

DADA REVISITED: the iowa conference

The first conference devoted solely to the study and discussion of Dada took place in Iowa from 30 March to 1 April 1978 at the University of Iowa. Sponsored by the University of Iowa School of Art and Art History, and by the Department of English and the Program in Comparative Literature, the conference was organized by Prof. Stephen Foster of Art History and Prof. Rudolf Kuenzli of Comparative Literature.

The need for a view of Dada seen in its own light as one of the major cultural phenomena of the 20th century has long been felt. Despite the tendency in the work of some art historians to treat Dada as a paragraph preceding the chapter on Surrealism, it has become clear by the 1970s that Dada was in its own right a uniquely important and influential art movement. The presence of scholars in literature, culture, psychology and human sciences at the Conference also clarified the contributions made by Dada to many fields other than art—ranging from political propaganda to typography to music. A much clearer understanding of contemporary culture emerges through the direct study of Dada than through the study of Dada via Surrealism. The Iowa conference was a valuable step toward the opening of the field of Dada studies, particularly in the interdisciplinary mode which is required by the explosive, interdisciplinary movement which was Dada.

OPENING SESSION

The Conference opened on Thursday, 30 March, in a session chaired by Wallace Tomasini, Director of the School of Art and Art History. Tomasini, known for his work in Renaissance scholarship, drew insightful and amusing lines between the Renaissance of Italy and the Dada world. He then introduced Willard J. Boyd, President of the University of Iowa, who delivered the welcome. Prof. Boyd without question established a world record for brevity in a speech by the President of a major university, particularly a Big Ten school. In a graceful, eloquent sound-poem, he rendered thanks, praise to Dada, welcome and homage to the Dada spirit, all in a few lines, half of which he read backwards. The laughter and applause lasted as long as the speech. The opening paper of the Conference was issued by Michel Sanouillet, director of the Centre du XXe Siècle of the University of Nice, entitled "Dada: A Definition." Sanouillet defined Dada in terms of what it had been and how it acted, presenting in essence an overview of the French approach to Dada studies.

Following the opening session, the University hosted a reception at the President's House, at which time many of the conference participants had a first opportunity to meet one another and to interact. Along with the many distinguished presenters, the conference involved a substantial number of invited participants and "beisitzers" who contributed to the overall scholarship and development of the program.

Conference participants who did not present papers included New York critic Jill Johnson; Jean Brown, director of the Tyringham Institute and Archive Jean Brown of Massachusetts; Prof. Dominique Baudouin of the Department of French, University of British Columbia; Timothy Baum, distinguished collector and dealer in Dada materials; Prof. James Trissell of the Department of Art, Colorado College, Colorado Springs; Dr. Frank Seiberling, former Director of the School of Art and Art History, University of Iowa; and Dr. Kenneth S. Friedman, director of the Institute for Advanced Studies in Contemporary Art, San Diego.

The second session began Friday morning, chaired by Lionel Biron of the University of Michigan. Biron first introduced Mary Ann Caws of Hunter College and the Graduate Center, CUNY. Caws, past president of the Association for the Study of Dada and Surrealism, presented Dada as a mode of seeing the world in a paper entitled "Dada's Temper: Our Text." This was followed by *Dada and the Two Isms: Future and Surreal*, a multi-media performance and scholarly analysis of Dada in relation to Futurism and Surrealism by Elmer Peterson. Prof. Peterson, Director of Special Projects at Colorado College, is well known for his translations and studies of Dada texts, and for his book done with Prof. Sanouillet on Duchamp entitled *Salir Seller*. While it was obvious that the conference would be well attended from the audience on the first night, the conference was characterized by unusually high attendance at all sessions. Following a turn-away crowd at the first paper, all subsequent sessions and papers other than the Vautier performance on the last night were held in the largest available lecture hall, the history auditorium used on the first night.

On Friday afternoon, Manuel Grossman of Queens College Department of Communication introduced papers by the two conference organizers, Foster and Kuenzli. Foster presented Dada in the framework of an analysis of culture and "culturing" in "Dada Criticism, Anti-Criticism and A-Criticism." Prof. Kuenzli discussed "The Semiotics of Dada Poetry." Kuenzli's speech was a delightful example of the blend of scholarship and pleasure that characterized the conference: he broke into resonant renditions of sound-poetry as he illustrated his text.

Arthur Cohen of Ex Libris, New York City, then spoke on "The Typographic Revolution: The Antecedents and Legacy of Dada Graphic Design." The well-informed, witty lecture was particularly valuable in its discussion of the little-known influence of Russian futurism on Dada design and related typographic phenomena. It was held at the University Art Museum as a preamble to the special showing of the Dada Artifacts Exhibition held directly following the presentation of the paper.

On Friday night, the exhibition was officially opened to record-breaking attendance. The museum was packed with the largest crowd it had ever received for an opening. The exhibition, begun as a modest series of examples, became a major exhibition of Dada artifacts rarely seen. Drawing on 12 collections, both public and private, the show was beautifully installed and accompanied by a catalog which will surely become a standard reference work in the field of Dada scholarship. (Available for \$5.00 plus \$.50 postage from the University of Iowa Museum of Art, Riverside Drive, Iowa City, IA 52242). Stephen Foster, co-chairman of the Conference, initially suggested the exhibition and acted as its guest curator for the Museum. The catalog includes his essay, "Dada: Back to the Drawing Board," the incredible chronology compiled by British scholar, Richard Sheppard, and a lucid discussion of the Dada centers by Rudolf Kuenzli. The catalog entries were written by Sue Behrends, Gail Jones, Jackie MacMurray and Mary Wickstrom. Behrends and Jones served as research assistants to the Museum, taking responsibility for the exhibition, also

working closely with Prof. Foster in the planning and execution of the conference itself.

The opening featured an exuberant performance of Kurt Schwitters' *Ursonata* by Dary John Mizelle, director of the Electronic Studio, School of Music, Oberlin College. Using only his voice, he stunned the audience with a rich rendition of the famous Schwitters work rarely heard live. Two Iowa composers, Steven Schick and Peter Tod Lewis, also presented Dadaistic contemporary works, *Psappha of Iannis Xenakis* and *Samarkandko*.

SATURDAY SESSIONS

The sessions opened with J.C. Middleton's introduction of Richard Sheppard of the University of East Anglia's School of European Studies. Sheppard's paper on "Dada and Mysticism: Influences and Affinities" offered a view of the religious aspects of Dada and the Dadaists usually ignored in favor of the better-known tendencies to political activism and aggressive public gesture. Drawing heavily on middle-European mysticism and its traditions, Sheppard also discussed the influence of Zen and of Oriental thought. Dr. Hans J. Kleinschmidt, New York psychiatrist, discussed "Berlin Dada" in a fascinating narrative-historical account drawing on personal experience and anecdote to present the non-political or contra-political sides of some of the Dadaists more usually seen as political activists.

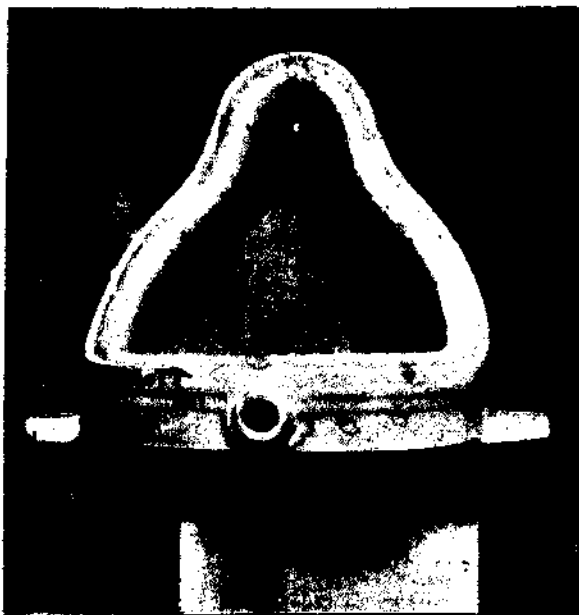
In the afternoon, Prof. Michel Benamou, of the Center for Twentieth Century Studies, University of Wisconsin, introduced the three final papers. First, Dickran Tashjian, author of *Skyscraper Primitives*, spoke on "New York Dada and Primitivism." Prof. Tashjian of the Program in Comparative Culture, University of California, Irvine, highlighted the interaction between the primitive thinking brought into Western art by anthropology and the modes of work brought into existence by the New York Dadaists. Thomas Elsasser of the University of East Anglia, Visiting Professor at University of Iowa in film, then screened several Dada films and delivered a paper on "Dada Film: The Technique of Liberation, the Liberation of Technique." Prof. Benamou's final introduction was that of Ben Vautier, Fluxus artist from France, where he is now director of La Difference, the experimental gallery of the Centre du XXe Siècle at University of Nice.

Following Elsasser's dry, scholarly discourse, Vautier came

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THE FOUNTAIN DESIGNED BY THE DUCHAMP

THE BLIND MAN

The Richard Mutt Case

They say any artist paying six dollars may exhibit.

Mr. Richard Mutt sent in a fountain. Without discussion this article disappeared and never was exhibited.

What were the grounds for refusing Mr. Mutt's fountain:-

1. Some contended it was immoral, vulgar.
2. Others, it was plagiarism, a plain piece of plumbing.

New Mr. Mutt's fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a picture that you see every day in plumbers' show windows.

Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view - created a new thought for that object.

As for plumbing, that is absurd. The only works of art America has given are her plumbing and her bridges.

"Buddha of the Bathroom"

I suppose monkeys hated to lose their tail. Necessary, useful and an ornament, monkey imagination could not stretch to a tailless existence (and frankly, do you see the biological beauty of our loss of them?), yet now that we are used to it, we get on pretty well without them. But evolution is not pleasing to the monkey race; there is a dash in every change and we monkeys do not love death as we should. We are like those philosophers whom Dante placed in his Inferno with their heads set the wrong way on their shoulders. We walk forward looking backward, each with more of his predecessors' personality than his own. Our eyes are not ours.

The ideas that our ancestors have joined together let no man put asunder! In *La Dissociation des Idées*, Remy de Gourmont, quietly analytic, shows how sacred is the marriage of ideas. At least one change-

ing thing about our human institution is that although a man marry he can never be only a husband. Besides being a money-making device and the one man that her woman can sleep with in legal purity without sin he may even be as well some other woman's very personification of her abstract idea. So, while to his employees he is nothing but their "Boss," to his children only their "Father," and to himself certainly something more complex.

But with objects and ideas it is different. Recently we have had a chance to observe their meticulous monogamy.

When the jurors of *The Society of Independent Artists* fairly rushed to remove the bit of sculpture called the *Fountain* sent in by Richard Mutt, because the object was irrevocably associated in their artist's minds with a certain natural function of a selective sort. Yet to any "innocent" eye

on like Three Stooges in one person. Possessed of an extraordinary memory for dates and facts, Vautier filled several boards with charts and graphs while projecting slides of Fluxus pieces, "Ben-Mots", and ideas throughout his talk. One of the younger artists whose work Duchamp admired, Vautier spoke specifically on "The Duchamp Heritage," discussing in particular the work of his Fluxus colleagues such as Paik, Beuys, Higgins, Brecht, Maciunas and Filliou. Benamou—who had obviously taken great relish and delight in introducing Vautier—took equally great delight in terminating the lecture suddenly as Vautier returned from a clambering run over the chairs of the lecture hall, to remind the audience of Vautier's Fluxus concert that evening.

The final session of the Conference was convened at the Corroboree Gallery, the experimental gallery of the University of Iowa, by Prof. Hans Breder, Director of the Gallery and member of the art faculty. The session itself, billed simply as "Performance", was a Fluxconcert organized by Vautier and several Iowa artists. The concert presented the classic range of Fluxus work, including pieces by Filliou, Paik, Friedman, Brecht, Watts, Knowles, Ono, Shiomu, Vautier himself and many of the other Fluxus colleagues. The audience responded with a variety of reactions, ranging from stunned amusement to limp indignation. Most had a marvelous time, and the conference closed to resounding laughter and applause. It was an appropriate way to end a series of investigations organized around Dada, but spanning the centuries from the German mystics of the Middle Ages to the sometimes mystifying French artist of the mid-20th century.

The Conference was well planned and well executed. The

participants and papers were selected carefully for interest and balance, a fact brought home by attendance far surpassing original expectations. Along with those participants invited by the University itself, some 300 individuals came from Iowa and other states and nations to participate in the discourse and study of Dada. The methodologies and approaches to scholarship ran the range from narrative history and personal remembrance to semiotic analysis. Many of the speakers were attempting to redefine the issues involved in Dada and the understanding of Dada, and in that sense, the conference proceedings—to be published next Winter by Coda Press—will offer exciting new perspectives in Dada scholarship. Both French and German approaches to Dada scholarship were represented well. Neither French, German nor American contributions to Dada were neglected.

