

S/10: SCULPTURE TODAY

Theory & Practice Combine in Toronto

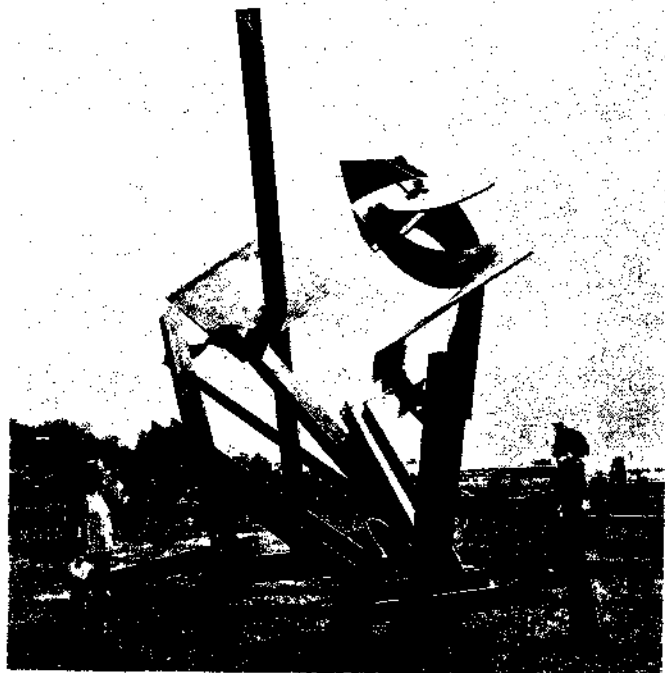
10th International Sculpture Conference,
31 May - 4 June 1978

BACKGROUND

Twenty years ago, a small group of American sculpture teachers gathered at the University of Kansas to discuss traditional sculpture techniques—plaster casting, bronze founding and stone carving—and to organize the National Sculpture Center there, under the direction of Elden Tefft. Meeting every two years, these conferences grew larger in size and scope, reflecting the growing interest in new sculpture technologies. As practising sculptors became increasingly involved the focus enlarged to include aesthetics and current issues. Two years ago the conference met in New Orleans, attended by delegates from the U.S., Canada and Mexico and some foreign countries. This new dimension is evidenced by the designation, International Sculpture Center, University of Kansas, whose director remains Elden Tefft, and by the bid by Canadian delegates to host the 1978 International Conference in Toronto. The possibility of government and private sponsorship of the Conference, the availability of extensive studio facilities and accommodations at York University and the high level of art activity in Toronto made it a logical choice. Members of the organizing committee were able to travel abroad to interest sculptors there and to encourage their governments to fund delegates.

SUMMARY

The result was an unqualified success. Generous funding made it possible to invite outstanding panelists; registration exceeded anyone's anticipation and late registrants had to be turned away. In addition to the 1500 delegates from the U.S. and Canada, some 200 sculptors came from 35 countries. Delegates included students, teachers, practising sculptors, curators, critics, dealers, collectors, arts administrators, planners and fabricators. Panels and talks covered theories and principles, aesthetics, thematic and practical concerns, while workshops covered every imaginable aspect of current practice. Outstanding among these was Mark di Suvero's demonstration/workshop, *The crane as a tool*. Working in a large field opposite the Anthony Caro sculpture park, behind the Fine Arts building, di Suvero and helpers constructed in three days a large scale permanent piece. The idea to provide this opportunity to watch a work in progress showed genuine



MARK DI SUVERO: Sculpture, York University
(Photo: Stephen Fine)

insight into the real purpose of any conference—to learn from first-hand experience.

A warm opening lecture by George Rickey and a thoughtful closing address by Mathias Goeritz provided dignified personal brackets to three non-stop days. In addition, major sculpture exhibitions and installations were planned by every museum and gallery in Toronto, plus a mile-and-a-half exhibition of some 99 pieces at Harbourfront and Art Bank, including environmental pieces and a sky sculpture by Howard Woody. Major commissions were executed and their unveiling timed with the Conference; a public audiovisual presentation "Sculpture Today/Canada" screened at Ontario Place for several weeks. Other activities included continuous slide showings by delegates, the world premier of the Blackwood Production's three-part film, "Masters of Modern Sculpture", a screening of "Christo's Running Fence" and other films; a performance of three pieces by Toby MacLennan; displays by exhibitors; the demonstration of an exciting new resource, Soft Arkiv, a computer data-base of biographical and exhibition information on living sculptors; several pre-conference

workshops conducted for students at the Ontario College of Art; and a variety of social events. As with all good conferences, more had been planned than one person could possibly attend, providing that curious mixture of excitement and frustration familiar to conference-goers everywhere as Both/And-Either/Or Syndrome. Fortunately all panels were taped and cassettes are available for purchase. The following highlights can only approximate some of what really went on at this outstanding conference:

DIARY

Wednesday 31 May. I am fortunate to be staying with a friend, Kosso Eloul, a sculptor who is a member of the organizing committee. Through him I have already met several of the other organizers and some of the foreign delegates and have had a chance to get additional background on the problems and goals of this particular conference. Everyone is amazed and delighted at the overwhelming response, which closed out registration weeks before the conference. One of the American organizers, Jeffrey Bayer, from the Univ. of Alabama, has been instrumental in inviting a number of contemporary—sometimes controversial—panelists. There is a great anticipation and already the energy level is very high. The Canadian committee has worked terrifically hard; the conference is clearly very important to them and there is a determination to have this be the best one ever. Although registration is a bit of a muddle, chiefly because no one is quite prepared to deal with the quantities of people involved, David Silcox smoothly presides over the tangle with the same good-humored patience he was to demonstrate at every subsequent event (it soon became clear why he was chosen chairman of the organizing committee).

The opening part at the Art Gallery of Ontario is the first official opportunity to see who's here (and who's not), to meet old friends, make new ones, and immediately introduce them all to each other. On view are the installation of "Structures for Behavior", new works by Robert Morris, David Rabinovitch, Richard Serra and George Trakas and a display of folk art from Nova Scotia, as well as the Henry Moore Centre Collection across the street. Already the pattern for the conference is set—everything scheduled is of interest, there is too much to do and not enough time to do it in!

Thursday, 1 June. Di Suvero has not yet begun work, but locating the site of the piece has already made me late for the first talk—which helps solve my first conflict. The Rickey lecture is so jammed I have no choice but the James Wines lecture on *De-Architecture and the sculpture of risk* in which he describes his outrageous and enormously inventive projects and berates conventional architects as too limited and confining. His talk is humorous and provocative and we are off to a fine start.

The next panel on *Integrating responsibilities of sculptors/architects* with Reyner Banham, Ted Bieler, Kosso Eloul, Phyllis Lambert, Richard Lippold, Donald Thalacker and James Wines explores that curious ocean where sculptors have to navigate known as the Ex-post-facto Doldrums or "Why wasn't I consulted before you built the damned thing?" or "Is sculpture just jewelry for architecture?" There is some peevishness and some quick repartee, but one senses that these are familiar adversaries or as Thalacker

puts it, a "travelling roadshow of controversy", and that they all know they will meet again. Meanwhile, at *Land-forms* Richard di Marco, Dennis Oppenheim and Jody Pinto each present very different views of that concept. Di Marco's entertaining and stimulating mile-a-minute whirlwind overview of megalithic monuments and sites urges us to remember it was all done without diplomas or government grants. This rapid transit through time and space is a hard act to follow and Oppenheim seems conservative by contrast. Jody Pinto's work is intimate and personal and her description moving.

Next, John Grayson uses audio and video tapes as well as slides to survey *Recent advances in Sound Sculpture*; there is so much material to cover he agrees to do another session the next day. *Primitivism and cult objects*, with Nancy Graves, Charles Simonds, Tony Urquhart and Alex Wyse offers an opportunity to hear sculptors with a very private, sometimes fantastic, vision discuss their work. Wyse is surely the wittiest and Simonds perhaps the most mysterious and interesting (his piece at Harbourfront later proves this to be true).

These panels are followed by two more—*Sculpture in landscape* moderated by Joop Beljon, in which Ted Bieler, Helen Escobedo, Mathias Goeritz, Ezra Orion, Emil van der Meulen and Peter Walker describe their large-scale outdoor work and express concerns for coherence and visual integrity, while David Silcox moderates Henry Geldzahler, Max Hutchinson, Geoffrey James and Donald Thalacker in a discussion of *Who pays and why—the politics and economics of cultural policy*.

I have not managed to get to any of the workshops (not even all the panels, by a long shot) but catch a glimpse of Fred Eversley conducting an outdoor demonstration on large scale polyester casting on my way to the field where Di Suvero is by now in full swing, bobbing back and forth between the crane cab and pieces to be welded, talking through a PA system surely the center of the most vital and didactic activity at the Conference. Social events, including dinner at the Ontario Science Center, round out an exhilarating first day.

Friday 2 June. A morning panel by some of the Mexican delegates—Helen Escobedo, Mathias Goeritz, Manuel Felguerez, Jorge Manrique and Joaquin McGregor—describe a new commission for six sculptors in a lava bed at the

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JUDITH A. HOFFBERG, Editor
AMY NAVRATIL, Book Review Editor
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university, a challenging work still in the planning stage and a promise for 1980 if the conference is held there. It is revealing to hear of some of the anticipated problems still in the process of resolution of integrating the work of six very different artists and working with a visually dramatic site without destroying it. An unscheduled talk by Tamon Miki of the National Museum of Modern Art in Tokyo provides a stunning and rare survey of Japanese sculpture since the sixties, demonstrating that the interest in new technologies was universally shared, however individually explored and that there is common sensibility. Many of the sculptors whose work is shown have come along and there is a marvelous spontaneous exchange of slides, and comments as well as names and addresses among the Japanese and other delegates.

I can no longer resist the temptation to duck out and satisfy my curiosity about the commissions for subway stations on the new Spadina line and go off to see all eight and to shoot some slides. The variety and success of each commission demonstrates once again the admirable (even enviable) relationship which Toronto artists and their public enjoy. Toronto is a handsome and sophisticated city; visual literacy seems high, although I do not know how it has been achieved. Every activity associated with this conference or with its Canadian participants seems to have public support and approval, including allocation of funds from Wintario (a lottery). If there are any ruffled feathers or unhappy constituents, they certainly are discreet! I return just in time to hear Kosso discuss creative decision-making in *Scale: when is big too big?*

Torn between performance and art & technology, I opt for neither and visit Robert Arn at the demonstration of *Soft Arkiv*; we speculate on some of the international ramifications of this project. . . most telling in our conversation is his repeated concern for flexibility and the humane application of computer technology. Mary Ann Carswell, another collaborator, demonstrates the program in operation; utilizing UNIX, a system designed for the humanities, the program proves to be remarkably responsive and capable of much idiosyncratic input. For the fun of it we retrieve information on: histories of specific local galleries since 1965; exhibition history for particular artists; all delegates to the conference named Steven, Stephen, Eteban, or Etienne; all sculptors working with a particular material or medium. It appears we can ask the base to produce virtually any information in straightforward language. *Soft Arkiv* is most eager to add to its data-base and wants to know of any tape compatible resources or of any artists' archives, whether or not on tape, which it could add. It is supported by the University of Toronto and has access to conversion facilities. Obviously the potential is enormous and with regional terminals we could all have access to an international resource of the first magnitude. (Be sure to see details elsewhere in this issue). With Stan Bevington, of the Coach House Press, we had already spun fantasies of simultaneous publication via computer type-setting and the possibilities of continuous on-demand publication, rendering "out of print" obsolete! These encounters somehow typified the conference—it seems that technology has been gentled by very human concerns and that theory (always long on philosophy and aesthetics) and practice (always short on human concerns and impact) has somehow and at long last accommodated to each other

harmoniously. Occasional outbursts from isolated artists claiming not to want to *talk* about sculpture, just *do it*, or that there was too much philosophy, only seems to point up the very real consensus that sculpture—and sculptors—have achieved a remarkable and perhaps unique *modus vivendi*. These thoughts were later to be reiterated by Mathias Goeritz' closing address the following afternoon.

By now I am running well behind any schedule I might have pretended to; I am in time for Toby MacLennan's performance of "Singing the Stars," a piece in which pseudo-astronomers perform star-charts; "The Bear" in which reality and illusion are further confounded, and "Does a wave belong to the sea or the shore?" in which this philosophical conundrum is given literal meaning. Wonderful. . . (I distribute *Free Sculpture* to all the cast and move on). . . Off to the galleries, highlighted by a performance at A Space of Vera Frenkel's video/installation piece "Signs of a Plot" (part 5 of the *No Solution—A Suspense Thriller Series*), then off to Robert O' Driscoll's for a party for Ricky Di Marco. I learn that Marshall McLuhan has just left, after having led everyone in a circle dance. Ah well, one can't be everywhere at once!

Saturday 3 June. I do *not* get up early, miss the morning sessions and arrive in time to complete my cache of handouts, giveaways and documentation, and manage to meet Sebastian, give him a copy of *Free Sculpture* and a set of *Artwords and Bookworks* and learn about his forthcoming underground mail-in exhibit. A last visit to the Di Suvero site reveals that the piece is already complete and someone is climbing on it. (I learn later from Karyn Allen that they had worked until 10 p.m. the night before, welding in the dark, launched it with champagne, and celebrated it with dinner. Well done!) Events scheduled for the afternoon are wisely left loose and include much that is just plain fun. The exhibition at Harbourfront is extensive, almost overwhelming after all the other sculpture we have seen by now, but a pleasant—and public—environment. The launch of Howard Woody's mylar and helium sky sculpture is a huge success; the piece is tracked by aircraft long after it is out of sight over the water and seems an appropriate end to this whole event. We ourselves drift over to Ontario Place, in configurations not nearly so elegant as the airborne mylar serpentine. How wise to have chosen an amusement park for the end of a sculpture conference! Both share environmental concerns which cannot be overlooked and which by now seem compatible. Dire rumors that Michael Hayden's Ice Wedge has developed trouble and refuses to produce ice are confirmed but somehow do not dampen spirits.

