



Vol. 1, No. 1

January, 1978

PROFILE: other books and so

Into its third year, this space in the center of Amsterdam is a bit of a salon for bookmakers who are artists, a bit of a gallery, and a great collection of artists' books for sale. Now having moved into a new and larger space which houses well over a thousand items—art and language, artists' books, artists' objects, postcards, as well as a gallery space where the opening exhibit was one of ephemeral announcements of Allan Kaprow's happenings as well as the glorious graphic books of Tom Ockerse of the Rhode Island School of Art—Other Books and So is guided by Ulises Carrión and Aart van Bartevelde. From noon on, you can stop for a cup of tea and delight in the wonders of artists from all parts of the globe.

And what a glorious shop it is—housing linguistic multiples, artists' books and all those things in-between that most booksellers wouldn't touch with a long pole. That second generation of bookmakers has the opportunity to come above ground for distribution. The myriads of books and objects are a delight to the eye as well as to the mind, some lovingly hand produced and more and more of them multiples in open editions, using all means of production such as Xerox, color Xerox, and offset.

You will hear in *Umbrella* about this phenomenon of artist who now uses the book as his or her medium, creating an explosion of these books without the proper means of distribution, except in rare cases like Other Books and So. Ulises can talk books for hours, sharing with you the events of the week, month or year. Other Books and So has started organizing exhibits of these books for various museums in Holland. Recently, they even organized a show in Poland. There is a continuous exhibition in the gallery space of special artists' books, usually two artists a month, but sometimes there are shows of Stamp Art, Postcard Art with requests for entries from around the world.

Ulises and Aart have been very instrumental in setting up the Stempelplaats Gallery in Amsterdam—the Rubber Stamp Museum—under the auspices of Posthuma, a rubber stamp factory of long standing in Holland. They are also launching a magazine of mail art and ephemera as announced under "New Periodicals" in this issue of *Umbrella*.

Ulises is a poet and artist from Mexico, who liked Amsterdam and stayed. Aart is a native Dutchman. Together they make Other Books and So an important call in Amsterdam from noon to six, Tuesday to Saturday. But if you can't go, at least write for the latest catalog and see what a treasure trove it is. Address is Other Books and So, Herengracht 259, Amsterdam, Netherlands. Tel. 020 257041. And say hello for me.

—jah



AN EDITORIAL

This is the first issue of UMBRELLA, which is a new vehicle for art news, reviews and resource information. We know that we cannot be comprehensive, but we are trying to give you as much news as possible in a clear, concise format.

We feel that we are presenting you with an information resource that appeals to art historians, artists, librarians, and anyone else who is interested in what is happening in this most explosive period of art development.

We also offer a means of inter-communication with our column called INFO EXCHANGE, which we are offering to you as a service. Please take advantage of this column.

If you have friends, we hope you will tell them about UMBRELLA. There is a subscription form at the end of this issue, and we hope you will avail yourselves of it. Also, if you have any news to share, please send it along.

—jah

INTERNATIONAL NEWS

NEWS FROM PARIS

Sonia Delaunay at 92 has reminded the world of her contribution in a large retrospective in Paris at Artcurial Gallery with fabrics, fashion gouaches and oils—the ready-to-wear showings having been reprinted in limited, signed editions of shawls, scarves, fabrics, tablecloths and plates—all signed by the artist herself.

In addition, all her scrapbooks, diaries, letters and many book bindings she created in tribute to her friends have been donated to the Bibliothèque Nationale, which will mount an exhibition of it all from 15 December through 29 January 1978.

Henri Langlois, founder and longtime head of the French Cinémathèque, used a coterie of friends to hide about 25,000 films in about 30 different places. Friends were sworn to secrecy and early in 1976, Langlois died still with the secrets secure. Langlois had fears for the safety of his collection after being temporarily dismissed by Malraux, then Culture Minister, in early 1968. At any rate, the Cinémathèque, which runs two film theaters in Paris and one each at Grenoble and Nice, plans to open another film theater at Pompidou Center and ultimately to give public access to an unusual collection of posters and expressionist paintings on the theme of the cinema and a huge number of books on the same subject.

NEWS FROM ITALY

The Venice Biennale opens 18 June with a theme "From Nature to Art: From Art to Nature." And the U.S. Government through the help of the new International Exhibition Committee of the American Federation for the Arts has chosen Richard Diebenkorn and photographer Harry Callahan to represent the United States. Two curators will be named to make the selection from the artists' works.

The mini-Biennale now in Italy features three major exhibitions—the new Soviet art; an unofficial perspective of 11 years of Czechoslovak graphic art; and a display of books, journals, posters, photographs, videotapes and "samizdat" works printed or handcopied and distributed clandestinely in Eastern European countries.

NEWS FROM ENGLAND

An Artlaw Conference was held on 6 January at the Institute of Contemporary Art in London, the results of the two-year research project to investigate the provision of legal services to visual artists in England and in Wales. Recommendations were put forward for future action. What is interesting is that the Conference was free because of special arrangements with most regional arts associations. Speakers included artists, lawyers, accountants, gallery directors and national and regional art ad-

ministrators. Hamish Sandison, Executive Director of the Bay Area Lawyers for the Arts in San Francisco described the existing provisions of legal services to artists in America.

A two-year grant from the Calouste Gulbenkian Foundation will enable the Contemporary Art Society to explain its activities particularly outside of London. Founded in 1910, the CAS purchases, with funds provided by its member galleries and the Arts Council, works of art by living artists for presentation or loan to public art collections in Great Britain.

Research is being conducted to find the feasibility for the establishment of a contemporary arts library as well.

ARTISTS IN EUROPE

According to the International Labor Organization, based in Geneva, the incomes of artists in many countries were substantially below blue-collar wages. In most European countries, one-third to a half of all artists must seek part-time employment outside of their professions, usually at sub-standard wages.

Countries such as the Netherlands, West Germany and Sweden have made provisions for commissioning works of art and providing studios, workshops and other activities for artists. But neglect from many other governments has not helped the lot of most European artists.

NEWS FROM EASTERN EUROPE

New Art from the Soviet Union: The Known and Unknown was an exhibit spread over six galleries in Washington, DC with more than 180 "unapproved" works done in the Soviet Union by 80 artists—both "official" and "unofficial" flushed from private collections in the District. The range was wide and known—with the second part of the show including many unknowns as well.

"From Russia with Art", the second show, opened at four commercial galleries which featured artists who worked after they immigrated to the West.

New Art from the Soviet Union, a book which is billed as "the first comprehensive survey" of current Soviet art, includes essays by seven observers of the art scene inside Russia, and is available from Acropolis Books for \$14.50. More than 115 black and white illustrations and 20 in full color show the work of these artists.

UMBRELLA is a bimonthly newsletter of art news, reviews and art information of current trends. UMBRELLA is published by Umbrella Associates, P.O. Box 3692, Glendale, CA 91201 and issued in January, March, May, July, September and November. \$12.50 a year for the U.S. and Canada. \$14.50 elsewhere. \$5.00 extra for airmail postage.

Copyright © 1978 by UMBRELLA

JUDITH A. HOFFBERG, Editor
ROBIN KAPLAN, Book Review Editor
KEN FRIEDMAN, Regional News Editor

Of the two satirical painters in the Soviet Union, Vitali Komar and Aleksandr Melamid, men in their early 30s who collaborated for more than 10 years on a host of zany works mocking socialist realism, only one was allowed to emigrate to Israel. Melamid flew from Moscow early in October. The U.S. knew them as Komar-Melamid, whose works were smuggled out of the Soviet Union about a year and a half ago and were displayed in New York at the Ronald Feldman Fine Arts Gallery.

Both these artists last February were expelled from the Union of Graphic Artists, losing their right even to design book covers and record jackets, which brought them enough money to live on. Since they believe in telepathy, these alter egos will depend upon telepathy to draw at the same time. "After all, any art is a little bit magic," said Komar. "Any art is a bit of a miracle."

FLASH: The second half of this two-man team arrived on 20 December in Tel Aviv, announcing that he and his partner would build a temple in Jerusalem and sacrifice his Soviet-made suitcase as a burnt offering to the "evil angel" he said hovered over Jews born in Russia. Vitali Komar finally received an exit visa. Ron Feldman in New York said that the two artists might decide to settle in New York when they arrive for the new exhibit next year.

INTERNATIONAL ART PERIODICALS

EDITOR'S NOTE: In each issue of **UMBRELLA** we will feature new titles from countries that have been producing new artist publications with energy and vitality.

GREAT BRITAIN

Arnolfini Review is published by Arnolfini, an art center, in Bristol, England. It is a handout for those coming into the galleries, the restaurant, the bookshop, etc. And it is finely printed on book paper in tabloid format with much information and news about the art scene in Bristol in particular, and in England in general. If you are an alternative space or gallery, you could probably set up an exchange with Arnolfini. Write to them, 16 Narrow Quay, Bristol BS1 4QA, Great Britain. Otherwise, subscriptions are 6 issues at £1.50 or roughly \$3.00.

Art Services Newsletter is an amazing monthly newsletter from Art Services Grants in London, which operate Air Gallery and Information Services. Packed full of English news, about periodicals, competitions, courses, gallery announcements from not only England but elsewhere, this Newsletter is an interesting link for basic information from the UK and elsewhere. Available for \$10.00 per year from Art Services Grants Ltd., 125-129 Shaftesbury Ave., London WC2H 8AD, England.

Artscribe is a relatively new periodical from England loaded with fine articles and great interviews. Number 8 includes an article on Charles Pollock, an interview with the artist, an essay on Image of America, 1908-1935, an article on Paolozzi, and reviews and news.

Number 9 includes an article on "Spatial Complexity in Recent New York Painting," a discussion of "British Painting 1952-1977," an interview with Stephen Buckley,

etc. Available for \$8.00 per year from Artscribe, c/o Lloyds Bank, 19 Highgate Hill, London N19 5LS.

Camerawork is designed to provide a forum for the exchange of ideas, views and information on photography and other forms of communication. Produced by the Publishing Project, Half Moon Photography Workshop, 27 Alie St., London E1. Includes major articles on photography, as well as Letters and Book Reviews. Subscription from overseas cost \$7.00 per year payable to HMPW, 27 Alie St.

The Leveller is a leftist publication covering the arts, especially music and film. Six issues per year @ 35p. or 70 cents per copy.

Musics is a magazine serving an informal community of individuals and groups who are involved in music-making. Good reviews of publications in the alternative press, as well as a rundown of libraries in London in music, with short and long reviews of books. The August 1977 issue, for instance, had an interview with Anthony Braxton as well as a two-part view of bioacoustics. Seems to be a mix of sociology, anthropology, ecology, neuro-physiology, etc., but deals with all kinds of music. The turn in England in the arts is toward music and fashion now. Subscription rates for USA, Canada is £4 or \$8.00 airmail. Australia and Japan costs \$9.00 airmail. For surface mail it cost \$5.00. Mail to *MUSICS*, 48 Hillsborough Court, Mortimer Crescent, London NW6.