Throughout the entirety of the Conference, a sense of joy and humor were evident. The Iowa Dada Conference succeeded admirably in expanding our view of Dada—that complex, dichotomous movement which excelled in polarities and contrasts. So many references were made, in fact, to "The Poles of Dada" in relation to one or another series of topics, that a subtheme emerged to the Conference in the form of a running symposium on Polish jokes. By the last day, Benamou spoke of "Poles" between broad winks, as did Tashjian in his paper. In reverie, one was able to conceive of the "Poles of Dada" clustered in a broad field, banners waving—red banners of Dada socialism, prayer flags of Dada mysticism, multicolored ribbons and flags of the many-hued Dada. How delightfully apt that this vision of poles, flagpoles in an international Dada Plaza, should take place near the long geometrical rows of Iowa corn starting to ripen in the spring breeze.

—Ken Friedman

BOOK REVIEWS

EDITED BY ROBIN KAPLAN

REFERENCE

Bunch, Clarence, ed. *Art Education: A Guide to Information Sources*. Detroit, Gale Research, 1978. 332p. (Art and Architecture Information Guide Series, 6) ISBN 0-8103-1272-7 \$18.00

Because of the diversity of theory and practice in the field of art education, the author has limited the bibliography to books about art or art methods, with reference to children and/or adults, resulting in the inclusion of few books which deal "exclusively with art, craft, or 'how-to' instructions annotated here."

Citations within each chapter are arranged alphabetically by author and descriptive annotations frequently appear along with full bibliographic information. There are special chapters on periodicals, organizations, publishers, reference works and other valuable information sources. Books are limited to U.S. and British publishers with historical as well as recent publications included. Author, title and subject indexes complete this work, a first attempt as such a compilation and therefore a welcome addition to the literature.

Holidays. New York, Hart Publishing, 1978. 80p., mostly illus. ISBN 0-8055-1252-7 \$12.95

Weapons & Armor. New York, Hart Publishing, 1978. 191p., mostly illus. ISBN 0-8055-1253-5 \$23.95

Both these volumes are new additions to the Hart Picture Archives, a series which documents pictures in the public domain which can be reproduced without fee or permission. Artists, as well as designers, advertising agencies and publishers, should find these volumes useful.

Jones, Lois Swan. *Research Methods and Resources: A Guide to Finding Art Information*. Dubuque, Iowa, Kendall/Hunt, 1978. 243p., indices ISBN 0-8403-1846-4 \$12.95

This paperback bibliographic essay guides the reader through the methods and resources of art research, including a final section on obtaining reference materials through interlibrary loan and on famous libraries and research centers in Europe and in North America. Supplementary material includes translations of French, German and Italian terms which are commonly found in foreign-language sources, a multilingual glossary of French, English, German, Italian and Spanish terms, and indices to publications/institutions and to subjects, terms and professions.

Muehsam, Gerd. *Guide to Basic Information Sources in the Visual Arts*. Jeffrey Norton and ABC-CLIO, Inc., 1978. bibliog. index. ISBN 0-87436-278-4 \$14.95

This essay-format handbook to information sources in the visual arts advises students and researchers on search strategies and essential research materials. Its four sections comprise 23 chapters on authoritative and specialized core sources, on periods of Western art, on forms and techniques,

and on national schools. While the latter section discusses primitive, tribal and Oriental art, Muehsam's emphasis is on Western art and available titles published in English. There is a numbered bibliography of over 1,000 entries with full citations for titles briefly referred to in the body of the text.

Netzer, Dick. *The Subsidized Muse: Public Support for the Arts in the United States*. New York, Cambridge University Press, 1978. 289p., tables, figs. (bibliography, index) ISBN 0-521-21966-3 \$14.95

The dramatic growth of direct public funding of the arts in the United States from the 1950s to the early 1970s has levelled off in response to fiscal problems and competing demands for funds at all levels of government and has encouraged a re-evaluation of guidelines for choosing those artists and institutions who will receive public support.

This study, funded by the Twentieth Century Fund, sets out logical arguments for government support of the arts (which Dr. Netzer uses to include museums, the performing arts, the visual arts and what he calls "serious music.") and appraises the record since 1965, in order to determine what difference such subsidy has made to the arts in general. Netzer, dean of the Graduate School for Public Administration, NYU, also compares U.S. subsidies and policies on the arts with those in Britain and other European countries. His overall recommendation is selectivity in grant-making, including minimizing subsidies for amateur activities in the arts, continuing to foster geographic dispersion, increasing support of individual arts and service organizations, making some "profit-seeking" arts activities eligible for government support and defining the jurisdiction of government arts-funding agencies carefully and narrowly. This is a controversial study, suggested reading for all those in the game of grantsmanship.

Photography Market Place. Ed. by Fred W. McDarragh. New York, Bowker, 1977. (See *Umbrella*, Jan. 1978, p. 7 for review).

Milar, Melissa and William Brohaugh. *1978 Photographer's Market*. Cincinnati, Ohio, Writer's Digest, 1977. 390p., illus. ISBN 0-911654-49-6 \$9.95

Billed as "The Complete Source Book for Still Photography", the McDarragh volume is really a directory with more information packed into its 500 pages than anyone would need.

The *Photographer's Market* lists 1,616 places for selling photographs with detailed descriptions for all entries. Each work will appeal to a different audience which a comparison of indexes will reflect: the Bowker index is 50 pages of single spaced, small type while the Writer's Digest index is 25 pages in rather large type. Both works contain up-to-date information which will serve photographers, art directors and picture researchers.

Saltzman, Jeffrey. *Pillars of Hercules*. San Francisco, Alan Wofsy Fine Arts, 1978. unpagged, mostly illus. ISBN 0-915346-32-X \$6.95

This beautiful photography book details a neo-classical building interspersed with the figure of a female nude. The series of plates is prefaced by a statement of E.M. Forster about leaving the Mediterranean and encountering the monstrous and extraordinary—here the monstrous is made to be beautiful and in a soft-focus sepia-toned world, the monument and model blend into one architecture. A beautiful addition to anyone's library.

Steiner, Ralph. *A Point of View*. Middletown, Connecticut, Wesleyan University Press, 1978. 144p., illus. ISBN 0-8195-5019-1 \$19.95

A friend of Stieglitz, Strand, Sheeler, Steichen and Weston, Ralph Steiner at 79 is still going strong, making splendid photographs which reflect a high sensitivity and technical skill. Accompanied by an introduction by Willard Van Dyke, these more than 100 photographs are arranged on a chronological basis and are supplemented by an autobiographical essay which allows us to wander through Steiner's life to his current preoccupation with film-making. Many photographs are reminiscent of his friends' works, and one wonders who came first, but of course, Strand, Stieglitz et al became famous while Steiner remained in the background. As he says, "above all, I feel lucky that I am still making pictures and films, and that I continue to be aware of the excitements of the visual world around me." Amen.

BOOKS OF INTEREST

Alechinsky, Pierre. *Pierre Alechinsky*. New York, Abrams, 1978. 258p., illus (some color) indexes ISBN 0-8109-0656-2 \$40.00

The Belgian-born, internationally known painter, co-founder of the COBRA group in 1949 and 1977 recipient of the Andrew W. Mellon Prize for excellence in the plastic arts, treats us to the first English-language assemblage of his writings, poems and musings in a handsomely produced book. There are over two hundred illustrations of his painted and graphic works—the color examples are brilliantly printed—as well as many documentary photographs. There is an introductory essay by the playwright-poet Eugene Ionesco, selections of Alechinsky's writings, paintings and lithographs, an extended illustrated biographical section (through 1977) which is followed by a chronologically arranged outline of personal and professional landmarks (one-man and major group shows), and name and title indexes. Many of the illustrated works are identified only with title and date and the book's style, in keeping with the artist's idiosyncratic nature, at times expresses his spontaneous imagination.

Classical America IV. Edited by William A. Coles. New York, W.W. Norton, 1978. 232p., illus. ISBN 0-393-04497-1 \$14.95

This is a hardbound volume of what seems to be an irregularly issued serial (the first of which appeared in 1971), the organ of Classical America, a society dedicated to the exploration and promotion of principles and the aesthetic of the classical tradition in the U.S. The present collection of eighteen essays explores this heritage, emphasizing the period from 1890-1940, with articles on John Singer Sargent murals, classical Atlanta, the Detroit Public Library and other classical building projects, including the recent J. Paul Getty Museum in Malibu. The last chapter contains reviews of book (publication dates are excluded) whose subjects fall within the classical and classical-revival category. The quality of writing includes personal accounts, chatty descriptions and factual presentations. The articles tend to lack documentation, there is no index and the work would benefit from a unifying introduction.

Hamilton, David. *The Thames and Hudson Manual of Architectural Ceramics*. London, Thames and Hudson, 1978. 184p., illus. (some color) index LC 77-83210 \$16.95

In treating clay items which exist within an architectural environment or substantially contribute to one, this manual discusses automated factory production as well as small-scale studio work by individual craftsmen. The authors give a brief overview of the history of architectural ceramics and describe techniques for making bricks, tiles, faience, terracotta and large scale ceramic sculptures. Additional material includes methods of producing roofing tiles, chimney pots and other decorative features. There is a glossary of 68 terms and an appendix on workshop safety whose admonitions (not using workshop receptacles for food or drink, not operating machinery without proper instruction in their use) take nothing for granted on the part of the reader.

Huttinger, Eduard. *Max Bill*. New York, Rizzoli, 1978. 226p., illus. (73 in color) ISBN 0-8478-0153-5 \$45.00

A superbly printed volume from ABC Verlag in Zurich, this monograph is the first comprehensive survey of the artist from his beginnings to the present. A chronological biography 1908-1977 with beautiful color and black and white plates illustrate Bill's theory and practice and a list of one-man exhibitions, exhibition catalogs, collections which include his work, and a bibliography complete this sumptuous volume.

The Image of Buddha. New York, Kodansha, 1978. 482p., illus. (bibliog., index) ISBN 0-87011-302-x \$45.00

This monumental volume, with over 350 black and white and color plates, figures and maps, is the culmination of a five-year project to treat the image of Buddha in Asia over the last 2,500 years. Each chapter is prefaced by an essay on the

development of Buddhist thought in the respective period and locale, tracing the development of Buddha iconography, the flowering of Buddhist art throughout the Indian continent and then throughout the rest of Asia.

A panel of internationally famous contributors has been coordinated under the general editorship of David L. Snellgrove, Fellow of the British Academy and Professor at the University of London, to create the most comprehensive work of its kind to appear to date. A must for all iconography and art historical collections.

McCully, Marilyn. *Els Quatre Gats: Art in Barcelona around 1900*. Princeton, Princeton University Press, 1978. 160p., illus. ISBN 0-691-03939-9 \$25.00

The diary of a famous bar reflects its customers, social milieu and a cultural and sociological chronicle of its period. El Quatre Gats was the hub of Barcelona society from 1897 to 1903 where artists and writers such as Pablo Picasso, Ramon Casa, Isidro Nonell, Pichot, Rusinot and Utrillo met and exchanged ideas. This exhibition catalog for the show at the Art Museum at Princeton and the Hirshhorn Museum in Washington illustrates over 70 works of art, including paintings, drawings, prints and posters, and documentary photographs of the cafe, all of which enhances our knowledge of the Modernista movement, a major chapter in the history of modern Spanish art. The annotations are long and complete and add to the savoring of this important period. There is a selected bibliography as well.

McLellan, Max, ed. *Art Projects 5*. Auckland, Heinemann Educational Books, 1977. Unpaged, mostly illus. ISBN 0-86863-080-2 \$9.75 New Zealand retail price (Available from Heinemann Educational Books, 22 South Broadway, Salem, NH 03079).

This handsomely illustrated book is composed of 14 carefully documented art projects carried out in New Zealand schools during 1976 as edited by Max McLellan, Senior Lecturer in Visual Art at the Auckland Secondary Teachers' College. Some of the projects include Earth and Sky, Calligraphy, Lino Etching, Movement, Words and Images and Flight, and seem to be international in application and suitability. As Marshall McLuhan said, "Ours is a time for crossing barriers for erasing old categories for probing around" and this book illustrates that philosophy. Of use to student and teacher alike.

Stokes, Adrian. *The Critical Writings of Adrian Stokes*. Thames and Hudson, dist. by Norton, 1978. 3 v. Vol. I: 1930-37. ISBN 0-500-02275-3. Vol. II: 1937-58. ISBN 0-500-01176-1. Vol. III: 1955-67. ISBN 0-500-01177-X. \$24.95 each. illus.

This specialized work is a chronologically arranged compilation of the English arthistorian-poet-painter's critical writings edited by Lawrence Gowing. The individual volumes as well as the set offer an interesting glimpse into Stokes' humanistic approach and analysis of Western art.