Mathias Goeritz' keynote address (part of which is blown in the wind) seems to sum up everyone's feelings that an enormous amount of goodwill, energy and enthusiasm have been generated here; that what we have learned is that we exist as an interested enclave and can generate such enthusiasm; that the challenge for the next conference, hopefully in Mexico City, will have to be met with as much imagination and hardwork. He ponders if painters could muster the same amount of energetic focus (there has been private speculation that they could not, because painting is too private an activity, and I have been recalling artists' sessions at CAA and feeling that they had been vitiated by too many concerns for validation and status as well as randomness, whereas the speci-

ficiency of focus here has contributed to its success.) His summation is that this has been a landmark event, a culmination and a challenge, in which theory and practice, different views and generations, have managed a truly creative convergence. I agree.

—Joan Hugo

S/10: SCULPTURE TODAY — DOCUMENTATION AVAILABLE

Audio Cassettes: The 26 panels and talks were recorded and are available for purchase at \$7.50 each (\$195 a complete set) from Audio Archives of Canada, 250 Merton St., Toronto, Ontario, Canada M4S 1B1. (While instantaneous translation into French was provided at each session, I do not think the translations were recorded.)

Cityforms: A concise map of publicly available sculpture in Toronto, with a biographical supplement, was included in every delegate's packet. A model of its kind, it was produced by, and may still be available from, Visual Arts Ontario, 8 York Street, 7th Floor, Toronto, Ontario, Canada M5J 1R2.

Sculpture Canada '78: Illustrated catalogue of the 50th anniversary exhibition of the Sculptors Society of Canada, 1750 B Avenue Road, Toronto, Ontario, Canada M5M 3Y9.

Artmagazine, 38/39, June 1978: "Sculpture in Canada" issue, including articles by or about many of the Canadian participants and a stunning photograph of Michael Hayden's *Arc-en-Ciel* subway station design. Distributed to all the delegates free, there may still be complimentary copies available. 234 Eglinton Avenue East, Suite 403, Toronto, Ontario, Canada M4P 1K5.

Page, Bulletin of the Computer Arts Society, no. 39, Nov. 1977. The American issue on computer-assisted sculpture and performance designs, edited by Kurt Lauckner, Mathematics Dept., Eastern Michigan University, Ypsilanti, MI 48197. Write to him for a copy and for information on the Computer Arts Society.

Art-in-Architecture Program. Illustrated catalogue of commissions in federal buildings and a description of the program administered by the GSA. U.S. General Services Administration, Washington, DC 20405.

Johnson Atelier, Technical Institute of Sculpture. A brochure describing their services for sculptors, the apprenticeship program, an issue of *Sculptor's News Exchange*, and a list of 12 slide/cassette packages available for purchase on sculpture techniques. 743 Elexander Road, Princeton, NJ 08540.

A SCULPTOR'S VIEW: THREE CHEERS FOR TORONTO

The Canadian Government, the Province of Ontario, and the city of Toronto did their utmost, and succeeded, in creating an atmosphere of total support for the 10th International Sculpture Conference, held at York University. If ever a city could roll out its red carpet for artists, Toronto certainly did. Over 2,000 persons participated in lectures, panel discussions and workshops at York University. Bill Boyle, the Executive Director of Visual Arts Ontario, handled the management of the Conference superbly. Bill explained to me on the closing night of the Conference how it was two years in planning and cost over \$400,000 with half the money coming from various levels of the governments of Canada. Intentions were to limit participants to 2,000, and so they ended up by turning away almost that many more.

As is typical of any conference, at any given time slot you had a choice of any of four different lectures or discussions.

Herein are descriptions of some of the sessions I attended:

1 June: George Rickey gave the opening talk on "Problems of a Kinetic Sculptor," discussing quite candidly his problems and his successes, bringing us up to date from his earliest works to his latest pieces. Concerning critics, he quoted H.G. Wells: "Don't read the reviewers, just measure the length." Rickey went into depth about how he uses the pendulum, in its simplest forms as in a clock, to its more complex forms as in a wheel, to achieve time and movement in space. By balancing the weights and lengths about the pivotal point of the pendulum, the swing time can be adjusted. When the pivot is tilted out of the vertical position (in a wheel pendulum), the weight seeks the lowest point due to gravity.

Rickey also emphasized how he only makes the component parts of larger pieces no heavier than that weight which two persons can lift; that includes the crates, one of which he showed us which he designs so that no matter how the

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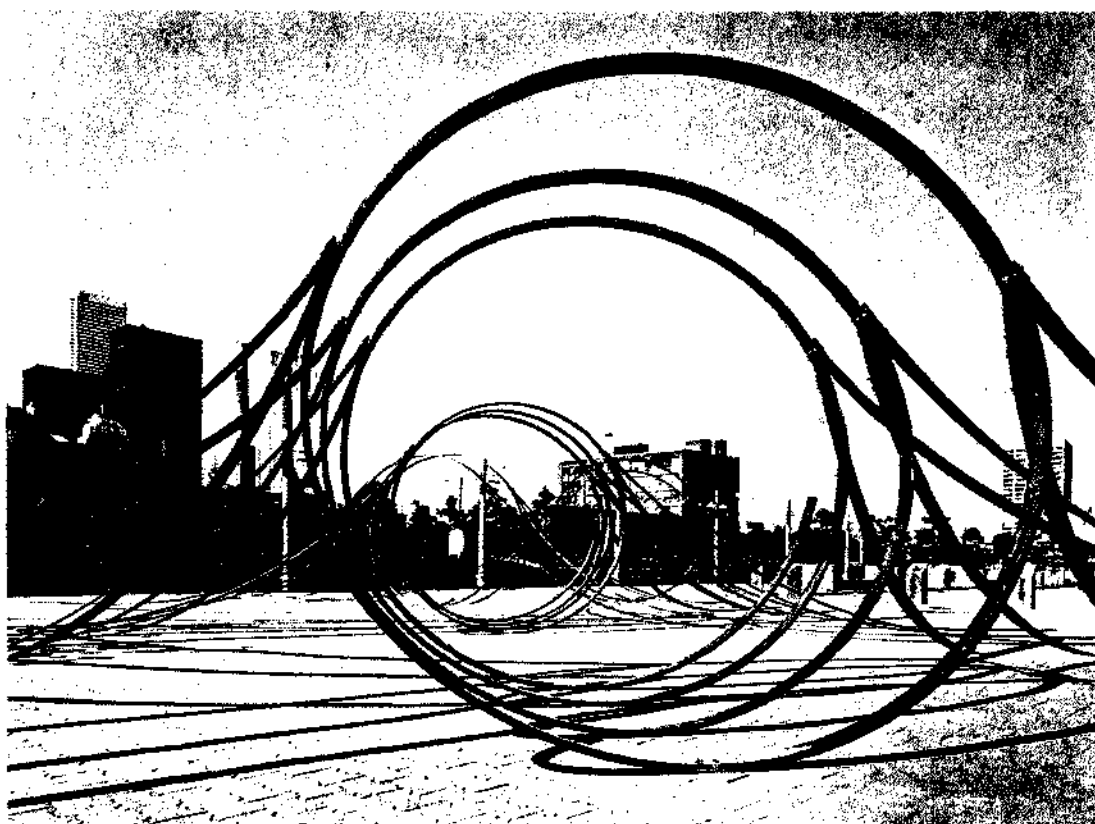
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LOUIS STOKES: Harbour Spirals (Photo: Michael Mitchell)

crate is dropped, no damage can be incurred to the work.

Concerning contracts, Rickey tries to foresee all possible problems and estimate costs (fabrications, crating, transportation, storage, installation, insurance); particularly in regard to a piece commissioned for an unbuilt building, he strongly suggests that you insist that the buyer accept the piece when the artist has completed it! For example, he related an incident where his sculpture was completed on time, and the building took three more years to complete. When executing and integrating a piece with architecture, Rickey believes "there is no scale in harmony with large buildings. Harmony is created with contrast or tension. . . relate (instead) to the human use on the ground. . . Don't enlarge scale beyond the idea. . . enlargement and means of fabrication change the nature of the piece. When changing scale and fabrication, the piece changes from being hand-made to machine-made."

Integrating Responsibilities of Sculptors/Architects Panel: Someone suggested for some architects, art is the only three-letter four-letter word they know. It seemed evident that the artists felt architects looked upon their works as decoration or jewelry. Don Thalacker of the Art-in-Architecture Program of the General Services Administration of the United States discussed some of the problems with placing artworks in the public view, mainly public criticism, outrage at the piece and sometimes at the cost. However, he defends all the pieces vigorously and encourages any artist to take advantage of the Living Buildings Act passed by Congress in 1976, whereby artists contact the Buildings Manager of a Federal Building about placing their work in a building or its plaza (a kind of Federal Government alternative space pro-

gram). However, all expenses are carried by the artist, and the building manager cannot deny you access to the space, other than the work being dangerous and in the way of people.

Kosso Eloul, a Toronto sculptor, and partly responsible for bringing the Conference there, took the same position as Rickey that sculpture should be integrated with the building by being the medium between the grandness of scale of a building and people's sidewalk experience. In a separate slide presentation he discussed the way his works are scattered throughout the city. On the other hand, James Wines asserts that "Art should take over architecture," the end result being that the artist felt that if art is to be placed in an architectural setting, then it would work to have the architects and artists consult each other from the beginning design stages.

Sculpture in Landscape Panel: There is a sculptor working in the Israel desert who has been doing so for the last ten years, Ezra Orion, who believes that "sculpture has to exist in terms of geological time. Like mountains, slopes, plains, made of materials that will stand against time. . . sculpture has to be far above the size of humans. Tens of meters high. Extending over hundreds of meters square. Sculpture has to dominate the entire space that contains the people. Around, above and beneath them. It has to contain them in its interior and exterior spaces. Large spaces sinking, rising, rising, falling. Bursts of light into high masses of darkness, darkness enveloped by concrete walls. . . Landscape has to complete, support and strengthen sculpture. Not a city. . . sculpture cannot exist as a single unit but as a complex of units. A sculpture community. A Sculpture Field. On the edge of a high plateau. Far into the empty desert. This is total

sculpture."

His work, presented in this panel, was incredibly spiritual. He is working on his sculpture field, above and high in an empty desert plateau in Israel. His background is spectacular eroded series of high mountains and plateaus, with no view of civilization, just space and eons of time. His geometrically derived concrete sculptures will perch atop this plateau overlooking this landscape. His field of works are so large compared to a human's size that they *become* the landscape.

Emiel van der Meulen and Peter Walker, both landscape architects, are very sensitive designers integrating artworks into their design jobs quite beautifully, just as Mathias Goeritz and Helen Escobedo, both artists from Mexico.

2 June: You and your Fabricator Panel.

This panel discussion pitted fabricators Bruce Gitlin and Don Lippincott and Robert Murray, an artist who uses Lippincott's services, against sculptor Bruce Beasley who does his own fabricating and Michael Hayden, who coordinates as many as forty different contractors to do his pieces. Beasley vigorously claimed he would rather do his own fabricating, noting that by doing so, the extra money he receives on his commissions (instead of going to the fabricators for expenses) allows him to build a very nice studio and obtain all the tools he needs. In contract, Murray claimed that the advantages of using a fabricator were that they had the resources, meaning special tools and heavy equipment, to manufacture his pieces that he could never afford.

A few practical points were gleaned from this discussions: Lippincott in his contract with the artist writes the cost in at plus or minus 10% of the original estimate to protect himself from loss. An artist would be wise to do this in his contract with the buyer. Gitlin added to be sure to take out products liability insurance on your pieces, particularly when they are installed in public spaces, to cover your pieces, particularly when they are installed in public spaces, to cover yourself in case something goes wrong with the piece, since the artist and fabricator will both be sued.

3 June

One of the final panel discussions, *Pygmalion or Pythagoras—Sculptural Response to Living Systems*, featured the work of Edward Ihnatowicz and Norman White, who stand out in their designing of robots that respond to humans. These machines have such fluid movements and responses that Ihnatowicz's robot systems are now being built for use in certain industries in England, as Tsai's work, really a forerunner of these two men, was discussed by Jonathan Benthall of London's Institute of Contemporary Art.

Jack Burnham talked of the "ecoartists", particularly Alan Sonafist's reforestation project in New York City, as well as Peter Hutchinson's nature walks in the English tradition and Hans Haacke's systems theory approach to art.

Rockne Krebs discussed his latest works using the camera obscura in situations to create a collage of landscapes in interior room settings.

The most notable comments were made by Marshall McLuhan, who insists that electronic man exists without his body, and the most human thing about us is our technology. Technological electronics is an extension of our nervous system. "The function of the artist is to bridge biology and

technology. . . The artist is the early warning system to the environment, and acts as an indispensable survival means to report what is going on. . . an early warning system to technological man."

Among all the special events held throughout the city to coincide with the Conference, the Harbourfront was the focus of events on Saturday, 3 June. Along this one and one-half mile area, the Canadian Art Bank placed over 100 artworks. The walk is a delight, Lake Ontario on your left, art on the walkways and in the water, and the skyline of Toronto at your back. Howard Woody's sky sculpture launch was the culmination of the afternoon. We then moved to Ontario Place to hear the closing address by Mathias Goeritz, "Sculpture Tomorrow—?", in which he was most concerned with ethics and morals. The night was to include "The Ice Wedge" unveiling of a work by Michael Hayden, a new outdoor work commissioned by Ontario Place in honor of the Conference. Due to refrigeration difficulties, the piece was not complete. It is a 16-foot stainless steel tower that every forty minutes produces an eight foot sheet of vertical ice, which then breaks off and melts into a pool lit by changing, chromatic lights.

The city of Toronto goes out of its way to display art. The new Spadina Subway system has 8 artworks in as many different stations on the line. The most spectacular is Michael Hayden's "Arc-en-Ciel", a 370-foot neon lightwork at the Yorkdale Subway Station. Hundreds of semicircular neon tubes, spinning the colors of the machine in sequence, line up in the glass dome above your head in the station. The work has a changing program and pulsates in the direction of an arriving train, and when trains arrive from two different directions, it does a double pulse starting at either end. It is a total visual treat, experienced from inside the train, to standing inside the platform, to seeing it while driving by on the neighboring thruway, flickering brilliantly against the Toronto skyline at night.

The Conference was an outstanding success. Except for a notable lack of women participants in the panels, and hardly any Europeans or museum personnel, the Conference organizers did a superb job. Toronto came through as a shining, vital, active art center with its art-filled plazas, and open and friendly people, an ideal model of a city in love with the arts.

