

Vol. 1, No. 2

March, 1978

## PROFILE: documenta archives

If you go to documenta in Kassel, Germany every four or five years it is held, you probably see art, but you forget that there are a few other sights to see other than the contemporary art scene. The Hessische Landesmuseum, for instance, has one of the finest wallpaper exhibitions you could find anywhere, beautifully exhibited in historic environments to demonstrate the period in which the wallpaper was used. The public library in Kassel, for another instance, houses the archives of the documenta exhibitions in particular and contemporary art in general. (The library is right around the corner from the Landesmuseum. If the archives move, it will probably be to the Fridericianum, but that is not certain at this time.)

The Archive was founded after documenta 2 in 1961. There are 8,000 slides with a catalog card for each slide. These slides document the works in each documenta exhibition. In addition, there is an exhibition catalog collection, which far exceeds the imagination, for they receive catalogs from museums and galleries throughout the world. There is a fine cross-referencing system from place to institution.

The photography collection is similar to the slide collection with the same information on the back of each photo, referring back to the slide if it exists.

There is also a large catalog for artists in general, and a specific color coding system for those artists who appeared in the documenta exhibitions one through six. This allows for easy retrieval and identification.

The clipping files are a major resource for information about all contemporary art from newspapers throughout the world, which are maintained by the staff. In addition, there are many periodicals, museum catalogs and handbooks, and rare exhibition catalogs which are locked up and are available upon request.

With regard to galleries and their documentation, first there are exhibition catalogs for private galleries. Then, there are documenta artists who are kept separately in order to pinpoint the information with easy color-coded retrieval capability. Just for documenta 1 through 5, there have been 868 artists alone.

For more information, write to Frau Dr. Ela Spornitz, Bruder Grimm-Platz 4A, 3500 Kassel.



### UMBRELLA NAMED AAP COMMUNICATION SOURCE

*Umbrella* has just been named the organ for the Associated Art Publishers. It will serve as the communication network for the members of AAP, which is an international organization of individuals and organizations who publish books and periodicals of art and art information.

Membership in AAP is open to any individual or organization involved in publishing art postcards, video, audio cassettes, broadsides and artists' books. Membership dues are an initial first-year assessment of \$40 (which includes an AAP rubber-stamp logo). Yearly renewals are \$35. Membership benefits include an annual subscription to *Umbrella*, exchange of mailing lists, grant and funding information, newsletters and pamphlets, a catalog of members (to be distributed to libraries, bookstores and bookjobbers) and an annual conference. Organizations that do not publish art materials may subscribe to *Umbrella* for \$25.00; individuals not involved in art publishing may also subscribe at \$15.00 a year.

For membership information in AAP, write to AAP, P.O. Box 3903, Glendale, CA 91201.

KASSEL: Wall paper collection, Landesmuseum

# INTERNATIONAL NEWS

## ART IN PARIS

The last show in the Orangerie des Tuileries, the site of some of the most important exhibitions in France and a temporary exhibition hall, is devoted to the collections of Louis XIV. The bulk of the exhibition is provided by the Louvre's Dept. of Drawings, some of which have never been publicly seen. When drawings were not important or appreciated, Louis XIV bought a whole collection of 5,142 items from one German banker. In addition, an amazing variety of works from Eskimo carvings to Mayan manuscripts, from late Byzantine illuminations to Poussin and Rubens is included.

At the Centre Culturel du Marais, a small, penniless recycled house in the area of Paris where the Centre Pompidou is located, they are showing the twenty years (1909-1929) of Les Ballets Russes' activity with the emphasis on costumes and studies for stage sets, displayed in chronological order. The splendid tribute to Diaghilev's genius as impresario, using the talents of the Paris avant-garde, Balla, Utrillo, Matisse, di Chirico, Braque, Miro, Gris, Ernst, Gabo, Pevsner, Rouault, Derain, and of course, Picasso.

On 10 December in Paris, a new gallery, called Vitrine, 51 rue quincampoix, 75004 Paris, opened. The objective of this gallery is to give to art galleries, museums and other art institutions of the whole world the possibility to make known in a lively, quick and efficient way the activities they pursue, the artists and works they represent, and to place at the disposal of a large audience the information collected for them to acquire and renew a current knowledge of the art which is being produced where the public does not have the time or the means to go. Thus, close to the Centre Pompidou, large screens have been installed in the shopwindow of the space to show color slides representing the exhibitions and works presented at that time by various affiliated galleries and institutions throughout the world. A means of communication with immediate visual and precise information to broaden the public which could not ordinarily see the art. Galleries and museums have been invited to send color slides of their exhibitions so that they will be projected on the screens in the shopwindow during the exhibition time in the originating museum or gallery.

In addition, *Vitrine pour l'art actuel* also has a bookstore dedicated only to contemporary artists' books, catalogs, essays, magazines, so that artists are invited to send their books to Vitrine, as well as museums. A photo library is being organized to make available a wide panorama of any art movement today in visual form. They are also willing to act as an agent between artist and potential collector. They have recently shown the work from the Museum of Contemporary Art in Chicago, Eindhoven, Leo Castelli and Paul Cooper in New York, Krinzinger in Innsbruck, Oppenheim in Cologne and others.

## ART IN ITALY

The leaning tower of Pisa has stopped leaning and the sinking city of Venice is rising again. The tower remained stationary all last year, rather than add an average of one centimeter to its lean.

This seems to be all due to the change in the world's climate and temperatures.

Italy is compiling a vast computer-stored catalog of every significant work of art in the country, to help preserve its national treasures and promote scholarship.