The Oakland Museum. *Chinese Snuff Bottles—Documentation of World Trade West to East*. Co-published by Charles E. Tuttle, Rutland, Vermont, 1978. 46p., color illus. bibliog. \$10.00

This illustrated catalogue to the first snuff bottle exhibition is not just a checklist of almost 630 items in the Helen Pritchard collection of snuff-related objects. Susan E. Williams' commentary discusses the use of natural materials—ceramics, minerals, organic substances, glass and metal—and traditional art forms of China towards the development of an aesthetically appealing, protective receptacle for snuff, briefly considers the history of the powdered tobacco and its relationship with world trade.

Venturi, Robert, Scott Brown, Denise and Steven Izenour. *Learning from Las Vegas*. rev. ed. Cambridge, MIT Press, 1978. 192p., illus. ISBN 0-262-72006-X (paper) \$9.95

This revised edition of "symbolism of architectural form" includes the full texts of Part I of the original, on the Las Vegas Strip, and Part II, "Ugly and Ordinary Architecture, or the Decorated Shed," with a smaller format, fewer pictures (none in color), and a considerably lower price than the first edition. An added preface by Scott Brown, a bibliography of writings by and about members of the Venturi and Rauch firm and a more logical rearrangement of sections are new features.

We thank MIT Press and the authors for making this volume accessible to many more readers of the theoretical analysis of architectural history up to the present with those wonderful "dangerous" ideas that make for controversy and rethinking about a great deal of what architecture should be today.

ZU GAST BEI KATE T. STEINITZ THE GUESTBOOK OF KATE T. STEINITZ

Recently published in facsimile by Galerie Gmurzynska in Cologne, West Germany, this volume reflects the social and cultural history of Germany in the early 1920s especially in the city of Hannover. Among the guests included are Gabo, Hannah Hoch, Moholy-Nagy, Raoul Hausmann, Lissitzky, Van Doesburg, and of course, constantly, Kurt Schwitters. The book is full of anecdotes, drawings, cartoons, collages, and wise sayings.

\$25.00 (plus 6% sales tax for California residents) exclusively from Zeitlin & Ver Brugge, 815 N. La Cienega Blvd., Los Angeles, CA 90069.

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EXHIBITION CATALOGS

Art of the Arab World by Esin Atil, an exhibition at the Freer Gallery of Art in Washington, DC, is documented in a beautifully designed, finely printed catalog. More than 80 color plates adorn this amazingly conceived exhibition catalog, with complete documentation, essays with historical, cultural and social background which allow for an in-depth understanding of the art production of the Arab World. The only fault with the design is oftentimes a dramatic blow-up of an object which leaves no gutters and bleeds beyond the margin. Otherwise, this is a bargain at \$15.00, distributed by the MIT Press in Cambridge, MA.

Hand Bookbinding Today, an international art, documents a landmark exhibition of contemporary handbound books at the San Francisco Museum of Modern Art, which opened on 22 March 1978. The documentation covers the technical and aesthetic contributions of the last ten years of over eighty binders from seventeen countries. Binders from Spain, Switzerland, Germany, England and Greece, as well as the Americas and Japan are represented.

Curated by Eugenie Candau, librarian at the San Francisco Museum of Modern Art, the exhibition will travel to Kansas City (the Nelson-Atkins Museum) and the Memorial Art Gallery of the University of Rochester. 49 color plates as well as many black and white illustrations allow one to survey the tremendous variety and ingenuity of the bookbinder today. Available from the Bookshop, SFMMA, Van Ness and McAllister, San Francisco, CA 94102.

The Native American Heritage: A Survey of North American Indian Art documents an exhibition at the Art Institute of Chicago which was held from 16 July through 20 October 1977. Written by Evan M. Maurer, curator of the exhibition, the introduction explains how artists were involved in the collection of Indian objects from Charles Wilson Peale to Max Ernst. After an essay by James A. Brown on the Exploration into the Southeastern Image and another essay on Beauty for New Life by Father Peter J. Powell, we find the catalog divided into geographical areas from the Southeast to the Far North. There are 33 color plates as well as hundreds of black and white photographs which document each item in the exhibition. A selected bibliography completes the volume, which is available from the University of Nebraska Press, 901 No. 17th St., Lincoln, NB 68588 for \$20.00 paperback.

Ancient and Antique Glass in the Queens College Art Collection by Maria Manzari, Jamie Fuller, Monga Lang, Blossom Regan and Jack Soultanian, Jr., represents the first time the study collection of art glass has been documented at Queens by students and former students. There is an essay on Technical Notes on Man-Made Glass, a discussion of Core-Made Vessels, as well as complete documentation of each item in the collection. A glossary and bibliography complete the welcome addition to the literature of glass. Available for \$3.50 from Queens College Press, Academic 183, Queens College, Flushing, NY 11367.

Eight Abstract Painters including Amenoff, Frances Barth, Jake Berthot, Bruce Boice, James Juszczak, Elizabeth Murray, Paul Rotterdam and Joan Thorne documents a show which closed on 2 May at the Institute of Contemporary Art in Philadelphia. Dore Ashton writes on "Attitudes Toward Abstract Painting in the Seventies" with 8 color plates, biographies, chronologies and a complete catalog of the exhibition included.

Russica Book Shop, 799 Broadway, New York City 10003 has two new catalogs called *Ventre de Paris* with work by Mihail Chemiakin dedicated to Emile Zola shown in Paris in 1977. This fantastic artist illustrates poetry (in French and in Russian) and is dynamic in his presentation. In addition, *La Peinture Russe Contemporaine* is an exhibition catalog which documents the unofficial Soviet Art show in Paris in 1976. Each artist has a biography, chronology and many illustrations. A sumptuous look at contemporary Soviet art.

Louis Lozowick: American Precisionist Retrospective is a catalog available from the Long Beach Museum of Art, fully-illustrated, for \$6.50 plus tax from the Museum Bookshop, 2300 East Ocean Blvd., Long Beach, CA 90803.

Rarities of the Asian Art Museum: The Avery Brundage Collection appears in the Program Bulletin of the Asia Foundation, handsomely illustrated in black and white and in color, available from the Foundation at 550 Kearny St., San Francisco, CA 94108.

The Artist and the Studio in the Eighteenth and Nineteenth Centuries by Ronnie L. Zakon is a thematic catalog available for \$4.00 from the Kent State University Press, Kent, OH 44240. There are many black and white plates, as well as a series of chapters on The Artist at Work in the Studio, The Studio, Instruction in the Studio, The Copyist Tradition and the Museum and Artist and Model.

Claes Oldenburg: Mouse Museum/The Ray Gun Wing is an exhibition organized by the Museum of Contemporary Art in Chicago and travelling through the United States including the Phoenix Art Museum, St. Louis Art Museum, Dallas Museum of Fine Arts and the Whitney Museum of American Art. The catalog includes the history and complete documentation of each area, the Mouse Museum and the Ray Gun Wing with superb black and white photographs and five color plates. Judith R. Kirshner has written a clear, critical introduction to this remarkable catalog. Price available from the Museum of Contemporary Art, Chicago.

American Art Pottery (1875-1930) gives an overview of American art pottery from the earliest efforts of the ladies of Cincinnati to the studio products promoted by the educational programs at Alfred University and Ohio State. An 84-page illustrated catalog, written by Kirsten Keen, accompanies the show (10 March to 23 April 1978) and includes a selected bibliography on the subject. Price is \$7.50 including postage. Available from Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806.

Victoria's World consists of over 200 period photographs, exploring the major events and social forces of the Queen's reign. Organized from the Gernsheim Collection at the University of Texas, the documentation in exhibition catalog form is available for \$3.00 plus postage and handling from the Emily Lowe Gallery, Hofstra University, Hempstead, L.I., New York 11550.

Ken Price: Happy's Curios documents the current exhibition at the Los Angeles County Museum of Art in an 85-page catalog with 86 illustrations, ten in color, depicting individual pieces of ceramics, the units themselves, and views of Price's studio and the artist at work in New Mexico, as well as Price's preliminary studies and installation drawings. A chronology, lists of one-man and selected group exhibitions, and a checklist of the Museum exhibition are also included. Available from the Museum Shop for \$5.95 (add 6% sales tax in California; handling charge is \$1.50). Address is 5905 Wilshire Blvd., Los Angeles, CA 90036.

Centre Georges Pompidou announces the publication of the following exhibition catalogs:

Paris-Berlin, 400 pages, 250 black and white illustrations, 50 in color. Covers the interrelationships of art, architecture, design, graphics, and literary relationships, as well as music, biographies of artists and a bibliography. Available for 60 F. after 12 July 1978.

Jasper Johns, 160 pages, 111 illustrations in black and white and 61 in color. Texts by Pontus Hulten, Pierre Restany and Alain Robbe-Grillet. 65 F.

Iliad (Ilia Zdanevitch, 1894-1975), the first defender of Larionov and Gontcharova, a proponent of Russian Futurism and sound poetry, he came to Paris in 1920, collaborating with Sonia Delaunay, Chanel, Picasso, Ernst, Giacometti, Miro, Villon, etc. in typographic inventions in the making of books. 120 pages illustrated for 50 F.

Boris Vian, a 48-page booklet with 80 illustrations, which serves as a tribute to the artist. Reproductions of manuscripts, drawings and diverse documents as well as numerous photographs. 18 F.

All these catalogs are available from Centre Georges Pompidou, Edition/Diffusion, 75191 Paris Cedex 04, France.

The Afro-American Tradition in Decorative Arts by John Michael Vlach covers basketry, musical instruments, wood carving, quilting, pottery, boatbuilding, blacksmithing, architecture and graveyard decoration. There is a bibliography as well as a catalog to the exhibition. A publication of the Cleveland Museum of Art.

German & Austrian Expressionism: Art in a Turbulent Era, an exhibition organized by the Museum of Contemporary Art, Chicago, is a 36-page documentation with a long essay by Peter Selz and a heavily illustrated catalog.

NEW YORK GALLERY EXHIBITION CATALOGS

Audrey Flack's latest shown has been documented in a fully illustrated catalog with 10 x 10 inch colorplates. Essay is by Laurence Alloway. \$6.00 prepaid to Meisel Gallery on 141 Prince Street, New York, NY 10012.

Charles Wysocki's America is an illustrated catalog for \$3.50 postpaid from Hirschl & Adler Galleries, Inc., 21 E. 70th St., New York, NY 10021.

American Flower Paintings 1850-1950 is a 30-page illustrated catalog available for \$3.00 from ACA Galleries, Inc., 21 E. 70th St., New York, NY 10021.

Richard Pousette-Dart Drawings is an illustrated catalog for \$8.00 plus \$1.00 postage and handling from Andrew Crispo Gallery, 41 E. 57th St., New York, NY 10022.

Also available is *Arman: Hard and Soft*, a 48-page illustrated catalog available for \$10.50 plus \$1.00 postage and handling. This is Arman at his marvelous best.

Joseph Cornell: Collages 1931-1972 is available from Leo Castelli, 420 West Broadway, New York, NY 10012 for \$12.00 plus postage and handling.

The new *Jim Dine* catalog is available for \$6.00 from Pace Gallery on 57th Street in New York City.

Architecture: Service, Craft, Art is available from the Rosa Esman Gallery, 29 West 57th St., New York, NY 10019 for \$5.00. This is an exhibition of drawings of Peter Cook, Buckminster Fuller, Michael Graves, Louis I. Kahn, Richard Meier, SITE, Venturi & Rauch, among others. \$4.00 for students.

POSITION AVAILABLE: Librarian I. Princeton University Library has position of Assistant Librarian, Marquand Library of Art. Responsible for the daily functions of the Library, assisting in the supervision of four library assistants and approximately 13 student assistants. Provides in-depth reference assistance and bibliographic instruction. MLS from ALA-accredited library school. Undergraduate degree or relevant experience in Art History. M.A. in Art History highly desirable. Reading knowledge of French, German and/or Italian. Ability to deal effectively with faculty, students and library staff. Salary: in range of \$11,500 base but without ceiling. Applications, including resume, 3 letters of recommendation, and school transcripts, should be sent by 31 May 1978 to Assistant Librarian Search Committee, c/o Maria Larson, Princeton University Library, Princeton, NJ 08540. Equal Opportunity/Affirmative Action Employer.

INFO EXCHANGE

Chuck Tomlins of the University of Tulsa Dept. of Art has been investigating the functions of the right and left hemispheres of the brain in relation to visual art. He has been asking his students to draw, doodle or paint with the hand which is not dominant in their normal use, left in the case of righties, right in the case of lefties. He reports that the understanding of spatial relations has been more rapid than normal and that the resulting visual materials show a greater understanding of visual content than at comparable stages in the development of students in their course-work. He reports particular success with his art courses for non-majors, who seem to enjoy their course more and to develop more rapidly than in courses taught using dominant-hand methods. Prof. Tomlins welcomes any information on similar experiments, research reports, or the opportunity to share ideas and data on an informal basis with artists and investigators pursuing similar topics. He will also welcome any feedback or bibliographic references. Write to Prof. Chuck Tomlins, Dept. of Art, University of Tulsa, 600 So. College Ave., Tulsa, OK 74104.

