer.

■ Willoughby Sharp has announced a new development, MASER, or Mobile Artists' Satellite Earth Receiving Station. Included are a collapsible umbrella-type Lully parabolic satellite TV antenna, an Amplica 120 Degree Low Noise Amplifier, and a Gillespie Image Reject Mixer/Receiver. This module connects to any TV set, and delivers more than 100 channels of NTSC color TV programming, and that is what is the Satellite Television Workshop.

He gives these workshops in two intensive days, getting hands-on experience. \$999 plus return airfare to New York City. Write to W. Sharp, 93 Grand St., New York, NY 10013.

## PHOTOGRAPHY

Clearwater Publishing Co., Inc., 1995 Broadway, New York, NY 10023 announces the publication of Photographic Periodicals of

the Daguerreian Era on microfilm. Write for more details.

■ Dona Ann McAdams has recently shown her "Black and White Australia", a collection of photographs taken during her 9-month trip in Australia, comparing the conditions of indigenous people of Australia to those of America. The photographs were seen at Fashion Moda in New York from 27 February to March 28.

■ January 31 issue of the New York Times Magazine showed the photographic world of Evelyn Hofer.

■ Lee Friedlander's *Factory Valleys*, a photographic survey of the industrial area of the Ohio River Valley, is on view from 28 March through 22 May at the Akron Art Museum. The documentation was a commission by the Museum.

■ Stefanotti Gallery showed "The Photograph Transformed" from 2 March through 31 March. The exhibition explores the unusual use of photography to create new and often eccentric mediums. Included is work by Diane Burko, Ellen Carey, Jimmy de Sana, Hermine Freed, Gerald Incandela, Guy Johnson, Mariann Miller, Richard Petribone, Lucas Samaras, and others. The gallery is in New York City.

■ The Free Press, a division of Macmillan, has commenced publication of the International Archives of Photography using microfiche. First is The Complete Photographic Work of Jacob A. Riis (\$49.95) Then there are volumes on Ben Shahn, August Sander, Adamson & Hill, Kate Matthews and Roger Fenton, to be published in 1982

## NEW YORK CITY

New York Subway Graffiti artists including Futura 2000, Frederick Brathwaite and others were shown recently in the Mudd Club gallery in SoHo, some works of which have been sold. But they still love that "rush when you see your prize piece on a car speed by a crowded station at 60 mph."

Now these graffiti artists have their own gallery, Graffiti: Aboveground, which shows their work transferred to canvas. Some of the other artists are Iz, Disco, Mitch 77, Freedom, Cey One, and Lady Pink, one of the few women writing in New York. The gallery is in a third-floor loft on Hudson Street in Greenwich Village.

Mott Street has a renaissance and some of the best grass-roots art around can be seen at Public Image Gallery (run by Stewart Wilson) and color Xerox can be produced and tried at Tod Jorgensen's new place, all in the 200 block of Mott Street. where something is happening,

and it seems all good. Even the neighbors approve!

■ Bettie Ringma & Marc Miller presented Unforgettable Moments, drawings drawn by real-life people, at ABC No Rio from 5 - 20 March.

## INNOVATIVE ART

Although the Cooper-Hewitt had a show of shopping bags two years ago, this year at the University Student Union's Exploratorium, at Cal State LA, there is an exhibit of Portable Graphic Art, an exhibit of shopping bags from the collection of Justine Mandelbaum.

Small 45 inch 33-rpm records are in--not only inserted in *Artforum*, but also used as an announcement for an MFA show by one of the students this year at Claremont Graduate School in Claremont, CA.

## RUBBER STAMP NEWS

Walpen Ink Rubber Stamps has a new catalog for \$1.50 which shows over 300 stamps. Write to Walpen Ink/Jean Wall Penland, 46 Cumberland Circle, Asheville, NC 28801.

■ *Stamp Art 2*, produced in a limited edition of 150, is a collection of rubberstamp art featuring the hand-stamped work of international artists. Signed and numbered collectors' editions are available at \$25 per copy from William Gagliano, 2311 Lake Street, San Francisco, CA 94121 USA.