New Style is a glossy-covered "review of contemporary mania" edited by Mike von Joel, who says this means the Arts, but it's as much Media as Arts mania.

New Style was started as an "arts now" magazine, "to capture the avant-garde of tomorrow; to tap that energy, to find those people now." *New Style* is considered New Wave—to enable new writing and visuals, poetry and ideas to be publicized in its pages and to make space freely available to those artists and writers that wish to present information in that way. There is something of books, of art law, of articles such as one on Agnes Martin, of fashion, of music news and reviews, plus interviews. Available for \$1.00 per copy from *New Style*, 7 Philpot Lane, London EC3.

Readings is a performance magazine, of which the first three issues appeared and then reassessment as to form, content, frequency and constitution took place. The fourth (interim) issue was a special publication, edited by three artists dealing with ideals of the Performance Arts. The first three issues cost 40p., each including postage, while this interim issue cost 50p. (\$1.00). Available from the magazine at 86 Auden Place, Manley St., London NW1.

Sniffin' Glue (and other Rock 'n' Roll Habits) is a Punk Rock magazine, the oldest one in England. The editor, Mark P., heard the Ramones, wrote a review, copied 8 pages on a Xerox and handed it out. This is what a fanzine is all about—with minimal layout and logistics. Issue 1 came out in September 1976 with a print run of 200—interesting, but nothing fantastic. By issue 10 it had a tone of self-parody. Circulation is over 8,000 worldwide. Minimum subscription

is for four issues, available for \$2.60 airmail outside Europe or \$2.00 seairmail. Write to Sniffing Glue, c/o Rough Trade, 202 Kensington Park Rd., London W11.

Wedge is a new quarterly journal produced by journalists, film-makers, musicians, theatre-workers, teachers and students—a group committed to revolutionary socialism and a belief in the importance of “cultural politics” as a central part of that struggle. Price is 75p + 15p for postage (\$1.80). Subscriptions are \$7.20 for four issues from 56A Shirland Rd., London W9.

NAMES IN THE NEWS

Edgar Breitenbach, art historian, librarian and Library of Congress Honorary Consultant in Graphic Arts and Cinema, died in October in Germany on a research trip.

Karl G. Stroeher, a noted art collector and owner of one of the world's large collections of American avant-garde art, died at 87 in Darmstadt. The Stroeher collection is famous for its 240 works of U.S. Pop Art greats such as Lichtenstein, Oldenburg, Warhol, Andre, Johns, Judd and de Maria.

Louise Nevelson not only has designed the Chapel of the Good Shepherd in the new St. Peter's Church in New York City, but she has also had a show at Pace Gallery exhibiting her recent wood constructions including a free-standing, room-size construction called “Mrs. N's Palace.”

In addition, she is helping turn an old police headquarters building on Centre St. in New York into an “international cultural center”, supported by the Little Italy Restoration Association which has sought to save the old building.

Jeffrey Hoffeld is the new director of Pace Gallery, formerly the director of the Neuberger Museum on the campus of SUNY at Purchase.

Thomas Hoving along with his wife, Nancy, is forming Hoving Associates Inc., a “project-oriented” consultant service that will advise on “every aspect of museums and other cultural institutions”—exhibitions, programs, personnel, publishing, and other auxiliary activities.

Francis Haskell, an Oxford don of art history, has been named the first recipient of the annual Mitchell Prize of \$10,000 for “an original contribution to the study and understanding of the visual arts published during the preceding year in the English language.”

Henry Geldzahler, curator of 20th century arts at the Metropolitan Museum in New York, has been named New York City's new cultural commissioner by the incoming Koch administration. In his new post, Geldzahler will supervise the Department of Cultural Affairs, a city agency that currently dispenses some \$24.5 million in basic support money to museums and performing arts groups and to cultural events in parks and open spaces.

Alan Shustack, director of the Yale University Art Gallery, three weeks after announcing that he would become director of the Art Institute of Chicago, decided to decline the offer, “because of personal and family reasons.” Much in the press about his decision, especially in the *New Art Examiner* for December 1977.

Robert Stearns, Director of the Kitchen Center for Video and Music, New York, is now director of the Cincinnati Contemporary Art Center, effective 1 January.

EXHIBITION CATALOGS

Pol Bury Kinetic Sculpture, a survey of the work of Belgian post-Surrealist sculptor, shown from 7 February through 19 March at UCLA's Frederick S. Wight Art Gallery is accompanied by a 71-page catalog including text by Eugene Ionesco, Dore Ashton, John Canaday and Jacques Dupin. It includes 35 black and white and 8 color illustrations. Available from UCLA's Art Gallery, Los Angeles, CA 90024.

Gregory Gillespie is an exhibition catalog which accompanies the major exhibition at Smithsonian's Hirshhorn Museum and Sculpture Garden, which includes 70 paintings created by the 41-year-old American artist over the past 15 years. An interview with the artist appears in the 112-page catalog (\$8.50) with an introductory essay by Museum Director, Abram Lerner, complete illustrations including 20 in color, a chronology of the artist and bibliography.

A 16-page exhibition catalog, entitled *Printed on Vellum*, is available from the information office, Library of Congress, Washington, DC 20540. There is a foreword by Lessing J. Rosenwald, an essay about the production and use of vellum, and a list of 40 outstanding examples of printing on vellum ranging from the 15th to the 20th century. Catalogs containing a strip of vellum are priced at \$4.00 and those without the vellum are \$2.00.

The Drawings of Henry Moore, catalog for an exhibition of 261 drawings chosen by Henry Moore and Alan G. Wilkinson dating from 1921 to 1977 with over 100 comparative illustrations is available from the Art Gallery of Ontario. There are 176 pages, 400 black and white illustrations with 16 color plates. \$8.95 paper; \$14.95 cloth from the Art Gallery of Ontario, Gallery Shop, Grange Park, Toronto, Canada M5T 1G4.

A View of a Decade documents the ten years of the Museum of Contemporary Art, Chicago, 1967-1977, with an introduction by Stephen Prokopoff, and essays by Martin Friedman, Robert Pincus-Witten and Peter Gay. Available from MOCA, 237 E. Ontario St., Chicago, IL 60611.

The Animal in Art: Selections from the Hirshhorn Museum Collection includes 60 sculptures and 25 paintings and graphics from the permanent collection and is documented in an exhibition catalog available from the Museum Shop.

Artists' Sets and Costumes: Recent Collaborations Between Painters and Sculptors and Dance, Opera and Theater, curated by Janet Kardon, director of the Philadelphia College of Art Gallery, has a catalog which is most important. The show covers artists such as Rauschenberg, Stella, Johns, Alex Katz, Robert Natkin, Andy Warhol, Jim Dine, Robert Indiana, David Hockney, Marisol and Noguchi, among others. Write to PCA, Broad & Pine Sts., Philadelphia, PA 19102 for information.

Monet Unveiled: A New Look at Boston's Paintings is a catalog from the Museum of Fine Arts in Boston. For the first time, the museum's 36 Monets (34 paintings and two rare pastels) are shown along with three paintings that have been on long-term loan. Most of the paintings are from Monet's late period in the 1880s and 90s. Actually, more than a retrospective, this exhibition shows the work of 2 and a half years of the painting conservators at the museum, who have painstakingly removed "veils" of discolored varnish and surface grime from the paintings. The catalog is 72 pages with color reproduction of all the paintings and with text by Elizabeth H. Jones, Alexandra Murphy, Lucretia Giese, and John Walsh, Jr.

Fiberworks is a catalog of an exhibition at the Cleveland Museum of Art from 5 October to 20 November 1977, written by E.S. Ward, J. M. Bonner and D. Van Dijk. Worldwide contributions to this show are fully documented in black and white, with a few color plates included for the delight of the researcher. Biographies of all artists are included in this important catalog which is available from the Kent State University Press, Kent, OH 44240 for \$12.00.

Prints by Peter Milton is a catalog of 65 etchings from the collection of the artist, one of America's most innovative printmakers. The catalog, printed by the Meriden Gravure Company, has a two-color cover and contains 20 black and white illustrations, a bibliography, a chronology, and an introduction by Kneeland McNulty, Curator of Prints, Drawings and Photographs at the Philadelphia Museum of Art. Price is \$4.25, plus 30 cents postage from International Exhibitions Foundation, 1279 H St., N.W., Suite 310, Washington, DC 20006.

Rowlandson Drawings from the Paul Mellon Collection documents an exhibition at the Yale Center for British Art through 15 January 1978 and then at the Royal Academy of Arts in London through 21 May 1978. 36 black and white and color plates accompany the 88-page catalog with text written by John Riely. There is an accompanying bibliography. This is a splendid addition to any English Art collection and is available from the Yale Center for British Art, Box 2120, Yale Station, New Haven, CT 06520.

Paris-New York is the first reference book which sums up the artistic exchanges between France and the United States, through Paris and New York. More than 60 years of experience and reciprocal influences which shaped modern art are included.

Published on the occasion of the important exhibition at the Musée National d'Art Moderne, Centre Georges Pompidou, this book contains an important mass of information for the art-lover as well as being an essential source-book for the professional.

19 articles and interviews by people intimately involved are included such as William Copley, Elliott Carter, Henri Langlois, Claude Levi-Strauss, Robert Motherwell, Harold Rosenberg and others.

There are 63 chronologies presenting events in the relationships between the two countries. 395 works of art are illustrated and commented upon by the organizers of the exhibition and by the artist himself, wherever possible: Arman, Pol Bury, Oldenburg, Soulages, Spoerri, etc.

196 biographies of the artists are presented. Available for 250 francs, postpaid, to Centre Georges Pompidou, Service Edition/Diffusion, 75191 Paris Cedex 04.

In conjunction with the Paris-New York exhibition, the Public Library of Information of the Pompidou Center has published *La France, Les Etats-Unis et Leurs Presses 1632-1976*, which represents three centuries of stories, editorials and headlines on small but significant happenings as well as on great ones. This becomes a rich source of reference material largely due to its chronological presentation.

There are 370 articles and headlines reproduced and commented upon in a volume of 272 pages, which costs 140 francs per copy, postpaid.

The Pierre Matisse Gallery on 41 E. 57th St., New York, NY 10022 has a list of exhibition catalogs which they have published and which are available for sale. They range from group exhibitions in 1948 to the most recent Chagall exhibition. Write to them for the list.

Hans Hofmann: Drawings exhibition which closed on 11 January at the Emmerich Gallery, 41 E. 57th St., New York, NY 10022 is documented in an important catalog, written by Barbara Rose. The exhibition showed the influence of this great artist upon a whole generation of major artists, his students: Louise Nevelson, Richard Stankiewicz, Helen Frankenthaler, Larry Rivers, Allan Kaprow, among others. There are 19 illustrations. \$10 postpaid.