ART PEOPLE IN THE NEWS

Dali has just shown the first "hyperstereoscopic" painting, entitled "Dali Lifting the Skin of the Mediterranean Sea to Show Gala the Birth of Venus," consisting of two medium-size canvases hung so as to form a right angle. They are viewed through an arrangement of mirrors, which gives an illusion of depth. The paintings depict a long-legged female nude and a man holding a string attached to the horizon. The mirror arrangement was devised by Roger L. de Montebello, an inventor.

Willard Midgett, a realist painter, died in late April of a brain tumor. Midgett was head of the art department at St. Ann's School in Brooklyn. He was 40.

Russell J. Moore, formerly acting director of Bowdoin College Museum of Art in Brunswick, Maine, has been named director of the Long Beach Museum of Art, effective 1 May. The Museum is now a department of the Long Beach Public Library.

Charles Seligman, one of the foremost international art dealers of his generation, died in March in New York City at the age of 85.

Amy Goldin, an art critic who was a contributing editor of *Art in America* magazine, died at 52 of cancer.

James W. Fosburgh, painter, collector and adviser in matters of art to Presidents Kennedy and Johnson, died recently of cancer at the age of 67.

George Segal, the sculptor, has been commissioned to create a memorial to the four students killed at Kent State University in Ohio in an antiwar demonstration in 1970. The \$100,000 commission for the memorial comes from the Mildred Andrews Fund of Cleveland.

Joan Miro reached the ripe age of 85 on 20 April and was widely interviewed by the press.

Richard Lindner, one of the foremost figure paintings of the second half of this century and the creator of a private mythology of fascinating and ferocious women, died in April at the age of 76.

John Koch, one of the leading Realist painters known for his elegant representations of fashionable Manhattan life, died recently at the age of 69.

Mrs. Nan Wood Graham, 78, Grant Wood's sister, filed a \$10 million suit a year ago claiming she was defamed and her privacy invaded by a topless version of the famous "American Gothic" painting for which she posed, which now hangs in the Art Institute of Chicago.

Mrs. Graham claimed that Larry Flynt and his *Hustler* magazine knew—or should have known—that she was still alive and would be embarrassed by a picture purporting to be her with breasts exposed. Flynt's countersuit was thrown out by the court.

Mark Rothko's estate is now represented by Pace Gallery, one of the country's leading dealers in contemporary art.

Alexander Calder's estate is now represented exclusively by M. Knoedler & Co.

Wadsworth Atheneum

Catalogue of Paintings from The Netherlands and the German-speaking Countries

Fifteenth—Nineteenth Centuries

E. Haverkamp-Begemann, editor

208 pages, all 179 entries illustrated,
plus 49 illustrations in text;
228 black and white illustrations in total

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INTERNATIONAL COMPETITIONS

The First International Visual Poems on Out-Door Exhibition will take place in Recife, Brazil, supported by an outdoor firm. There is no limit to participation, and the work can be done by a group. Each participant will receive a photographic catalog including all the works on exhibit during the month of August, 1978. Each poem will be composed of 32 leaves fixed outside. **Deadline is 30 July 1978.** Measurements for each sheet are 0.75 m. x 1.125 m. or 29.52 in. x 44.3 inches. For more information and shipment of pieces, write to Paulo Bruscky, CP 850, Recife-PE, Brasil or Daniel Santiago, CP 87, Recife-PE, Brasil.

The First International Radio Art Show will take place in Brazil. Each artist should send a cassette tape with proposals, music, poems, experiences, etc. All tapes received will be played on a public program of a local radio station. Send your name, address and title of your work. A catalog will be published and will be mailed to all participants. **Deadline is 30 July 1978.** Send to Bruscky or Santiago as listed above.

Socks, a personality profile through a common inanimate object, is an international survey being conducted under the auspices of ART SPIES, INC., an art information resource service. Statistics and photographic documentation drawn from the participants will be published in the fall of 1978. All socks submitted will be photographed. They will be returned if an envelope with return postage is included. Archival copies of this documentation will be placed in the Contemporary Art Archives, La Mamelle Inc., San Francisco and the Otis Art Institute Library, Los Angeles. An exhibition of the actual socks and their documentation will be presented in Gallery B of the University of California, Riverside in the fall of 1978. Arrangements for continued exhibition of the documentation are being made through Mitzi Landau, 20th Century Art, Los Angeles. In order to participate in this project, please send one sock and the completed form to Socks, Art Spies, Inc., P.O. Box 5014, Riverside, CA 92517. Information should be name, occupation, location, age, how and where did you acquire this sock?, where and when did you most recently wear this sock? and other comments, signing and dating the document.

International Postal Art Exhibit planned for January, 1979 in the Lincoln Gallery, Santa Rosa, California. Open to all media. Non-returnable. **Deadline is 1 November 1978.** Lincoln Gallery, 709 Davis St., Santa Rosa, CA 95401, Attn.: gg/sh

INTERNATIONAL ART PERIODICALS

FRANCE

NDLR. A Burlington-Magazine-type of journal for France including art historical artists, as well as contemporary discussions. Published by Charles Le Bouil, 3 rue Choron, 75009 Paris. 70 F for four issues, 20 F each issue. (Foreign subscriptions are 90 F).

Canal. A bi-monthly, beautifully printed tabloid with news, calendar, views, book reviews, performance, music, etc. A lively periodical presented in a contemporary manner. Each issue costs 5F. Subscriptions are 110F for one year, surface mail. 85F for France. 70F for students. Write to Canal, 8 rue Sophie Germain, 75014 Paris.

Melba, a stunning visually exciting tabloid for avant-garde art, published in a different color each two months, with books, articles, reviews, cinema, performances, video and a calendar of events. 8F for each issue, subscriptions for 6 numbers a year 40F for France, 55F for foreign subscriptions. Address Almonde Press, 2 impasse Lebourg, 75014 Paris.

Contrejour, a current journal on photography, is the voice of a bookstore, journal and a gallery in Paris. The news, views, reviews, and tidbits are specially turned on, and one realizes that Contrejour also distributes books by leading French photographers. Write to Contrejour, 19 rue de l'Ouest, Paris 75014 for information.

Art Press International is a fully packed news vehicle for contemporary art, including dance, theatre, performances, and literature. Book reviews, reviews of theatre and performances by artists, cross-word puzzles, etc. are available for 12 numbers a year, 180F for foreign subscriptions. Write to Europrom, 3 rue de la Grande Truanderie, Paris 75001.

Artitudes is a slick art magazine with interviews, articles, critiques and pieces done by a wide array of artists. Available for \$3.00 each issue or \$18.00 a year for 8 issues. Truly an international journal with news and reviews of artists from around the world. Write to Artitudes, rue du Trillard, 06640 Saint-Jeannet, France.

INFO-Artitudes is a monthly cross-section of art news from around the world with calendars, listings of festivals, discussions of each of the large annual fairs, and solid news of art from around the world found nowhere else. Available (in French) for 10 issues, 80F for foreign subscriptions.

Cahiers de la Peinture, a bimonthly of studies, criticism and of information about art, especially about painting. 162 Bd. du Montparnasse, Paris 75014, 36F for 18 numbers a year, the French subscription is 36F.

L'Humidité is a beautifully produced journal of contemporary art—especially that of a sociological inclination, but some issues include work from all over the world, with artists such as De Chirico, Uerman, Meret Oppenheim, etc. Other issues are dedicated to one theme such as Jean-François Bory, or Hervé Fischer. Information about subscriptions should be sent to Rene Baudouin, 10 rue de Nesle, 75006 Paris.

Macula is an art historical journal on modern and contemporary art. 4 numbers a year are issued. Each issue has a theme or two—such as Josef Albers and Jackson Pollock. Others deal with Mondrian and other themes in art history of today. Available for 140F from Pierre Brochet, 313 rue Lecourbe, 75015 Paris.

Spazioarte is a thematic quarterly which deals with contemporary art and artists usually in interview form. Included is a digest of articles on contemporary subjects, abstracted and available for organizing into a card catalog. Written in Italian, the quarterly deals with the art market, women and art, Italy-US, and the role of the visual worker. Write to Spazioarte, Via Monte del Gallo 26, 00165, Roma, Italy. Subscription for foreigners is L.8000.

Terzo Occhio, the periodical of fantastic art, is available for \$9.00 a year and deals just with that, the fantastic, the surreal—there are English translations included in the back. Write to Terzo Occhio, Edizioni Bora, Via Jacopo di Paolo 42, 40128 Bologna.

a-beta is a journal of visual criticism and of contemporary art history, published by Multhipla Edizioni, 20137 Milano, P.le martini 3. There are interviews, essays on personalities, and lots of news and reviews.

TRA (Quarterly magazine of debate, information and cultural research) includes interviews, reviews of books and exhibitions, discussion of art and society, theme issues dedicated to a review of Canadian art 1970-76, for instance. There are English translations of most sections throughout. Subscriptions are \$7.00 surface and \$10.00 airmail for the U.S. Write to TRA, via S. Spirito 24, 20121 Milano.

Gala International, a slick magazine format for art reviews and discussions, with news and reviews and lots of advertising. \$28.00 a year from Gala, 20121 Milano, Via Turati 3.

Segno, a left-wing bimonthly of contemporary art, is an interesting news magazine with interviews of leading artists, well illustrated with many photographs, book reviews, a cross-section of the art scene, short news items about meetings, forums, exhibitions, performances, a calendar of exhibitions and reviews of music, performance and theater. The format, 12 1/2 x 6 3/4 inches, is handy and seems to lend itself to the type of news format this is. Available for L.3000 for 6 numbers from Segno, Via Modesto della porta 35, 65100 Pescara, Italy.

Data, a superb art magazine that covers a great deal of artists as well as new and reviews. Usually based on a theme, each issue also includes an English translation. Available for L.24,000 from Data, Foro Buonaparte 52, 20121 Milano.

Art Dimension Art: International Review of Arts deals with articles in English and in Italian about contemporary art, aesthetics, and a cross-section of essays on art and architecture. A contemporary view of art in a truly international setting for all readers. \$16 airmail (four issues) from Art Dimension, via Romanelli 1, 66034 Lanciano.

Il Laboratorio is the bulletin of information for the cooperative of visual artists in Bologna. The political upheaval of Italy has organized these artists and their reports reflect the turmoil in the visual world as much as the cultural and poli-

tical world. Available from Il Laboratorio, Via Repubblica 37, Bologna. L. 1,500 annually.

GERMANY

Art Aktuell is an art newsletter, which regularly informs the readers about the contemporary art market. It is published bimonthly in a limited edition of 500 signed and numbered copies, available in German as well as in English. There is exclusively written information which normally consists of four pages, mainly directed at collectors, but also read with interest by artists, art dealers, critics and museum people. *Art Aktuell* is solely edited, researched and produced by Dr. Willi Bongard, only available by annual subscription for 250 German marks or its equivalent in foreign currency at the daily rate of exchange. New subscribers are afforded a special rate of 200 German marks, which includes a free copy of the latest edition of the *Kunst-Kompass* or annual market value of art. Artists get a 50% discount. Write to Dr. Willi Bongard, Lindenstr. 18, D-5000 Köln 1, West Germany.

R. MUTT: IN MEMORIAM

R. Mutt, gallery owner, sculptor, correspondence artist and a true representative of alternative spaces in Los Angeles, died Wednesday evening, 26 April 1978, of a probable heart attack in his home. He leaves four children by a previous marriage and his wife, Grace (a.k.a. Tinkerbelle, a correspondence artist herself).

R. Mutt graduated California State University, Los Angeles, with a B.A. in 1970 and from California State University, Northridge, with an M.A. in 1973. For his master's show he buried his six-foot steel sculptures proclaiming, "Art is really dead."

For over 20 years, Mutt, who changed his name in 1973, worked as a male nurse at Camarillo Hospital.

R. Mutt opened R. Mutt Gallery on Van Nuys Avenue in 1973 and began providing one-person shows for community artists such as Bill Uphoff, Bruce Fier, Milano Kay, Roger Dillon, Erine Gillman, Sharon Hare, Kim Jones and others.

Later, Mutt became an active participant in the correspondence art network. In 1975 he published *Letters to R. Mutt*, a catalog of correspondence art. Less than one month before his death, he published *California Drought '77*, another catalog of correspondence art from all over the world. (This is now available for \$8.00 from Grace Hopkins, P.O. Box 377, Northridge, CA 91328). His work in progress was a new book called *117 Portraits of R. Mutt and Tinkerbelle*.

The whole worldwide correspondence art network will sorely miss R. Mutt, as will his friends in Southern California.

Guess the Lord must be in New York City, wrote Harry Nillson a few years ago in a song. Well, Hilton Kramer thinks the Art Lord must be in New York City and has recently written "Why American Needs New York as Its Cultural Center" in the April 9 issue of *The New York Times*.