Stamp Art 3 is asking for contributors who should send 150 handstamped copies of rubberstamp artwork, 8½ x 11 inch size before 21 June 1982. All contributors will receive a copy. Send to address above.

■ Personal Exchange Stamp Co., 1476 California St., Box 258, San Francisco, CA 94109 does custom order logos and other stamps. Write to them, since the minimum charge for one square inch is \$15.00. Add \$2.50 for each additional square. Phone for assistance (415)441-6786.

■ Rubber Stamps of America was featured in the Rutland Daily Herald, 18 February 1982. This is a company with an inventory of some 400 stamp designs, located in Saxtons River, VT.

■ *Stampola*, vol. 2, no. 1, was issued in February now issues upcoming rubber stamp and mail art shows, included an article on how to make old-fashioned Valentines with rubber stamps, and had an article by Tom Leavitt on inks and pads. A feature article on Bruce Wood and his postcards as well as news and notes complete this important rubber stampazine, available for \$10 a year from P.O. Box 1493, Eureka, CA 95502.

Douglas McClellan, Porter College, University of California, Santa Cruz, CA 95064 has an exhibition of his rubber stamp works at

the Jacqueline Anhalt Gallery in Los Angeles. He is anxious to know more rubber-stamp artists and would appreciate hearing from you. He is a professor at UC Santa Cruz.

#### PERFORMANCE ART

Gene Elder of San Antonio passed out the Anita Bryant Prayer all over the downtown area of San Antonio, to all the news media in Texas and nationally, as well as to the art museums, upon Ms. Bryant's visit to the city in 1978. As a result of other activities, Elder ran for mayor of San Antonio in 1979 on the Party Party ticket, the artist's political ticket. He did his political posters with a Marks-A-Lot and tubes of paint, speaking before clubs by trading his torn denims for a coat and tie when the occasion arose. Elder is also a participant in mail art shows, and his address is 120 Burr, San Antonio, TX 78209

Glenna Park leads the Texas Art Band, which performs in San Antonio to protest budget cuts for the NEA or the treatment of women artists in the Los Angeles County Museum of Art show. The band plays kazoos, has jazzy costumes, and makes the TV news whenever it can.

■ Susan Mogul recently went on tour with her performance, "Doing Dishes" at the Franklin Furnace, as well as showing her videotapes throughout the East Coast. She is a Southern California artist.

■ Marshall Reese recently performed in Africa, an Americo-European nature hike of epic scope accompanied by beast sounds, projected images and a tabletop diorama and in Dyslexiology, a musical classroom situation with songs based on word games, word drills and rhymes. He did this at the Theatre Project in Baltimore.

■ On 28 February, sculptor Klaus Schneider performed "Past Sunset," a multi-media event synthesizing kinetic sculpture, a live musical performance (on piano), dance and natural elements. The performance took place at sunset on two prominent rocks off the beach directly in front of the Getty Museum on the Pacific Coast Highway in Malibu. Over 1000 people came to see the performance at twilight. The performance has been produced for cable TV and is available from De Sort/Films, 2017 Pacific, Venice, CA 90291.

#### COPY ART

Wanted: Artwork using any form of photo-mechanical reproduction in black and white or color for publication in **Electrographics—The Copyart Magazine**, a new quarterly de-

voted solely to Xerography. Articles, reviews and other written work discussing copyart are also sought. Rolling deadline. Send slides or artwork, manuscripts and SASE to Electrographics, 158 Valley Rd., Princeton, NJ 08540. Tel.: (609)924-8462.

**International Society of Copier Artists. Membership is open.** Copier Art News, a quarterly of original art works, will be drawn exclusively from Society members. Each issue will also contain state-of-the-art articles, exhibition opportunities and pertinent news. ISCA also hopes to open a permanent gallery in New York City for copier art and bookworks. The first issue of Copier News will be out in April.

Annual membership is \$15 for one year, including 4 issues of Copier Art News, representation in the first issue. Write to International Society of Copier Artists, att.: Louise Neaderland, 800 West End Avenue, New York, NY 10025. If you wish to be included in first issue, make 50 copies of one artwork (8½ x 11).