The Sensuous Immortals: A Selection from the Pan-Asian Collection is an elegant exhibition catalog which accompanies the exhibition at the Los Angeles County Museum of Art. 176 sculptures from an anonymous private collection described as "by far the most important and comprehensive collection of South and Southeast Asian sculptures in private hands today" includes 200 illustrations, entries for each work. There is also an extensive bibliography. Written by Senior Curator of Indian and Islamic Art, Dr. Pratapaditya Pal, who organized the exhibition, the catalog is available for \$12.50 from the Museum Shop, 5905 Wilshire Blvd., Los Angeles, CA 90036. Add \$1.50 for postage and handling.

An American Architecture is the catalog for the exhibition at the Milwaukee Art Center. The show represents prairie architecture, using natural surfaces, local materials such as oak and coal chunks, and is distinctive for design detail. There are more than 400 photos, pieces of furniture and drawings in the exhibition.

Architectural Drawings at the Leo Castelli Gallery documents a most popular exhibition of seven architects: Raimund Abraham, Emilio Ambasz, Richard Meier, Walter Pichler, Aldo Rossi, James Stirling and the firm of Venturi & Rauch. The catalog is available from the Gallery, 490 West Broadway, New York, NY 10012 for \$6.00. Architectural Drawings are now raised to an art, with several shows in Los Angeles complementing the shows in New York City.

Tenth Street Days: The Co-Ops of the 1950s represents a show spread out in five galleries in or adjacent to SoHo in New York City. Organized by Joellen Bard, there is a 72-page catalog which documents artists such as de Kooning, Kline, Alex Katz, Lester Johnson, Philip Pearlstein, Sidney Geist, Lois Dodd, William King and Tom Wesselman, Gabriel Kohn, Anne Arnold, Jan Muller, Allan Kaprow, etc. Write for catalog from Pleiades Gallery, 152 Wooster, NYC 10012 or from Ward-Nasse, 178 Prince St., NYC 10012.

AAP HOLDS FIRST MEETING IN SAN JOSE

The Associated Art Publishers was launched in October with a high-energy convention at San Jose State University in California. Conceived by Carl Loeffler of La Mamelie in San Francisco, AAP now has at its helm Harley Lond of Intermedia, who was elected Executive Director. Other directors elected were John Armleder, Ecart, Geneva, Switzerland; Peter Frank, Collation Center, New York; Ken Friedman, Fluxus West, San Diego; Bill Gaglione, Vile Magazine, San Francisco; Lynn Hershman, Floating Museum, San Francisco; Judith A. Hoffberg, Umbrella Associates, Glendale; Carl E. Loeffler, La Mamelie; Amerigo Marras, Center for Experimental Art and Communication, Toronto; Stephen Moore, Union Gallery, San Jose; G.P. Skratz, Stone Press, Oakland; Mary Stofflet, de Young Museum, San Francisco; and Martha Wilson, Franklin Furnace, New York.

Membership in AAP is open to any individual or organization involved in the publication/communication of art/art information. This runs the gamut from postcards to video, audio cassettes to broadsides. Membership dues are an initial first year assessment of \$40 (which includes an AAP rubber-stamp logo). Yearly renewals are \$35. Membership benefits include exchange of mailing lists, grant and funding information, newsletters and pamphlets, catalog of members (to be distributed to libraries, bookstores and book-jobbers) and a host of information and services that will strengthen the growing community of art publishers. Organizations that do not publish art materials may subscribe to the AAP Newsletter for \$25 a year; individuals not involved in art publishing may also subscribe at \$15 a year.

The first officers of the Board of AAP are Ken Friedman, Chairperson; Martha Wilson, 2nd Chair; Carl Loeffler, Vice-Chairperson; and Bill Gaglione, Secretary/Treasurer.

INFO EXCHANGE

Help wanted: For over three years, Chris Petteys of Sterling, Colorado, has been compiling an international dictionary of women artists who were born before 1900. She has over 7000 listings at present after combing Bénézit and many other references and has an interested publisher. She is looking for assistance in this giant project needing German-reading help with Thieme-Becker and an art historian to edit. Contact her at 309 Delmar, Sterling, CO 80751, if you would like to assist her. Please enclose a self-addressed, stamped envelope, please.

■ The Editor of *Umbrella* collects buttons—buttons which deal with art, libraries, publishing, etc. One of the stipulations about the collection is that the buttons are free or are offered for sale by a non-profit organization—or are gifts. If any of you have some to offer, the Editor has some buttons in exchange.

■ The following letter was received by Myrna Shiras from an artist in Czechoslovakia who is hungry for information about art in the States. We publish it unedited for all readers to understand the poignancy of the request:

I turn on you with a request. I am a great admirer of your works—stitched painting—but I'm sorry to say I can't lay in All our country any voluminous complete materials on your work, because in Czechoslovakia they don't publish magazines on foreign modern art or art publications and that is why our citizens and specialists or artists don't have no information on art evolution in today's art.

I am also painter. I work in style of action-painting or vulcanic-colour painting, collages etc. and photography, but also I'm an art theorist.

Please you be so kind and send me any voluminous complete materials of All kinds on your own work. I've interest about All different materials—catalogues, also old photos, reproductions, brochures, pictures or other. If can, send me please your "Professional Kit" from 1975 or other and your wall-photoportrait with your signature, because I'm great admirer of you and your work. If can, send me also other documentation literature and materials for information on today's American modern art, because I and my friends and colleagues live in cultural vakuum and that is why We don't have any contact with art world and that is why I and other artists lay any contact and collaboration with foreign good artists in out from East Block.

If can, overgive my request also to your friends, young American artists, editors and other peoples which can and will help us and can send to us any information about their works. Excuse me please my badly English, but I don't instruct never English language in school and I'm selfteacher and that is why my English is very badly, terrible! But I hope that you understand me, and also hope that you help and comply me. You're my last Hope.

P.S. All materials send please by Registered Mail.

SD. Richard Frank Hrabal
Na Pliskaye 27 - 123
102 00 Praha 10-Hostivar
Czechoslovakia

BOOK REVIEWS

EDITED BY ROBIN KAPLAN

BOOK OF NOTE

Contemporary Artists. Edited by Colin Naylor and Genesis P-Orridge. London, St. James Press; New York, St. Martin's Press, 1977. 1077p., illus. ISBN 0333-22672-0 \$50.00

We haven't had such a fine reference tool in a long time. In fact, we can say that up to now, this must suffice as the most exhaustive bio-bibliographical reference work on the personal and professional lives of about 1300 internationally-known artists. The advisory board which was instrumental in selecting artists for inclusion range from Jean-Christophe Ammann in Switzerland, Germano Celant in Italy and Jean Clair in France to Lucy Lippard in the U.S., Barbara Reise for the UK and the U.S. and Pontus Hulten for France and Sweden, among others.

The editors, two correspondence artists of much renown, are aware of the idiosyncracies of choice which entered into the selections of the advisors and make no bones about it. Even the guidelines that an entrant have worked as a professional artist for at least five years, exhibited his or her work not only in several one-man shows but also in large scale museum-type survey shows were not rigidly enforced. In addition, we get the inclusion of deceased artists dependent upon the continuing influence of their work on current art activity, which this reviewer finds redundant and unnecessary. Taking up valuable space, the deceased artists can be found in other reference tools and should not be confounded with living contemporary artists, no matter how much influence they have.

After an alphabetical list of all artists included in the publication, we get an entry for each artist including a biography, a complete list of one-man shows, important group shows, collections in which the artist's work is included, a bibliography, the name and address of the artist's dealer, the artist's address, and in many cases, a comment by the artist on his or her own work. The majority of the entries also contain an illustration of the artist's work and a signed critical essay by one of more than 100 prominent American and European art critics.

This is an over-size, somewhat cumbersome reference tool—which is expensive and will make an ideal library acquisition to be used by the larger art community, yet it has a wealth of information, collated from many sources including the artist's own files, "meticulously checked by a team of experienced art researchers," presented in a clear, well-spaced format for easy reference.

One of the problems is that coverage for some artists is uneven. For instance, Larry Bell is brought up to date including 1977, whereas Eva Hesse who died in 1970 is somewhat neglected, so that Lucy Lippard's brilliant volume, *Eva Hesse*, published by NYU Press in 1976, was not mentioned under the artist in this volume.

Poor Man Ray doesn't seem to be able to get into any reference publication of this sort. And Yvonne Rainer among other performance artists just doesn't seem to exist. Photographers have not been explored very well, but printmakers also haven't been given their due, e.g. June Wayne, etc. And Wallace Berman, who died almost two years ago, still lives in this volume. More careful editing is necessary.

When all is said and done, however, we must thank the publishers and especially the editors who have done a noble job, creating an invaluable tool. We only hope the publishers see fit to update this volume often enough to make it a current reference tool and not one which becomes obsolete before its time.

Well, we finally got our *Who's Not Who in Contemporary Art*, and we think it was worth the wait.

—jah

REFERENCE

Artists' Associations in the U.S.A.: A Descriptive Directory. Helen Schlein, comp. Boston, Boston Visual Artists Union, 1977. 307p. \$4.00 + .50 postage. Order from Directory of Artists' Associations, 14 Reservoir Road, Wyland, MA 01778.

This paperback directory lists over 1600 U.S. visual-artists' associations including for many the number and type of membership and characteristic activities. A coding system facilitates identification of organizations for correspondence and exchange of information.

The information, gathered from lists solicited from State Arts Councils, artists' congresses and notices run in art newspapers, is produced from offset typewritten copy. The directory is most useful and is an economical tool for those interested in the current art scene.

Cummings, Paul, ed. *Fine Arts Market Place*. 3d ed. New York, R.R. Bowker, 1977. 403p. ISBN 0-8352-0918-0 \$19.95

This improved edition contains 4,500 firms, individuals and organizations serving the fine arts field; entries are arranged within 30 categories (such as Art Dealers, Auction Houses, Framing Sources, Art Book Publishers, Art Book & Museum Stores, Packers & Movers, Restorers). A useful resource (but a high-priced paperback) for those involved in the dynamics of the art market.

Gebhard, David and Winter, Robert. *A Guide to Architecture in Los Angeles & Southern California*. Santa Barbara, Peregrine Smith, 1977. 728p., illus. ISBN 0-87905-0489-7 \$11.95

A long-awaited work, this "most comprehensive guide... to the man-made environment of Southern California" mixes a folksy tone with a great deal of scholarship and architectural appreciation. Not as comprehensive in detail as anticipated, this guide is nevertheless a landmark.

Photography Market Place. Edited by Fred W. McDarragh. 2d ed. New York, Bowker, 1977. 502p. \$15.50 ISBN 0-8352-0922-9

This new edition contains some 5,500 separate listings within 40 sections, such as "Picture Buyers, Photographic Supply Stores, Stock Photo Agencies, Review Sources, Professional Associations, Career Opportunities," many of which have

detailed breakdowns. "Picture Buyers" contains eleven different sub-sections of prime markets for photos, while "Equipment Sources" lists stores which carry a full line of professional supplies and photocopy and telephone answering equipment services as ways for the photographer to streamline business practices. An index completes this comprehensive paperbound guide designed for photographers, art directors and picture researchers needing a most current directory.