We cannot deny that all art worlds cross in the Big Apple, but we must dispute Kramer's fear of the "balkanization" because some money is now getting to the provinces, or the boondocks, whatever you may call them.

Art talent is abundant, everywhere, and sometimes with more energy and dedication do we find that talent in the provinces. We are tired of reading how the world revolves around New York. Of course, walking down the streets of New York the first week of May made one delight in being in that crossroads, since all of Europe and America were converging for some spring celebration—it wasn't very spring-like but quite damp and cold—but for some celebration of European performances, Monet's gardens, or Steinberg's satire. Whatever it may be, New York should not be privy to special privilege when it comes to the dole of government and foundation funds. Artists are everywhere and my mailbox tells me that most art through the mail doesn't even come from the Big City.

So, Mr. Kramer, get off that lofty plain and come on down and see what the real artists are doing—the ones that do not often get to New York, but have vitality, energy and the same desire for that government dole as anyone else.

And now that I have gotten that out of my system, I just want to let you know that if you wish to read about anything else in this Newsletter, or if you wish to continue to exchange ideas, don't forget that this Newsletter is yours and I want you to share your ideas with other artists. Use the "Info Exchange" as a forum for ideas and information appeals. But let me know if you want any changes, additions, or what. If the July issue isn't on time this summer, forgive me, but I may be going to explore new vistas for *Umbrella* and it may be a little late.

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Contemporary Art Archives has just been established by La Marnelle, Inc. to provide access to and dissemination of information assembled continuously during the existence of La Marnelle.

All the activities of La Marnelle have been a function of art publishing. Enormous masses of information have accumulated in this process—videotapes, artists' books, multiples and other donated, art-related materials. An accessible contemporary information bank is valuable to contemporary art activity.

Contemporary Art Archives will micropublish materials to ensure that this information will become as widely available as possible. The collections of Contemporary Art Archives will become an archival museum.

For further information, please contact Mary Stofflet, Assistant Director, Contemporary Art Archives, La Marnelle, Inc., P.O. Box 3123, San Francisco, CA 94119.

ARTISTS' SERVICES

Michael Ltd. creates custom handmade paper in limited editions using a mixture of traditional European and Japanese papermaking techniques. Editions may be ordered in any size, shape, color, and weight.

In order to have an edition made the artist should write or call to describe the nature and complexity of the edition. Artists are encouraged to come to the shop in Goleta, California and work in a collaborative manner, to create one-of-a-kind art pieces or to make an edition. Artist collaboration includes all facilities, trained papermakers working with the artist, pulp and lunch—all for \$100 a day. Write to Michael Ltd., 6575 Trigo Rd., Goleta, CA 93017.

Volunteer Service Photographers is a non-profit group which has for the past 37 years been dedicated to Rehabilitation through Photography in programs helping the hospitalized, handicapped and disadvantaged.

They are sponsoring for the third time a fund-raising activity which is an auction of photographs. It will be held at the Cultural Services Headquarters of the French Embassy in New York City, 29 November - 7 December. Because they are fully recognized by the IRS, the valuation of all photographs donated for the auction will be tax deductible.

VSP is preparing an illustrated catalog for advance distribution and would like to have all photographs by 1 June 1978. Reserve your catalog now and if you have any questions, phone (212) CI 6-3965. Send name and address with \$2.00 to cover cost and mailing of catalog to VSP, I.I.P. Catalogue, 111 West 57th St., Room 1218, New York, NY 10019.

ARTISTS' PUBLICATIONS

The Detroit Artists Monthly for April is the Spring Fever issue including interviews with Albert Paley, Germaine Keller, Dore Ashton. Available for one year for 10 issues for \$6.00, from DAM, 15720 Southfield, Detroit, MI 48223.

LAICA Journal for April-May 1978 features "Italian Art Etc." with Barbara Radice as Guest Editor. An encyclopedia approach to artists and articles about the current Italian art scene. Available from LAICA, 2020 S. Robertson Blvd., Los Angeles, CA 90034.

The Dumb Ox 6/7 is a double issue, a multi-media collector's item, including color photos, a 33 1/3 rpm record by Bruce Fier, interviews with Roland Reiss, David Rushton, Shelley Rice, book reviews with inserts, fold-ins, fold-outs, and all this in a limited, numbered edition of 1500. A collector's item now at only \$5.00, this is not to be missed and can be purchased from the Dumb Ox, 18521 Dearborn no. 304, Northridge, CA 91324. Subscriptions are \$8.00 for four issues.

Centerfold for April 1978, edited by Clive Robertson and Marcella Bienvenue, is available from Arton's, 320 10th St., N.W., Calgary, Canada T2N 1V8. Subscriptions are \$9.00 for individuals and \$18.00 for institutions. This particular issue is a meaty overview of the art scene with a look at "Audio Arts" with editor Bill Furlong, an interview with Michael Snow, a transcript of Robert Filliou's performance "The Gong Show", the 1978 Canadian Video Open, Peggy Gale's videoviews with Susan Britton and Rodney Werden, a pithy essay by Dick Higgins on "Towards an Allusive Referential" and reviews of books, magazines and other publications. In early July, Arton's moves to Toronto and the address change will appear in our next issue.

Salon, Number 4, March 1978 is now available with participation from Bunk & Richter, James Collins, Harry Hoggstraten, Bernd Minnich, Gerard P. Pas, Mimmo Paladino, Walter Pfeiffer, Gerhard Theewen, Pedro Vasquez. A real winner. \$16.00 airmail for three numbers from Salon, c/o Gerhard Theewen, Gleueler Strasse 318, D-5000 Koln 41, West Germany.

Cabaret Voltaire 3 has been issued in an edition of 250 with The Drawing-Completion Test as contributions from artists such as Anna Banana, Mike Crane, Paul Carter, Robin Crozier, Frank Ferguson, Leavenworth Jackson, Ray Johnson, Pauline Smith, Al Souza, and Endre Tot, to name a few. Deadline for no. 4, the theme of which is New Music, is 30 May with contributions to fit within the space of 8.3 cm. x 11.4 cm. Write to Cabaret Voltaire, 6266 Madeline St., Apt. 97, San Diego, CA 92115.

Orworks has produced *Or* no. 10 with work by Al Souza, Steven Durland, James Tate and Uncle Don Milliken, dedicated to Word Play. Available free from Uncle Don Milliken, Box 441, Sunderland, MA 01375.

Art-Rite no. 18 by Image Bank in the Dollar Art Series is now available from Art-Rite Publishing, 149 Wooster, New York, NY 10012. The issue is a visual and verbal vignette on Image Bank, Michael Morris and Vincent Trasov, of Vancouver, B.C.

Soft Press for April 1978, number 13, is now available full of marvelous mail and correspondence art, including four pages published by Ecart in Geneva. Artists are invited to prepare their own sections, even printing them, but keeping within the constraints of the Swiss postal law which says that a magazine has a right fold, not on soft materials. Send your work and contributions to Soft Art Press, CP 858, CH-1001 Lausanne, Switzerland.

Ephemera no. 6 contains work from Al Souza's Artist Stamp show, Robin Crozier, Gabor Toth, rubber stamp print by Balint Szombathy, and a postage stamp by Barbara J. Hahn, among others. A beautifully produced monthly journal of mail and ephemeral works available for \$12.50 from Other Books & So, Herengracht 259, Amsterdam, The Netherlands.

Criss-Cross Art Communications, 6 has just been issued, dedicated to Stephen Rinn Fundingsland. Contributions are from George Woodman, Gloria Klein, Mario Yrisarry, Jane Couch, Paul Gillis, Terry Tegarden, Alvin Lucier, Robert Janz, among others, with a debate by Stan Brakhage and Malcolm Legrice. Published by Criss-Cross Foundation, POB 2022, Boulder, CO 80306 and this number costs \$4.00.

Red Herring is due with its second number in May, including several works of fiction about the problems of petty bourgeois vacillation, and the way this creates gaps between theory and practice; a demonstration against the Shah of Iran; doing culture in the trade union movement; the meaning of 'equal rights' in the "free world"; a brief history of the 1930's Artists Union, plus television and movie reviews. \$1.25 (with postage) from Red Herring, Box 557, Canal St. Station, New York, NY 10013.

JOAN OF ART

Joan Mondale, wife of the Vice President, in a recent visit to New York, threw pots at the Clayworks Studio Workshop with James Rosenquist.

She also opened her home in Washington, D.C. to show the selection of art from 22 museums in Arizona, New Mexico, Oklahoma and Texas on loan for a year to the Vice Presidential mansion, with works by David Smith, Hans Hoffman, etc.

VIDEO

Montreal Tapes: Video as a Community or Political Tool is a catalog of tapes shown recently at the Vancouver Art Gallery. These tapes will be shown soon at the Museum of Modern Art, New York City. The catalog includes interviews, statements with appendices which are revealing and informative, including a selective bibliography. Curated by JoAnne Birnie Danzker, the exhibition is truly an introduction to the National question in French-speaking Canada and a solid argument for video as a forum of ideas, expressions and opinions which aids in creative dialogue. Write to Vancouver Art Gallery, 1145 W. Georgia St., Vancouver, BC V6E 3H2.

● On 20 May, the Xth International Open Encounter on Video is inaugurated in the city of Tokyo, organized by the

Japan National Committee and the Center of Art & Communication of Buenos Aires. Some of the tapes shown will be by Baldessari, Donald Burgy, Jaime Davidovich, Douglas Davis, Felipe Ehrenberg, Herve Fischer, Terry Fox, Norio Imai, Shigeko Kubota, Les Levine, Masafumi Maita, Amerigo Marras, Raul Marroquin, Matsuomoto, Gerald Minkoff, Nam June Paik, Luca Patella, Thenot, Bill Vazan, Wolf Vostell, etc. The Encounter is held with the cooperation of the Yamagiwa Art Foundation and the Foundation Arc-en-Ciel at the Sogetsu Kaikan, 2-2-7 Akasaka, Minato-ku, Tokyo with dates 22-27 May.

● Vancouver Art Gallery has released its schedule for Video-space 1968 as well as special events for 1978. Write to them at the above address.

● Arton's announces *Robert Filliou: Porta-Filliou*, a black and white videotape lasting 45 minutes. In addition, Steve MacCaffery is featured in a 25-minute *Permanent Performance*. For details, write to Arton's.

● *Videation*, according to *Afterimage*, is a 19-page softbound book, the result of an editorial search for material on video. Entries from the 15 respondents range from proposals for video performance pieces to critical essays.

Videation is published in an edition of 250, and is not for sale. However, copies may be obtained for \$1.00 to cover postage and handling from Bob Martin, 110 Mulberry St., Richmond, VA 23220.

● The third annual index of the *Video Programs/Index* is available. The index is a guide to current sources of commercially offered entertainment, instruction, training and information video programs. The 1978 publication revises and updates all previous editions and supplements. Copies can be ordered for \$3 from Video Programs/Index, 923 6th St., SW, Washington, DC 20024.

MICROFICHE & SLIDES

The most exciting glass art objects created by artists throughout the world in 1976 have been captured in color on microfiche and are now available to collectors, artists and scholars. The photographic record is the first of an annual series published by the Corning Museum of Glass. Selection of objects was based on originality and craftsmanship. The convenient, inexpensive format enables the reader to have 120 color transparencies of the work of 85 contemporary artists on two microfiche. The images are of excellent quality. To order, send \$5.00 plus postage, handling and sales tax where applicable to Publication Sales, The Corning Museum of Glass, Corning, NY 14830.

■ The Dunlap Society offers a comprehensive Visual Archive of American Art, *The Architecture of Washington, D.C.*, edited by Bates Lowry. Each of two volumes is \$65.00 or \$115 for both volumes. Add \$3.00 for shipping and handling charges for each order to the Dunlap Society, Essex, NY 12936.

■ The Miniature Gallery announces *The Trends of the Twenties: 15th Council of Europe Exhibition* in Berlin, 1977. Only paintings were photographed by Miniature Gallery with the omission of the Dada Section. Available for \$70.00 from Miniature Gallery, 60 Rushett Close, Long Ditton, Surrey KT7 0UT, England. Also announced is the *Modern Spirit: American Paintings 1908-1935 Exhibition* in London 1977 and *British Painting: 1952-1977*, London 1977. For more details, write to Miniature Gallery.

■ Archives Canada Microfiches, an on-going series of slides as well as Archives Canada Microfiches, designed to share the treasures of the Archives with researchers, scholars and provincial cultural institutions, is being offered.

The Microfiches cover Canadian artists, accompanied by a catalogue containing a short biography and bibliography for each artist, as well as a detailed descriptive entry for each work of art. For the Microfiches, order from Publishing Centre, Mail Order Section, Martel Bldg., 270 Albert St., Ottawa, Ontario K1A 0S9.