—Bruce Fier

Contributors to the Sculpture Conference coverage:

Joan Hugo is the librarian at Otis Art Institute, Los Angeles, and an art information specialist.

Bruce Fier is a sculptor, a book maker and comes from the Los Angeles area as well.

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Part One provides a geographically-arranged listing of the art libraries. Part Two is an inventory of art slide, photograph, and other media resources.

Directory of Art Libraries and Visual Resource Collections in North America has a classified, institutional, and special collections index.

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MONEY FLIES AND HEADS ROLL: PROPOSITION 13 An Editor's View

As art heads dropped on the chopping block of Proposition 13 in California, the art market made headlines in all the papers of the world with the "sale of the century," millions being exchanged for masterpieces from the Von Hirsch collection. The \$34 million exchanged for the Robert von Hirsch collection broke many records at Sotheby Parke Bernet in London and made many museums and collectors poorer or richer, as one might want to interpret it.

Norton Simon bought a Giovanni di Paolo Madonna for \$923,500; a pair of multicolored enamels brought more than \$2 million apiece. German museums were fortunate to receive their art back into their arms for less than they had anticipated. In a consortium, major German art treasures such as works by Albrecht Durer, an enameled gilt-copper arm ornament, a Wolf Huber pastel portrait, an ivory plaque depicting David and Goliath were all returned to German museums with the help of a retired Frankfurt banker, state governments, and state-controlled museums. For under \$20 million, the West German government returned some major German art treasures to the homeland of the Nazi-era Jewish fugitive who purchased them.

As the headlines of the *New York Times* read that a record \$13.4 million had changed hands in one day for art treasures, the inner page (in fact, just on the other side of the same article) read that erosion is attacking the Acropolis and the removal of the caryatids and the closing off of the Acropolis to traffic both foot and mechanical were making tourists quite irritated. What would \$13.4 million do to headlines if that money went to preserve the Parthenon, or Venice, or the *Last Supper*, or a series of buildings, instead of the purchase of some works of art in London? Would there be anything to show for it? But instead, we have headlines for the concrete objects, the jewels of an age gone by. The material, rather than the gesture, the objects, rather than the ideals.

More erosion has set in in the state of California, when on the sixth of June the citizens of that fair state voted to cut their property taxes, and in so doing, also voted to cut through the warp and woof of the cultural fabric of their existence, for there will be less music, less art, less laughter in the playgrounds or in the public swimming pools, less services that we have all taken for granted. And this is only the beginning, since the surplus of California is going to bail out everyone for the most part in the fiscal year 1978-79, but just wait, wait when there is nothing to help us out—wait when there are not only short unemployment lines, but long ones, very long ones, when professions and families will be disrupted, when the fiber of our lives will be cut to shreds.

Just wait until you come to Los Angeles and go to the museum and find the gates locked—or find the admission fee so high that it is prohibitive to take the family to the museum. Or find that creative professionals have become caretakers, for there is no money to be creative. Wait until the private sector is called upon to help with all those millions that they will be saving from property taxes—wait

and see how long their help will last. Just imagine the halls of museums empty, the sound of music stilled in the concert halls, the recreational and park facilities not staffed with supervisory staff or maintenance crews! Last year we had a water shortage, a drought they called it, but this year we have a **cultural drought**. At least, Nature responded with 33 inches of water to quench that thirst and make California lush for longer than anyone had imagined a "green" California to remain. But who will quench the thirst of those who want more out of life than a paycheck and a roof over their heads? Who will give us back our art, our music, our libraries, our play areas?

As Charles White, veteran artist, said at a public meeting of artists in Los Angeles, the art community must find new solutions beyond the immediate present and have "more control of our own destinies." Amen!

PROFILE: soft arkiv

One of the great points of reference gleaned from the Toronto Conference on Sculpture was news of the establishment of **Soft Arkiv**, a federally (Canadian) chartered computer-aided information service conceived and run by artists that provides information to artists for their own use, and information about artists to critics, art administrators, and the general public.

Soft Arkiv attempts to bring an artist's viewpoint to the issues which are becoming central to our society—the symbiosis of man and technological change, and the growing dominance of electronically processed information as the primary medium of social, political and economic exchange.

In this way, Soft Arkiv is attempting

- 1) to create a computerized information service that is satisfying to use from a human perspective—that accommodates computers to human needs rather than imposing the inflexible requirements of machines on human beings;
- 2) to isolate social and cultural issues flowing from the extraordinary increase in information gathering and processing, and,

- 3) to create satisfying responses to such issues. For instance, to resolve the social utility of maintaining extensive information with the individual's drive to privacy and self-determination.

At present, Soft Arkiv is engaged in a project, funded by the Explorations Division of the Canada Council, to create a prototype data base (computer archive) of biographical and bibliographical information concerning living Canadian artists. The first portion of this data base, containing information on selected Canadian sculptors, has been demonstrated to the public at the 10th International Sculpture Conference in Toronto.

Some of the problems have arisen which are interesting: notably the lack of common standards and scarcity of communication among holders of public information, and complex questions of privacy and privilege.

In other words, **Soft Arkiv** is trying to develop a simple, inexpensive computer terminal and the software to go with it, which will make it economically feasible for artists, writers and institutions to access a sophisticated data base that will have local, regional, national and international applications. Within the scheme they are proposing that people who share this system as users will be responsible for much of the content of the data base.

The biographies and bibliographical information about sculptors involves questionnaires from artists and galleries. All the panelists at the Conference were in the data base, and the machine-readable registration data of all the delegates was also fed into the system. The data base of people is complemented by a purely narrative data base of general information: copyright, grants, slide collections, arts writers, a sample artist/gallery consignment contract, freedom of information, a bibliography of Canadian arts publications and of computers and the arts, and profiles of major public art galleries. Because of the computer's flexibility, the data will change as often as necessary to keep up to date.

In order to expand and broaden the existing base, **Soft Arkiv** would like you to request an artist/gallery information sheet with requests for new avenues of inquiry, whether it be the cataloging of exhibition catalogs and of slides, or a print-out to start before 1967, rather than using that date as the data base, who should pay for such service and who should not, who should have access to the system and should there be those who are not allowed to use it?

As Michael Hayden, one of the founders and a present Director of **Soft Arkiv**, has told *Umbrella*, the hardware is now being created for the software and an interface is to be made this fall. The potential for information about sculptors is just a prototype for a data base for video artists, art periodicals, etc. We see that the potential is boundless, and **Soft Arkiv** is definitely a candidate for international cooperation and sharing of art information on a larger scale than ever before.

Hayden is a sculptor in light and environment, while Robert Arn, the Director, is an artist, scientist, teacher, writer, designer, critic and filmmaker. Stan Bevington, founder of **Coach House Press**, is the other Director.

For more information in this exciting venture, write to **Soft Arkiv**, P.O. Box 597, Station P, Toronto, M5S 2T1, Canada.

GOVERNMENT PUBLICATIONS AVAILABLE

AMERICA AS ART. This Smithsonian Institution publication complements a 1976 exhibition of the same name at the National Collection of Fine Arts in Washington, D.C. Most of the works illustrated in this book were part of the show, which demonstrated how American artists changed their styles to reflect the continually changing social and cultural mores of the country. 320p., illus. S/N 047-003-00039-3 \$9.60

AMERICAN ART IN THE MAKING; Preparatory Studies for Masterpieces of American Painting, 1800-1900. Presents in a richly illustrated volume a general overview of 19th century art from the Smithsonian Institution's Travelling Exhibition Service. The book delves deeply into the creative process through these sketches, and with the text, provides great insight on the growth of American painting during this critical century. 1976. 95p., illus. S/N 047-003-00037-7 \$3.20

ART OF THE PACIFIC NORTHWEST: FROM THE 1930s to the Present. This is a study of artists working in the Portland, Oregon and Seattle, Washington areas since the 1930's. Fine illustrations along with short biographies and a very interesting text make this an important Smithsonian publication. 1974. 139p., illus. S/N 047-003-00022-9 \$4.10

CHAIM GROSS: SCULPTURE AND DRAWINGS. A Collection of drawings and sculptures in wood and bronze by this important American sculptor. More than 20 of the artist's major works are included. 1974. 47p., illus. S/N 047-003-00026-1 \$2.75

H. LYMAN SAYEN. The catalog of an exhibition held at the NCFA in 1970. An active member of the American artists' colony abroad in the early years of the 20th century, he helped bridge the gap between the new painting in Paris and the course of painting at home. 1970. 83p., illus. S/N 047-003-00008-3 \$2.65

THE PAINTINGS OF CHARLES BIRD KING (1785-1862). As close to being the resident painter of 18th century Washington, D.C. as anyone, C.B. King turned his hand to what was needed as the occasion arose, whether it meant painting the likenesses of visiting Indians or the members of the Adams family. 1977. 214p., illus. S/N 047-003-00053-9 \$8.00

AMERICAN PRINTS FROM WOOD. A pictorial catalog of a traveling exhibition of woodcuts and engravings in American art. 1975. 64p., illus. S/N 047-003-00035-1 \$3.10

JOSEPH SAXTON AND HIS CONTRIBUTIONS TO THE MEDAL RULING AND PHOTOGRAPHIC ARTS. The story of one of the most important figures in the development of medal ruling and photographic processes during the early 19th century. The early photography here is daguerreotype. 1975. 17p., illus. S/N 047-001-00123-1 \$.85

COLOR AND THE GRAPHIC ARTS. A reprint from the *Quarterly Journal of the Library of Congress*, offering a brief history of the development of color in the graphic arts, including books, magazines, newspapers, prints, and maps. 1975. 19p., illus. S/N 030-000-00075-7 \$.75

THE ANIMAL IN ART: SELECTIONS FROM THE HIRSH-HORN MUSEUM COLLECTION. Catalog of an exhibition during the winter of 1977-78. 1977. 14p., illus. S/N 047-003-00055-5 \$1.50

BOOK REVIEWS

Edited by Amy Navratil

REFERENCE

Benevolo, Leonardo. *History of Modern Architecture*. Cambridge, Mass., MIT Press, 1977. 2v. (Volume 1: The Tradition of Modern Architecture; Volume 2: The modern movement) illus., bibliog., index ISBN 0-262-52045-1 (paper) \$20.00

For the first time, we have this marvelous paperback edition of the English translation of an important architectural history. Benevolo's history, first published in 1960, was revised and thus this is an English translation of the third revised Italian edition published in 1966. With well over 850 pages and 1000 high-quality illustrations, this particular interpretation of problems and issues makes the history a valuable contribution with rich detail and incisive opinions. In our "post-modernist" period, it is well to ponder how we got to this point, and MIT Press allows us to indulge in this for a modest price. It will be consulted many times as a literate history and reference. A bibliography and detailed notes add to the value of the work.

Crawford, Tad. *Legal Guide for the Visual Artist*. New York, Hawthorn, 1977. 257p. bibliog., index ISBN 0-8015-4471-8 \$9.95

Duffy, Robert E. *Art Law: Representing Artists, Dealers, and Collectors*. New York, Practising Law Institute, 1977. 517p. LC 77-86511 \$40.00

Duboff, Leonard D. *The Deskbook of Art Law*. Washington, D.C., Federal Publications, 1978. 1373p., illus. \$100.00

The way the art market has taken off, when you buy or sell a work of art instead of calling your dealer, borrow a dime and call your lawyer first. The problems of taxes, both Federal and state, inheritance, gifts and income are all involved in the field of art and art making today. Some lawyers have codified their thinking and their experience for the edification and education of us all.

Tad Crawford, a practicing New York lawyer, has written a clear, concise narrative text covering the new copyright revision law, general rights of the artist, sales (by artist, gallery, agent), reproduction rights, publishing and dealer contracts, loft leases, and donations to museums.

The text is not simple, but easy to absorb for any practicing artist, and will be an important acquisition for the bookshelf of visual artists in general. The legal aspects of defamation, the right to privacy, obscenity, flag desecration, unfair competition, patents, and trademarks are also examined in detail.

Model contracts are included, as well as lists of artists' groups, organizations for the arts, state arts agencies, and lawyers' groups to assist artists.

Robert Duffy, practicing Los Angeles lawyer, has written a book with chapters on artists' tax problems, copyrights, royalties, "moral rights", and First Amendment rights; one chapter about collecting art, subheaded with acquisition, insurance, loans, dispositions, etc.; one chapter for dealers;

one chapter each on Auctions, other Commercial Transactions and Preservation and International Transport of Art and Cultural Property. Included is an index, a 23-page appendix including "Public Support for the Arts," "State Agencies for the Arts" and a Table of Cases.

We know what the questions are, and although art law is currently an evolving field, this book is standard. It has been published by a non-profit organization founded in 1933 to help lawyers keep up with new developments in the law, including social and economic changes. This hefty book can only be ordered from the Practising Law Institute, 810 7th Ave., New York, NY 10019. If you have a lawyer, make sure he has a copy. While wading through this book is not suggested for every artist, it is definitely substantial and a reference tool for the next decade: ask your librarian to buy a copy and borrow it.

Professor Duboff of the Lewis & Clark College's Northwestern School of Law, has written the new art law bible, an extremely handsome, beautiful book, including illustrated examples of art works discussed in the text, with analyses, suggestions, commentaries, special aids, and 43 appendices. A visually pleasing reference tool meant for lawyers who deal in this, but one of the special reference tools of 1978.

What we have are cases, samples of contract forms, loan agreements, insurance terms, authenticity statements, operating guidelines, a table of applicable tariff acts, charts to illustrate national treasure laws of 137 countries, lists of further references, with chapters dedicated to the works of art, governmental and other assistance, art purchasers, the artist, and special problems of museums.

This should be in the office of every serious lawyer concerned with art law. The price is steep, but the text is well worth it.

Gallego, Julian and Gudiol, José. *Zurbaran*. New York, Rizzoli, 1977. 415p., 516 illus. (110 in color), bibliog., indices. ISBN 0-8478-0118-7 \$60.00

Although Gallego is the author of the biography and critical analysis in this masterful book, Jose Gudiol is author of the catalog. This is an important book with a distinguished scholarly and critical text by an eminent Spanish art historian. As "painter to King Philip IV," this low-born son of a laborer because of his unique sense of volume, space and color has become one of the Spanish "old masters" even though his limitations include his devotion to the Catholic iconography. But even admired by the early Cubists, Zurbaran has risen above his parochialism to a new status of appreciation and admiration.