PHOTOGRAPHY

Davies, Thomas L. *Shoots: A Guide to your Family's Photographic Heritage*. Danbury, NH, Addison House, 1977. 72p., 48 halftones. ISBN 0-89169-012-3 \$3.95

The nagging question of what to do with the old family photos is answered here in Davies' inviting text, which explains how to restore, preserve and systematically organize those antique portraits and candid shots. There are step-by-step procedures which are clearly outlined in this handsomely produced book as well as instructions in caring for the photographs and improving picture-taking ability. An appendix on sources of supplies and a bibliography on archival and photographic history are included.

Nettles, Bea. *Breaking the Rules: A Photo Media Cookbook*. Rochester, Inky Press, 1977. 55p., illus. ISBN 0-930810-00-7 (dist. through Light Impressions, Box 3012, Rochester, NY 14614) \$5.95

Bea Nettles' answer to the many similar texts on film processing is this exploration of photographic techniques which are easy to use and inexpensive to practice. Full color prints illustrate magazine lifts, cyanotype, color Xerox, Van Dyke Brown printing and Kwik Prints on various surfaces. Bea Nettles closely supervised the printing of this exciting book for all photographers.

Rexroth, Nancy. *The Platinotype* 1977. Arlington, Virginia, Violet Press, 1977. 31p., diags. (Order from 1228 So. 24th St., Arlington, VA 22202) \$3.50

This pamphlet, the result of Rexroth's summer internship at the Smithsonian Institution, is the most complete description of this non-silver process to date, of value to beginning photographers. Note that the second printing includes comments from readers of the first who have offered corrections and additions.

Rexroth, Nancy. *Iowa*. Yellow Springs, Ohio, Violet Press, 1977. 120p., 75 illus. \$17.50 paper (from Violet Press, 1228 So. 24th St., Arlington, VA 22202).

This is a six year odyssey "taken with a plastic camera which costs \$1.00. They are dreams and memories of Iowa I knew as a child. In many ways *Iowa* is the best part of myself." This book is conceived as a kind of psychic journey from one emotional mood to the next. Rexroth says she shot 1,021 rolls of film in all, never knowing if the book could ever be published.

But she found the right printer, Thomas Todd of Boston, who understood. Printed in 300 line duotone with the last 15 pages done in a pink and chocolate run that adequately reproduces the original sepia and gold toned prints in the last section, this book is indeed an odyssey through a young woman's feelings and emotions that make the feelings and emotions universally felt to any sensitive eye and soul.

The window varnish that coats each image makes a three-dimensional quality to each memory--for the photographs are memories and living ones at that. Nancy Rexroth takes you down the path of her early life--and brings you into her sensitively drawn present with her little Diana camera, a toy that changes the past into a living past. You can also order from Light Impressions, P.O. Box 3012, Rochester, NY 14614.

PRINTING & GRAPHIC DESIGN

Fairbank, Alfred. *A Book of Scripts*. London, Faber & Faber Ltd., 1977. 48p., 80 plates. ISBN 90571-10876-8 \$7.95

This third edition, with 80 plates and an up-dated bibliography, provides an excellent introduction to calligraphy by a master in the field. A classic brought up-to-date.

Thompson, Susan Otis. *American Book Design and William Morris*. New York, Bowker, 1977. 258p., illus. ISBN 0-8352-0984-9 \$29.95

Handsomely produced, this volume contains over 100 black and white photographs and a text which explains the influence of William Morris and his Kelmscott Press on American typography from 1890 to 1950. Thompson describes two conflicting viewpoints regarding book design during this period: the mechanized technology and printing managers seeking efficient inexpensive quantity versus the desire among many people for fine quality books. As much a biography of Morris as historical documentation of the American book design movement during this golden period, the work includes a bibliography of over 900 items and an appendix with excerpts of Morris' statements on book design. A superb addition to any collection of typography or fine books.

GENERAL ART INTEREST

Ames, Kenneth L. *Beyond Necessity: Art in the Folk Tradition*. Winterthur, Delaware, Winterthur Museum (dist. by W. W. Norton), 1977. 131p., illus. ISBN 0-912724-05-6 \$14.95

This exhibition catalog of 225 items in the Winterthur Museum Collection shown at the Brandywine River Museum in Chadds Ford, Pennsylvania (17 September - 16 November 1977) is sumptuously illustrated with black and white and color plates. Not only does it depict the richness of American folk art, but it discusses recent developments in the appreciation of this genre. The catalog includes an annotated bibliography.

Crichton, Michael. *Jasper Johns*. New York, Abrams, 1977. 243p., 149 black and white illus., 128 large color plates. ISBN 0-8109-1161-2 \$28.50

Michael Crichton reveals the essence of the artist in essays on Johns, his work and the relationship between the viewer and the object. A welcome addition for those interested in contemporary art, executed in a style that will appeal to visually literate people.

Ellis, C. Hamilton. *Railway Art*. Boston, Little, Brown (a New York Graphic Society Book), 1977. 144p., illus. ISBN 0-8212-0710-5 \$9.95 paper

This fascinating picture book captures the impact of the railway on the imaginations of artists in many countries and indicates the importance of the railway to some of the greatest painters and illustrators of the 19th and 20th centuries. The text and picture captions supplement the visual history of this means of transportation.

Emory, Michael. *Windows*. Chicago, Contemporary Books, 1977. mostly illus. ISBN 7819-7 \$25.00 (25% discount for institutions. Order from Contemporary Books, Inc., 180 No. Michigan Ave., Chicago, IL 60601)

A picture book with excellent reproductions on a new popular art form, store-window displays. These market-place visuals reflect sociological commentary, philosophical statements, a kind of street theater. Includes narratives by outstanding window dressers including Robert Currie, Gene Moore, Colin Birch, Victor Hugo, and Andy Warhol.

Environmental Communications. *Big Art: Megamurals & Supergraphics*. Philadelphia, Running Press, 1977. 84p., mostly illus. ISBN 0-89471-006-0 \$6.95 paper

An informative work on U.S. wall art, although the scale of the reproductions is not always consistent with the actual wall. The illustrations are clear, in color, and, in order to keep the price down, small and multiple on a page.

Spies, Werner. *The Running Fence Project—Christo*. New York, Abrams, 1977. 144p., 126 illus. (14 in color) ISBN 0-8109-2080-8 \$9.95

Wolfgang Volz's superb photography captures this monumental 24 1/2 mile art work for those who failed to see it across the rolling hills of northern California. The documentation, which accompanies a corresponding exhibition being shown in many major European museums, includes maps and data on the last three months of the four-year-long project.

BOOKS AT A GLANCE

Barr, Alfred H., Jr. *Painting and Sculpture in the Museum of Modern Art, 1929-1967*. New York, The Museum of Modern Art, 1977. 658 p., 1693 black and white illus. \$40.00

A veritable survey of twentieth-century art, this richly illustrated volume is a complete catalog of the Museum's holdings at the time of Barr's retirement in 1967 as the founding Director of the Museum. It is the first complete catalog of the Museum's holdings since 1958. There are, in all, 2622 works of art by 999 artists. A supplement in paperback, entitled *Painting and Sculpture in the Museum of Modern Art: Catalog of the Collection, January 1, 1977*, edited by Alicia Legg, is available for \$6.95 in paper, listing 550 new acquisitions since 1957.

○ *Japanese Prints: A Bibliography of Monographs in English* by Leslie E. Abrams is available to all interested libraries and collectors for \$6.00 in February from the author, 220 McCauley Street, Chapel Hill, NC 27514.

○ *Olana's Guide to American Artists: A Contribution toward a Bibliography* will be available in March, 1978 for \$30.00 with approximately 4000 books, exhibition catalogs, magazine articles, and historical society publications. Approximately 1000 artists represented alphabetically and chronologically according to publication date will be included, with index. There is a prepublication offer of \$24.00 or 20% discount. Write to Olana Gallery, P.O. Box 325, Bronx, NY 10471.

○ Excerpts from Papers presented on 18 May 1976 at the John E. Walley Commemoration Design Conference on "Freedom and Identity" are available from the University of Illinois at Chicago Circle, College of Architecture, Art & Urban Sciences, School of Art & Design, Box 4348, Chicago, IL 60680.

MYRNA SHIRAS
Slides of my Work

EXPERIMENTAL ART GALLERY
UNIVERSITY OF CALIFORNIA, RIVERSIDE
February 21 - March 17

Series of 5 35mm slides
Available from the artist
6441 Via de Anzar
Rancho Palos Verdes, CA 90274

NEWS & NOTES

The New York State Court of Appeals upheld a lower-court decision removing the three executors of the estate of Mark Rothko, citing their conduct as manifestly wrongful and indeed shocking.

The court also upheld a ruling that assessed damages and fines of \$9.2 million against the executors and against Marlborough Gallery and its head, Frank Lloyd, should be paid to the artist's estate. This obviously is the end of the lengthy, tangled and complex litigation involving Rothko's work and one of the most powerful art dealers in the world.

PHOTOGRAPHY

Light Impressions has its Fall-Winter Fine Photographic Books catalog out-and it is full of an amazing parade of fine books. Major resource for all collectors and information seekers. Write to Light Impressions, Box 3012, Rochester, NY 14614.

■ *Printletter 12* for November/December 1977 includes an article on the "Evolution and Revolution in Book Publishing" by Derek Bennett with an International Publishing Index of publishers of photographic books. This is a Swiss publication.

■ *Photo-Bulletin* is a new tabloid newsletter published 8 times during 1978 by G.R. Hawkins, featuring detailed biographical information on the artists the gallery is showing, with images by these artists included in each issue. There will also be interviews with artists and other personalities involved in the photo community. Recent acquisitions will also alert collectors, as well as a special section in each issue devoted to new images available from the gallery.

\$5.00 per year, available from G. Ray Hawkins Gallery, 9002 Melrose Ave., Los Angeles, CA 90069.

■ Some new books include *After Ninety* by Imogen Cunningham recently published by University of Washington Press, \$17.50; *On Photography* by Susan Sontag (Farrar, Straus Giroux, \$7.95) with a powerful case against photography; and *Public Relations* by Garry Winogrand, published by the Museum of Modern Art in New York, \$9.95 paper.

■ Fotofest, the International Photography Festival, closed its competition for entries on 15 December in Los Angeles. Announcement of awards will be made in February, 1978 in that city.

■ *Afterimage* each month publishes, with the help of the NEA, an index to articles dealing with the expressive and historical aspects of photography. With the basic 40 titles there are opportunities to scan more titles, so that this index to articles on photography becomes a real find for anyone doing research on current or retrospective photography. *Afterimage* is published by the Visual Studies Workshop in Rochester, New York.