■ Chadwyck-Healey/Somerset House has produced its Red List of Art and Architecture titles available for immediate delivery with current prices and price increases after 1 July 1978. Write to Somerset House, 417 Maitland Ave., Teaneck, NJ 07666 or Chadwyck-Healey, 20 Newmarket Rd., Cambridge, CB5 8DT, England.

ART AND LEGISLATION

Congressman Fred Richmond of New York reports that 157 members of the House of Representatives have agreed to co-sponsor the Arts & Education Check-Off Bill, H.R. 1042 which places two boxes on the IRS 1040 form allowing individuals to make voluntary tax-deductible contributions over and above their taxes to the arts and/or education. Hearings are to be held later this year.

H.R. 7896 is being supported by 50 members, who are co-sponsoring this Artists' Estate Tax Bill, which rectifies the estate taxes of artists, changing the tax law allowing the art work created by a decedent to be valued only at the cost of materials in the work.

ART & MAYOR DALEY

The question was how to memorialize Mayor Richard J. Daley, and the city of Chicago announced plans to build a memorial to the man who died in December, 1976 in his 21st year in office. Yet although proposals were solicited from several prominent sculptors and architects, apparently no one from Chicago was asked to submit a design. So 45 local artists produced proposals, maquettes, drawings or presentations for the tomb, monument, epitaph, requiem, or other funerary work for the late Mayor Daley of Chicago, and they were shown at N.A.M.E. Gallery, curated by Jerry Saltz, a Chicago painter.

The national press made much of this exhibition, and Jack W. Bumham really gets at the meat of the variety of ideas for a monument in *The New Art Examiner* for April 1978.

Print Letter 14 (March/April) has a Survey of Photography Magazines by Marco Misani which, although not comprehensive, is most valuable. No. 15 (May/June) includes a portfolio of Philip Trager's "Photographs of Architecture." Available from *Print Letter*, P.O. Box 250, CH-8046 Zurich, Switzerland for \$18.00 airmail.

■ Photography Media Institute announces the first single-source directory of information on films, videotapes and other programs about photography to be published in the fall of 1978. For free listing, titles should be submitted no later than 30 June to Photography Media Institute, P.O. Box 78, Staten Island, NY 10304.

■ Center for Arts Information, 80 Center St., New York, NY 10013 has put together a printed 20-page directory listing service organizations, galleries, exhibition spaces, grants and bibliographic information for beginning and professional photographers in New York State for \$2.00.

■ Center for Creative Photography has issued Number 6, April 1978, on *Alfred Stieglitz: Photographs from the Herbert Small Collection* with an essay by Peter C. Bunnell. Write to the Center, University of Arizona, Tucson, AZ 85721.

■ *Combinations*, which was first issued in Spring, 1977 has now issued Number 2, containing poetry, fiction and photography by Donna Nakao, Judith A. Levy, Floris M. Neususs, Robert Schiappacasse and others, with an interview of Clarence John Laughlin by John and Tania Messina. \$3.00 for a single issue plus 50 cents postage and handling or \$12 for four issues on a subscription basis to *Combinations*, Greenfield Center, New York, NY 12833.

■ *Kinsey Photographer*, produced by Dave Bohn and Rodolfo Petschek, published by Chronicle Books, San Francisco for \$19.95, is a single paperbound edition of the original two-volume hardcover album published in 1975 for This beautifully printed paperback edition, printed from the same plates on excellent paper at a fraction of the original price, is a monumental series of portraits of an era, a four-year research, writing and production effort. Available from Chronicle Books, 870 Market St., Suite 915, San Francisco, CA 94102.

■ *The Photoletter* is a bimonthly publication for photographers listing publishers who have current needs for photographic illustration materials. Published by Rhon Engh, professional freelance photographer, the newsletter costs \$24 per year. Items from book and periodical publishers are listed with the kinds of photos they are seeking, as well as the names and addresses of publishing house personnel whom photographers should contact. Also included are brief articles on conventional trade practices, terms of sale, and various photographic events and contests. There is no charge for publishers for their listings. Write to Rhon Engh, Pinke Lake Farm, Star Prairie, WI 54026.

■ *Afterimage* for April has a special supplement by Anne Tucker entitled: *Photographic Crossroads: The Photo League* which accompanies the show curated by Anne Tucker and shown at the National Gallery of Canada in April, which will travel to the International Center of Photography in New York City, the Museum of Fine Arts in Houston and the Minneapolis Institute of Arts.

CONSERVATION & PRESERVATION

The Taj Mahal is being damaged by industrial pollution, and brown and honey-colored stains are appearing on its shimmering white marble walls. Sulphur-dioxide emissions in Agra must be removed by removing industry, according to the government committee appointed to protect the 300-year-old pavilion.

■ A new flat file makes it possible to protect and carry maps, prints, posters, drawings, photographs, etc. without rolling them up. The file is made of a special acid-free corrugated paper that is rigid yet only 1/16 of an inch thick. Available in 3 sizes from The Highsmith Co., Inc., Box 25, Fort Atkinson, WI 53538.

■ Dri-Can is a new product to protect rare books, paintings, valuable art objects, and museum and historical artifacts against moisture or high humidity. This is a desiccant material attracting water vapor, condensing it by holding it physically through surface absorption. For further information, write to Multiform Desiccant Products, Inc., 1418 Niagara St., Buffalo, NY 14213.

■ *CCI*, the Journal of the Canadian Conservation Institute, Volume 2, 1977, has been issued with articles on waterlogged materials. Available from the Canadian Conservation Institute, National Museum of Canada, 1030 Innes Rd., Ottawa K1A 0M8, Canada.

PUNK ART & PUNK FURNITURE

On 27 April, the *New York Times* featured an article about Richard Mauro, designer of punk furniture. The products of his labor include a mat made of glued-together sheets of uncut baby bottle nipples, that quivers like some "primordial protozoan." There is an ottoman made of clear vinyl stuffed with newspapers quietly disintegrating. There is a punk chair made of a 250-yard-long industrial zipper sewn to itself in widening concentric circles. There is also a chaise, covered with 1,000 No. 3 safety pins.

■ Washington, D.C. will never be the same after 15 May, largely because of the efforts of the Washington Project for the Arts, which is celebrating the first exhibition of Punk Art, with participants in the gala opening on Monday night, 15 May, of Animal, Cartoons, Edit De Ak, Fashion, Film, Miller, Ringma and Hoppe, Next, Photography, Punk Magazine, Marcia Resnick, Screaming Mad George, just to name a few. During the whole month of May and June, there will also be Punk events with New Music, films, a symposium on Punk Art on 8 June with critics, art historians and

artists, Johnny and the Dicks in a visual Punk Rock group, etc. A catalog will be available for \$3.00 plus \$.50 postage and handling from the W.P.A., 1227 G Street, N.W., Washington, DC 20005.

REGIONAL NEWS

■ Dr. Peter W. Guenther, Prof. of Art History at the University of Houston, has been awarded the first summer scholar-in-residence grant for research at the Robert Gore Rifkind Collection, Beverly Hills, California. The Rifkind Collection is the largest compilation of German Expressionist graphic art, books and periodicals in the United States.

■ The famed Watts Towers, heavily damaged in the winter rains of Southern California this year, were threatened by deterioration and only with the pleas of citizens and the Committee for Simon Rodia's Watts Towers did the State Public Works Board contract \$207,000 for the repair of these internationally famed Towers

ART & GOVERNMENT

Angry office workers in London launched a petition charging waste of public money after spotting artist Rob Con sitting atop a pole in the Nottingham City Center. He used a grant from the London Arts Council to finance the project.

Con, who was carrying a dummy that he fed through a tube in its eye socket, was on a tour of Midland cities exhibiting his latest line in sculpture.

The Arts Council spokesman in London said, "We are ready to consider applications for grants from all kinds of performance artists. But when each performance is spontaneous, it is difficult to ascertain precisely what an artist will be doing. However, a great deal of trouble is taken over an artist's assessment."

■ On May 3 in the *New York Times*, President Carter told his aides that to save the Treasury \$3 million he was planning to veto a bill to hold White House Conferences on the Arts and Humanities next year. On May 4, he signed the bill. He had had impressed upon him by three of his leading aides that a veto would annoy Representative John Brademas, the measure's main sponsor, who also happens to be majority whip in the House.

■ Joan Mondale was presented with the 1978 Parsons School of Design Award for her support of art and design.

■ Senators Patrick Moynihan, Democrat of New York, and John H. Chafee, Republican of Rhode Island, introduced legislation to finance art exhibitions in Federal Buildings throughout the nation. According to the GSA, they commissioned 55 major works of art for \$3.5 million over the last 15 years, making the government a major patron of the arts.

Moynihan and Chafee want the GSA to buy or lease works by American artists for display in public buildings. For new buildings, the Administrator of the GSA would be allowed to use one-half of 1 percent of design, construction, repair

and renovation costs to pay for the exhibition. The bill requires the art to reflect the cultural, social and geographical characteristics of the area in which it is displayed.

SOVIET ART

The Christian Science Monitor ran a two-page spread on "Soviet Art: Official and Underground" written by Alexandra Johnson. The current state of art in the U.S.S.R. is explained and analyzed. The constant harassment of nonconformist artists was easily seen in the postponement of an exhibition in March, meeting defiance by the "underground" artists who vowed to bring the exhibit into the streets, if necessary.

In April, the Soviet authorities tried to stop the exhibition of about 30 works by emigre artist Mikhail Shemyakin, works that have been smuggled into the Soviet Union during the years since his departure in 1971.

LOST AND FOUND

Belgium's famous Manneken Pis was stolen in April from its stand in downtown Brussels. Replaced by a facsimile, the fake was also stolen the next day. The original is kept in the Municipal Museum on the Grand Place.

■ The 23-inch Frederic Remington bronze statue of "Bronco Buster" stolen from the St. Louis Art Museum on 29 January, has been recovered. Policemen found it in a Goodwill box after receiving an anonymous telephone tip.

■ An old painting given as collateral for a \$600 loan may be a Titian worth about \$4 million, according to a woman in Athens. A former picture restorer with the Greek National Gallery testified that the painting was a genuine Titian worth some \$4 million. The woman who originally owned the painting intends to sue in another court for its return.

■ Paintings worth \$1 million, including "The Three Graces" of Rubens were stolen from Florence's Palazzo Pitti, but fortunately were retrieved the next day due to the boast of one of the accomplices in a bar about a "big theft", which led investigators to the paintings in the trunk of a car.

■ Not so fortunate were two important paintings in London and in Amsterdam.

Nicolas Poussin's "The Adoration of the Golden Calf" was permanently damaged when a vandal slashed it in early April in the National Gallery in London. The painting was slashed into five pieces of canvas, with considerable losses of paint, but there is hope for restoration.

A self-portrait by Vincent van Gogh from the van Gogh state museum, was seriously damaged after being slashed by a Dutch artist.

Other slashings occurred in the Municipal Museum in Amsterdam where van Gogh's "La Berceuse" was seriously damaged.

More than 30 drawings attributed to the 18th-century French artist, Fragonard, are probably fakes, according to the Times of London. Major North American museums, as well as leading art dealers throughout the world, have decided that they have been fooled by fake Fragonard pictures acquired during the past 20 years.

■ An exhibition of nine paintings attributed to the late American artist Jackson Pollock will be dismantled from Sydney, Australia and sent to the U.S. for a check of their authenticity. Pollock authorities, the artist's wife and local art critics raised the possibility that the works might be forgeries.

NEW TECHNOLOGY & INVENTIONS

The Max Planck Institute for Nuclear Physics has developed a new method of dating art objects which it says is particularly reliable.

The process involves heating a tiny piece of the object to over 200 degrees C. (390 degrees F.) and measuring the radiation given off.

■ An engineer at the Bell Telephone Laboratories has invented an imaging device that makes it possible to produce video cameras small enough to fit in the palm of the hand and sensitive enough for low-light conditions.

■ A wrist camera invented by a New York City certified public accountant can take a half-dozen pictures in color or black-and-white and develop them without the need of a darkroom.

A band holds the camera snugly on the wrist. It is fully operable while worn. The photographer points the lens at the subject and opens the shutter. The light it admits from the lens reaches a cassette which holds a single disk of film, about an inch in diameter, and can be rotated to provide six photographs.

WOMEN

Judy Chicago in the industrial section of Santa Monica is preparing "The Dinner Party", a room-size project of a triangular table set for 39 mythological and real women starting with early mother goddess figure Gaea and moving to Sappho, Queen Elizabeth I, Susan B. Anthony, and ending with Georgia O'Keeffe. Scheduled to start a museum tour late this year, the Dinner Party will include videotapes, photographs, a film and other back-up materials.

■ *Female Artists Past and Present* announces its 2nd edition, Vicki Lynn Hill, ed., which includes the International Women's Year Supplement, which contains special sections on architects, photography and filmmaking, biographical sketches of pre-Revolutionary Russian and Soviet female artists, by William Mandel; women's museum exhibits compiled by DeRennie Coerr of the San Francisco Legion of Honor Museum of Art, and a single name index to the original volume and its supplement.