Millions of items on architecture, painting, sculpture, popular culture, and other artistic expressions will be in the record. All endangered works not housed safely in museums are being cataloged first.

The Catalog Institute is headed by Dr. Arnaldo Negri in Rome. Much of the work is being done by out-of-work students who are paid an average of \$12 per item. The cards contain a precise description of the works of art, its source, its condition, and other information vital for researchers, preservationists, and for the police. Both cards and photos are reduced to microfilm and then prepared for storage in a computer.

## EAST EUROPEAN ART

The first art gallery outside the Soviet Union devoted exclusively to Soviet Art will open this spring in Pittsburgh. Russian Images, Ltd. in Pittsburgh will open with some 300 handpicked works, the first large-scale export of Soviet art allowed by Soviet authorities.

In Moscow, the first showing of American pop art and modern photo-painting works has met with approval of critics and the public alike. In addition, there are works from the late 19th century through the present.

Antique Russian icons are the newest art boom in Western Europe. Because of the demand for antique Russian icons, the supply in Russia is quickly dwindling.

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

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# BOOK REVIEWS

EDITED BY ROBIN KAPLAN

## REFERENCE

Ekdahl, Janis. *American Sculpture: A Guide to Information Sources*. Detroit, Gale Research, 1977. (Art and Architecture Information Guide: volume 5). 260 p., indexes. ISBN 0-8103-1271-9 \$18.00

While editor Ekdahl makes no claim of inclusivity, her concisely annotated guide to information sources covers many aspects of American sculpture. There are 887 numbered entries under three subject categories: General Research Tools (with chapters for Bibliographies, sources of biographical information, encyclopedias and directories), History and Aesthetics of American Sculpture (individual chapters treat surveys; folk and naive works; 18th, 19th, early 20th and later 20th century developments; 1960-70s, happenings and conceptual art) and a section on 219 individual sculptors. Entries the majority of which pre-date 1975, include periodical articles, exhibition catalogs, books and parts of books. Artists treated are those native or foreign-born persons "who have lived and worked in the U.S. for a significant portion of their careers and have contributed substantially to the art of America." In addition to a "key to abbreviations, there are separate indexes for author, title and subject which follow an appendix on public institutions with extensive collections of American sculpture."

Fuller, George W. *A Bibliography of Bookplate Literature*. Spokane, Spokane Public Library, 1926. Reprint: Detroit, Gale Research, 1973. 151p. ISBN 0-8103-3190-X \$13.00

This compilation of books, brochures and periodicals which deal exclusively with bookplates, is supplemented with a list of some 70 related works containing references to the subject. A subject index helps one consult this information easily. Recommended for collectors and bookplate enthusiasts, who should be aware that its price is high.

Gebhard, David and Tom Martinson. *A Guide to the Architecture of Minnesota*. Minneapolis, University Gallery, University of Minnesota and the Minnesota Society of Architects, 1977. ISBN 0-8166-0775-3 \$14.95 cloth; \$8.95 paper.

This geographically arranged guide to the buildings in Minnesota which are still standing is a tribute to the 19th century precedents leading to the present. While the annotations are short, the user is made to see architecture in a new light, in historical and aesthetic perspective. There are countless photographs, a photo-history, a glossary, and a list of selected readings in an excellently produced book.

Havlice, Patricia Pate. *World Painting Index*. Metuchen, New Jersey, Scarecrow Press, 1977. 2 v. ISBN 0-8108-1016-6 \$65.00

Billed as a monumental reference work designed "to provide the user with a tool for locating reproductions of paintings

in books and catalogs by artists from around the world," reproductions of thousands of paintings is heavily geared toward the Western European tradition.

The lack of cross-references in the index of known painters creates confusion as does the author's liberty of making up titles. The repetition of similar titles of paintings (for example, 14 pages of titles starting with "Landscape") is distressingly wasteful of paper and user time. Even with its problems, picture researchers, collectors and public libraries may desire some use from this bulky, expensive tool.

Newman, Harold. *An illustrated dictionary of glass*. London, Thames & Hudson, 1978. 351p., 625 illus. (17 in color). ISBN 0-500-23262-8 \$24.95

This dictionary briefly identifies 2442 wares, materials, processes, forms and decorative styles as well as the principal glass-makers, decorators and designers from antiquity to the present. A ready-reference tool without much depth.

*Pocket Guide to the Location of Art in the United States*. Originated by Mary Doublass Foreman; compiled by Emma Lila Fundaburk. Luverne, Albama, Emma Lila Fundaburk (P.O. Box 231), 1977. 313p. ISBN 0-910642-04-4 \$10 (plus 75 cents shipping); \$5 paperback (50 cents shipping).

Despite its cramped and hard-to-read format, this work successfully fills the goal of its title and is a useful tool for art professionals, librarians and travelers interested in viewing works of art (fine, decorative, craft) and architecture. It alphabetically lists selected municipalities (cities and towns) for each of the fifty states and Washington, DC. Under each heading there is information in from one to eight Roman-numerically indicated categories. These include I: Museums, Galleries, Art Centers; II: Art Fairs, Festivals, Parades, Competitions; III: Exhibitions and Collections; IV: Selected Artworks and Sculpture Gardens; V: Historic and Other Structures; VI: Art Councils, Clubs, Associations and Historical Societies; VII: Chambers of Commerce, Commercial Galleries and Other Sources; VIII: Brochures, Articles and Books regarding Art in the Area. Some entries, especially under categories I, VII and VIII, may be outdated since the questionnaire-solicited data were collected from 1971-77. However, the work verges on comprehensiveness, a fact which outweighs its minor flaws and poor physical appearance.