■ *The Photograph and The Book -II* is Catalogue 41/42 of Charles B. Wood III, an antiquarian bookseller. The catalogue will consist of two sections: 52 photographers, primarily 19th century from France, England and the U.S. with individual photographs as well as complete books and

portfolios and the second section devoted entirely to rare and out-of-print books, pamphlets and printed ephemera. Copies will only be sent upon receipt of \$6.00 or official order slips from libraries and institutions. \$7.50 first class mail, \$10.00 airmail to Europe from Charles B. Wood III, Inc., South Woodstock, CT 06267.

RUBBER STAMP ART

Barton Lidice Benes, known for his book sculptures, has now gone into shell sculptures, found objects, wall charts, documents real and imagined at the Fendrick Gallery in Washington, DC.

Among his documents is a series of rubber stamp paintings dealing with his Aunt Evelyn's wisdom. These stamped works have elicited much interest in Europe, so much so that Benes has a one-man show of them coming up at the Stempelplaats Gallery in Amsterdam next April.

The Regional News Editor of this Newsletter collects rubber stamps and wishes all readers to send him any used rubber stamps they no longer want to use. Write Ken Friedman care of this Newsletter.

ARCHITECTURE

The dome of the Duomo in Florence, Italy has been a puzzle for more than 500 years now—at least, architects and engineers cannot decide how Brunelleschi built it. But the plot thickens now that the great dome is cracking. It is suggested that shifts in soil and vibration from the heavy traffic around the cathedral square have worsened the condition of the dome. Studies are being conducted to investigate the cause of the damage.

St. Peter's Church, a granite mass on Lexington Ave. at 54th in New York City, which forms a part of the new Citicorp Center project, designed by Hugh Stubbins, is an unorthodox shape, something like a prism, set at a 45-degree angle to the street. Besides the large sanctuary, there is one level up the Erol Beker Chapel of the Good Shepherd, a small and precise room covered entirely with sculptures by Louise Nevelson. In the chapel of stark whiteness, there is a rare feeling of religiosity.

The Church was dedicated in early December.

WOMEN

In Houston at the National Women's Conference, delegates passed an arts and humanities resolution asking the President to take steps to require that women have equal opportunity for appointment to upper-level posts at federally funded cultural institutions, be more equitably represented on grant-awarding bodies, benefit more fairly from government grants. The women also urged that art-related competitions be judged on a sex-blind basis.

■ *Art Workers News* for November, 1977 covers all the issues from the National Women's Conference, but also covers Women in the Arts, Sex Discrimination Fact Sheet, and major women's art organizations with addresses and description.

Subscriptions to the *Art Workers News* are \$10.00 membership and subscription or \$7.00 for subscription only. Write to Foundation for the Community of Artists, 220 Fifth Ave., New York, NY 10001.

■ *Eight American Women Painters* by Robert Henkes is a new book detailing the work of Mary Cassatt, Georgia O'Keeffe, Loren MacIver, I. Rice Pereira, Isabel Bishop, Doris Lee, Helen Frankenthaler, and Lee Krasner. There are 61 plates illustrating their work with biographical and critical notes. Cost is \$79.95 plus \$1.98 postage and handling, available from Gordon Press, P.O. Box 459, Bowling Green Station, New York, NY 10004.

■ *June Blum, Audrey Flack, Alice Neel: Three Contemporary American Women Realists* is an exhibition catalog from the Miami-Dade Community College Art Department, 11011 S.W. 104 St., Miami, FL 33156. The exhibition was curated by June Blum in September, 1977, who wrote the catalog essay as well. There are 8 black and white illustrations, accompanied by a complete catalog of the exhibition.

OPPORTUNITIES FOR PUBLISHING

The Publishing Center for Cultural Resources is a nonprofit organization designed to assist other nonprofit organizations such as museums, historical societies, foundations to achieve effective and high quality/low cost publications. The cooperative printing program is only one of many services they offer.

The Publishing Center produces postcards and greeting cards in cooperative press runs of the highest quality at exceptionally low cost.

One of their latest projects was to work with Artists' Postcards, 27 West 53rd St., New York, NY 10019 to develop a set of 39 cards designed by artists expressly for this purpose, including John Ashbery, John Cage, Jim Dine, Mary Frank, Wolf Kahn, Lee Krasner, Paul Linfante, Robert Morris, Robert Motherwell, Saul Steinberg, Lenore Tawney, Robert Wilson and Donald Windham, among others. The originals of these were recently shown at the Drawing Center in New York, and the set of 39 postcards is on sale in museum and bookstores across the country—25 cents each or a set for \$11.00, including postage.

For questions about color cards or other press runs including greeting cards, notepaper, color reproductions, write or phone Niland B. Mortimer, Jr., Publishing Center for Cultural Resources, 27 West 53rd St., New York, NY 10019. (212) 541-8555 or 489-9595.

ARTISTS' BOOKS

The Arts Council of Great Britain has published the first issue of *Artists' Books*, a list which includes full details of publications for which visual artists have been responsible (excluding the limited edition, livre d'artiste). All British publications which come to the notice of the compilers will be included; artists' books originating outside Britain will also be included selectively for the present. Artists who wish to be included in future lists are invited to send examples to Hugh Shaw, Arts Council

of Great Britain, 105 Piccadilly, London W1V 0AU.

This list is available free of charge by writing to the Arts Council at the above address.

■ *Windsor* and *Der Rosenkavalier von Köln* are two books created by Gerhard Theewen of Cologne and Düsseldorf, editor of *Salon*, a new artist's publication. *Windsor* shows in light drawings how to tie a Windsor knot and *Der Rosenkavalier* translates the German title with the help of found clichés.

Salon is now in its third number having been launched in April. Artists such as Adamski, Carpi, Feldmann, Richter, Italo Scanga, Burden and Weiner are included, among others. Subscriptions are \$15.00 payable to Postcheck Köln 137151-509, sent to Gerhard Theewen, Gleueler Strasse 318, D-5000 Köln 41, West Germany.

■ *Jim's Guide to San Francisco* by James Finnegan is a self-published fold-out pamphlet, which is an imaginative guide to easily avoided points of interest in San Francisco, such as Jim's Barber Shop, Jimmy's Market, Jim's Donut Shop, etc., all with Jim himself standing in front. Each half-tone is handcolored in crayon with a small child's attention in keeping within the lines. \$4.95 from James Patrick Finnegan, 1451 Stevenson, San Francisco, CA 94103 or from the Visual Studies Workshop Book Service, 31 Prince St., Rochester, NY 14607.

■ Diana Kehlmann has opened up a shop called "Déjà Vu" which caters to artists' postcards. Located at 1979 Shattuck, Berkeley, CA 94704, the shop is open from 11 to 6, Tuesdays through Saturdays. There are postcards for corresponding, collecting and framing.

■ *Cabaret Voltaire 2* was issued in late fall, 1977, entitled "Mistakes & Errata". The goal is to have us learn from error. This is a document of the current dadaists in the U.S., edited by Steve Hitchcock. Available for \$2.50 from Cabaret Voltaire, 6266 Madeline St., Apt. 97, San Diego, CA 92115. Individual subscriptions are \$8.00, institutional subscriptions now cost \$12.00.

■ *Bodies* by Susan Grieger is a durable 6 x 9 inch spiral-bound flip-book beautifully printed, containing photos of five women and five men, nude, both front and rear views. Each body is cut into four sections. The possible combinations will offer hours, months, even years of joy, pleasure, enlightenment and amusement, or any of the above, as you can get more than 19,476 combinations. Use your imagination and let it go. Available for \$12.50 from Susan Grieger, 48 So. Raymond Ave., Pasadena, CA 91105.

NEW ART PERIODICALS

Art Digest/South Newsletter, a compendium of current art news, is a regional based information newsletter involving the southern half of the U.S. "from Washington, D.C. to San Francisco." Published twice a month, this newsletter plans to include commentary, museum news, shows and exhibitions of special note, grants, the art

shows and exhibitions of special note, grants, the art market, business and art, people in the arts, and art news. A prepublication charter subscription costs \$25.00 per annum for 24 issues. Write to Art Voices/South, 200 So. Dixie Hwy., West Palm Beach, FL 33401.

Artist/Craftsmen Information Bulletin is a bulletin dealing with issues and programs that affect craftsmen's lives. Several government and legislative issues are brought out in this one sheet info sheet, edited by Alice Rooney. Write to them at Room 427, 806 15th N.W., Washington, DC 20005.

High Performance, a new periodical about performance art, wants to provide a chronicle of performances produced each year in Los Angeles and elsewhere, and to provide an exhibition space in which performance artists may present documentation of their pieces.

Documentation of live performances by artists Barbara Smith, Alison Knowles, Gina Pane and Tony Delap, along with interviews with Suzanne Lacy and Norma Jean DeAk will be featured in the first issue of *High Performance*, edited by Linda Burnham.

By soliciting photographs and descriptions directly from performance artists rather than relying on critics and reviewers, Burnham hopes to fill the current information gap she sees in the art press.

The magazine will also include a calendar of coming performances as well as conferences, lectures, workshops and other events touching performance. Each issue will contain an interview with a performance artist by a performance artist, with a complete history of the interviewee's work. The February issue will contain an interview with Suzanne Lacy by Richard Newton, and Moira Roth will interview DeAk.

The magazine will have a cover price of \$2 with subscriptions at \$8 for four issues. Advertising space is available from \$10 a column inch to \$160 a page.

For further information, contact Linda Burnham at 240 S. Broadway, Los Angeles, CA 90012, phone (213) 687-7362.

Jharna-Kala is a new periodical, whose sole aim is to offer to the seeker-lovers of art the overwhelming Art-Beauty and the unparalleled Vision-Reality of C.K.G.'s Fountain Art. Jharna-Kala is a Bengali word, meaning Fountain-Art. \$10.00 to Jharna-Kala, P.O. Box 32433, Jamaica, NY 11431.

Ephemera, edited by Ulises Carrión, Aart van Barneveld and Salvador Flores, has just arrived from Amsterdam. This is a monthly journal of mail and ephemeral works, in an exciting format with labels, postage stamps and other items adhered to some of the pages of mail art and ephemera. Price for individual issues is \$1.25, while a one-year subscription is \$12.50. This is exciting material and not to be missed by all correspondence artists and collectors so write to Other Books and So, Herengracht 259, Amsterdam, Nederland. The magazine was launched in November.

ART READER

An important article, called "Book Art" by Richard Kostelanetz appears in *Only Paper Today*, a monthly tabloid on the arts, issued by A Space, 85 St. Nicholas St., Toronto M4Y 1W8 in Canada. December issue is really juicy. \$15.00 a year for individuals and \$25 for libraries.

Artscanada for October/November 1977 discusses Documenta 6 including sculpture, artist and the book, and beautiful scenes. The issue is dedicated to Sculpture & Place.

Bucky Fuller's *Tetrascroll* is discussed in the "Book of the Century: Fuller's Tetrascroll" in *Craft Horizons*, pp. 18-21, 60-61 for October, 1977. Richard Minsky of Center for Book Arts in New York has handbound 40 copies of this masterpiece.