#### VIDEO ART

The Vasulkas (Woody and Steina) are represented comprehensively at the Annex' video art tape library, and during the month of March many Vasulka tapes will be shown in Seattle at The Annex.

■ Nam June Paik will be celebrated at the Whitney Museum of American Art by a major retrospective from 30 April - 27 June 1982. All aspects of Paik's career as an artist and composer will be presented with over 60 works, including music scores, multimedia sculpture, environments, and more than a dozen video installations. Several special events will be held, including a Paik/Beuys performance via satellite broadcast. There will be a panel discussion and a major catalog.

#### NEW PERIODICALS

**Quad** is a bulletin on constructive and systematic art, published in Holland with editor Frits Bless, who is also the publisher along with Cor Rosbeek. The magazine deals with typography, Dada, Van Doesburg, Art Concret and more. For subscription, write to Quad, Frits Bless, Bloemsteede 346, 3508 VG Maarssen, Netherlands. Costs at least 25 florins or more.

**Zone**, edited by Peter Cherches and Dennis DeForge is an amazing tabloid full of wonders from Vito Acconci to Alison Knowles, from Buster Cleveland to EF Higgins III and Richard Kostelanetz, and Bern Porter. \$10 for two years (4 issues) or \$2.50 per issue. Write to Zone, P.O. Box 733, New York, NY 10009.

**In Print** is the Magazine for Professional Photographers in Washington, DC. Newsprint tabloid—mostly commercial and stock work, technical data, new products, new faces, a calendar of events, as well as interviews with leading photographers. \$12 a year from In Print, 3733 Benton St., NW, Washington, DC 20007.

**A-Ya 3** is the Unofficial Russian Art Review, a beautifully designed, bilingual presentation of emigre art. This third issue includes a fine article on the Toadstools, a group of artists who make books, posters, objects, pictures, graffiti, and give performances in artists' studios and out-of-doors. Also included is the fascination of I. Makarevich for the transformation of photographic forms, documentation of Malevich's life and death, a discussion of Jean Brown's archive in Tyringham, MA. This is a fascinating magazine, one which should be read and understood by all conscious art people. Single copies are 40 French francs (or equivalent) and subscriptions are 150 FF from Alexander Kosolapov, 504 E. 81st St., Apt. 5J, New York, NY 10028.

**Artnomy Bulletin** (Number One) for February 1982 is a one-page bulletin produced by David Deakin, viewing art as one of the fields of human knowledge. There will be three more bulletins over the next few months, including one on the notion concerning sensory processing, the artist-viewer polarity, and the fourth and final introductory issue will be a glossary. If you wish to receive the **Artnomy Bulletin**, send to D.R. Deakin, 1316 Mariposa St., San Francisco, CA 94107 and send a \$1.00 donation.

**Ash** is a quickly put-together, Xeroxed "artists' quarterly journal" which is in 4 x 5½", black and white, format. Anything goes, including visuals, poetry, a cover by Joseph Nechvatel called "Dad, Please don't Blow up the World", with contributions by Steven Harvey, Brian Buczak, Stephan Fanelos, B. Ess, and lots more. The back cover is by Dona Ann McAdams. 75 cents for the first issue. Editor is Al Eleganza. For submission of work 4 x 5½ inches, write to Ash 393 Broadway, New York, NY 10013. No central theme, all works received will be included.

**See Saw** has just appeared for Winter 81/82, with the philosophy that alternative publications give artists the opportunity to present their work without the mediation of editorial or curatorial intervention. Here is a museum without walls, a gallery without curators. What is interesting is that most of the work is identified only on the inside back cover, so that artists' work re-

mains important for what it is without the affiliation of a name right away. Artists are new, and the journal is beautifully produced on 8½ x 11 good stock paper. Available from Jaap Rietman in New York City or for inclusion or information write to See/Saw, 208 East 6th St., no. 1, New York, NY 10003.