Smith, Lyn Wall and Nancy Dustin Wall Moure. *Index to Reproductions of American Paintings: appearing in over 400 books, mostly published since 1960*. Metuchen, NJ, Scarecrow Press, 1977. 931p. ISBN 0-8108-1084-0 \$45.00 CIP

An appropriate tool for all art libraries, this carefully executed reference work will be appreciated by librarians, picture researchers, scholars, students and artists alike. A conscientious effort has been made to update Isabel S. and Kate M. Monro's *Index to Reproductions of American Paintings in Books* (1948, 1962) by considering more recently published

titles, especially books of a general and survey nature, monographs and catalogues which reproduce newly discovered or little-known pictures. The prefatory chapter includes an explanation of the work's scope, a list of books indexed (and their respective codes), a list of and corresponding symbols for institutional owners of included paintings and an explanation of entries. The primary section (over 600 pages) is arranged alphabetically by artist, giving birth and death dates, the title and date of the picture, an abbreviation for the owner and the code for the book(s) wherein the reproduction may be found. The second section provides detailed subject access, listing over thirty main categories which are further broken down and under which are given titles of paintings followed by artist's names.

## MONOGRAPHS

Badouin, Frans. *Pietro Paolo Rubens*. New York, Abrams, 1977. 405p., illus. (some color), index. ISBN 0-8109-1586-3 \$60.00

This work, published to commemorate the 400th anniversary of Rubens' birth, is a substantial, handsomely illustrated introduction to the artist's career and development. The author, curator of the Rubens' House in Antwerp, has treated such issues as Rubens' personality, background, position in society, periods of professional growth as well as specific works of art in a format which brings together previously published and newly written material. There is no bibliography, although numerous references are made in the extensive note section. A list of illustrations, arranged by chapter, precedes the almost 300 reproductions (90 in color) which are accompanied by very brief comments.

De Bartolomeis, Francesco. *Martinazzi: Materia e Tempo*. Biella, Italy, Sandro Maria Rosso, 1977. 125p., illus. 15,000 L.

Martinazzi, jeweler and sculptor, born in Turin in 1923, is now recognized in a superb monograph. The book is rare—because there are only 2000 copies of it and because it treats an exceptional artist, who might otherwise remain unknown to the English-speaking audience. A detailed bi-lingual introduction and essay and 125 black and white photos are very fine and reveal the essence of this artist who works in gold and stone. Note that the book's binding is weak.

Available from Sandro Maria Rosso, Editore, 13051 Biella, Costa del Vernato 69, Italy.

DiFederico, Frank R. *Francesco Trevisani: Eighteenth-Century Painter in Rome; A Catalogue Raisonné*. Decatur House Press, 2122 Decatur Place, NW, Washington, DC 20008 (Art History Series, I), 1977. 124p., illus. bibliog. index. ISBN 0-916276-02-3 \$50 CIP.

Trevisani (1656-1746) was a popular painter in early 18th century Rome, best known for his paintings in the Crucifixion Chapel in San Silvestro in Capite (1696) and his cartoons for the mosaic decorations in the Baptismal Chapel in St. Peter's. This expensive monograph reconsiders his career, reconstructs the artistic climate of the time and offers two

previously unpublished biographies, by Nicola Pio (1724) and Lione Pascoli (1736) and one by Francesco Moccio, reprinted from an original 18th century source. The catalogue discusses in detail religious pictures, cartoons, sketches, portraits and unlocated paintings, supplemented by 113 plates and 40 figures, most of which have been published for the first time.

Gibson, Walter S. *Bruegel*. New York and Toronto, Oxford University Press, 1977. (World of Art) 216p., illus. (some color), bibliog., index. ISBN 0-19-519952-9 \$10.95 PB-ISBN 0-19-519953-7 \$6.95

This agreeable introduction to the art and life of Pieter Bruegel the Elder is part of the newly designed World of Art series, formerly Praeger, now copublished by Oxford University Press and Thames & Hudson. In stressing the necessity for considering the Flemish Renaissance master within the context of his artistic and social milieu, Gibson treats Bruegel's inspiration, art and influence to present a clarified view of this at times misunderstood artist whose topical interpretations or universally significant subjects have earned him a position of high regard. Amply illustrated with 153 plates whose quality is somewhat lacking, this work, its popular tinge notwithstanding, is a reliable basic survey, no doubt as informative—although less handsome—as its more expensive coffee-table format counterparts.

Schwarz, Arturo. *Man Ray: The Rigour of Imagination*. New York, Rizzoli, 1978. 384p., 520 illus. (40 in color) \$35.00

Although Man Ray has been excluded from many dictionaries and encyclopedias on contemporary American artists, this Philadelphia-born master has finally received his due in a carefully produced, attractive and illuminating monograph.

Schwarz has focused on Man Ray's urge for expression by dividing the book into three parts, each of which corresponds to a medium used by the artist: painting, objects, photographs. In addition, he deals with Man Ray's influence on photography, Ray as master of assemblage, readymades and games, and finally with Ray as Surrealist filmmaker. This attempt to understand Man Ray, who sought "some way of expressing myself without being a painter, without being a writer, without taking one of these labels, and yet produce something that would be an inner product of myself," through insightful text, documentary photographs, recollections by Henry Miller and a solid bibliography and chronology is an enjoyable success.

Withers, Josephine. *Julio Gonzalez: Sculpture in Iron*. New York, New York University Press, 1978. 181p., illus. ISBN 0-8147-9171-9 \$40.00

A comprehensive monograph on Julio Gonzalez, who is widely recognized for his pioneering constructions in iron, his direct influence on Picasso's sculpture, and his impact on sculptors working after World War II, this volume reveals biographical data, family history, unpublished drawings and

an unpublished essay by Gonzalez: "Picasso sculpteur et les cathédrales," which is appended to the text in both the original French and an English translation.