Camera for October 1977 is dedicated to The Narrative Image.

Horizon in its November issue has an article on David Hockney called "Things Exactly as They Are", pp. 46-51. In addition, "There'll Always be an England in New Haven" by Anne Knight talks about Yale's Center for British Art, pp. 60-65.

L'Oeil for October 1977 has a theme issue on Hommage to Courbet.

ArtNews for December has a special Southwest Section. For those who missed it, the October issue had an article on "Rooms with a Point of View" on alternative spaces and in the December issue, we find "Six Art Institutions: On the Long Lonesome Road of the Avant-Garde" with Boston, Houston, Winston-Salem, Philadelphia, Chicago and Cincinnati discussed.

Ms. Magazine for December includes a special issue on "The Arts Explosion will Change Your Life. . ." in which the women's art movement is discussed by Miriam Schapiro, pp. 40-43, 95-96.

Performing Arts Journal for Fall, 1977 includes a special report by Peter Frank on Europerformance 1977, an article by Richard Kostelanetz on "Text-Sound Art" and an interview with Susan Sontag, among other features. \$8.00 a year for individuals and \$14.00 for libraries and institutions to P.O. Box 858, Peter Stuyvesant Station, New York, NY 10009.

Criteria for November 1977 not only contains interviews with four Canadian artists now living in New York, but also a critical examination by Russel Keziere of the "Implications and consequences of the proliferation of art periodicals in Canada," a very important discussion for all artists, including Americans. *Criteria* is available for \$4.00 for four issues a year from Box 46587 Station G, Vancouver, BC, Canada V6R 2G0.

West Coast Poetry Review, Volume 5, no. 2, Issue no. 15 is out with the issue dedicated to Emmett Williams and Dick Higgins. Included is an interview between Jan Herman and Emmett Williams; a selection of new work by Williams; a discussion of Williams' poetry by Dick Higgins; a selection of new work by Higgins; and a tribute to Higgins by Ken Friedman. WPCR is available for \$2.00 for single issues and \$7.00 for four issues by subscription from 1335 Dartmouth Drive, Reno, NV 89509.

"*The Retinex Theory of Color Vision*" by Edwin H. Land appears in *Scientific American* for December. We think that all artists should read this article, which appears on pp. 108 - 128. Land is the inventor of the Polaroid Camera.

LOST AND FOUND

Last attempts to keep a pair of George Stubbs paintings from leaving Britain failed in early December. The Tate Gallery failed to find enough grants to pay for the two privately-owned paintings. Mellon gifts to be sold as a fund-raising auction to keep the Stubbs in Britain failed to realize enough money and so an American or an Arab could afford to pay the \$1.8 million the paintings would bring on the open market.

■ Although some feel that the tomb uncovered near Salonika in Greece in October is "without reservation" that of King Philip II of Macedonia, others dispute this and now even with the ivory head of Alexander and the heads of Philip, his parents, his first wife and son as clear resemblances of other portrayals, scholars now doubt this is the tomb of Philip.

■ A life-size statue of Minerva, the Roman goddess of wisdom, was recently unearthed in one of the most important archeological finds in recent years. About 18 miles south of Rome, 50 broken statues were found along with this terracotta statue of Minerva, in an area known as the Sacred City of Lavinium. The site is only a few hundred yards from the tomb of Aeneas.

■ To save the Acropolis from air pollution, it has been recommended that five precious statues known as the Caryatids be removed to an airconditioned museum room. The international conference which recommended this was called by the Ministry of Culture and Science in cooperation with UNESCO.

■ Egypt's Valley of the Kings, in whose rock walls the tombs of 25 pharaohs rested securely for more than 3,000 years, is cracking and crumbling so severely that many tombs are believed to be near collapse. A long-range expedition to the valley is set by the Brooklyn Museum to assess the problem and take corrective measures in time to save the tombs, most of which have not been systematically studied.

■ Two years after the theft of Norman Rockwell's gift to the Mamaroneck High School, his painting "Goin' Fishin'" was recovered in December in the possession of a 19-year-old former student at the high school. The painting had been slashed into five pieces.

The French children during Christmas and New Year enjoyed an exhibition of fifty years of American toys in Paris at the Museum of Decorative Arts. Over 100 different toys are on display with plenty of spares to replace those worn out in enthusiastic play. The show will travel to five other French cities before returning to the U.S. next summer.

■ The Getty Museum acquired a fourth-century Greek bronze statue of a "Victorious Young Athlete" by Lysippos, but it is now on display in Denver rather than in Malibu, because the Getty has an agreement with the Denver Art Museum to show its new acquisitions there before California to avoid California use tax.

At any rate, the price of the Greek statue for over \$4 million is said to be the highest price ever paid for a work of sculpture.

■ St. Louis Museum, parts of which have been closed for renovation since June 1975, opened on 2 December with new lighting, climate control, security and electrical systems and new galleries for prints, drawings and photographs, and primitive and decorative arts.

■ The Guggenheim Museum in New York has begun a campaign to raise \$20 million in the next five years.

■ The Elvehjem Art Center in Madison, Wisconsin has recently acquired a Greek red-figured kylix painted by the Penthesilea (painter) about 455 B.C.

■ The Helen Foresman Spencer Museum of Art holds its inaugural preview at the University of Kansas in Lawrence. Guest Speaker at the ceremonies is Dr. Seymour Slive, Director of the Fogg Museum at Harvard.

GOVERNMENT AND THE ARTS

A Washington, DC office of the American Council for the Arts was recently opened, headed by Nancy Bush, ACA vice-president and located at 2000 P St., N.W., Washington, DC 20036. Phone number is (202)659-5161.

■ The National Council for the Arts has agreed to study ways to support artists in the nation's Spanish-speaking community. The Council has directed a study panel to evolve a report for its February meeting with ways to subsidize Hispanic artists.

■ The Carter Administration is getting ready to undertake a massive review of the arts vis-à-vis the Federal Government. There will be a Presidential Review Memorandum, just as one for foreign policy.

It is meant to outline what the issues are and where the problems might be, involving the needs of large cultural institutions, the needs of individual artists. It seems now that the review will be undertaken by the Federal Council on the Arts and Humanities, according to Grace Gleuck in the *New York Times*.

■ The *New York Times* has been a forum for debates about

the National Endowments and their politicization. Now Robert Brustein, dean of the Yale School of Drama and Director of the Yale Repertory Theater, has written an article on "Whither the National Arts and Humanities Endowments?" in the Arts and Leisure Section of the newspaper for 18 December 1977. The article is a sensitive expose of the endowments after a visit to Washington. We suggest that all our readers digest it well.

■ The NEA has recently undertaken a study finding that network television spent \$20 million to produce 40 arts and cultural 90-minute programs in fiscal 1976. This means that about one of every 57 primetime hours could be called arts or cultural.

For public television, in contrast, the endowment report estimated that one of every 2.6 primetime hours could be called arts or cultural. This report is available in summary form from the Endowment.

NEWS FOR ARTISTS

A new nationwide campaign to establish a \$10 million "bank" of donated art to pay for the hospitalization of needy artists has been started by Change, a foundation headed by Robert Rauschenberg.

■ To prevent pirating of their work, artists can now go to Visual Artists and Galleries Association (V.A.G.A.), a nonprofit venture, aiming to help artists control and police the reproduction of their works, e.g., Robert Indiana's LOVE. V.A.G.A. will act as a clearinghouse for licensing reproduction rights, and will set up a directory of artists and other owners of reproduction rights for international use. V.A.G.A. is associated with S.P.A.D.E.M., a 50-year organization which protects and promotes reproduction rights for artists in France and other European countries, headed by Claude Picasso, son of the late painter.

Right now V.A.G.A. is mailing membership applications to some 20,000 artists and galleries in the U.S. (artist's yearly fee is \$10, \$100 for a gallery). Public domain is a hard thing to decide, but V.A.G.A. will try to enforce the reproduction rights of artists. V.A.G.A.'s address is Suite 1535, One World Trade Center, New York, NY 10048.

■ *A Survey of Arts Administration Training in the United States and Canada* is available now from the American Council for the Arts, 570 Seventh Ave., New York, NY 10018. This is the second revised edition and a necessary tool for anyone looking to this new field.

■ *Pottery and Ceramics: A Guide to Information Sources* provides a key to works written in English about ceramics in all parts of the world, covering contemporary as well as historical practices and examples. This selective annotated bibliography by James Edward Campbell will appeal to ceramic historians, collectors, and artists.

This will be published in February, 1978 and will cost \$18.00 from Gale Research Co., Book Tower, Detroit, MI 48226. This is volume 7 in the Art and Architecture Information Guide Series.

■ The New York Graduate School of Public Administration announces its program of concentration in Arts Policy, Planning and Administration. An attractive feature of the educational philosophy underlying programs in that school is that all graduates must be competent generalists, then preparing for a broad gamut of administration, planning and policy positions, particularly in the nonprofit and public sectors. Write to NYU, Graduate School of Public Administration, 4 Washington Square North, Att.: Professor Norman N. Barish, New York, NY 10003.

■ *How to Care for your Own Paintings* is a pamphlet available for 25 cents and a stamped, addressed envelope from The Museums at Stony Brook, Stony Brook, NY 11790.

■ The first national conference of alternative visual arts organizations, The New Artsspace, will be held in Los Angeles from 26 - 29 April 1978. The conference is designed to initiate communication between organizations, define the unique goals and activities of alternative programs and create a public awareness of the impact of alternative spaces on the visual arts environment.

The Conference is being organized by Robert L. Smith, Director of the Los Angeles Institute of Contemporary Art, with funding by the National Endowment for the Arts. For more information, write to LAICA, 2020 South Robertson Blvd., Los Angeles, CA 90034.

■ A slide registry of current works by professional craftspeople is a new service of the Craft and Folk Art Museum Library in Los Angeles. This service has been developed to fill the need for a comprehensive visual resource center for crafts in the west.

The registry now includes the slide collection of the Southern California Designer-Crafts, which now comprises the work of over 400 craftspeople.

To open or update slide files, craftspeople should send no more than 20 slides in a three-hole plastic slide sheet and a resume to the attention of Suzy Ticho, Craft & Folk Art Museum, 5814 Wilshire Blvd., Los Angeles, CA 90036.

ART AND THE LAW

Major library, publishing and audio-visual production organizations are urging the U.S. Senate to move quickly to extend the Florence Agreement on duty-free privileges to AV and microform materials. Tariff exemption is necessary for these materials, since the U.S. is the world's largest producer, consumer, exporter and importer of nonprint materials.

Art Law: Representing Artists, Dealers and Collectors by Robert E. Duffy, includes chapters on commercial transactions in fine art, auctions, the artist and copyright, tax problems of artists, preservation and international transport of art and cultural property, artists' royalties, artists' moral rights, the artist and the first amendment, etc. \$40.00 available from The Practising Law Institute, 810 Seventh Ave., New York, NY 10019.