This is a remarkable feat of bookmaking with a gold-embossed red-leather binding, fine printing (although some plates are bled to the margin), a strong sewn binding, and superb black and white and color plates.

Kennedy, Edward G. *The Etched Work of Whistler*. San Francisco, Alan Wofsy Fine Arts (150 Green St., San Francisco, CA 94111), 1978. 352p., more than 450 illus., index by title of print. ISBN 0-915346-06-0 \$75.00

Although the original edition of this work, first published in 1910, was in four volumes plus text, this edition reduces it to only one with text and plates facing one another. The prints are not reproduced in facsimile, but in a smaller version; most are represented in only one state. However, this edition includes 14 etchings not reproduced in the original, for a total of 446 of the 448 etchings Whistler produced; 25 are represented in two states. All states of all the etchings are described.

In general, the book is a lovely one, albeit the illustrations are a bit muddy—owing, at least in part, to their reduced size. As it is rare to come across the original edition, and when one does surface the price is extremely high, this reasonably priced version—at \$75—is most welcome. For those institutions and individuals who cannot locate or afford the original edition, this one will prove very useful indeed.

Nishikawa, Kyotaro. *Bugaku Masks*. Trans. and adapted by Monica Bethe. Tokyo, New York and San Francisco, Kodansha International, 1978. (Japanese Arts Library, v. 5) 194p., 175 illus. (25 color), glossary, bibliog., index. ISBN 0-87011-312-7 \$14.95

Hosono, Masanobu. *Nagasaki Prints and Early Copperplates*. Trans. and adapted by Lloyd R. Craighill. Tokyo, New York and San Francisco, Kodansha International, 1978. (Japanese Arts Library, v. 6) 165p., 140 illus. (25 color), glossary, bibliog., index. ISBN 0-87011-311-9. \$14.95

These two books are the latest in the series Japanese Arts Library, and therefore are identical in format.

The first, *Bugaku Masks*, is the first book, in either Japanese or English, to focus solely on the ancient art form of the Japanese dance-drama known as bugaku. Originating in eastern Asia, primarily China and Korea, it appeared in Japan around the ninth century, and exists until today. Although no masks from that early period have survived, there are many superb examples from the 11th and 12th centuries. The history of this art form is parallel to that of Japanese sculpture, and reflects many of the same styles and methods of sculpture. The masks range from life-size human faces to beasts, and many incorporated mechanical devices such as rolling eyes and moveable chins. The text delineates in great detail the history of the dance itself as well as the history of the mask in the dance, describes the masks, their construction, and some of the artists (when known). The volume is well-illustrated, and a delight to simply leaf through. It also includes places where performances are given, where masks can be seen (unfortunately, primarily in Japan, although the Boston Museum of Fine Arts does have a collection), a glossary of terms, which gives the Japanese characters for Japanese terms, and bibliography including many Japanese materials, and an index.

Nagasaki prints and early copperplates traces the development of the print from its inception at the beginning of the

17th century to its height in the early 19th century. The emphasis is on the first Japanese copperplates—themes, techniques, and styles.

Nagasaki was the city to which Westerners were confined for many years by the Japanese rulers, and thus the prints here reflect a strong Western influence, particularly of the Dutch, who were active traders with Japan. Like the 18th century Western fad for *chinoiserie*, which saw the East through European imaginations, the Nagasaki prints saw Europe through Japanese imaginations. They became extremely popular souvenirs for Japanese who traveled to Nagasaki. While the *ukiyo-e*, or “floating world” prints dominant in Edo (Tokyo) depicted sumo wrestlers, actors, and courtesans, Nagasaki prints had a much more varied subject matter. This book discusses their themes in detail, and includes much information on the publishers, the influence of the prints on the artists of the *ukiyo-e*, and lucid but brief descriptions of the copperplate technique. The first copperplate print was executed in 1783, and the artist, Shiba Kokan, was greatly influenced by European engravings. Unfortunately, many of the illustrations of the multi-colored prints are in black and white, but it is nevertheless a fascinating book on a little-known facet of Japanese printmaking. As does *Bugaku Masks*, this volume includes a brief glossary, a bibliography, and an index.

Pieyre de Mandiargues, André. *Arcimboldo the Marvelous*. New York, Harry N. Abrams, 1978. 128p., 52 plates (46 in color) ISBN 0-8109-0689-9 \$28.50

This stunningly designed book, which serves as a catalog of this extraordinary Italian 16th-century painter who was portraitist to the Hapsburg courts in Vienna and Prague from 1562 to 1587, is the first English-language volume to contain one of every painting of his oeuvre.

The famous “composite heads” of this painter with combinations of animals, fish, fruit, vegetables, and a variety of other objects, have attracted countless publics to their dynamic vigor, weird reality, and the element of the bizarre.

With white print on black glossy pages, Pieyre de Mandiargues, famous author and critic, explains his impressions of Arcimboldo. Not only do we have full-page reproductions of each of the works, but oftentimes details are blown up and spread across two pages. This is fine for bombarding the imagination and the eye, but if the book is ever to be rebound, the sensational blow-ups will be lost in the process. Yet the Swiss printers outdo themselves in the lush color and detail of these weird works. An Abrams winner.

JEWELRY AND JADE

Jernigan, E. Wesley. *Jewelry of the Prehistoric Southwest*. Albuquerque, University of New Mexico Press, 1978. 260p., 16 color plates, 101 drawn figs. ISBN 0-8263-0459-1 \$24.95

Rarely does a book so perfectly meld the capabilities of an author, as archeologist, art historian and critic, writer, draughtsman and craftsman. Although the subject matter of this book is rather specialized, the author's treatment of it and his style result in a work whose significance extends

far beyond the area of prehistoric Southwest jewelry. He provided a model for how to take any one aspect of the material culture of a people(s), the data for which is often very limited, and present it (in this case, ornaments) so that the reader can both understand how ornaments relate to the lifestyle of prehistoric Southwest peoples as well as peoples in contemporary times. The latter is admirably accomplished by clearly stating the timeless functions of jewelry and some concrete criteria for judgment of workmanship, style, etc. All too often those writing on primitive or past cultures are loath to express aesthetic judgments, but who else is in a better position to do so, having extensively studied the cultures? Jernigan is perhaps better qualified than most academicians to make such judgments, because of his background as an art historian and critic, as well as his having tried to duplicate some of the ornaments. By having tried firsthand in working the materials and methods of the prehistoric Southwesterners, the author is able to dispel some of the mystique of how such intricate and beautiful jewelry could be made by such seemingly primitive tools/methods. This in no way takes away from our appreciation of such artifacts, but rather points out the inherent capabilities of people in all ages to produce beautiful handiwork, given the requisites of patience and practice, and the resultant skill.

The "core of the book" is based on 99 beautifully drawn charts of specific categories of ornaments of the Hohokam, Mogollon, Anasazi and minor cultures. Each chart is chronologically organized and self-explanatory, and easily enables the reader to make comparisons between and among different cultures, times, categories of jewelry, etc. The only complaint is a lack of a scale on any of the charts, although one is able to deduce that all items illustrated are in scale from dimensions given in the text. For an idea of the actual objects, there are good color plates of representative specimens; drawings of members of the described cultures in their costumes and ornaments complement the charts and color illustrations. These are excellent chapters on prehistoric jewelry techniques, trade, as well as a concluding one. This last should be read by anyone who writes critically about jewelry. This book is recommended for all libraries and individuals.

-Robert K. Liu

Peterson, Harold, ed. *Chinese Jades: Archaic and Modern*. Rutland, Vermont and Tokyo, Charles E. Tuttle, 1977. 176p., 15 color pls., numerous black and white. ISBN 8048-1235-5 \$25.00

The entire Oriental jade collection of the Minneapolis Institute of Arts is cataloged in this volume; the bulk of the collection consists of archaic pieces, with approximately a fifth of the 235 specimens from more modern times (18th C). The archaic specimens are supposed to be the finest collection of this type outside the Peoples Republic of China. Both the introduction and cataloging were by Dr. Na Chih-liang, curator of the jade collection of the Taiwan Palace Museum. The introduction benefits from his experience and utilization of the Chinese literature, especially more current works. Such use of the native literature offers a different perspective than works on jade by Western scholars and art historians. Sections of the introduction on style, types and

dating are especially useful, although one wishes for slightly more coverage. Cataloging of individual pieces is very complete, with regards to description, dating and references to the literature; the black and white photos are generally good. About a fourth of the artifacts are duplicated in color; the fidelity is very good, but the small scale of reproduction make these plates of less utility. A large proportion of the archaic pieces are ornaments, primarily pendants. This feature would be attractive to those interested in the use of jade as jewelry. Recommended for the specialized or larger library.

-Robert K. Liu

PHOTOGRAPHY

Audiovisual Market Place 1978: A Multimedia Guide. New York, Bowker, 1978. 431p. ISBN 0-8352-1040-5 ISSN 0067-0553 \$21.50

25 sections are grouped under 3 major divisions: AV Software, AV Hardware, and Reference. Producers and distributors of software are listed separately and are then classified by type of media supplied and by subject area. Hardware manufacturers are also listed and then classified by product line. Reference Sources include a 1978-79 calendar of AV exhibitions and conferences, an annotated bibliography of AV reference books, directories, periodicals and trade journals; advertising rate schedules for AV periodicals; state AV administrators; funding sources; awards and festivals; and a glossary of terms.

National Photographic Record. *Directory of British Photographic Collections*. New York, Camera/Graphic Press, 1978. (A Royal Photographic Society Publication) 226p., bibliog., index ISBN 0-918696-00-3 \$32.00

Compiled by Dr. John Wall, the driving force behind the establishment of the National Photographic Record in Britain, this directory is compiled from questionnaires sent to many famous and little-known collections in Great Britain, with the cooperation of members of the Royal Photographic Society, curators, private and public collectors, and photographers. Inclusion was based on size, subject matter, and/or historical associations—or a combination of all three. One purpose of the Directory was conservation of many neglected collections and inclusion makes this identification one step towards their preservation.

Each of the 1,580 collections is classified under Owner, Location, Title, Custodian, Dates, History, Photographer, Subjects, Numbers, Aids, Access, Copies and Charges, all subdivided by subject. An alphabetical subject index allows specific access by listing complete collection references, emphasizing dominant ones in boldface. Other indices include owner, location, title and photographer. Useful information on copyright, agencies, fees, photographic galleries in Britain, as well as good design makes this an important reference tool. An updated edition is planned. In this time of the photographic boom, we think publishers, newspapers, television companies, educational institutions, students and researchers will find this a significant contribution.

BOOKS OF INTEREST

Fedden, Robin and Rosemary Joeekes, comps. *The National Trust Guide to England, Wales, and Northern Ireland*. rev. ed. New York, W.W. Norton, 1978. 608p., illus. ISBN 0-393-08813-8 \$19.95

This comprehensive official guide to the wide variety of National Trust properties has been redesigned and organized by subject rather than region, and each chapter is introduced by authorities in the field, such as Nigel Nicolson, St. John Gore, Miles Hadfield, Barbara Jones, John Harvey, Jacquetta Hawkes, etc. The National Trust is the third largest landowner in Britain, with more than 200 buildings of architectural and historic importance. Maps, a glossary of terms, a list of Trust properties not described in the text, and a comprehensive index make this an important reference tool and a guidebook.

Gauguin, Paul. *The Writings of a Savage*. New York, Viking, 1978. 304p. ISBN 0-670-79173-3 \$17.95

Edited by Daniel Guérin, a foremost French critic, we have for the first time in an English translation by Eleanor Leveux the writings of a very cultured painter, one who "had literary pretensions", a writer of periodical artists, books, and of much correspondence. In his letters to his wife, friends and colleagues in Paris, polemics against the Church and French society, and discussions of life and art, we encounter a thinker of astonishing range and versatility. No "savage" he in the refinement of his language, culture, or education, Gauguin's powerful personality is reflected in a letter from November, 1901, where he says "... even if my works do not last, there will always be the memory of a painter who freed painting from many of its former academic failings and Symbolist failings." This volume is necessary reading to understand Paul Gauguin as a man and an artist. The introduction by Wayne Andersen helps us understand the importance of these letters.

Harris, Elizabeth and Sisson, Clinton. *The Common Press: Being a Record, Description & Delineation of the Early Eighteenth-Century Handpress in the Smithsonian Institution*. Boston, David R. Godine, 1978. 2 vol. (Vol. I: Text; Vol. II, Plans) illus. ISBN 0-87923-211-0 \$20.00

In this finely printed, superbly designed set, Elizabeth Harris and Clinton Sisson, master illustrator, have given us an intriguing history of the "common press", the one which was an arduous means to run off finished pages one by one after setting each letter individually, far from the computerized composition which makes many books and almost all our newspapers today. Harris traces one such press, the one which is now in the Smithsonian, which is reputed to have been operated by Benjamin Franklin himself in 18th century London. Beautifully illustrated with documentary ephemera and close-up photographs, the text volume also includes Books of Reference. Sisson then proceeds to literally reconstruct the press with a list of materials and line drawings to allow anyone with patience and time to make this "common press" for one's own enjoyment.

The boxed set, designed by Stephen Harvard, is a most "uncommon" contribution to the literature of printing history, and should be a welcome addition to any typophile's library. Another superb contribution from the Godine list.

Krinsky, Carol H. *Rockefeller Center*. New York, Oxford University Press, 1978. 223p., illus. ISBN 0-19-502317-X. \$17.50 cloth; \$9.95 paper

Krinsky argues that although the Music Hall was a spectacular designing feat in the Rockefeller Center complex, it was never a financially winning proposition. She chronicles the Music Hall from its birth in 1932 through its present situation which almost culminated in its closing. She also reveals the financial and logistical manipulations that went into the construction of Rockefeller Center, a multi-building complex which has become a leading New York City tourist attraction and a model for similar developments worldwide. Krinsky's unique access to Rockefeller family archives, interviews with original participants, and an enormous choice of photographs resulted in an extraordinary documentation of the power struggle between architects and planners, the wealthy and influential, and between huge corporations and New York City. It is an impressive history. 100 photographs and 25 drawings help consolidate the facts in visual format.