**American Ceramics** 1/1 discusses the State of the Art: Four Essays on the Clay Movement's Past Present and Future with Ron Nagle, Michael Lucero, Rudolf Staffel, William Daley and Maija Grotell. This is a serious magazine, slick and elegant with lots of ads. Published by Harry Dennis and edited by Michael McTwigan, the present revolution in clay will not be overlooked in this important magazine. 4 issues \$20. Quarterly from AC, 15 West 44th, NYC 10036.

**Iris: Notes in the History of Art**, published by the College of Staten Island of CUNY with editors, Sidney Geist and Diane Kelder, will include concise communications, no longer than 1000 words, notes, data, queries and solicited contributions. The first issue includes a discovery in ancient art, footnotes to the 19th and 20th century including Cezanne, Munter, Picasso, Titian, Klee, including a link between literary and art history with the James' brothers and Titian's *Torn Glove*. Twice a year, subscription is \$5.00. Checks should be made payable to the College of Staten Island, 120 Struyvesant Place, Dept. of Performing & Creative Arts, Staten Island, NY 10301.

**Pardon My Mirth Marks** (Winter '81) is the first in a Xeroxed four-page collaged, wild and wonderful piece from Scarlatina, Box 400, Old Chelsea St., New York, NY 10113. Issue dedicated to Buster Keaton. This is a very personal and funfanzine.

**Les Cahiers de la Photographie** is a French history of photography journal, which costs 120 F for four issues or \$30.00 to Cahiers de la Photographie, L'ACCP, 32 bd. Ulysee-Casse, 47200 Marmande, France. Thematic issues are proposed. Number 2 is dedicated to Literature/Photography and includes work by Nancy Newhall, Araud Claass, Claud Nori, Gilles Mora, and others. Number 3 is dedicated to This History of Photography.

**Spar**, a challenge for the contemporary arts, began publication in October 1981, published by and/or in Seattle, Washington. This magazine is in the spirit of the pamphlet, offering lively and critical responses to the wide variety of contemporary arts being made in or which affect Seattle and Portland. The first issue began with a review of Laurie Anderson Live, reviews of film and theater. Subsequent issues have dealt with censorship in depth—on the press, TV, and self-censorship, the alternative downtown plan and Northwest Film, Video

and Radio. In-between all these indepth subjects, we have news and reviews of what is going on in the Northwest. \$12 per year, 915 E. pine no. 403, Seattle, WA 98122.

#### ART READER

**The Art Magazine**, published by the Federation of British Artists, for Winter included articles on the New Painting, a survey of new sculpture, a discussion of conservation of contemporary artworks on paper (FBA, 17 Carlton House Ter., London SW1Y 5BD)

**Art Network** (Summer, Autumn 1982) has a stunning color cover of the movie poster, *Man of Iron*, by Wajda, the Polish filmmaker and a special supplement on aspects of socially engaged and community art. Included is a review of Westkunst, a review of the history of posters which are socially and politically aware, a discussion of mural painting in Australia, directions in Australian radical art, a work in progress by Carole Conde and Karl Beveridge part of which recently appeared in the windows of Printed Matter in New York City, plus much more news and reviews. \$23 for four issues from Art Network, P.O. Box 439 Broadway, 2007 Sydney, Australia.

**Art Journal** for Winter 1981 is dedicated to Futurism, with contributions on Marinetti, Balla, Futurism in America, Italian Futurism and Russia, Futurist Photography, Futurist Typography, etc. Published by College Art Association of America.

**Art Police Gazette** has just come outwith its Valentine's Day issue—a stunner! Be sure to write for it, and send a small donation to Artpolice, 133 E. 25th St., Minneapolis, MN 55404.

**AN (Artists' Newsletter)** for March 1982 has a special issue on sources of information for artists, craftspeople and designers in England—a compendium of unending information on general literature, art & design courses in UK, grants and awards, fund raising, exhibitions, exporting work, law and the artist, etc. For more information, write to AN, 17Shakespeare Terr., Sunderland SR2 7JG. England.