Benjamin Blom, formerly publisher and rare-book dealer, has opened a new gallery called Cityana, 16 E. 53rd St., in New York City, with a collection of art and artifacts, posters and handbills, early stereos, recent photographs and a large group of books, pamphlets, manuscripts and lithographs documenting life in the five boroughs from the first Dutch settlers to the present. It is an iconographic dream—and worth a visit the next time you are in New York.

■ The Canadian Embassy has opened its own small art gallery, available to the public and planning to display art on a continuing, changing basis. Obviously there will be a promotion of various Canadian artists.

■ The New Museum, Marcia Tucker's new venture, is situated at 65 Fifth Ave. at 14th Street in New York City, in the building of the Graduate Center of the New School for Social Research. The concern is with work done during the previous ten years. In addition to holding exhibitions of inventive and provocative work, there is an attempt to have the public seek direct contact with artists by an active program of visits to artists' studios. In addition, there is a plan to have an information center including a library, etc.

■ The \$100 Gallery has opened—each of the art objects in it sells for exactly \$100. Poppy Johnson has opened up this gallery in a tidy loft at 319 Greenwich Street (between Duane and Reade Streets) in New York, where you can buy a tiny floor piece by Carl Andre, drawings by Sol Le Witt and Robert Morris, photographs by Michael Harvey, etc. Johnson, a video-performance artist, uses her living room to display the works. She wants to make money, and wants artists to make money, so she keeps only 20% of the \$100 sale as commission. An Art Transfer Agreement signed by purchasers promises the artist a 15-per cent slice of any eventual resale profits. Gallery is open every Saturday from noon to 6 p.m. and weekdays by appointment (925-7351).

ART MARKET

A portrait by Rembrandt, "Man in a Fur-Lined Coat" has been purchased by the Toledo Museum of Art for a price reportedly exceeding \$1 million.

Two Raphael red-chalk tapestry sketches sold at Christie's in London in December for a total of about \$115,840. The drawings—one sold for \$68,780, the other for \$47,060—were studies for "The Charge to Peter", which is in the royal collection and on loan to the V & A. An art-investment concern was said to have bought both.

In 1961, one year after he left his job of seven years as a guard at the Museum of Modern Art in New York, Robert Ryman painted the white abstraction that brought the stunning price of \$46,880 at Christie's in London in December, this being a record for the artist. The 74-inch square canvas was purchased by a Danish private collection according to Rita Reif in the *New York Times*.

Restoration Papers: A Survey of Papers used by American Print & Book Conservators has just been published by Robert Hauser of Busyhaus. This 29-page publication identifies one hundred and one papers used by respondents in conservation work, including their comments and information about suppliers. There are illustrations and a supplement on Japanese hand papermaking today. Copies available for \$8.50; \$9.50 if billing is required from Busyhaus, P.O. Box 422, North Andover, MA 01845.

■ *Preserve* is a nine-page brochure on the problems of preserving library materials and what the Library of Congress is doing about it. Free copies are available from the Preservation Office, Library of Congress, Washington, DC 20540.

■ Conservation of Archival & Library Materials is a new course at the College of Library and Information Services, University of Maryland, College Park, being offered by Christopher Clarkson, conservator of the Walters Art Gallery.

■ 167 books infested with bugs called the death watch beetle were frozen for three days at minus 20 degrees F. to eliminate the bugs at the Beinecke Library, Yale University. Now all 37,000 volumes in the library are being similarly treated. The beetles are boring ones—insects that feast on old paper and leather bindings and the glue that keeps them together.

■ Termites settled into Richard Long's "California Wood Circle" at the Art Institute of Chicago in October, leading the museum to send driftwood sculpture to New York for treatment. The piece done by the noted British artist will rejoin the show, minus termites, in Washington, San Francisco, Fort Worth and Cincinnati.

■ An American-financed research team, using new sound and heat techniques, has concluded that a lost masterpiece by Leonardo da Vinci is probably under another fresco in Florence's Great Hall of the Palazzo Vecchio. Now it is up to Italian authorities to decide whether to look under the vast wall painting by Vasari, who remodeled the room four centuries ago, and see if the researchers are right. American industrialist Armand Hammer, who helped finance the final stage of the Florence research following earlier grants from the Kress Foundation and the Smithsonian Institution, has said he would be willing to provide more funds if permission is given to look behind the Vasari.

WARHOL AND SPORTS

Andy Warhol has painted 80 portraits of 10 of America's most celebrated athletes—among them are Tom Seaver, Mohammad Ali, Rod Gilbert, Chris Evert, O.J. Simpson, Dorothy Hamill, Pele, Jack Nicklaus, Kareem Abdul-Jabbar and Bill Shoemaker. The paintings, all with subtle differences in light intensity and color, are on sale for \$25,000. They are cardboard pictures, about 4 1/2 by 3 1/2 feet with acrylic paint.

An important interview with Don Roberts in *American Libraries* for November 1977 discusses "Media Censorship and 'Printist' Librarians."

A poster with Al Jolson with arms outstretched, made up in blackface, with a superimposed caption "You Ain't heard nothin' yet!"—part of a campaign to promote a new United States Postal Service stamp commemorating the 50th anniversary of talking pictures generated complaints from the public and postal workers too, who persuaded postal officials in Washington to order it removed.

It was intimated that the poster was insulting to black people, so the Postal Service, in hot water for other reasons, did not want to add insult to injury. So the poster was withdrawn.

The Rumanian Government has seized the cream of Bucharest's private collections of Rumanian and Western art and has closed more than a dozen private museums throughout the city, according to the *New York Times*.

What was unusual about the collections is that they were still preserved in the very houses where they had been collected. According to curators, they included about 3,500 to 4,000 works of such famous Rumanian artists as well as Delacroix, Sisley, Cezanne, Matisse, Utrillo and Picasso. The reason comes from the desire to control closely the creative process and to a fear that these dozen, small, independent havens of imagination may continue to exist. The concern arises among curators and many diplomats that this is only a symptom of a more rigorous control of culture and the arts.

The Central Committee on Censorship has been abolished. Instead, each enterprise—book publishing house, art gallery of artists' union—will engage in "self-criticism" by a committee. These committees will decide which works will be purchased and which artist will be given the lucrative commissions that are the only way to live comfortably in Rumania as a working artist.

FAKES AND FORGERIES

The Grolier Club recently in New York had an exhibition documenting five centuries of the forger's literary art, whereas in Munich, West Germany, a Bavarian painter said recently that he produced the "St. Catherine of Alexandria" which the Cleveland Museum of Art acquired in 1974 in the belief that it was an authentic 16th century work by Matthias Grunewald. Having paid at least \$1 million for the painting, the museum heard that Christian Goller, 34 years old, collected about \$2,000 for the painting. He has been painting in the style of the 16th century for 15 years.

The museum's director, Sherman Lee, said that pigment tests conducted by the museum's conservator with the assistance of other scientific laboratories, had conclusively proved that the painting was a 20th century forgery. The painting will remain in the custody of the museum for study purposes.

Environmental Communications has a new 1977-78 catalog update which includes slides, film, books, videotapes on Women Artists, 1550-1950, Two Centuries of Black American Art, slides on Richard Diebenkorn, Christo's Running Fence, Driftwood Sculpture, Big Art, etc. EC looks at Los Angeles as well. Write for a free copy from Environmental Communications, 64 Windward, Venice, CA 90291.

The National Gallery of Art has produced a catalog of Reproductions and Publications, their Catalog 5 which includes color slides, books, catalogues and educational materials. Available from the Publications Service, NGA, Washington, DC 20565.

MICROFORM NEWS

Eugenia S. Robbins has written "Microfiche—A Visual Explosion in Mini-Dimensions" in the Fall 1977 issue of *Art Journal*, published by the College Art Association. The only problem is that with her list, she never provided addresses of sources.

So Stanley Hess, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106 has available a list of sources of "Microfiche in the Fine Arts" with addresses and descriptions including prices.

PREVIEW OF COMING EVENTS

Art Exposition International San Francisco will be held in August, 1978. Paintings, sculptures, original graphics, video and conceptual works by major international artists will be housed in Brooks Hall. For further information write to Hank Baum or Mary Miles Ryan. Art Expo, 3 Embarcadero Center-Podium, San Francisco, CA 94111: (415) 989-7676.

Artwords & Bookworks, an international exhibition of self-published, inexpensive artists' books, posters, visual poetry, mail and correspondence art, will take place from 28 February through 30 March 1978 at the Los Angeles Institute of Contemporary Art. Co-curated by art librarians Judith A. Hoffberg and Joan Hugo, this exhibition represents the work of more than 700 artists in the most fascinating formats of "book" that have ever been conceived. A checklist will accompany the exhibition, which represents the largest exhibition of artists' books ever launched. Thus far, the exhibition will travel to the San Francisco Art Institute, Artists' Space in New York City, and the New Orleans Contemporary Art Center.

Accompanying the exhibition will be several events during the opening on 27 February, as well as a workshop on artists' books from the production and distribution point of view for artists, a lecture on the "Politics of Artists' Books" by David Antin, and several performances by artists such as John White, Susan Wick, etc.

The Los Angeles Institute of Contemporary Art is located at 2020 S. Robertson Blvd., Los Angeles, CA 90034.

German art dealer Rene Block has closed shop in New York. The famous gallerist will maintain his Berlin operations as he has for many years, representing artists including Beuys, McCallion, Higgins, Hamilton and others. The gallery closed when the building was sold for development. Block himself, torn between seeking out and developing a new space, and concentrating on his European projects felt, that he could better represent his artists and projects through a more concentrated approach. "Since opening in New York," he said, "I think sometimes I have spent all my time between New York and Berlin, never really being at either place. Since my program of activities is essentially a full statement of my intentions, whatever could happen afterward in New York would in a way be a repetition." With the added time he will have, he notes that he will actually be able to meet more U.S. artists than when he ran the New York gallery.

● Tommy Mew, Director of Fluxus West/Southeast, recently had a major solo exhibition of thirty works at West Carolina University, Cullowhee, North Carolina. Stewart Fortune, writing in *The Western Carolinian*, described the show as "more advanced in both concept and execution than anything previously exhibited in the Art Gallery." Mew, a talent gaining recognition on the international scene, has become something of a hero in the Southern art world. He is known not only for his adventuresome work—which combines the personal and diaristic, Southern folk-themes and manners, and an internationalist viewpoint and style—but for his leadership in the development of a progressive art community. Mew was one of the two original co-founders of the successful magazine *Contemporary Art/Southeast*, developed the most ambitious visiting artists and critics program ever maintained by a small liberal arts college at Berry College where he is Art Department chairman, and currently serves on evaluation committees for the accreditation of schools in the South.

● Anna Canepa Video Distribution of New York presented from 1 December through Christmas an exhibition and installation entitled *Les Levine's Cornflakes*. Announced on a rough cardboard card, with a crude drawing which rather more resembles lettuce than cornflakes, recipients were encouraged to "bring the kids."