Kultermann, Udo. *The New Painting*. rev. ed. Boulder, Colorado, Westview Press, 1978. illus. (48 in color), chronology, bibliog. ISBN 0-89158-622-9 \$38.75

This revised version of the 1969 original edition contains two new sections on recent developments, more current biographies of the artists and updated bibliography. Kultermann, a professor at Washington University in St. Louis, sees the increase in the number of female artists as an important consideration. Interpretation of reality and a deeper realistic representation of man and object, of environment and elementary forces of nature are the core of this volume. Themes of complexity and ambiguity dominate contemporary painting and examples of the new painting are superbly reproduced. The biographies of the artists include birthplace and brief chronological highlights of exhibitions, interspersed with occasional photographs of the artists themselves.

Pincus-Witten, Robert. *Postminimalism*. New York, Out of London Press, 1978. 198p., illus. ISBN 0-915570-07-6 \$10.00

Pincus-Witten is a critic's critic and has constructed a credible history of significant American art of the decade, 1966-1976. The book contains in-depth studies on the work of the new major figures: Richard Serra, Keith Sonnier, Eva Hesse, Richard Tuttle, Bruce Nauman, Mel Bochner, Sol LeWitt, Barry Le Va, Jackie Ferrara, Vito Acconci, Lynda Benglis, James Collins and Scott Burton, among others.

The terminology used to analyze this art begins with the Abstract Expressionist revival in sculpture at the end of the Sixties, called Pictorial/Sculptural, and the advent of the Conceptual movement. This tendency is examined according to its double bias: Epistemology, an abstract art derived from

Suprematism and predicated on pure information; and Ontology, a performance and behaviorally-oriented option whose phenomenological antecedents are in Dadaism. Stylistically, this is brought together under the broad term Postminimalism.

The essays have been reprinted from major art magazines and exhibition catalogs, and appear here to form a history of a "shifting temper in the appreciation of formal values in America."

Plant, Margaret. *Paul Klee: Figures and Faces*. London, Thames and Hudson (dist. by Norton), 1978. 208p., 131 illus. (31 in color) ISBN 0-500-23274-1 \$27.50

Avoiding the biographical data which is so well known to most Klee followers, Margaret Plant of the University of Melbourne in Australia explores the unique personality and character of Klee through his essential "allegory, the development of his imagery." From satirical grotesques in his early career, Klee progresses from harlequins, clowns, acrobats, dancers (with full knowledge of the theater and opera) to puppets and masks. Deeper and deeper Klee delves into the inner distortions of human kind in general and his own character in particular. Man at the mercy of fate is seen in the tragic figures of Harlequin and Pierrot, acrobats doomed to fall, masked figures speaking of deception and self-deception in this meticulous study. Klee's engravings, drawings and paintings are beautifully reproduced in this important volume. A select bibliography completes the study.

Sykes, Homer. *Once a Year: Some Traditional British Customs*. New York, Two Continents Publishing Group/Gordon Fraser, 1978. Unpagged, illus. ISBN 0-900406-68-2 \$9.95

One of the ties that binds in Britain is the annual folk customs which continue to be performed and celebrated throughout Britain in a variety of manners. Homer Sykes has traveled extensively to capture unique local ceremonies which have been passed along from generation to generation, with medieval and modern trappings, tradition often combined with absurdity.

In more than 130 beautiful photographs, Sykes seems to be everywhere, and his entertaining text describes and explains each event, revealing an immense amount of on-site research. Some of the occasions which are celebrated annually are the Westminster School Pancake Grease, Dicing for Maid's Money, Beating the Bounds and Firing the Fenny Poppers.

First exhibited at Arnolfini Gallery in Bristol, the photographs and text easily lent themselves to a bound volume, and here it is for all to chuckle at, indulge in, and learn from in a rare book that both entertains and touches the emotions.

Whitaker, Emily and Irwin. *A Potter's Mexico*. Albuquerque, University of New Mexico Press, 1978. 136p., 155 illus. (40 in color), map, glossary, bibliog., index ISBN 0-8263-0472-9. \$17.50

In this volume, the Whitakers have undertaken to document the art of Mexican pottery, a tradition which goes back to pre-Hispanic Spain. Now, however, due to technology and

changing social patterns, this beautiful craft is on the verge of disappearing entirely; their hope is that this book will prevent that occurrence.

There are two main types of Mexican pottery: *corriente*, the every-day, utilitarian objects; and the decorative and highly ornamental works, originally designed for ceremonial purposes: both are covered extensively. Much attention is also given to the various techniques still in use. There is also a chapter devoted to a few of the most outstanding artists in this medium. A copiously illustrated volume containing many beautiful color plates, the work also includes a glossary of Mexican pottery terms, an index, and an extensive bibliography of this little-known craft.

Robert K. Liu is editor of *Ornament*, a journal on contemporary jewelry and ornamental design.



AAP TO HOLD ANNUAL CONFERENCE IN CHICAGO

The Second Annual Conference of the Associated Art Publishers will be held in Chicago 13 - 15 October at the School of the Art Institute of Chicago.

Tentative schedule for the Conference is as follows:

Friday 13 October:

Registration

4 p.m.: Opening Address

6:30 - 8:00 p.m. Opening of Artists' Publications Show
at Hubbard Gallery
Art Gallery openings

8 p.m.: Dinner

Saturday 14 October:

Technical Workshop to produce catalog of conference

Distribution seminar

AAP Goals, Discussion and Orientation

Guest Speaker

Buffet Dinner and Party

Sunday 15 October:

AAP Membership Meeting

Board of Directors Meeting

Members of the Convention Committee are Gail Rubini, Rebecca Michaels, Miles DeCoster, John Hogan, Buzz Spector, Will Thornton, Don Smith.

A mailing to more than 3,000 artists and publishers will be sent out in August with registration form, membership application and details of arrangements for the Conference.

Be sure to set aside 13 - 15 October in Chicago and make your reservations now. Save your shekels and be sure to come to Chicago and share problems and solutions with fellow artists and publishers.

For details after August, write to Judith A. Hoffberg, Executive Director, AAP, P.O. Box 3903, Glendale, CA 91201.

NAMES IN THE NEWS

Philippe de Montebello has been named the new director of the Metropolitan Museum of Art.

Lorser Feitelson, pioneer Southern California abstract painter, died in June at the age of 80.

Lloyd Wright, 88, eldest son of Frank Lloyd Wright and a world-renowned architect in his own right, died in June in Santa Monica after a long illness.

Edward Gorey has designed windows for Bendel's in New York City, which lasted for one week, in his eerie, disquieting and ghostly manner.

Doris E. Freedman has been named president of the Municipal Art Society of New York City and **William Bernbach** has been named chairman. Mrs. Freedman has been a consultant to the Whitney Museum of Art, author of *City Walls, New York* and other books about public sculpture and art in Manhattan.

Salvador Dali has filed suit against Lincoln Mint, Inc., a Chicago manufacturer of precious metals, alleging that the company commercially exploited his name in a breach of contract. It seems the company used his designs which he made for Easter plates and platters in 1972 for other items, including medallions, pendants and dinner bells and he is suing to the tune of \$3 million.

George Spaventa, sculptor and teacher of sculpture at the New York Studio School, died in June at 60.

Saul Schary, an illustrator and painter in oils and watercolors, died at 73.

The American Academy and Institute of Arts and Letters recently awarded **John Brademas**, Dem. of Indiana, **Cesar Pelli**, an architect, and **Tony Smith**, the sculptor, as recipients of major awards.

Duncan Grant, painter, decorator and founder member of the Bloomsbury Group, died at 93 in England.

Dubuffet, whose work Renault rejected in 1975 at their factory near Paris, in fact, a huge sculpture, appealed to a higher court to finish the work. Instead, Renault buried the sculpture—to "protect" it, according to the company. The appellate court has denied Dubuffet his request to finish. Only one chance remains for the artist to appeal to the Cassation Court, and his chances are very slim. Having paid Dubuffet the commission fee of \$85,000, Renault seems it has finished the deal. But Dubuffet has arranged for Fiat to sponsor a month-long Dubuffet art show in Turin, Italy. To the enemy belong the spoils.

Peter Marzio is the new director of the Corcoran Gallery in Washington, D.C.

EXHIBITION CATALOGS

The Great American Foot is available for \$3.60 to members, \$4.60 to others from the ACC Publications, 44 West 53rd St. New York, NY 10019.

Utamaro 1753-1806 is available for \$10.00 (color catalogue) from Dept. T, Ronin Gallery, 605 Madison Ave., New York, NY 10022.

Leonard Baskin: Recent Sculpture, Watercolors and Drawings is available for \$5.00 from Kennedy Galleries, 40 W. 57th St., New York 10019.

Serge Lifar Collection of Ballet, Set and Costume Designs from the collection of the Wadsworth Atheneum with fully illustrated catalog available for \$9.00 postpaid from Davis and Long Co., 746 Madison Ave., New York 10021.

Art Catalogues, 8227 Santa Monica Blvd., Los Angeles, CA 90046 now offers two specialized lists of exhibition catalogs: 1) West Coast Art & Artists and 2) Three Dimensionality: 20th Century Sculpture and Beyond. Free upon request.

The Philadelphia College of Art, Broad & Spruce Streets, Philadelphia 19102 has available exhibition catalogs such as *Projects for PCA 1* with Anne Healy, Patrick Ireland, Robert Irwin, Charles Simonds, \$5.00; *Projects for PCA 2* with George Trakas for \$5.00; *Projects for PCA 3* with Siah Armani for \$5.00; *Seventies Painting* for \$5.00 and *Time* for \$6.00. Add \$1.00 for postage and handling for each.

The Baxter Art Gallery, California Institute of Technology has the following catalogs available: Hans Haacke, \$2.00; Robert Cumming and William Wegman, \$4.00; The Poetry of Systems, \$4.00; Geoff Wainwright/Jacqueline Thurston, Photographs, \$.50; Michael Brewster, \$3.50; Watercolors and Related Media by Contemporary Californians, \$8.50. All prices are for unbound catalogs. Annual binders which accommodate all 6 catalogs are \$1.50. Individual binders are \$.90 each. Orders should be directed to Baxter Art Gallery, 228-77, Calif. Institute of Technology, Pasadena, CA 91125 and checks should be made payable to California Institute of Technology.

Duchamp Readymades is a catalog which documents a recent exhibition at the Vancouver Art Gallery, 29 April - 4 June, curated by Jo-Anne Birnie Danzker. There are essays by Michael Compton of the Tate, George Heard Hamilton, Marcelin Pleyne, Caroline Tisdall, Tommaso Trini Castelli, Richard Wollheim. This is Duchamp in depth.

Narration (\$2.00) including works by Alexis Smith, Duane Michals, John Baldessari, William T. Wiley, Ed Ruscha, Jess, and others and *Tom Wesselmann: Graphics 1964-1977* (\$3.00) are available from the Institute of Contemporary Art, 966 Boylston St., Boston, MA 02115.

Manny Farber, a major retrospective organized by the La Jolla Museum of Contemporary Art, is available for \$5.00

plus postage from the Museum Bookshop, 700 Prospect, La Jolla, CA 92037. The essay is the last work by the late Amy Goldin, which is a major contribution to the critical work of Manny Farber.

Archives of American Art: Collection of Exhibition Catalogs is indexed in an important volume which lists by card in book form the more than 15,000 catalogs in the Archives collection. The index lists alphabetically each catalog in the collection indicating the name of the exhibiting agency, usually a gallery, museum or art society, the date of the exhibition, and the name of the artist if the exhibition is of works by more than two persons. The publication of this card index in book form allows scholars, students and researchers easy access to original source material documenting an important aspect of the rich history of the visual arts. Available for shipment in April 1979. Prepublication price is \$75.00 for U.S. and \$82.50 for outside the U.S. After 31 January 1979 the price goes up. Write to G.K. Hall & Co., 70 Lincoln St., Boston, MA 02111.

Stephen White's Gallery offers a catalog of their current exhibition on *Louis Fleckenstein*, a major California pictorialist, who had appeared in the Third American Salon. Included are illustrations of the Minnesota Years, the American Salons, and the later years. A chronology and a list of references complete this \$2.00 catalog. Write to Stephen White's Gallery, 835 N. La Cienega Blvd., Los Angeles, CA 90069.

Changes in Perspective: 1880-1925 is an exhibition tracing the emergence of modernism in the arts of Europe and America, organized by senior art history students at NYU using the resources and collection of the Metropolitan Museum. 17 essays by students of Prof. Blanche R. Brown include bibliographies, annotated entries for each object in the exhibition which covers posters, musical instruments, costume, photographs and so much more. A finely designed catalog, available from the Grey Art Gallery & Study Center, 33 Washington Place, New York, NY 10003.

Charles Seliger: Aeons is an illustrated catalogue available from Andrew Crispo Gallery, 41 E. 57th St., New York, NY 10022 for \$6.00 plus \$1.00 postage and handling.

H.C. Westermann is documented in the exhibition catalog from his Whitney exhibition. With the major essay by Barbara Haskell, curator, and elegant color reproductions of his work, the catalog is available for \$8.00 from the Whitney Museum in New York City or from Art Catalogues, 8227 Santa Monica Blvd., Los Angeles 90046.

4/6/78: *36 Women Artists*, an invitational exhibition sponsored by the Atlanta Women's Art Collective at Peachtree Center, Atlanta, GA in April is represented by a catalog with essay written by Sarah Schroth Daniels, entitled "Dissolving the Separate between Art & Life." Available from AWAC, Inc., 1759 Indiana Ave., N.E., Atlanta, GA 30307.

Deja Vu: Masterpieces Updated is an exhibition at the small, but potent Downey Museum of Art. The exhibition, curated by Ronald E. Steen, Director, presents works of art by noted and unknown artists who have been influenced by works of art from the past. As a sampling of works of art with historical associations, the show is substantial, has much humor, some solid ingenuity, and asks questions such as are these replies to and/or extensions of past concretized statements? How and where did it begin? Some of the artists in the show are Walter Askin, Judy Chicago, David Hockney, John Clem Clark, Joseph Cornell, Salvador Dali, George Herms, Bruce Houston, Roy Lichtenstein, Richard Pettibone, Betye Saar, Miriam Schapiro, etc.