#### BOOKS OF INTEREST

Berry, William A. *Drawing the Human Form: Methods, Sources, Concepts*. New York, Van Nostrand Reinhold, 1977. 256p., illus. ISBN 0-442-2071-8-2 \$10.95 paper

A definitive, systematic, up-to-date text for the beginning draftsman based on the author's 20 years of experience as a successful artist and university teacher. Theory and history are integrated with step-by-step practical guide to produce historical relativity as well as anatomical diagrams.

*Borders and Frames*. New York, Hart Publishing, 1978. 224p., mostly illus. ISBN 08055-1251-9 \$26.95 hard cover; \$8.95 paper

*Trades and Professions*. New York, Hart Publishing, 1978. 416p., mostly illus. ISBN 08055-1214-4 \$44.50 hard cover; \$14.95 paper

Both these volumes are part of the illustrious Hart Picture Archives, a series which documents those pictures in the public domain that can be reproduced without fee or permission.

The first title includes over 500 frames; the second shows over 2,000 pictures in the trades and professions. Artists will be most interested in the depiction of their profession throughout the 19th and early 20th centuries. A useful resource for artists, advertising agencies and publishers.

Levin, Gail. *Synchromism and American Color Abstraction, 1910-1925*. New York, George Braziller, in assoc. with Whitney Museum of American Art, 1978. 144p., illus. ISBN 0-8076-0882-3 \$22.50 cloth; \$11.95 paper

Issued in conjunction with the exhibition of the same name, this book documents the color abstraction movement and its impact on American painting from 1910-1925. An accessible account of this relatively little-known period in the history of modern art, the historical evidence presented in written and visual forms, assists our understanding of this period. There are 166 plates, 50 of them in color, and reprints of the Synchromist manifestoes issued by Morgan Russell and Stanton MacDonald-Wright. A selected bibliography and a checklist which includes artists' biographies make this volume a valuable asset to any collection of 20th century American art.

Potterton, Homan. *The National Gallery, London*. London, Thames & Hudson, 1977. 216p., 345 illus., 75 in color. ISBN 0-500-20161-7 \$7.95 paper

This is a fine example of a gallery handbook—that is usable to the museum-goer. There is an introduction by Michael Levey, a history of the collection, an up-to-date survey of conservation techniques, a bibliography and a complete

catalog of the paintings in the collection with full descriptive information.

Snyder-Ott, Joelynn. *Women and Creativity*. Millbrae, California, Les Femmes Publishing, 1978. ISBN 0-89087-926-5 \$9.95 cloth; \$5.95 paper

A specialized title, in feminist art literature, this discussion of the female experience in art, especially of women's dominance in the art of pre-Christian fertility cults and female iconography throughout the world of crafts, urges women to seek out their rich art historical background to consider the works of men as "male art" rather than as representations of the "universal model", and to strive for acceptance of their work as artists rather than as women. Despite the contradiction of the last two statements, her model for a feminist art program comes from her own experience, but could help those who are working toward these goals. An interesting addition to feminist art literature.

Wells, Christopher. *The Goodfellow Catalog of Wonderful Things: Traditional & Contemporary Crafts*. New York, New York Berkley Publishers, 1977. 418p., 700 illus. ISBN 425-03402-X \$7.95 (plus \$.85 shipping, from Goodfellow Catalogue, P.O. Box 4520, Berkeley, CA 94704.)

The best shopping guide of its kind for America's finest crafts in both traditional and contemporary styles. The author, who edits a crafts newsletter in Berkeley, visited the crafts people included in the work and has included over 1000 works of 300 artisans available through mail order. An important six-page reference section lists book reviews, recommended books, funding sources, fairs, suppliers, publications, schools and organizations by state. A remarkable addition to any public or personal collection.

#### MICROFORMS

Joachim, Harold. *French Drawings and Sketchbooks of the Eighteenth Century*. Art Institute of Chicago. Chicago, University of Chicago text/fiche, 1978. 112p. on 4 microfiche ISBN 0-226-68795-3 \$45.00

The Art Institute of Chicago's outstanding collection of 18th century French drawings is represented here in 336 full color reproductions, including works by Boucher, Fragonard, Watteau, Prud'hon and the complete sketchbooks of Saint-Aubin and David. The text includes a history of the collection and commentary on the reproductions. A welcome addition to the superb text-fiche series presented by the University of Chicago.

#### CORRECTION, PLEASE

The news item about Eric Somers, video artist, which appeared under "Regional News" in the last issue of *Umbrella* is not entirely accurate, did not come from the artist himself, and these facts should not have been published since the information was from secondary sources. Our apologies to Somers.

## ART PEOPLE IN THE NEWS

Among the eight new members of the American Academy and Institute of Arts and Letters, there are **Robert Rauschenberg**, **Clyfford Still**, painters; and **Marisol**, sculptor.

**Thomas Hess** has recently been named consultative chairman of the department of 20th century art at the Metropolitan Museum of Art, succeeding **Henry Geldzahler**.

**Henry A. Kissinger** has just been named to the Trustees of the Metropolitan Museum of Art.

**Don Freeman**, 69, a noted illustrator and award-winning author of books for children, died in January.

**Norman S. Ives**, well known as a painter, printmaker, graphic designer, and publisher of photographs and print portfolios, died in New Haven at 54. Designer of **Josef Albers' *Interaction of Color*** in 1963, he was having an exhibition at the Martilyn Pearl Gallery in New York City at the time of his death.