● Michael Crane, editor and publisher of RDP, formerly Running Dog Press, has recently moved from St. Louis to San Diego. Crane, who earned his MFA at the School of the Art Institute of Chicago, was a co-founder of that city's N.A.M.E. Gallery. His current project is an extensive history and analysis of correspondence art, for which he is still seeking historical notes, examples of work, and information. He can be reached at RDP, 4824 West Mountain View Drive, Suite 4, San Diego, CA 92116. Phone (714) 282-0577.

● Al Souza, a member of the art faculty at Smith College in Northampton, Massachusetts, is organizing an exhibition of art works using the images and formats of postage stamps for the Smith Gallery in early 1978. A catalog will be published,

and a sheet of stamps issued as a special multiple edition. The sheet will include work by Souza, Don Boyd, Wolfgang Feelsch, Endre Tot, Joseph Beuys, Ken Friedman and others. Souza himself will have a one-man exhibition at O.K. Harris Gallery in New York in January, 1978.

● The editors of *Who's Who in American Art* are seeking nominations for individuals to be considered for inclusion in the forthcoming edition of that well-known reference text. They hope with this edition to carry a biography on every major contemporary artist, critic or arts professional nationally recognized in North America—Canada, Mexico or the United States. Nominations may be sent to Anita Lee, Jaques Cattell Press, P.O. Box 25001, Tempe, AZ 85282.

● The editors of *The American Art Directory* request information on museums, galleries and alternative spaces for the next edition of the *Directory*. New art spaces are one category which will be developed substantially for this edition, making available to the public and to the reference-volume reader a single, comprehensive listing which will cover all significant exhibition spaces in North America. In addition, art libraries will be listed independently of their supporting institutions for the first time, subject to questionnaires constructed specifically to cover such information. Art periodicals and magazines—including alternative publications, artists' periodicals, new journals, and other serial publications in the arts—will be extensively increased. Any information on any of these areas will be welcomed by Anita Lee, at the same above address. Sample issues of publications, information on institutions or programs, requests for questionnaires to cover any institutions in these areas are requested immediately. This edition will also increase its coverage of art schools and art departments in North American educational institutions.

● The Atlanta Art Workers Coalition continues to flourish, now with additional support from the Georgia Council for the Arts in support of a visiting artists program. The coalition is directed by Julia Fenton, Atlanta artist, and former editor of *Contemporary Art/Southeast*. Dan Talley, also formerly of the magazine's staff, is now Gallery Curator. The AAWC Newsletter is available by writing to 972 Peachtree St., N.E., Suite 214, Atlanta, GA 30309, or by calling (414) 876-4096.

● James Edwards, Video Curator of the new University Museum of Art at the University of South Carolina, is interested in receiving proposals and suggestions for exhibitions. Contact Prof. James Edwards, Dept. of Art, University of South Carolina, Columbia, SC 29208.

● A handsome special catalog of *Books by Dick Higgins* has been released by Unpublished Editions, P.O. Box 842, Canal Street Station, New York, NY 10013. Unpublished Editions is the publishing coop whose members are John Cage, Philip Corner, Geoffrey Hendricks, Dick Higgins, Alison Knowles, Jackson Mac Low, and Pauline Oliveiros.

Many of these artists were previously associated with something Else Press, which between 1964 and 1974 was one of the leading publishers of contemporary art and literature in the world.

● Chris Robinson, instructor in sculpture at the University of South Carolina, is working with colleagues across the nation to organize a series of conferences on contemporary sculpture. One of the outcomes of the series will be an organization through which contemporary sculptors in expanded media can work together to help one another, to share technical information, and to establish communications with one another. For more information, write Chris Robinson, Dept. of Art, University of South Carolina, Columbia, SC 29208.

● Sculptor and photographer Lee Mann has been developing a series of Kirlian prints of the auras of artists for a touring exhibition which will begin in 1978 and continue through 1979. Her subjects to date have included many arts professionals, among them jeweler Matthew Foley, painter John Fincher, museum director Howard Wooden, art historian James Moore, and thinker Buckminster Fuller. Mann, currently on the art faculty of University of Kansas, has also received research grants to explore the scientific dimensions of Kirlian photography and energy field radiation patterns.

● In October, the Wichita Museum of Art opened its long-awaited new building with a festive presentation and exhibition. In attendance was artist Richard Anuszkiewicz whose limited edition print was commissioned by the Friends of the Museum to celebrate the opening. Director Howard Wooden spoke briefly to introduce honored guests at the gala opening, one of five separate openings needed to handle the visitors from around the state and around the nation.

● Wichita is the scene of one of the most active and innovative alternative space programs in the nation. A group of artists known as All of the Above have skillfully worked with city authorities to develop the concept of the floating gallery. The Wichita Urban Redevelopment Agency leases old buildings to the group for one dollar a month between their vacancy and their destruction. The group is able to use the spaces in any way they see fit. All of the Above spokeswomen Sharon Jesik and Elaine Clappitt point out that the use of changing spaces permits installations and environmental pieces to be organized which might otherwise not be feasible either for reasons of cost or possible destruction. The next project for the new arts program will be a series of wall installations, murals spread throughout the city. As well as preparing murals of their own—murals to date include work by the two women and by John Clappitt—the group intends to invite major artists to develop city-sized drawings and paintings for Wichita.

● Seattle's and/or Gallery recently presented a Fluxus Festival featuring George Maciunas, the legendary artist and designer who launched the first coop housing and exhibition projects in what is now the SoHo, and who published the first series of works under the rubric concept art in the early 60s in New York. Organized by Nori Sato, Danae Willson, Anne Focke and others, this Fluxus Festival—the first series

of the Fluxus performances and concerts in the Northwest since the early 70s—included printed artifacts and an exhibition. The project led to the availability of early Fluxus multiples—some dating from 1962-63, in the and/or bookshop, 1525 10th Avenue, Seattle, WA 98122.

● R.P. Hayman has conceived and developed a recording format which presents chance operation music through an ordinary LP record. By mastering the record with grooves that crisscross, the playing of the record is a random process—unique each time as the stylus wanders back and forth through various combinations of track, continuing as long as desired. Successful test masters have been made at Columbia Record Studios. For more information, write David Mahler, and/or, 1525 10th Ave., Seattle, WA 98122.

● Seattle's Gallery Restaurant requests gallery and museum posters and announcements. Please send the posters to Gallery Restaurant, 312 2nd S., Seattle, WA.

● Video pioneer, Eric Somers, recently resigned his position in the School of Journalism of Drake University, Des Moines, IA. Somers, tired of the antiquated teaching methods, poor quality of student work, and poorly equipped facilities, has returned to private life as an artist and video professional. Unlike many artists, Somers is in the position to leave the highly-paid post: as well as being an artist, he is a successful advertising executive who had his own agency prior to accepting the teaching position. Somers is now in his old home town, as a partner in the firm of Griffith and Somers.

● Georg M. Gugelberger, the German art critic and West Coast editor for Germany's major art magazine, *Kunstforum*, recently completed a year as Visiting Professor of Modern European languages at the University of Ife in Nigeria. Scheduled to return to his post in the Department of Comparative Literature at the University of California, Riverside, Gugelberger found the pleasures of travel too alluring, and headed eastward from Africa instead of west in the Fall. Now in Katmandu, Nepal—following stops in India, Thailand and other nations—he will return to California in January.

● George Woodman, artist and professor at the University of Colorado, is scheduled to have an exhibition of paintings at Holly Solomon Gallery in New York.

● Secrets are invited for an exhibition entitled "Secret" at Ohio State University. Entries will be accepted before and during the exhibition, to run from 16 - 27 January 1978. Secrets will be opened and viewed by total strangers in a discreet manner. Send to Gallery Hopkins Hall, c/o N. Bless and M. Jones, 128 N. Oval Mall, Ohio State University, Columbus, OH 43210.

● *Lightworks*, Box 7271, Ann Arbor, MI 48107 is launching a large new issue in its new format. Planning now on more regular publication and coverage, including regional calendars and in-depth articles, *Lightworks'* editors Charlton Burch, Eric Keller and Kate Michaels will continue to present a highly visual format which blends images, ideas and information.

The news issue will feature a major article on the history and development of the alternative press and artists' periodicals, with illustrations of magazines and books including the publications of Something Else Press and Dieter Roth.

● The January issue of *Detroit Artists Monthly* will feature an extensive interview with artist, critic and sociologist Ken Friedman. The interview was taped following Friedman's lecture at the University of Michigan School of Art in October, 1977, during a tour which also included presentations at the University of Windsor Faculty of Fine Arts in Windsor, Ontario; the Center for Creative Studies College of Art and Design in Detroit; and the Department of the History of Art at the University of Michigan as well as a special lecture at Michigan Union in Ann Arbor. This is the first major interview granted by Friedman in three years, the last being a 16-page illustrated feature interview in Germany's *Kunstforum* in the early 1975 issue "Art into Society/Society into Art." Sample copies can be ordered from Detroit Artists Monthly, 15720 Southfield, Detroit, MI 48223.

● The University of Iowa will host a conference on Dada in Art and Literature in late March, 1978, at which time the University of Iowa Museum of Art will present an exhibition of Dada artifacts. Conference participants will include Michel Sanouillet, Centre du XXe Siecle, Nice; Mary Ann Caws, Hunter College and Graduate Center, City University of New York; Elmer Peterson, Colorado College; Thomas Elsasser, University of East Anglia; John Elderfield, Museum information, contact Prof. Stephen C. Foster, School of Art and Art History, University of Iowa, Iowa City, IA 52240. Prof. Foster and Rudolf Kuenzli of the Dept. of English and Comparative Literature are co-chairing the conference and will also present papers on Dada Criticism and the Semiotics of Dada Poetry, respectively.

● Prof. Evan Firestone, Dept. of Art, Western Carolina University, Cullowhee, NC 28723 requests information and catalogs on rubber stamp art, as well as on the use of postal stamps in art.

IF THIS IS THE KIND OF NEWS YOU NEED,

THEN SUBSCRIBE NOW

UMBRELLA
P.O. Box 3692
Glendale, CA 91201
213-247-7699

- | | |
|--|---------|
| <input type="checkbox"/> Regular Annual Subscription (U.S. & Canada) | \$12.50 |
| <input type="checkbox"/> Regular Annual Subscription (foreign) | 14.50 |
| <input type="checkbox"/> Foreign Air Mail | 5.00 |
- (Please pay in American currency)

UMBRELLA is published January, March, May, July, September and November. Subscriptions are on calendar year only.

Name _____
(Please print)
Address _____
City _____ State _____ Zip Code _____
Country _____

ART SPOKEN HERE

**UMBRELLA
P.O. Box 3692
Glendale, CA 91201**

**BULK MAILING
U.S. Postage
PAID
Glendale, CA
Permit No. 1013**

DATED MATERIAL — DO NOT DELAY