The catalog is available for \$2.00 plus \$.60 postage from the Downey Museum of Art, 10419 S. Rives Ave., Downey, CA 90241. Slides for the show (60 in all) cost \$33.50. Individual slides cost \$.55. Postage is included for slides only. Each artist is represented in the catalog with a statement, biography and a reproduction of the original work of art from which the artist gained inspiration.

The Noble Buyer, John Quinn, is documented in a 200-page volume with 27 color plates and numerous previously unpublished photographs and documents. Now showing at the Hirshhorn Museum, an exhibition of 79 paintings, sculpture and drawings which were part of the collection of contemporary art gathered between 1912 and 1924 by Quinn, the New York lawyer and art patron, is documented with an introduction by Abram Lerner, director, and a 53-page scholarly introduction by Dr. Judith Zilcer, curator of the exhibition and part of the Hirshhorn's Dept. of Painting and Sculpture. Available for \$7.25 from the Smithsonian Institution Press or from the Museum Bookshop, Washington, DC 20560.

ERRATIC ART MAIL INTERNATIONAL SYSTEM—an alternative to the official Post Offices. The E.A.M.I.S. will carry messages in any format—cards, letters, parcels, etc., and realized in any medium—book, cassette, tape, film, etc. The message must reach the E.A.M.I.S. office by any way other than the official Post Offices. It can be delivered by the author or by any other person.

The E.A.M.I.S. is free of charge. Any piece, however, intended for delivery should be accompanied by a second copy or duplicate. This second copy or duplicate shall be kept in the archives of the E.A.M.I.S. after delivery of the original. The E.A.M.I.S. guarantees delivery of the entrusted pieces by any means other than the official Post Offices. If for any reason a piece remains 3 years undelivered, it will be sent back to the author by any means other than the official Post Offices. The System will keep on its premises, open to any potential receiver, a stock of yet undelivered pieces. On the other hand, it is not necessary to be a potential receiver in order to visit the archives. Mail pieces are accepted regardless of size, country of origin, and country of destination. The E.A.M.I.S. is not responsible for fakes and falsifiers. Every piece must carry our own stamps and seals. By using the E.A.M.I.S. you support the only alternative to the national bureaucracies and you strengthen the international artists community. The address for the E.A.M.I.S. is Herengracht 259, Amsterdam, The Netherlands.

COMPETITIONS & EXHIBITIONS

Sebastian announces an invitation to an exhibition of projects of urbanism, architecture and subterranean art. The works can be theoretical projects, texts, graphic projects, original works in any graphic medium, photocopies, etc. Mail-Art is the form of presentation, since it is the cheapest way of reducing large formats into a uniform manner. No insurance on the works, but they will be returned to their owner at the end of the show. The envelope or package for the project should be a design related to the work that it contains, since it will be published in the catalog. The work may be sent in sections or in one piece. In both cases, the total size of the project should not exceed 75 by 75 centimeters, maximum.

Each participant will have two pages in the catalog, which will be sent to each participant. The exhibition will take place at the Galeria Juan Martin in Mexico City. **DEADLINE: 30 AUGUST.** Send to Sebastian, CDA, de Protasio Tagle 33, Mexico 18, D.F.

INTERCONTINENTAL, MULTI-MEDIA MAIL ART SHOW, January 1979 at Lincoln Gallery, Santa Rosa, CA. All entries will be exhibited. Non-returnable. **DEADLINE 31 October 1978.** Send to La Rose Station, P.O. Box 4678, Santa Rosa, CA 95404. La Rose Station is a newly formed unit interested in intercontinental message exchange.

3 x 4 SHOW will be exhibited in the shopwindow of the "Livro 7" Bookshop. Each participant will receive a photographic catalog including all the works. **DEADLINE 31 AUGUST 1978.** Artists should send in 3 x 4 photos to 3 X 4 Show, Paulo Bruscky, CP 850, Recife, PE, Brasil.

INTERNATIONAL SELF-PORTRAIT INVITATIONAL, to gather a comprehensive exhibition of photographically oriented work. Open. Submit one print or piece. No slides. No size or process limitations. Include return postage, packaging and insurance both ways. All submissions due by **SEPTEMBER 30.** Submissions and inquiries should be addressed to Self-Portrait, Northlight Gallery Art Dept., Arizona State University, Tempe, AZ 85281.

INTERNATIONAL BURIAL OF MAIL ART. Sept. 1978. Eugene, OR. No returns. **DEADLINE 28 JULY.** Send to Open Gallery, 445 High St., Eugene, OR 97401.

INTERNATIONAL SKY SHOW. August 9 - Sept. 3. Escondido, CA. Mail your sky photo, postcard, what-have-you, with location label to ERAC, P.O. Box 27595, Escondido, CA 92027. (714) 747-5211. No returns. Works go to Franklin Furnace Archives in New York City. **DEADLINE 29-JULY.**

Submission of photographs for possible publication in **PORTFOLIO**, A Contemporary Collage Photography Magazine, are welcomed. Such material should be sent to **PORTFOLIO**, Box 61, Dannemora, NY 12929. Any student, undergraduate or graduate, may submit black and white photographs of any subject matter. Please include your name, address, school and class, full technical data, and model release forms if necessary. Photographs for editorial consideration must be accompanied by a stamped, self-addressed return envelope of suitable size. All work must be postmarked no later than **1 NOVEMBER 1978** in order to be considered for the second issue.

HEY SCOOBIDOO'ERS - like get hip! Embarrassing Art bumper stickers, only 25 cents. Write: Embarrass me, c/o Modern Myths, 5353 Bryant Ave., Oakland, CA 94618.

ARTISTS' BOOKS

Anatol AV und Filmproduktion, Hamburg/New York has announced the publication of the following titles:

Fable by John Baldessari is a 3 1/2 x 5 inch foldout with cover which includes 25 photographs which are stills from television superimposed with words, which seem to describe by verbs, nouns or adjectives the action in the picture. According to Baldessari, there is a sentence of thirteen parts (with 12 alternate verbs) ending in fable." Once again, a "neat trick" in conceptual format from Baldessari, a master at the "fable" game. \$5.00

And by Peter Downsbrough is a verbal-visual pun dealing with photographs, lines, words, and superimposition of lines on photos, etc. Another in a continuing series of conceptual works by this artist. \$6.00

Works by Lawrence Weiner is a ten-year retrospective covering the period 1967-1977 initiated by Paul Blanchini, Paris/New York and brought about due to the efforts of Leo Castelli, Peter Downsbrough, Janelle Riering and Irena von Zahn. 450 groups of words describing actions, performances and an interchange of actions—all in English. \$10.00

These three books can be purchased from Printed Matter, Inc., 7 Lispenard St., New York, NY 10013.

● Announcement is made of **Two Books: Untitled, Red/Blue** in two volumes, each 52 pages with paper cover (\$7.95) and **Untitled, Black/White**, 40 pages, with a text by Janelle Reiring, \$4.95. Available from the artist, Louise Lawler, 407 Greenwich St., New York, NY 10013 or from various dealers including Printed Matter and Jaap Rietman.

● Johan Conelissen of Amsterdam has published two books:

Pelotas, R.G.S. is a description of ten streets in Pelotas, in the state of Rio Grande, Brasil. The pictures were taken on a winter's day in 1975. The book was completed in November, 1976 in Maastricht, Holland. The photos are haunting, isolated streets except for automobiles. 10 florins from Gamma, P.O. Box 454, 3500 AL, Utrecht, Holland.

Dezasete Onibus Passando is a black and white Xerox book showing photos taken between 11 a.m. and 12 noon on the 4th of August, 1975, showing seventeen buses passing by one by one through Rue do Casete, Rio de Janeiro. 15 florins from the same address.

● Art Metropole, 241 Yonge Street, Toronto, Canada M5B 1N8 announces four new publications:

The Woman from Malibu by Colin Campbell, with nine self-portraits of the artist as his alter ego, short texts excerpted from the artist's videotapes, in which the woman from Malibu tells her very personal story. Biography and bibliography. \$3.50 paper

The Ballad of Dan Peoples by Lisa Steele. A unique narration in deep south vernacular: the artist pays homage to her grandfather, telling a story of his childhood in his own voice. This is a transcript from the videotape of the same name. Biography and bibliography. \$3.50 paper

General Idea's Menage a Trois, a photo-narrative of found and original images exploring the relationship between three men and their single idea: "What art needs today is a sound (re)location." Biography and bibliography. \$3.50 paper

Rodney Werden's **Pauli Schell** is a complete unabridged transcript from the videotape of the same name. Paul Schell talks about her involvement with sado-masochism. Remarkable for the range of emotion and experience explored. Biography and bibliography. \$3.50 paper

Add 50 cents postage per item when you order.

● **Observations, Protestations and Lamentations of Museum Guards throughout the World**, by Don Celender. (Available for \$5.00 from O.K. Harris Gallery, 383 West Broadway, New York, NY 10012).

On the occasion of an exhibition at the New York gallery of the original photographs and text for this book, this publication constitutes a survey conducted over a period of two years, 1976 and 1977, during which time Celender sent questionnaires to the Chief Security Officers of 1,200 museums in 125 countries. 46% responded. Questions ranged from duration of employment, prior employment in the same kind of security work, and how many people under the guard's command, the carrying of a weapon, working hours, salary, health and retirement provisions, works most admired by the public, approval of the exhibition concepts of that institution by the guard, whether there is sufficient education for its visitors, if they collect objects or artworks, and the most dramatic event that occurred during their tour of duty, among other questions. Some of the answers are most humorous; other answers in letters which also produce a most sociological approach to this query. An index is also included.

● **Resnick, Marcia. Re-Visions**. Toronto, Coach House Press, 1978 (dist. by Urizen Books, 66 West Broadway, New York, NY 10007). Even without the text, the photographs in this book are superb. But the slick cover photograph reminiscent of *Lolita*, the end papers which are also reminiscent of wall paper with parental commands like "hang up your clothes" and "brush your teeth" and the dedication of the book to Humbert Humbert begin to weave a tale of female-child reaching adolescence and womanhood, and thus memories are re-viewed.

The book is a series of photographs with memories like narratives under each photograph, drawing each reader into one's own memories of "growing up." The photographs are haunting, some like still-lives; the language stirs both men and women to continue on this "re-vision" trip, and we guarantee that the book will stimulate. Testimonials for the book come from such famous people as William Wegman, who says that the book is "Not bad, really" and from Allen Ginsberg, who says "Sharp—for a girl." We say, "Sharp—for an artist." \$9.95

● **Black and White** by Carol Stetser is a 56-page paperback with 46 plates including high-contrast photographs, negative images, and collages depicting a woman's journey to self-awareness and exploring the theme of duality/polarity. A stark, haunting journey through self-discovery with great imagination. \$5.95 published by Padma Press, P.O. Box 56, Oatman, AZ 86433. Add 50 cents for handling charges per book.

● **Street Shapes** by Martha Boyden are actual photographs of

specific pavement locations in New York City, textural, tactile, geometric shapes on the streets. Printed by the Visual Studies Workshop and published by Ambrose Arts Foundation, 457-9 Broome St., New York, NY 10013. Available from the artist, Canal St. Station, P.O. Box 172, New York, NY 10013.

● **LINE** is a service organization of artists that assists other artists in realizing their publication ideas. Primarily, it gives money to individual artists to cover production and printing costs. Information, production assistance, and help in distribution are available as needed.

The purpose of **LINE** is to increase the opportunities for artists to produce small editions of inexpensive books, records, or tapes. An inexpensive publication has the potential to circulate extensively throughout the art community and more importantly to make contact with people outside the art world via existing channels of bookstores, libraries, and schools.

Send proposals. \$850 is budgeted for each project. It is available to artists who do not have commercial or private support for the production of their work. Students are not eligible. Send a message on 8 1/2 x 11 inch paper and enclose two self-addressed stamped envelopes. **LINE** maintains a live file of project proposals.

Two addresses for this important activity: from the west, mail to P.O. Box 341, Berkeley, CA 94701; from the mid-west and east, mail to P.O. Box 489, New York, NY 10013.

● **More than Meat Joy** by Carolee Schneemann, complete performance works and selected writings, is published in three editions: \$15.00 for clothbound; \$9.95 for paper; and deluxe signed clothbound edition of 100 copies for \$50.00. This is a comprehensive documentation of Carolee Schneemann's work as a performance artist and filmmaker. Originally a painter, Schneemann was the first visual artist to work with the Judson Dance Theater where she pioneered Happenings and body art, and developed her own performance form, Kinetic Theater. Available from Documentext, 437 Springtown Road, New Paltz, NY 12561.

● **Washington Project for the Arts**, 1227 G St., N.W., Washington, DC 20005 is opening an **Artist Publications Outlet** (a bookshop) on the first floor. They need books and ask all artists to contact Al Nodal, Bookshop Manager, or send to him five copies of your books at your usual consignment rate. The bookshop opens on 10 July, being the only art publications store in Washington, so send your books with name, address and price, please.

● The Philadelphia College of Art is going to have a Book Exhibition from 9 October - 4 November concentrating on the contributions of Philadelphia bookmakers—graphic designers, illustrators, printmakers, and publishers. With the strong tradition in Philadelphia of excellent publications, going back of course to Benjamin Franklin's first printing press, this should be a knockout. Janet Kardon, Director of Exhibitions, is planning a super show.

ART HAZARDS

The First National Conference on Arts & Crafts Hazards will take place in Chicago on 19-20 October 1978. Sponsored by the Society for Occupational and Environmental Health, this scientific conference will lay the foundation for a national educational effort highlighted by a major conference to be held in Washington in 1979. Co-chairpersons for the Conference Planning Committee are Gail Barazani of the University of Illinois School of Public Health and Dr. Michael McCann of the Art Hazards Project of the Center for Occupational Hazards in New York City.

■ The Art Hazard Information Center has bulletins available on adhesives and sprays, art painting, ceramics, craft dyes, face and eye protection, gloves, paint removers, photography, reproductive hazards from art materials, respirators, sculpture and casting, storage of flammables, plus a series of articles. 25 cents is required for duplicating and mailing of each bulletin. Write to AHIC, 56 Pine St., New York, NY 10005.

■ *Hazards in the Arts*, a newsletter edited by Gail Barazani and supported by the NEA and the Chicago Lung Association, is available to artists at no charge. For a copy, send a SASE to 5340 N. Magnolia, Chicago, IL 60640.