**George D. Costakis**, owner of one of Russia's most extensive collections of avant-garde art, left Russia in January for the West, expecting to settle in the U.S. after giving the Soviet state 80 per cent of his paintings.

**Therese Bonney**, famed American journalist and photographer and Paris personality, died in January at the age of 83 in Paris.

**Stow Wengenroth**, 71, one of the nation's leading lithographers, died in January in Gloucester, Mass.

**Richard Serra** has been selected from among nearly 100 candidates to design a major work of art that will serve as the western focal point for Pennsylvania Avenue in Washington, DC.

**Giovanni Mardersteig**, one of the world's most famous printers of manuscripts and art books, died in late December at the age of 85, in Verona, Italy.

**Robert J. Wolff**, 72, an abstract artist, died in January at 72.

**Christo** is now looking toward two and a half miles of straw-colored nylon to be wrapped over a winding footpath in Loose Park, Kansas City, Missouri. He has presented his plan to the Kansas City Parks & Recreation Board, hoping to lay the fabric over some 13,000 feet of park pathways in late September or early October. \$40,000 tab will be picked up by local art groups.

**Abraham Rattner**, colorist painter, printmaker and tapestry designer, died in New York in February at the age of 82.

**Linda Nochlin**, professor of art history at Vassar, was given the Frank Jewett Mather award by the College Art Association, for "distinction in art and architectural criticism", to

**Mercedes Matter**, found of the New York Studio School went the "distinguished teaching of art" award, and to **Ellen Johnson**, professor emeritus of art history at Oberlin, the Society presented the "distinguished teaching of art history" award.

**Lowell Darling**, America's original urban acupuncturist and director of the Fat City School of Finds Art, has declared his candidacy for the governor of the State of California. His campaign slogans are "Write your Own Ticket", "Put your Mind where your Motor is" and "Vote beyond the Grave." He is making a feature film of his campaign in order to pay off his debts. You'll read more about Darling in the press, we are sure.

**Ansel Adams** was made an honorary member of Moscow's committee on graphic artists in honor of his 76th birthday.

**Charles F. Montgomery**, 67, professor of art history at Yale and one of the leading authorities on American decorative art, died in February in New Haven.

**Shoji Hamada**, 83, celebrated Japanese potter, died on 3 January 1978.

**Barbara Reise**, noted American critic living in London, died in mid-January. Having lived in London for some years, she contributed to a better understanding of Minimalism and Conceptual Art.

**George Chapellier**, art dealer in London, Brussels and New York, died in New York in February at the age of 87.

**Consuelo Kanaga**, a pioneering photographer whose career ranged from the 1920s to the 1960s, died in New York at the age of 84.

**Joan Mondale** has been appointed by President Carter as honorary head of the Federal Council of the Arts and Humanities. The Council will undertake a "major review of the arts and cultural policy of the U.S."

**Henry Seldis**, critic and lecturer on art in Los Angeles, died in February at the age of 53.

**David Searles**, **James Edgy Jr.** and **Mary Ann Tighe** have been named the three deputies to **Livingston L. Biddle, Jr.**, director of the National Endowment for the Arts.

**Oliver Andrews**, West Coast sculptor, has been chosen by a citizens' committee in Glen Cove to create a fountain for the Downtown Urban Renewal Project. Andrews, a Santa Monica, California resident, was chosen from 287 sculptors from around the U.S.A. and from as far away as Japan, Brazil, France, Mexico and Switzerland.

## EXHIBITION CATALOGS

*Vittorio Guarnieri* is an exhibition catalog which documents the one-man show of the artist at the Galleria Vinciana, 6 via Gesu, 20121 Milano, Italy. The artist, born in Ferrara in 1946, now lives and works in Bologna. Scientific studies of color dominate his conceptual art, and much of his inspiration has come from Prof. Franco Spisani of Bologna.

*Steichen: The Master Prints 1895-1914* by Dennis Longwell serves as the exhibition catalog of the current show at the Museum of Modern Art in New York. The essay and 73 illustrations (6 in color) examine Steichen's rare and beautiful prints made before the First World War and relate them to the important tradition of European Symbolism, the source of their inspiration. These early original prints are few in number—less than one hundred—and a significant portion exist only in a unique print. The volume is published by the Museum of Modern Art and distributed by New York Graphic Society, Boston. \$35.00 clothbound.

*The Record as Artwork from Futurism to Conceptual Art* represents the collection of Germano Celant which has recently been presented at the Fort Worth Art Museum and the Moore College of Art in Philadelphia. These approximately 100 records and album covers recorded and frequently designed by some of the most important modern artists in both Europe and the U.S. represent an overview of art from Italian and Russian Futurism to the conceptual, environmental and performance art of the 1970s. The catalog is bilingual (English and French). Besides the catalog, there is a discography by year of record publication from 1927 through 1977, a list of record producers, a biography of Celant and a list of the works. The exhibition catalog is \$7.50 from either the Fort Worth Art Museum, 1309 Montgomery St., Fort Worth, TX 76107 or from Artwords & Bookworks, P.O. Box 3903, Glendale, CA 91201.

*Sacred Circles: Two Thousand Years of North American Indian Art* with text by Ralph T. Coe of the Nelson Gallery of Art-Atkins Museum of Fine Arts in Kansas City has a North American edition available in May 1978, published by the University of Washington Press, Seattle, WA 98105. It is available in paper only for \$12.95, including 18 color plates, 800 black and white holographs, and maps. Included is a glossary, a time chart of North American Indian History, a bibliography of some note. This is an amazing reference tool as well as a beautifully designed catalog, packed full of information. The wide diversity of Indian culture from 1500 B.C. to today is documented here.