**Artworkers News** for February deals with Art Education, a 40-page supplement edited by Larry Rosing.

**Artforum** for February has now gone trendy with a tear-out plastic "flexi-disc" of a new song by Laurie Anderson called *Let X-X*. Included are rock-related articles such as rock's influence on art by Glenn O'Brian, who is rock gossip columnist for Andy Warhol's *Interview*, a pop vs. high-art article called "Vulgar Modernism" by J. Hoberman, a centerfold by Andy Warhol, Issey Miyake's "Sewing a Second Skin," a discussion of photojournalism by Harold Evans, an ingenious way of making the jacket for the little record by Laurie Anderson, and so

much more fun. The price for this "special issue" has been hiked to \$6.00. Is "rock" here to stay?

**Art New England** for February 1982 includes an article on Performance Art by Ron Wallace, the photographs of August Sander, the Charlestown Navy Yard's architecture, as well as a monthly calendar, exhibition reviews, regional news, etc. Write for sub for 10 issues (\$15.00) from Art New England, Box 133, Newtonville, MA 02160.

**Art Com** 16 includes an article by Carl Loeffler (Part I) of Performing Post-Performance Performance, reviews of books and magazines, emphasis on video and performance and costs \$3.00 on your newsstand.

**Artery**, the National Forum for College Art, includes an article about Alice Aycock, one about Warrington Colecott and reviews of the photography invitational at Bowling Green State University and the Third Year Corcoran Student Show. Write to Artery, Wm. Paterson College, Wayne, NJ 07470.

**Bomb** in its second issue (\$2.50) published by the Center for New Art Activities, is still dynamic covering Theater, Fiction, Art, Film with essays and excerpts from other publications. Included in this one is an interview with Michael Smith by Rosemary Hochschild, an interview and photographs with Sonia Delaunay by David Seidner, an excerpt from Matthew Geller's *Difficulty Swallowing* (reviewed in another part of this issue), ABC No Rio interviewed by Shelley Leavitt, film reviews and interviews. Not a bomb, but a blast!

**Blueprints** (published by the National Building Museum) not only tells about the restoration work of its own building, but covers the New Denver, a review of Montgomery C. Meigs, an architect of genius, and an incredible centerfold drawing by George Pohl for the post office in Pittsburg, PA. For membership, write to NBM, Pension Bldg., 440 G St., N.W., Washington, DC 20001. \$15.00 for regular, \$22 for overseas, \$5 for students

**Ear Magazine East** for February/March includes New Music and Media as its theme with contributions by Phil Niblock, Laurie Spiegel, Ed Chibeu, Eric Salzman, Ellen Zweig, Richard Kostelanetz and others, as well as interviews with Steve Rathe, William Furlong of Audio Arts and much more. Available from your local bookshop or \$12 a year or \$1.50 an issue from Ear Magazine, 325 Spring St., Rm. 208, New York, NY 10013.

**Express** (Vol. 2, no. 1, Winter 1982) the Architecture, Art and Design Newspaper, includes a review of some exhibitions in commercial galleries of artists who once showed exclusively in artists' spaces—e.g. Mike Gleir, Robert Longo, Judith Shea, Jed Garet, Keith Haring, written by Nancy Prin-

centhal. August Hecksher writes about Wallace K. Harrison, Architect (1895 - 1981), reports on the Russian New Wave, Nancy Holt, drawing shows in San Francisco, Stirling's addition to the Fogg, a calendar of events for Winter 1982, and much more, done by the founding editor of both Skyline and Metropolis, Andrew P. MacNair. And only \$2.00 or \$18.00 for 6 issues from Express, P.O. Box 525, Canal St. Station, New York, NY 10013.

**Impressions (28/29)** from Toronto features *Stranger in a Strange Land* by Vera Frenkel, a posthumous essay by Kenneth Courtt-Smith on "Dadaism & the Avant Garde," the latest photographic essay on Japanese Gardens by Glen Lewis, a piece "Arranged As To: By Lawrence Weiner and much more \$11.00 for four issues from Impressions, Box 5, Station B, Toronto M5T 2T2, Canada.