A series of pamphlets directed to specific art and craft areas is free upon request from the Chicago Lung Assn., 1441 W. Washington St., Chicago, IL 60607.

■ Dr. Michael McCann's *Art Hazard News*, which appears regularly in *Art Workers News*, also appears in several other artists' publications. Other publications who are interested in publishing the column on a regular basis, contact Dr. McCann at the Center for Occupational Hazards, 56 Pine St., New York 10005.

WHAT'S IN A NAME?

The International Communications Agency—the former United States Information Agency (U.S.I.A.)—was told to change the name again in early May.

Members of the Senate Foreign Relations Committee said that the new name was ambiguous and did not mean anything. So the committee approved legislation requiring the agency to change its name by next 1 January to the *Agency for Information and Cultural Exchange (A.I.C.E.)*.

ARTISTS' HOUSING & COPYRIGHT

The problem of artists' housing and New York City is explored and analyzed in the June issue of *Art Workers News*, published by the Foundation for the Community of Artists.

■ The foundation is offering *The Visual Artist's Guide to the New Copyright Law* by Tad Crawford at a special price of \$3.50 plus 25 cents mailing and handling. This is important and much less expensive than the regular price of \$5.50. Make checks payable to the Foundation for the Community of Artists, 220 Fifth Ave., New York, NY 10011.

NEW MUSEUMS & GALLERIES

The Vasarely Center in the heart of the Madison Avenue gallery belt in New York City at 1015 Madison Ave. serves not only as a gallery for the work of the artist, but also serves the evangelical purpose of the artist to make sure everyone can afford one of his works, namely his multiples, the proceeds of which support his ideas of an alphabet of form and color that will be infinitely adaptable, so that every country, every race and every climate can have the many-colored buildings that best suit it. He wants to rebuild run-down sections of countries and cities with this alphabet of form and color.

■ The Mississippi Museum of Art in Jackson has just opened its doors with an exhibition celebrating its permanent collection. Administered by the Mississippi Art Association, the museum is located in the Mississippi Arts Center/Davis Planetarium complex. It is the largest museum in Mississippi.

■ The University of North Iowa has opened a new Gallery of Art with its inaugural show entitled "Contemporary Chicago Painters." The Gallery is located in the north building of the new Speech/Art Complex.

ARTIST IN POLITICS IN CALIFORNIA

Lowell Darling, contemporary artist, ran for governor in the Democratic primary on 6 June and piled up about 1.8% of the vote, getting more than 60,000 votes. He feels that perhaps the artificial hand that he offered voters and the set of rubber lips that he planted on babies' heads might have made his campaign seem impersonal.

Darling says that rather than concede defeat, he is contemplating taking his campaign into other states.

WORKSHOPS

The Harvard Graduate School of Design will present a special three-day seminar 21-24 August for museum professionals, commercial designers and administrators whose responsibilities concern them with producing exhibits. Problems of exhibition concepts, planning, design, construction, installation, budgeting, and contracting will be discussed. Emphasis will be on various types of museum exhibits—commercial, technical and industrial. Traveling shows and audiovisual techniques will also be included. For further information, write Special Programs Office, L-32 Gund Hall, Harvard Graduate School of Design, 48 Quincy St., Cambridge MA 02138.

ARTISTS & POSTAGE STAMPS

The Graphics Philately Association has recently published *Printing on Stamps*, a 12-page checklist with four sections: "Highlights of the History of Printing," "Printing Equipment," "Famous Printers," and "Printing Plants-Printers' Emblems," all as depicted on postage stamps. The Association, inspired by an interest in collecting stamps showing printers and equipment, also publishes a quarterly bulletin, *Philatelic Graphics*, and plans a program of monographs. For further information, write to Mark H. Winnegrad, 1450 Parkchester Rd., Bronx, NY 10462.

SITE

According to the *New York Times*, the aging "Miracle Mile" of Hamden, Connecticut, a New Haven suburb, has been revived in recent months by the "burial" of 20 cars in the parking lot of the Hamden Plaza Shopping Center on Dixwell Avenue.

The cars, which have been submerged to various depths beneath the center's large asphalt parking lot, were dedicated on 27 May. The project is known as "The Ghost Parking Lot" and is the latest project of SITE, a New York City-based group of artists and architects.

James Wines, the founder of SITE, who designed the project along with Emilio Sousa, says the concept deals with a number of factors "characteristic of the American mobilized experience—the blurred vision of motion itself, the fetishism of the car, indeterminacy of place and object—and hyperbolizes them as the raw material for art."

Reaction has been mixed, to say the least, especially from the shoppers and merchants of Hamden.

Arts Management: An Annotated Bibliography has just been issued by the National Endowment for the Arts. Compiled by Linda Coe and Stephen Benedict, the bibliography provides "a useful annotated reference to books and other materials" in Management, Planning and Program Development, Fund Raising and Technical Assistance, Market and Public Relations, Governing Boards, and Research and Public Policy. \$3.00 from Publishing Center for Cultural Resources, 152 W. 42nd, New York 10036.

The Visual Artist and the Law is a report published by the Artlaw Research Project in London in December, 1977. Artlaw becomes a National Artlaw Service this month, with its new Director Hamish Sandison, formerly Executive Director of the Bay Area Lawyers for the Arts (BALA), San Francisco. There is a regular column in **Art Monthly** providing practical information about "Artlaw". The book itself is a research project by Henry Lydiate on the need for "artlaw" services in Britain with reference to foreign experiences as well, including BALA in the U.S., France and Canada. A sample questionnaire sent to 5000 artists last May, a bibliography, and a list of organizations contacted for this study are included. For further information, write to Artlaw, 125 Shaftesbury Ave., London WC2, England.

The New Artsspace is a publication emanating from the Conference of the same name, sponsored by LAICA, on alternative visual arts organizations. Included are essays on Art-Run Spaces, Art Museums and Alternative Spaces, Alternative Spaces and the University, Floating Spaces, Artists' Books, Alternative Periodicals, and Future Considerations, among other. Also, there is a listing of 57 Alternative Spaces with detailed information from a questionnaire which was sent to each. We think this is a valuable contribution to the literature of alternative spaces, a major movement in North America today. \$1.00 from LAICA, 2020 S. Robertson Blvd., Los Angeles, CA 90034.

Writing Grants by Mavis Bryant is the title of a booklet available from the Texas Association of Museums, Box 1335, Austin, TX 78711. The articles in the booklet originally appeared in the TAM Newsletter. Cost is \$1.00 to members and \$2.00 to non-members.

Crafts Business Bookshelf: An Annotated Bibliography, published by the American Crafts Council, is a guide to practical information in the area of business management and marketing for the craftsperson and the craft retailer. Areas covered are marketing, selling, advertising and promotion, retailing, cooperatives, small business management, financial management, etc. For each entry, author, title, publisher, date, no. of pages, prices and a concise description are provided. A list of national craft organizations and a publishers directory are also included. This 46-page paperback is available for \$4.90 (\$3.90 to ACC members) postpaid.

Master's Theses: Crafts, a National Directory is the first directory of its kind on crafts and craft-related subjects written by degree candidates in U.S. colleges and universities. Over 2,800 theses are arranged by media. Available in paper for \$12.40 postpaid (\$7.40 to ACC members).

Bibliography: Grant References for the Craftsman, a new annotated bibliography written for the craftsperson seeking grant support, has recently been published by the ACC. 40 reference publications are included. Available exclusively through ACC at a \$1.00 postpaid. All of the above can be ordered by mail from Publication Sales Dept., ACC, 44 West 53rd St., New York 10019.

San Francisco Community Arts Directory (1978 ed.) includes more than 450 dance, theater and music groups, performance spaces, galleries, small presses and arts publications. Produced by the San Francisco Art Commission's Neighborhood Arts Programs and Artists in Response, Inc., the directory will be sent free to SF nonprofit arts groups. Other organizations or individuals may obtain it at \$2.00 per copy from A.I.R., Inc., 615 Rhode Island St., San Francisco, CA 94107.

Directory of Canadian Museums 1978 is the most complete listing of museums, art galleries and related institutions in Canada. There is a name and category index, as well as details on related organizations, government agencies and departments.

Each institution entry gives the date of opening, collection information, the names of the director and senior staff, activities and admission information as well as the mailing and location addresses and the telephone number. \$13.00 from Directory of Canadian Museums, Canadian Museums Association, 331 Cooper St., Suite 400, Ot-

tawa, Ontario K2P 0G5. Add 10% for postage and handling.

Directory of Architectural Firms is a 674-page volume with profiles of 6000 architectural firms, edited by Henry W. Schirmer, and available from Archimedia, P.O. Box 4403, Topeka, KS 66604. \$56.00

ART: GOING, GOING, GONE

The driver of a truck left it in late June just long enough to ask directions in a Marseilles cafe, but when he returned the truck was gone, and with it 13 French paintings valued at more than \$3.5 million. The truck was later found with only a \$30,000 painting aboard.

Other paintings taken were Gauguin's "Portrait of Madeleine Bernard", a Sisley landscape, a Courbet landscape, etc.

- A hand was taken from a wooden sculpture called "My Father" by the artist, Matisse. It disappeared during a recent and very crowded reception at the American Academy and Institute of Arts and Letters in New York City.

- The Van Gogh painting "Poppies" was stolen from a public gallery in Cairo in May.

- Leonardo da Vinci's *The Last Supper* is fading and cracking after five centuries. Experts say that smog is one of the elements threatening the fresco in Milan, Italy.

- Fire destroyed a vault containing the original negatives of 327 early feature films, short subjects and cartoons at the George Eastman House International Museum of Photography in Rochester, NY. An Edward Weston print valued at \$1,000 was destroyed, but a dozen cases loaded with the museum's traveling collection of still photos were saved by Rochester firemen.

KITSCH IN CALIFORNIA

Where else but California could you find a museum that depicts great moments in art with wax tableaux? The Palace of Living Art in Buena Park, near Disneyland, founded in 1967, is a showcase for reproductions of such famous works as the *Mona Lisa*, where the life-size setting shows Leonardo working at the easel with his subject. In all, there are 35 three-dimensional settings recreating art in wax. Other masterpieces are reproduced in stone and plaster. The Palace of Living Art is part of Movieland Wax Museum, founded in 1962 as a project of businessman Allen Parkinson, a movie fan.

ARTISTS: COMING OUT & GOING IN

Jerry Dreva's recent opening in Milwaukee produced a front-page photo and important article on the art of Jerry Dreva in *Cityside*, the arts and entertainment tabloid for the Milwaukee area.

His exhibition at the Water Street Arts Center, like the recent one at L.A.C.E. in Los Angeles, produced a sort of a "docu-zine" a wild Dreva production of punk art and punk rock and a real event, available in *Jerry Dreva and Friends* at \$3 1/3 for \$3.33 including first class postage anywhere in the world. Super buy.

■ Tadanori Yokoo, probably the best known graphic designer in Tokyo, has gone into eclipse. Complaining in his suburban studio that he "did not have the freedom to work that I used to have in the 1960's," he explained to a *New York Times* reporter, "Commercial sponsors, big companies, want you to do things their way, which means lurid color, and the magazines want violence, sex, blood." His work is in a great book published by Barron's.

■ Frangione, an Italian artist, adhered 200 posters 70 x 100 cm, in Piazza Duomo in Milan on the 9th of May stating "Il rovescio della medaglia non cambia il peso specifico del premio" (The ruin of the medal doesn't change the specific weight of the prize). This is truly an example of Art in Public Places.

ART EVENTS

The second Artists' Soap Box Derby was held in May, sponsored by the San Francisco Museum of Modern Art, with a diversity of design and ingenuity demonstrated. Some were models of a World War I German Fokker, others were an attache case or a radio-controlled entry that belched fireballs and puffs of black smoke.

The museum attempts to raise money through the Derby by getting individuals and corporate sponsors for the artists at \$300 each, with \$150 going to the artist to defray costs and \$150 to the museum. About 14,000 people attended the event, proposed by Fletcher Benton, a local artist who grew up in Akron, Ohio, home of the Soap Box Derby.

■ *Isis*, a monumental sculpture by the internationally known American artist Mark di Suvero, is to be dedicated on the plaza of the Hirshhorn Museum and Sculpture Garden in Washington, D.C. on 19 July. The

sculpture, a gift to the American people from the Institute of Scrap Iron and Steel was commissioned by the Institute to commemorate its 50th anniversary.

■ The Pratt Graphics Center in New York City will be mounting an exhibition of *Assembling Press*, opening 7 October and lasting three weeks. The entire *Eighth Assembling* will be displayed on its walls, along with past publications. *Assembling* is a product of many artists who contribute printed, Xeroxed, or graphic works of art and everything received is incorporated into a specific edition of *Assembling*.

Richard Kostelanetz and Henry James Korn are the driving forces behind this publication.

RUBBER STAMP NEWS

The Rubber Stamp Album by Joni Miller and Lowry Thompson (\$5.95; cloth \$12.50) will be published in September by Workman. It is announced that this heavily illustrated volume will tell where to get more than 5000 rubber stamps (often for as little as 50 cents through mail order houses) and how to use them to personalize everything from greeting cards and lunch bags to bill payments. They explain the range of inks that can decorate (or deface) fabric, glass, wood, food and different types of paper. The album contains samples of antique and modern stamps designed for individuals, for commercial use and for official government documents. More about this book when we see one in hand. Two-color art appears throughout.

AUDIOVISUAL MATERIALS

Six new slide kits of outstanding craft exhibitions and a 16 mm film have been added to *Your Portable Museum*, the slide/film rental and sales service of the American Crafts Council. These are described in a new and complete catalog of *Your Portable Museum* which is now available from the American Crafts Council, 44 W. 53rd St., New York, NY 10019.

New selections now available are the retrospective of Peter Voulkos, *New Stained Glass*, *Jewelry* from the Permanent Collection, *Christmas Ornaments*, *Women Artists: Clay, Fiber, Metal and Potters at Work*, a film. Each slide kit is accompanied by descriptive notes, often including a bibliography on the exhibition subject.

■ A private study conducted for the White House showed that the federal government

wastes millions of dollars in its audiovisual programs, and that the three military services often duplicated films on the same type of subject matter.