*Sol LeWitt*, edited by Alicia Legg, is a Museum of Modern Art catalog documenting the recent exhibition of the artist at the Museum. The catalog is designed by LeWitt himself, the most definitive work on the artist to date.

The catalog has 274 illustrations (16 in color) selected by the artist as representative presentation of the development of his ideas and his art. There are also reprints of many of LeWitt's writings, including his two influential pieces from the 1960s, "Sentences on Conceptual Art" and "Paragraphs on Conceptual Art." There are essays by Lucy Lippard,

Robert Rosenblum and Curator Bernice Rose. Available for \$22.50 cloth and \$12.50 paper from the Museum of Modern Art, 11 West 53rd St., New York, NY 10019.

*Textile Traditions of Indonesia* is a 116-page catalog with essays by Mary Hunt Kahlenberg, the Los Angeles Museum of Art's former curator of textiles and costumes and organizer of the exhibition, plus seven other textile experts. The catalog is the only comprehensive work on the subject currently available in English.

The catalog includes 66 black and white illustrations and 12 color plates, including a glossary of Indonesian weaving terms, a list of other Indonesian textiles in the Museum's permanent collection, and both general and specific bibliographies. Available from the Los Angeles County Museum of Art Museum Shop for \$7.95 (for mail orders, add 6% sales tax in California and handling charge is \$1.50).

*The Human Form*, an exhibition of 60 works by Fritz Wotruba (1907-1975), is being shown at the Munson-Williams-Proctor Institute Museum of Art. Included are 30 bronzes, 13 lithographs, seven etchings, and 10 drawings. The exhibition, sponsored by the Government of Austria, is being circulated by the Smithsonian Institution Traveling Exhibition Service. A major 96-page, fully illustrated catalog is available from the M-W-P Art Shop, 310 Genesee St., Utica, NY 13502.

*Travels with Pen, Pencil and Ink: Prints and Drawings by David Hockney* is a traveling exhibition of approximately 150 of Hockney's finest works, selected by the artist and by Paul Cornwall-Jones. Stephen Spender wrote the introduction. The two-year tour will include 13 museums in the U.S. and Canada. The illustrated catalog is available from International Exhibitions Foundation, 1729 H St., N.W., Suite 310, Washington, DC 20006.

*Twelve Americans: Masters of Collage*, an exhibition of Bearden, Cornell, Courtright, Dole, Dove, Krasner, Motherwell, Rauschenberg, Reinhardt, Ryan, Stella, Wesselmann, 17 November - 30 December 1977, at the Andrew Crispo Gallery, is documented in a catalog available for \$12.00 plus \$1.00 postage and handling from Andrew Crispo Gallery, 41 E. 57th St., New York, NY. Introduction is by Gene Baro of the Brooklyn Museum.

This is a remarkable volume with full color plates for much of the documentation, a scholarly and beautifully printed addition to the literature of 12 American artists who were innovative and independent, all using collage.

*Artists' Sets and Costumes*, an exhibition which was cited in the January issue of *Umbrella*, developed by the gallery of the Philadelphia College of Art, is documented in a heavily illustrated catalog available for \$5.00 from Elaine J. Cocoradas, Philadelphia College of Art, Broad & Spruce Streets, Philadelphia, PA 19102.

*100 Years of Native American Painting*, a major exhibition at the Oklahoma Museum of Art, will open 5 March and close on 16 April. The uniqueness of this exhibition involves the illustration of the history and development of Native



American painting as an art form which can be studied and appreciated by the aesthetic standards of world art, rather than as an object of ethnological curiosity. The guest curator, Arthur Silverman, has selected 80 paintings on the basis of quality and contribution to the development of the art from public and private collections across the United States.

The catalog is fully illustrated and costs \$10.00 (plus \$1.50 for postage and handling) from the Oklahoma Museum of Art, 7316 Nichols Rd., Oklahoma City, OK 73120.

The New Museum offers two catalogs for sale. The first, *Early Work by Five Contemporary Artists*, includes the work of Ron Gorchov, Elizabeth Murray, Dennis Oppenheim, Dorothea Rockburne, and Joel Shapiro. Each artist is interviewed, accompanied by biography, chronology and bibliography.

*Bad Painting* is an exhibition catalog including works by James Albertson, Joan Brown, Eduardo Carrillo, James Catelain, Cply, Charles Garabedian, Robert Chambliss Hendon, Joseph Hilton, Neil Jenney, Judith Linhares, P. Walter Siler, Earl Staley, Shari Urquhart, and William Wegman.

Catalogs are free for \$50.00 or more memberships. Other memberships are entitled to a 25% discount. The catalogs are available for \$5.00 plus 50 cents postage from The New Museum, 65 Fifth Ave., New York, NY 10003.

*Harold Paris: The 26 days of John Little* covers an exhibition at the Stephen Wirtz Gallery, 228 Grant Ave., San Francisco, CA 94108 from 7 February - 18 March 1978. Cost of the catalog is \$5.00. There are three pages of notes in Paris' handwriting, and color plates for all 25 days. In addition, there is a bibliography and chronology.

*Amon Carter Museum 1961-1977* is a commemorative catalog on the occasion of the opening of the west wing of the museum. There is a history of the building, a brief description with plates of the paintings and sculpture, and likewise for the print collection. Available from the Amon Carter Museum of Western Art, P.O. Box 2365, 3501 Camp Bowie Blvd., Fort Worth, TX 76101.