**Just Another Asshole 5**, edited by Barbara Ess and Glenn Branca, produced with the assistance of Whit Colman, is in the form of a two-sided 33 rpm record with contributions from the avant garde of New York City, including Judy Rifka, Bob George, Laurie Spiegel, Arleen Schloss, Tod Jorgensen, Thomas Lawson, Joseph Nechvatal, Brian Doherty, Zev, Jenny Holzer, Eric Bogosian, Amy Taubin, John Howell, Barbara Kruger, and many many more. \$5.00 from Jaap Rietman and others.

**Lively Press** for January 1982 is to assuage cabin fever by the prepublication of America's latest cat book that you can color at home—wild and wonderful—from Bob Monahan, Box 368, Limerick, ME 04048.

**Popular Photography** for January includes data on how long your color prints and slides will last.

**Profile: Alex Katz** for January 1982 is available from Video Data Bank, School of the Art Institute of Chicago, Columbus Drive at Jackson, Chicago, IL 60603 for \$2.00.

**Prop 7** for December 1981 includes work from Ulises Carrión, Piotr Rypson, Cracker Jack Kid, Opal Nations, Stu Horn, Peter Below, Musicmaster, Studio LeClair, Carlo Pittore and many more \$1.00 from Workspace Loft, Inc., 845 Park Ave., Albany, NY 12208.

**Sites 6** in its interesting vertical format is a double issue, with an emphasis on Los Angeles. There is an article on Frank Gehry, an interesting solution in "photocopying a Melrose Avenue Building," Robert Sweeney on the Schindler House, and lots of reviews. There is a tipped-in Xerox page. \$10 for annual subscriptions, \$14 for institutions, \$20 for airmail to foreign countries from SITES, 446 West 20th St., NYC 10011.

**Upfront**, a newsletter on the Political Art

Documentation/Distribution for February/March includes coverage on the February 26th Movement, the National Conference of active artists and art organizations, sponsored by NY PADD, including panel discussions with participation from all over the U.S., video programs, information tables and visual politics by groups, magazines, unions and bookstores. Included was a Saturday night full of performances. \$4.00 for a sub to PADD, P.O. Box 2064, Grand Central Station, New York, NY 10163.

#### CLASSIFIED ADS

**RUBBER STAMPS!** Hundreds of designs, reasonably priced. Send \$2.00 for the complete catalog and a sample rubber stamp to Leavenworth Jackson, 175 Belvedere St., San Francisco, CA 94117.

**THE BOOK OF BEAN.** Life-scale book with walk-in pages. Installation combines poetry and scientific fact in a total environment of light, sound and object. Performance program is included during installation time. Alison Knowles is joined by California performance artists, Caryl Emra and Craig Curley. Performances take place out of the pages of the Book of Bean. 7 Pages each four feet wide by eight feet high. Cost for installation and performance start at \$450 and vary according to distance traveled. Write Alison Knowles, 122 Spring New York, NY 10012 (212)226-5703 or Craig Curley, 323 Sixth St., Brooklyn, NY 11215 (212)768-5065.

**POST-ROMANCE;ARTISTS VALENTINES** is an exhibition of valentines created by artists such as Ray Johnson, Carl Andre, Eleanor Antin, Keith Smith, Vernon Fisher, Mr. Mental, Ilene Segalove, and others. The exhibition is part of the Windows on White St. project sponsored by the Lower Manhattan Cultural Council and will run through the month of February 1982 at 62 White St. The exhibition was organized by Larry Walczak and copies of the catalog are available from him at \$3.00 per copy postpaid. Orders and inquiries to Larry Walczak, 803 Park Ave. 4N, Hoboken, NJ 07030.

**INTERNATIONAL SOCIETY OF COPIER ARTISTS AND A PERIODICAL AND/OR PERIODICAL FOLIO OF COPIER ART** now being organized. For more information, send SASE to Louise Neaderland, Bone Hollow Arts, 800 West End Ave., New York, NY 10025.

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150 pages, 20.4 x 26.5 cm., 1981.

• Paper \$12.00

Art Metropole, 217 Richmond St. W., Toronto, Canada tel. 977-1685