■ 20th Century Plastics Inc., 3628 Crenshaw Blvd., Los Angeles, CA 90016 has new, improved heavy duty vinyl pages for slides, negatives and transparencies with new top-loading 2 x 2 slide pages which are faster and easier. Pages for all popular size prints are available. With each 50 page order, there is a free proof album, a 3-ring binder, included. This is high quality vinyl. Write to them for a sample.

PHOTOGRAPHY

Photograph 5 features an interview with Peter Beard, many book reviews, a dialogue between Steve Szabo and Melissa Shook, and a most important list of *Dealers of Photographic Images, Books, and Equipment* compiled by David A. Hanson. Scott Hyde also eulogizes Syl Labrot. \$1.50.

■ The discussion of the new photo-documentation using 1:1 ratio is discussed in *Technology & Conservation* for Spring 1978. This involves Dr. Edwin Land's new system which produces a 40 x 80 inch negative, allowing a small-size full color picture with no graininess to be printed.

■ Charles Desmarais, director of the Chicago Center for Contemporary Photography, has prepared the *First Directory of Critics of Photography* from questionnaires sent to "all photography critics known to the editor." Available for 50 cents from the Center for Contemporary Photography, Columbia College, 600 So. Michigan Ave., Chicago, IL. (PCN, May/June 1978)

■ *Only Paper Today* for May 1978 features articles on photography and photographic books.

■ *Afterimage* for Summer 1978 includes an Index to Articles on Photography, a 24-page supplement which covers articles completing the year 1977. A significant service to all photographic researchers. Also included is an article on Juan Downey's recent videotapes by Deirdre Boyle, an interview with John McWilliams, Woody Vasulka's *Syntax of Binary Values* plus *Photographer's Guide to the New Copyright Law* by Philip Leonian. This is a packed issue!

- **The Collection of Alfred Stieglitz** by Weston J. Naef (A Studio Book, The Metropolitan Museum of Art/Viking Press, \$30) is an excellent history of American photography including the photographs from Stieglitz's collection on exhibition at the Met.

- **Vintage New York** is an archival photographic exhibition at the Prakapas Gallery in New York City. These photographs come from the working files of Underwood and Underwood, a well-known picture agency that supplies spot news and "stock" photos. The photographs cover from the late 1880s to the 1940s, with most of the photos from the 20s and 30s.

- The biggest photography conclave in the world once again is happening in Arles, France from 7 - 13 July with a presentation of the work of young American photographers organized by Julia Scully and Andy Grundberg of **Modern Photography**, a special exhibition dedicated to Lisette Model, the Polish-born Frenchman known as Izis, and William Klein of the U.S.

- The new 15-cent 1978 commemorative dedicated to Photography was issued on 26 June in Las Vegas, Nevada in conjunction with the annual convention of the Professional Photographers of America. This is the first commemorative for photography.

- The Visual Studies Workshop, 31 Prince St., Rochester, NY 14607 is holding an intensive workshop 31 July - 6 August, entitled **Preservation and Display of Black and White and Color photographic Collections**. Intended for both working photographers and curators of collections, the workshop will cover all aspects of the preparation, display, handling, and storage of black and white and color photographs intended for long-term keeping. There will be time for discussion of specific problems raised by those attending the workshop, and participants are encouraged to bring examples of work they have questions about. The workshop will include a number of practical demonstrations of copying techniques, mounting, and framing and will feature guided tours of the storage and display facilities of the Workshop and the International Museum of Photography at George Eastman House.

- Witkin Gallery Inc. is offering its 1978 Catalogue VI with 250 illustrations. \$5.00 plus appropriate sales tax. \$1.75 domestic first class postage and \$4.00 foreign airmail. Available from the Gallery, 41 E. 57th St., New York, NY 10022.

- Silica gel to control humidity in protecting photographs is now available in a package from Jensen Tools & Alloys, Box 22030, Tempe, AZ 95282. Write for no. 353B 220 and send \$3.75 for each package which protects one cubic foot of space from 100% humidity at 100 degrees F. There is a built-in indicator to show blue when it works, and pink when it is saturated. We think this is a wonderful product for the protection of films and slides as well.

BALLOON ART

Gayle Smalley, a Fresno State University art professor whose field is photography, has won an unusual commission in art design. Her design was chosen outstanding from among 200 submitted to decorate a 93-foot hot air balloon being constructed by a Tiburon businessman-adventurer, according to **West Art**.

The balloon will be the largest of its type in the nation, using about 140,000 cubic feet of hot air. It will be built this summer in England and launched this fall in San Francisco. Her design features the towers of the Golden Gate Bridge against a background of blue. The motor balloon is called the "City of San Francisco." The artist's name will be memorialized on a bronze plaque on the basket.

MUSEUM NEWS

The Morgan Library in New York City is showing an exhibition called "The Spanish Forger" which pays elaborate respect to the wholesale production of persuasive artistic forgeries. Curated by William Voelkle, the Morgan Library's associate curator of medieval and Renaissance manuscripts, the exhibition is also provided with a catalogue raisonné of the known works in the scholarly catalogue Voelkle has written.

- The Metropolitan Museum of Art plans a major show of ancient Greek art from Greek museums, covering more than 3,000 years, to be held next year. The show will be co-ordinated through the Ministry of Culture and Science of Greece and the Greek and Roman Department of the Metropolitan.

- The Hudson Museum has had Red Grooms design its bookstore, Dan Flavin do its entrance lighting, and Mary Welles Lawrence, the advertising wizard, help to push fund-raising and development. Because of lack of support of the City of Yonkers, the Board of Trustees and the new director, Richard Koshalek, are determined to keep the place going.

- The Guggenheim Museum has dedicated its "southeast corner bulge" which was originally to be an 'architectural archive' and not used for the past 19 years as the Aye Simon Reading Room, a place for a collection of international art periodicals for use by scholars and museum members. Designed by Richard Meier, it is in the spirit of Wright's original design and mood with the play of natural light and interplay of curving spaces against one another.

- The last remaining board holdovers from the original Pasadena Museum of Modern Art and now the Norton Simon Museum of Art have resigned over differences with Simon on the exhibition of the contemporary art which the museum owns. It seems that contemporary art has not been shown in the past two years, although the administrator of the museum has said that negotiations are in order for loans of the contemporary art collection to leading museums and other institutions.

ARTISTS' ARCHIVES & NEW SERVICES

The Art Department at Arizona State University is in the process of creating an Inter-Media Resource Center. One function of this center will be the collecting, collating and lending of written and visual material of both historical and contemporary natures.

Included will be publications, slides, video tapes, audio materials and films covering the traditional modes of art, as well as the contemporary, such as dance, performances, interviews, etc.

The Director, Denis Gillingwater, would appreciate your sending a list of publications and available materials for possible purchase. Other sources would be greatly appreciated. Write to Denis Gillingwater, Director, Inter-Media Resource Center, Dept. of Art, Arizona State University, Tempe, AZ 85281.

- **American Artists Abroad** is being formed now in England to give information and contracts to American artists who are planning to visit Great Britain. Jennifer Williams, founder of this agency, is going to try to find out who is coming and for how long well enough in advance of the visit so that American Artists Abroad may put the artist in touch with organizations or individuals that would be interested in meeting and hearing from the artists. All disciplines are included, however bookings for performing groups will have to be limited to a small number per group.

What will be needed is a complete resume and references sent to American Artists Abroad, 12 Malcolm Road, Wimbledon SW19 4AS, London, England in order to help the artist more efficiently.

4 Taxis, c/o Michael Alphenbero, 3 rue Canillac, 33000 Bordeaux, France. The four refers to four cities with editorial offices: Bordeaux, Barcelona, New York and Rome. It is a well designed and interesting new publication, containing work by about 20 artists from various countries. \$3.00 per copy from Jaap Rietman, 167 Spring St., New York, NY 10012. They seek editorial contributions.

Abracadabra 1 & 2, edited by Marcello Mangioni, 61 rue de Prères, Luxembourg—a visual delight—is available for \$5.00 an issue.

Visual Poetry with Giorno, Gibbs, Waldman, Blaine, Niccolai, Spatola, etc. is published by E.A.F. (Experimental Art Foundation), St. Peters Adelaide, So. Australia 5069 for \$2.00.

Palazzo edited by Heinz Zolper can be purchased for 10 DM. from 5 Köln 1, Burgrunderstr. 26/28. Also available at Jaap Rietman's.

View is published by Crown Point Press and involves interviews with artists who have worked on suites or prints at the Press in Oakland, California. No. 1 involves John Cage in an illustrated interview with Robin White. Included in this 16-page issue is a short biography and overview of the works of Cage. No. 2 involves a 24-page interview with Robert Barry, including a chronology of exhibitions. No. 3 is a 16-page interview with Pat Steir, including a chronology. All issues are illustrated. **View** is available for \$10.00 for 10 issues (\$15.00 for international airmail) from Crown Point Press, 1555 San Pablo Ave., Oakland, CA 94612.

The New Museum News is offered to friends and supporters of the New Museum, membership in which costs \$15.00 for artists/art students, \$30.00 for institutional, etc. It is full of basic information about the establishment of the museum, its staff, its support system, its exhibitions and exhibition catalogs, a discussion of the Board, supporters, volunteers, a review of press notices, etc. Well worth the support of membership. Write to The New Museum, 65 Fifth Ave., New York, NY 10003 and join.

Grey Art Gallery Bulletin has just been published and has a two-year Exhibition Summary, news about circulating exhibitions, a list of catalogs for sale. Well printed and finely illustrated, this folded tabloid is available from Grey Art Gallery & Study Center, New York University, 33 Washington Place, New York, NY 10003.

Centerfold has a new address: 217 Richmond St. W., Toronto, Ontario, Canada M5V 1W2. The June issue has just been received and not perused, but there is a review of the **New Artspeak Conference**, an interview with Powerhouse of Montreal, a Videoview of Paul Wong by Michael Goldberg and lots, lots more. One of the most important periodicals coming out of Canada, edited by Clive Robertson and Marcella Bienvenue. They need your support so mail in your subscription for \$9 (individuals), \$18 (institutional) and \$2.00 for back issues.

Cabaret Voltaire 4 is dedicated to the New Music Internationale. Contributions from all over the world are dedicated to the theme of New Music. In addition, prices have gone up. Singles issues cost \$1.00 and subscriptions are \$4.00 to individuals and \$8.00 to institutions.

Issue 5 is on "Decadence". Artists who wish to contribute, send your texts, poems, images, ideas, attitudes on that theme within size of 3 1/4 x 4 1/2 inches or 8.3 x 11.5 cm. black and white to Cabaret Voltaire, 6266 Madeline St., Apt. 97, San Diego, CA 92115. Deadline is 30 August 1978 for entries.

Zoom is now in English. The great French photography magazine has switched to English in its May 1978 issue. The articles include reports on Hollywood Cowboys, a wonderful portfolio on Japanese matches, autochromes of the 1914-1918 war, etc. A veritable buy at \$5.00 and available in lots of places throughout the U.S.

NEW MUSIC

Philip Glass and the members of his ensemble played in Carnegie Hall in late May.

• Boyd Rice's next record is going to be a record of loop grooves, so that you could set the needle in a groove and let it play as long as you like. The record will also have several (probably 3) holes in the center so that it could be played off axis to achieve various degrees of distortion. In this way, each composition would be like 3 compositions. In addition, the record would be playable at all four speeds, so that each composition would be capable of having 12 different forms. If he can make a 7 inch record with 50 loops per side, that means he would have 1,200 different compositions, each of which could play for an infinite amount of time.

He also has a record out available for \$5.00 from Boyd Rice, 909 Leslie Rd. G, El Cajon, CA 92020.

The Art Book Company, 18 Endell St., London WC2 has available a selection of recent and very hard to find books on John Gainsborough 1727-1788. Also available is a group of serials on Surrealism and Dad which are available in reprint and in microform. There is also a new catalog of 77 Design, Art & Photography Annuals from all over the world.

Editions Claude Gibeaud/Am Here Books, 3 rue du Soleil Levant, 1204 Geneva, Switzerland not only deals in small press editions which are limited and somewhat rare, but also deals with books of concrete poetry, visual poetry and artists' books. Write to them for a catalog.

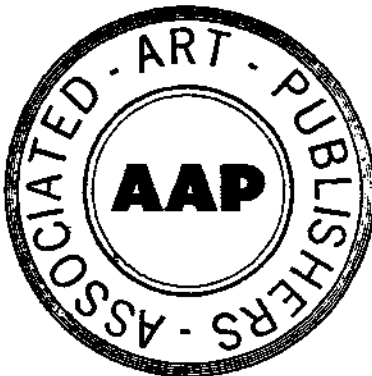
Backworks, 488 Greenwich St., New York 10013 in its Catalogue N9C offers "Our Line of Very Expensive Merchandise" which represents many precious items from the Fluxus period in the 1960s, many of which are illustrated in the catalog. Send for a copy for \$1.00.

Flash Art announces a new book on James Collins, the complete monograph of 80 pages including black and white and color photos for \$5.00. New Records include Petr Kotik's **First Record** for \$30.00; Juan Hidalgo's **Rose Selavy** for \$30.00; John Cage's **Cheap Imitation** for \$30 and the outstanding **Anthology of Sound Poetry**, 7 records with book and case covering Italian Futurism, Russian Zaumism, Dadaism, etc. for \$150.00. Write to Flash Art, Giancarlo Politi, 36 Via Donatello, 20131 Milano, Italy.

Light Impressions is offering \$5.00 updating service for life (\$10 outside the U.S.), and you get on their permanent mailing list. Light Impressions, Box 3012, Rochester, NY 14614 is one of the best sources of information about photography, books, etc.

• **The Artist as Explorer** by Richard DeMarco is a 66-page extended version of the paper delivered by DeMarco at the Symposium on the Celtic Consciousness at the University of Toronto, 5 - 12 February 1978. Illustrated with line drawings and photographs by DeMarco, this publication extends the thesis made by the author on the relationship between the form of visual art expression of prehistoric and Celtic cultures and that of the most recent manifestations of 20th century visual arts.

Published in a limited edition of 750 copies at £1.50 (\$3.90). Order from The Richard DeMarco Gallery, 62 High St., Edinburgh EH1 1SR, Scotland. Add \$1.34 for postage and handling or 25p for Europe.



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