*Exhibitions '76 '77* represents exhibitions presented at the Cedars-Sinai Medical Center, by the Exhibitions Committee, Advisory Council for the Arts in Los Angeles. There is a foreword by Marcia Weisman, and an essay by Melinda Wortz explaining the program. The remainder of the catalog is black and white plates documenting exhibitions from May 1976 through October 1977. The catalog is available for \$10.00 from the Exhibitions Committee, Advisory Council for the Arts, Cedars-Sinai Medical Center, P.O. Box 48750, Los Angeles, CA 90048.

*Subways*, an underground immovable Objects exhibition, appeared on the mezzanine level of the 42nd St./6th Ave. subway station in New York City from 8 December through February 1978. A Cooper-Hewitt Museum production, this exhibition is superbly documented in a tabloid exhibition catalog, which discusses the subways of the world in 32 pages. The catalog is available for \$1.00 from the Cooper-

Hewitt Museum, 2 East 91st St., New York, NY 10028 or from the Barnes & Noble Annex bookshop in New York City. \$1.00 plus \$.50 per order for postage and handling.

*Interchange*, an exhibition presented by Mt. St. Mary's College Fine Arts Gallery from 16 January to 26 February is documented in a catalog representing Steven Cortright, John Divola, Benno Friedman, Steve Kahn, Barbara Kasten, Virgil Marcus Mirano, Stanley Mock and Lynton Wells. Melinda Wortz has written the introduction to the catalog, and there are selected biographies of each of the artists. The catalog costs \$3.00 and is available from the Fine Arts Gallery, Mt. Saint Mary's, 12001 Chalon Road, Los Angeles, CA 90049.

*Numerals, 1924-1977*, an exhibition organized by Rainer Crone and a group of Yale University students, appeared at the Castelli Gallery, 420 West Broadway, New York, NY 10012 from 7 - 28 January. There is an excellent catalog which documents the exhibition costing \$8.00 plus \$1.50 for postage and handling.

*Words and Images*, an exhibition devoted to the modern "book" as conceived by artists working in Tatyana Grosman's Universal Limited Artists Editions workshop, will be shown from 14 March through 7 May at UCLA's Frederick S. Wight Art Gallery.

This is the first time that all of the 18 "books" published by the graphic arts workshop since its founding in 1957 in West Islip, New York, have been assembled. Among the works are Robert Motherwell's *A La Pintura*, the first modern "book" to have been exhibited at the Metropolitan Museum of Art in New York, and Jasper Johns' famous 0-9 portfolios. In addition, there is the recently compiled *Traces Suspectes en Surface* by Robert Rauschenberg with poet Alain Robbe-Grillet, which will have its first showing in this exhibit.

R. Buckminster Fuller's *Tetrascroll* is both boxed and bound, consisting of 26 pages, each a 36-inch equilateral triangle, bound together with a canvas-like fabric designed by the artist. A 96-page catalog, with text by Dr. Maurice Bloch, director of the UCLA Grunwald Center for the Graphic Arts, will be available from the UCLA Frederick S. Wight Art Gallery, Dickson Art Center, UCLA, Los Angeles, CA 90024.

*Place, Product, Packaging* is an exhibition at the Cooper-Hewitt Museum in New York City, depicting the sense of a total environment created by architectural setting, costumed personnel, and packaged products. A 12-page illustrated catalog, reprinted from an article in *Architectural Record*, February 1978, contains an essay written by Richard B. Oliver, the Museum's Curator of Architecture & Design, and Nancy Ferguson, assistant.

*Malevich & his Circle: An Anniversary Tribute* is a catalog available from Rosa Esman Gallery, 29 West 57th St., New York, which documents unfamiliar material of Malevich's and his Russian contemporaries in the fields of architecture, stage design, typography and other modes of graphic art.



Rubber stamp books, drawings, make this show precious but another side of this formidable Suprematist movement that rocked pre-Revolutionary Russia.

*Paintings from the Netherlands and German-Speaking Countries* is a catalog of the Wadsworth Atheneum, a seven-year project, which deals in detail with 179 paintings, incorporating the findings of a series of graduate research seminars at Yale under the direction of Prof. Egbert Haverkamp-Bege-mann.

There are 208 pages, all 179 entries are illustrated, with 49 illustrations in the text. Hardbound costs \$18.00; paper back costs \$12.00. The printing is elegant as reflects Meriden Gravure's outstanding work. The research in this catalog is a monument of careful scholarship.

Because of the preparation for this catalog, three paintings, previously believed to have been done by Rembrandt himself, are now confirmed to be done by other painters under the Dutch master's influence.

*The Public Monument and its Audience* by Marianne Boezema and June Hargrove is a catalog of an exhibition prepared by the authors at the Cleveland Museum of Art. Ohio had been chosen as a pilot to investigate the artistic heritage and the public monument in particular. The profusion of representative monuments from which to choose in Cleveland led the authors to select appropriate examples and provide their meaning. The catalog becomes a prototype for application in other regional areas as well. \$4.00 from the Kent State University Press, Kent, OH 44240.

*Europe in the Seventies: Aspects of Recent Art* represents work by 23 artists from 7 different European countries, including Dibbets, Merz, Broodtheers, Panamierenko, Burgin, Gilbert & George, the Bechers, Hanne Darboven, etc. Originally at the Chicago Art Institute, the show is also being seen at the Hirshhorn Museum and at the San Francisco Museum of Modern Art. The catalog has over 130 pages, with essays by leading European art critics and costs \$5.50 from either the Art Institute of Chicago, or from the Hirshhorn Museum in Washington, DC.