Write to Women's History Research Center, 2325 Oak St., Berkeley, CA 94708 for orders. The 2nd edition volume of *Female Artists Past and Present* costs \$6.00 to individual women and \$7.00 to groups & institutions. The IWY Supplement costs \$3.00 to individual women and \$4.00 to groups and institutions. Add 50 cents shipping and handling costs for each order.

■ Check out the new format of the *Women's Caucus for Art Newsletter*. It has photographs, lots of news and reviews, and announces new publications as well. Available through membership which ranges from \$10 for an individual to \$25.00 for institutions. Write to WCA, Dept. of Art and Art History, University of Missouri-Kansas City, Kansas City, MO 64110.

■ *Women's Studies and the Arts*, edited by Elsa Honig Fine, Lola B. Gellman and Judy Loeb, is now available for \$5.50, including postage, from Elsa Honig Fine, 7008 Sherwood Drive, Knoxville, TN 37919.

■ Chris Petteys of Sterling, CO, has researched and prepared a slide talk on "Women Artists in the Denver Art Museum." The slide talk will be given by members of the museum's Speakers' Bureau to clubs and organizations in the Denver metropolitan area upon request.

The talk covers six departments within the museum and features paintings and sculptures by women, original quilts and Indian arts.

Contact Chris Petteys, 309 Delmar St., Sterling, CO 80751 for more information.

MUSEUM NEWS

The National Black American Historical Museum opened recently at the corner of 116th and Lenox Avenue in Harlem, New York City. The collection is largely the accumulation and dream for the past 25 years of Thomas F. Moore, who has been collecting items of Black history over the last 25 years. The museum came to fruition through a lot of hard work and friends. Admission is \$1 for adults and 50 cents for children, open Tuesday through Sunday from 11 am to 7 pm.

■ The Metropolitan Museum of Art named William B. Macomber Jr., a 57-year-old retired diplomat, to be the museum's first full-time salaried president.

■ *A Guide to New York City Museums*, a pocket-size booklet published by the Cultural Assistance Center, is now available throughout New York City in museums and bookstores. They sell for 50 cents in museums, and slightly higher in bookstores. The booklet contains 115 entries.

■ The Norton Simon Museum in Pasadena has acquired another Rembrandt, an early portrait titled "A Bearded Man in a Wide-Brimmed Hat." A reliable source has fixed its value at about \$1.5 million. Painted in 1633, when Rembrandt was 27, the portrait was one that made Rembrandt Amsterdam's leading painter of portraits.

■ The Uffizi gallery in Florence, Italy has rehung its Botticelli treasures in a bold and striking design.

ARCHITECTURE & DESIGN

The California Design '76 catalog of over 750 objects selected from 7,500 submissions by two distinguished juries, is now available entitled *Craftsman Lifestyle—The Gentle Revolution*, for \$15.00 plus 75 cents postage and handling (California residents: add 6% sales tax) from California Design Publications, 146 West Colorado Blvd., Pasadena, CA 91105.

■ The Radio City Music Hall will be kept open by an agreement between New York State and the Rockefeller Center. With a sigh of relief, the public returned to avoiding the Center, and the crowds are no longer crowds. The audiences are quite diminished, but at least the doors are still open to this magnificent example of Art Deco.

■ The Chrysler Building in New York City is having a renaissance with new owners and their desire to renovate and make it a lively office building again.

■ The Charles Eames home in Pacific Palisades, California has been awarded the Twenty-Five Year Award by the American Institute of Architects, symbolic of architectural design of enduring significance.

NEW PUBLICATIONS AVAILABLE

A new, updated edition of *A Checklist of the Collection* with 700 new or revised entries has been published by the Archives of American Art.

The new edition lists all collections in the Archives, including those which they have only on microfilm. In addition, it lists the 1,900 interviews which the Archives have conducted, as well as hundreds of revisions and additions to the first edition.

The quantity, inclusive dates and types of documents in the papers—letters, photographs, slides, diaries, memoirs, writings, scrapbooks, sketchbooks, drawings, business records, etc.—are included. Subject matter and names of correspondents are not given; these may be found in the card catalogs in the five regional centers of the Archives.

The *Checklist* may be ordered through the Washington Center of the Archives, by sending check for \$7.00 to the Archives of American Art, Room 331, National Portrait Gallery, Smithsonian Institution, Washington, DC 20560.

■ *Corporate Fund Raising: A Practical Plan of Action* by W. Grant Brownrigg has been published by the American Council for the Arts. The book describes a practical and systematic approach to soliciting contributions from the business community. 73 pages and paperbound, the book sells for \$12.50, from ACA, 570 Seventh Ave., New York, NY 10018.

■ *Ukiyo-E: Art for the People* by Robert Percival, with illustrations of Japanese prints from the New Brunswick Museum, has just been published for \$5.50 (plus 50 cents

postage) describing the work of Kunisada and Kuniyoshi. Available from Publications Department, New Brunswick Museum, 277 Douglas Ave., Saint John, N.B. E2K 1E5.

■ *Arts in Education Partners, Schools and their Communities*, a resource book for school districts, arts organizations and community groups who want to work together to make the arts an integral part of public education, is a 128-page paperback book featuring an overview of the arts in education movement, a discussion of resources and opportunities available from state departments of education and state arts agencies, and an annotated list of national organizations and programs concerned with arts in education, as well as a selected bibliography. Available for \$6.00 including postage and handling from ACA Publications, 570 Seventh Ave., New York, NY 10018.

■ *Art Imagery and the Mythic Process* by Dorothea Bloom is available for 95 cents in a thirty-page pamphlet explaining how art reflects common themes of humanity. Pendle Hill pamphlet no. 215, from Wallingford, PA 19086.

■ *Materials from the National Arts & The Handicapped Information Service: An Annotated Bibliography* (first draft) is available from ARTS, Box 2040, Grand Central Station, New York City 10017, covering printed materials, bibliographies, Library of Congress, Music Services, Recorded Materials, Large Type, Media, Mixed Media and Films.

■ *The Art Museum as Educator: a collection of studies as guides to practice and policy*, edited by Barbara Y. Newsom and Adele Z. Silver has recently been published by the University of California Press. Covering profiles of museums in the community, the museum volunteer, programs for schoolchildren in museums, museum programs for children at other sites, non-museum visual arts programs, teacher training and classroom materials, along with a proposal for a National Center on Museum Education, this is a pithy study. Available in hardcover for \$30.00 or in paper for \$14.95.

ART READER

Reader Paul Brach's illuminating "Obsession as Style: Balthus and the Figure" in *Art in America* for March-April.

"Intimations of Mortality" in *Ms.* for May 1978 reviews Audrey Flack's monumental paintings.

"Requiem for Radio City" by Frank Ferretti in the *New York Times Magazine* for 19 February 1978.

"In Monet's Gardens" by Kirk Varnedoe, pp. 30-41. *New York Times Magazine* for 2 April 1978.

The May issue of United Airlines *Mainliner Magazine* features a whole section on Design, the great new look of American architecture, interiors, fashion, graphics and products with an article by Paul Goldberger on "The New Skyscraper."

The Christian Science Monitor for 24 April features Arts and Crafts, a 16-page supplement.

Registrars' Report for December 1977 features Van Shipment of works of art. Available free from Box 112, Bicentennial Station, Los Angeles, CA 90048.

Research & Design, the Quarterly of the AIA Research Corp., for April 1978 features "Seismic Design." Available from 1735 New York Ave., N.W., Washington, DC 20006.

FLQ (Film Library Quarterly) Vol. 10, nos. 3 & 4, 1977, features films and video for Young Adults, as well as an important article on "Cataloging Video Art" by Marianne Cichini.

National Murals Newsletter has issued its second number, announcing its Second National Murals Conference, which was held in Chicago on 20-23 April 1978 at Chicago's Columbia College. News from around the world on murals and artists who make murals is available for 50 cents from the Chicago Mural Group, 2261 No. Lincoln Ave., Chicago, IL 60614.

High Times for March 1978 features "Chris Burden: The Recycled Crucifixion of the Conceptual Christ" by Harry Wasserman, as well as an interview with Susan Sontag by Victor Bockris.

Visual Dialog for Winter 1977-78 features "Painting" and dedicates its Spring 1978 issue to "Printmaking." Available for \$10.00 per year from Visual Dialog, 1380 Country Club Dr., Los Altos, CA 94022.

Quiver, Numbers 1 and 2, edited by Michael Becotte and William Larson of Tyler School of Art, is a beautiful photographic portfolio. Number 1 covers conceptual photographic work from a number of photographers and number 2 includes "The Photographer Pictured" from the Wilgus Collection. Available from Light Impressions or from the Photography Dept., Tyler School of Art, Philadelphia, for \$3.00 per issue.

Design Quarterly 105 features "Beyond Scale: Two Projects for the Physically Handicapped". Available for \$6.00 for four issues from DQ, Walker Art Center, Vineland Place, Minneapolis, MN 55403.

Impulse, Volume 6, Number 3, edited by Eldon Garnet is called "Einstein's Joke" and appears in cinefiche, an intimate one-to-one relationship between reader (viewer) and the microfiche, a narrative embodying word & image. A first and one not to be missed, *Impulse* is available for \$10.00 (4 issues) from Box 901, Station Q, Toronto, Ontario M4T 2P1.

Horizon for April 1978 features "Paintings from a Garden" by Vicki Goldberg and "Claude Monet and the Garden Restored" by Bill Marvel. In addition, there is an article on Saul Steinberg by Brendan Gill, an essay on Susan Sontag

and photography, and an overview of I.M. Pei's designs.

Art Workers News for February - March 1978 features Artist Estates.

Studio International is back, revived by a non-profit organization to protect the future of *Studio* and Richard Cork's magazine. With both private and public funds, *Studio* for March 1977 has been issued on Women's Art with articles by Linda Nochlin, Ellen Johnson, Lucy Lippard, etc. The next issue, 1/78, will deal with the subject of Modern Art Museums. The new address is 25 Denmark St., London WC2. Hurrah for its revival!

"An Overview of Canadian periodicals" by Mary Lou Van Schaik appears in the March/April issue of *artmagazine*, a Canadian review. The article is superficial and doesn't contain one address for the information of the readers.

"Self-Publishers are..." by Monica Sullivan appears in the *Wilson Library Bulletin* for April 1978. Interesting overview, but mostly for writers who deal in literature, not art.

A PREMIERE AND A FINALE

The American premiere of *Masters of Modern Sculpture*, a new, three-part film series tracing the evolution of modern sculpture from the work of Rodin to that of such contemporary artists as di Suvero, Christo, and Smithson, will be presented by the Smithsonian's Hirshhorn Museum and Sculpture Garden in early May.

Nearly four years in the making, *Masters of Modern Sculpture* is the most comprehensive project to date by Blackwood, a leading documentary film-maker whose work has focused on contemporary artists and arts organizations. The film is distributed by Blackwood Productions, Inc. (New York), a film company founded by Blackwood to produce film documentaries on cultural and social topics for educational use in the United States, Canada, and Europe.

■ The 25th National Exhibition of Prints, now on a nationwide tour after a successful Washington showing, will be the last in the series, the Library of Congress has announced. Due to increased risk, expense and inconvenience in the shipping of prints, especially in view of the steadily rising cost and shrinking number of alternative modes of shipment, the Library of Congress, sponsor of the series for the past 34 years, has been forced to end the series.

ARTISTS' BOOKS

See *Afterimage* for April 1978 and an article about "Chicago Books and its New Publishing Program" featuring Rubini, Sweetman, Snitzer and Conrad Gleber. Books are to be distributed by subscription.

Pictures Words Threes & Other Numbers by Keith Shein, published by Trike Books, is a combination of visual poetry, word pictures and poems. A very well designed artist's book distributed by Bookrate, Box 732, Pismo Beach, CA 93449.

Modern Love by Constance de Jong is an unusually rich first novel which first appears as a serial in a limited edition, but now has been published in a paperback volume of 219 pages. De Jong is at the forefront of literature in novel form which has just surfaced—literature created by visual artists. The Spanish Armada interwoven with life on Lower Manhattan seems to be threaded into a compelling story which De Jong has presented in stage and radio adaptations throughout the U.S. and Europe. Standard Editions has published this volume, available from P.O. Box 1297, Peter Stuyvesant Station, New York, NY 10009 for \$3.50.

Abyss by Dorothea Tanning is lurid, turgid and draped in metaphor, inviting the reader to a feast of impossible passions in a desert repair called Windcote. Well known as an artist, Dorothea Tanning wrote *Abyss* in 1947. Reading it now, one discovers that not only did she write a magically irresistible story, but she produced a classic. A gothic tale written by a visual artist, *Abyss* is published for the first time by Standard Editions.

Richard Stine's Non-Pointless Pencil Book is a bargain at \$2.95 and shows the very occasional trade publisher venturing into producing an artist's book. At any rate, Stine, who lives in Ojai, California, is a regular contributor to *Mother Jones* magazine and to the *L.A. Free Press*, and who won an award for *Smile in a Mad Dog's I* in 1976, celebrates the common and not so common pencil. The pencil twists and turns, grapples with and overtakes the page, and finally confronts us pointblank with pencils and more pencils. The pencils themselves become anthropomorphic. Available for \$2.95 in every bookstore in the country, we are sure, thanks to the distribution system of a large trade publisher.

anal Airlines by Joshua Alper, subtitled *The Documentary Record of an Infringement: Environmental Art of a Pseudo-vandalist Nature* is the outgrowth of the overwhelming rainy season in Los Angeles this year. Starting with the soaked National Airlines billboard which remained partially visible after the rains of winter of 1978, the saga of *anal Airlines* begins in visual form with photographs showing the reconstruction and the final end-product of this infringement. A hilarious take-off beautifully printed by Grafix Artist Press, the book is available from Joshua Alper, 239 1/2 Third Ave., Venice, CA 90291 or from Printed Matter.

First Principles by Ian Tarnman is an exciting series of visual and concrete poems printed white on black which takes us into space and shows us that "space" is not so far from order as art. As Loris Essary says in the Preface, Tarnman is "a visual Pythagoras whose universe is composed of phonemes and morphemes". Published by The Future Press, *First Principles* is Tarnman's first book although his works on paper, in plexiglas and neon have appeared in exhibitions and catalogues throughout North America and Europe. \$5.00 from Trike, Box 732, Pismo Beach, CA 93449.

An exhibition of New Zealand Artists' Books is now underway at Franklin Furnace Archives, 112 Franklin St., New York, NY 10013.

LATE-BREAKING NEWS

Umbrella subscribers are offered reduced subscription rates to *Art + Cinema* at \$15.00 (versus the regular \$35.00) annual rate for three issues. Send your order (stating eligibility for reduced rate) to VRI, P.O. Box 45734, Los Angeles, CA 90045.

New associate editors, Larry Qualls and Daryl Chin, will vigorously step up their reviews of films by artists and experimental filmmakers, begun with their memorable special issue on the "Performing Arts." Old and new masters of the craft, from Jonas Mekas and Dick Higgins to Shigeo Kubota and Les Levine, will be represented with rarely seen films and videotapes. David James and others will focus on films on and by artists whose names have become known through their work in the various art media.

The new issue will end the long hiatus in publication caused by Publisher/Editor Eva Kroy Wisbar's hospitalization and mark the resumption of the regular three-issues-per-year printing of *Art + Cinema*.

WhiteWalls, edited by Buzz Spector & Reagan Upshaw, is a new magazine of writings by artists. An experiment in synthesizing word-related interests of artists and poets, focusing on that interface where poetic metaphor merges with the more iconographic language of "conceptual" art.

Featuring works by Ron Padgett, Ken Friedman, James Melchert, Barbara Guest, John Perreault, Richard Kostelanetz, Agnes Denes, Mike Crane, and Dick Higgins, among others, the regular subscription is \$4.00 for two issues per year. Write to WhiteWalls, 6054 S. Ingleside, Chicago, IL 60637.

Musical Comedy is published by Musicmaster of Portland, Oregon, and announces a new "Erotica" issue with this statement:

Plain brown-wrapped, Musical Comedy/Erotica is a far cry from the soft-core sensualisms which usually drape careful definitions of tastefully arousing items, but it's a good brawl with humor and artsy-porno. Certainly worse things could've been bedfellows. Contributors include mail art personalities and Portland exhibitionists (who finally shed their Puritanical bindings to try to write dirty). \$2.00.

Also available is *Psychic Trauma/Astral Memoirs*, an image log with off-stage performance poems; subjects including fears, shrines, etheric surgery, death, and subplots. Serious but not critical by Musicmaster, with an introduction by Dr. Al Ackerman. A limited edition for swap."

For more information, write to Musicmaster, 2324 N.W. Johnson, no. 10, Portland, OR 97210.

Llips Together is a soft cover art publication produced by Nicholas Spill in Wellington, New Zealand. It is an eight-page production, containing 22 black and white photographs with accompanying texts, and it is printed on quality matt art paper. Orders can be placed by sending checks or money orders to Nicholas Spill, c/o Mary Gresson, 81 Grafton Rd., Grafton, Auckland, New Zealand. \$1.20 plus 40 cents overseas postage. Payment must accompany order. Reciprocal swaps are welcomed.

On 1 June 1978, Dick Higgins' Unpublished Editions will change its name to Printed Editions.

Dick also announces the Pre-Sphincterist Period in our Arts and Culture. Sphincterism will be launched next November, when its sensibility emerges.

■ *Art Diary 1978* has just been published. It is pocket-sized, elegantly bound and contains information on avant-garde and contemporary art. Almost 10,000 addresses and telephone numbers of artists, critics, galleries, art agencies, video centers, museums, auction houses, art magazines, art publishers, edition & multiples, alternative spaces, bookshops, distributors, etc. Available for \$10.00 plus \$2.00 airmail from Giancarlo Politi, Via Donatello 36, 20131 Milano, Italy.

THE ART PRESS, an exhibition of the history and influence of art magazines, is now available for North American dates for late 1979 and early 1980. We suggest that four points in the United States would help this show get to North America for a tour. The exhibition consists of 51 screens with the visual history of the art magazine, their influence and development. Each theme is supplemented by glass cases in which works from your own holdings may be displayed or for which the Art Book Company in London can provide displays. Each of the three themes, *The Evolution of Art Magazines*, *Scholarship in Art Magazines*, and *Magazines of Modern Art Movements*, may be hired.

An exhibition book which supplements the information on

the screens is available for sale, called *The Art Press*. If you are interested in booking this exhibition for late 1979 or early 1980, please contact Umbrella Associates, P.O. Box 3692, Glendale, CA 91201 or The Art Book Company, 18 Endell St., Covent Garden, London WC2, England.

ARTISTS' STAMPS & ARTISTS' POSTCARDS

E. F. Higgins III of the Doo-Da Postage Stamp Works has produced a sheet of glorious color-Xerox stamps which were created in honor of Sun Day, 3 May, and which can be purchased from the Truman Gallery, 38 E. 57th St., New York, NY 10022 for \$3.00 plus 50 cents postage and handling. These are really a bargain and beautiful too.

■ A set of 92 postcards representing books made especially for the **ARTWORDS & BOOKWORKS** exhibition, which was held at the Los Angeles Institute of Contemporary Art during March are now for sale for \$15.00 (plus \$.90 sales tax for California residents only) from Artwords & Bookworks, P.O. Box 3903, Glendale, CA 91201. The postcards are fully of whimsy, ingenuity and fun. Some of the artists represented are John Baldessari, Maurizio Nannucci, Ron Crowcroft, Robin Crozier, Susan Weil, Eduard Bal, Pat Tavenner, G. H. Brett II, Gerhard Theewen, J. J. Baylin, Richard Prince, Frances Butler, Karen Korell, Giulia Niccolai, Adriano Spatola, Mike Crane, Steve Hitchcock, Steve Durland, and many others.

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GEORGE MACIUNAS: IN MEMORIAM

George Maciunas, long-time organizer of Fluxus activities in New York and around the world, died in early May of cancer. Born in November, 1931, in Kaunas, Lithuania, Maciunas has for two decades been an influential presence in the art world. Though his name is not widely known to the general public—to a great degree the result of his own insistence on individual anonymity and public presentation through group effort—his works and projects have indelibly shaped the structure and visible forms of contemporary art.

Maciunas studied art and architecture from 1949-53 at the Cooper Union in New York, later undertaking work in architecture and musicology at Pittsburgh's Carnegie Institute of Technology. Between 1955-59 he studied art history at New York University's Institute of Fine Arts.

In the early '60's, he helped to found the Fluxus group, working with friends and colleagues such as Dick Higgins, Bob Watts, Yoko Ono, Alison Knowles, and George Brecht to develop the performances, publications, concerts and tours of the early sixties. Widely-respected for his talent as a designer, he worked for a number of years at top Madison Avenue agencies to support the avant-garde productions he edited and published for Fluxus. His design talents also appeared on such products as *An Anthology* edited by Jackson Mac Low and La Monte Young, the classic 1963 anthology which first widely publicized works of art labeled concept art, and including work by many Fluxus members as well as others who have worked within the Fluxus framework from time to time, such as Robert Morris, Walter de Maria and Ray Johnson.

During the early years of the Fluxus movement roughly 1961-66, Maciunas presided over the Fluxus activities as an editor and coordinator. The first major push he organized was that of a series of magazines, modular and revolutionary, using ideas later adopted by many new art publishers from *Aspen* magazine to *Lightworks*. The second effort was a series of concerts and tours through Europe, by the end of which many of the most significant members of Fluxus—including Joseph Beuys, Nam June Paik, Ben Vautier and Wolf Vostell—had come to join Higgins, Knowles, Brecht and the others in one of the first genuinely international movements since Dada. The third important process was the program of publishing of objects, multiples, games and other materials which Maciunas almost single-handedly organized at his New York center. These modular, well-designed artifacts range from Brecht's *Water Yam* and Watts' *Events* to the museum-in-a-box versions of the *Fluxkit* and the many exquisite Fluxus chess games. These activities altogether helped to herald in a number of the transformations in art which swept in the '60's, ranging from the development of multiples as art objects to the dematerialization of art and finally the introduction of intermedia in an art where content—rather than the presence or absence of form—is the crucial issue. Maciunas' fourth great project began in 1966, the development of artists' cooperative housing in what is now called the SoHo of New York, an area in which Maciunas had been one of the first permanent residents. It has been said that as a visionary architect and urban housing activist, George Maciunas was more responsible than any other man for the development of the area now including SoHo, NoHo and the new TriBeCa as a center for art energy and activity.

By 1967, Maciunas had become interested in even more progressive housing-living schemes, including a Fluxus Island which never materialized, and a Fluxus Farm, which finally did. He spent the last few years of his life on the farm in Western Massachusetts, where he has been carrying out his work and his activities together with friends and colleagues.

INFLUENCE AND REPUTATION

It is possible to gloss more than a few of the major activities of the extraordinary Maciunas in less than a book. In fact, there exist books in several languages filling hundreds of pages with nothing more than indexical notes to other sources of full description. During the twenty years he affected the art world, George Maciunas was productive, active and continually experimental, developing and playing out new themes in an energetic and forceful way. He has been an influence on art and the world through object-making, film-making, publishing, design, urban design, architecture, editorial planning, politics, music, performance art, and art historical research.

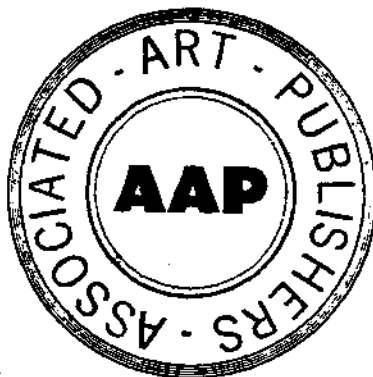
An individual of uncompromising integrity, Maciunas was widely-known as a difficult man to work with. He was legend among his friends for his explosive temper and his occasional "purges" of the Fluxus group, when for one ideological reason or another, he ultimately "purged" Fluxus at one time or another of all but four members whom he considered the "core". Nevertheless, for all his capacity for wrath, he was a loyal, good friend. . . and none of his ideological expulsions were taken very seriously by anyone, including George himself. Where integrity really mattered, Maciunas took firm and often dangerous stands. During the last few years in New York, this resulted in numerous legal battles with the Attorney General and in a physical attack against him by a mobster which cost him the sight of one eye.

His reputation began to grow during the Seventies. It seemed at one point that almost everyone had a Maciunas story or two to tell. He was always controversial, but it must be said that of the many people who hated him or thought they hated him, almost none knew him directly. A complex, quizzical person, a person who had the capacity to irritate others as much as he himself was irritable, Maciunas was nevertheless appreciated and respected by those who really knew and worked with him. All of his many friends have unfinished business with him—and bones yet to pick. It is characteristic of the loyalty he earned that the unsettled matters and little problems he left behind him remain treasured by his friends as gifts, just as they had previously been treasured as anecdotes.

When one Fluxist received word of Maciunas' fatal illness, she found words appropriate to the feelings many hold toward him. She said, simply, "Whenever we get to wherever we're going, George will have the program organized for us."

Maciunas, a life-long bachelor, was married to Billie Maciunas only a few months before his death in a Fluxus ceremony. It is customary in a tribute or obituary to state that he is survived by his wife. In the case of George Maciunas, he is survived by his wife; by many devoted friends; by thousands of "children" and "grandchildren" in the generations of young artists who have grown to maturity under the influence of his often-anonymous but far-reaching work; by an art world which he left much different than it was when he and his colleagues first came to it.

—Ken Friedman



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