*The Art of Boxing* is an exhibition at the Emily Lowe Gallery at Hofstra University. Over 60 works explore the history of boxing in the visual arts in the 18th - 20th centuries. Bellows, Neiman, Currier & Ives and Rowlandson highlight the exhibition, which is accompanied by a catalog for \$4.00, plus postage and handling, from the Gallery, Hempstead, L.I., New York 11550.

Centre Georges Pompidou announces the following new publications:

*Lapicque: Catalog of the Cabinet d'art graphique* brings out this imaginative artist in this 60-page book with 120 illustrations. Available for 18 F.

*Titus Carmel, "The Pocket Size Tlingit Coffin"* is a catalog of the exhibition of the "coffin" recently acquired by the museum with 127 drawings executed from June 1975 to July 1976 drawn from the object invented by the artist by

which the artist experiences from day to day vision and its existence. Text is by Jacques Derrida and the book is 76 pages, 130 illustrations with one in color. 35 F.

*Malevitch* catalog costs 40 F., has 100 illustrations (8 in color) and it represents the first retrospective of this Russian avant-garde artist. Preface is by Pontus Hulten and text by Jean-Hubert Martin. There are two unpublished texts of Malevitch included with a bibliography from 1968 - 1978.

*Michaux* is a 240-page catalog with 300 illustrations (12 in color) costing 50 F. Texts are by Paz, Jean Starobinsky, Genevieve Bonnefoi, and Thomas Messer.

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

*Artwords & Bookworks* is a catalog for the most comprehensive artists' book exhibition, including mail art. The catalog is available for \$1.00 (plus 25 cents postage and handling) from Artwords & Bookworks, P.O. Box 3903, Glendale, CA 91201 or from LAICA, 2020 S. Robertson Blvd., Los Angeles, CA 90034.

## INTERNATIONAL ART PERIODICALS

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

### BELGIUM

$\frac{+}{0}$  is a review of contemporary art which comes out every three months. It is packed full of news, reviews, and documentation of performances and exhibitions.

Printed with great skill, this magazine in French is a must for all those who want to know what is going on in Europe. 4 issues are available for 300 Belgian francs by postal money order to E. Rona, 13 ave. Theodore Roosevelt B 1320 Genval-Lac, Belgium.

*Luna Park* is a new periodical of essays, photographic work, and artists' writings, edited by Marc Dachy. Available from Transedition, rue Paul Emile Janson 21, 1050 Bruxelles. Each issue costs 290 FB. Subscription for three issues cost 760 FB by check to account 310-1584744-44 for Luna Park Transedition in Brussels.

*Axe* is a stunning new periodical, edited by Guy Schraenen of Antwerp. Number 3, for instance, printed in black and silver, contains work by Delahaut, Giorno, Gysin, Hanson, Heidsieck, Lora-Totino, Mairey, Ritterbusch. There are 120 copies published with numbered/signed original works. 5 numbers cost 2,500 Belgian francs. The subscription for the numbers with signed works is 12,500 Belgian francs.

Available from Guy Schraenen, Kaasrui 14, Antwerp or from Other Books & So, 259 Herengracht, Amsterdam, The Netherlands.

# INFO EXCHANGE

Richard Posner, 9796 No. Point St., San Francisco, CA 94109 asks for any information on how glass has been used by non-professional artists or other individuals with personal vision.

■ Besson, Nakayama-Cho 22-2, Daigo, Fushi Mi-Ku, Kyoto, Japan, writes:

Project 1978 consists of monthly views on a natural landscape. Please choose a landscape which is representative of your environment. It should be chosen not for being a touristic nor famous view but just a good sample of the ordinary. You should take at every end of the month from January through December 1978 one picture standing on the same spot and facing the same direction. The pictures are to be taken at the same hour of the day, if possible noon. You will thus record the changes of the same view from month to month. If you wish you can make more than one series.

Please send me the (if possible color) negatives. The best for me would be to get them month by month, but you can do what is easier for you. Please notify me of your participation. At the end of the year I will send you prints of a whole series of twelve pictures I make this year in Japan.

■ Mary Emma Harris, 42 Grove St., Apt. 33, New York, NY 10014, is writing a comprehensive study of Black Mountain College, an experimental liberal arts school located in the mountains of North Carolina from 1933-1956. She is looking for a woman photographer, called Helen Post at the time she visited Black Mountain in March, 1937. Post lived in New York at the time and then moved to California, probably the Los Angeles area, later marrying. If anyone knows the change of name, the work of the former Helen Post, please contact Ms. Harris at the above address. Post made hundreds of photographs, some of WPA vintage, which now are located at the Museum of Modern Art, New York City.

■ Thirteen Minus One is a non-profit Georgia corporation whose members are professional sculptors in the Atlanta area. The range of the members' work is documented in a catalog which was compiled for the October 1977 exhibition which they had at the High Museum in Atlanta.

They are very interested in arranging a national exhibition tour and would like to be considered by those of you in the audience who might be able to find a location for this sculpture exhibition. Although several of the members work with large outdoor sculptures, the possibility of a strictly indoor show also exists.

Write to Thirteen Minus One, 1690 Johnson Rd., N.W., Atlanta, GA 30306. The phone is (404)872-3356 or (404)658-3419.

# REGIONAL ART NEWS

EDITED BY KEN FRIEDMAN

Independent Curators Incorporated, an organization which sends artists, exhibitions and projects on far-reaching circuits throughout North America, has recently issued the latest edition of their "Indispensable Compendium of Traveling Artists, Dancers, Composers, Musicians, Performers, Lecturers and Critics." *The List*, as it is titled, is available by request from Independent Curators Incorporated, 1740 N St., NW, Washington, DC 20036. ICI recently opened a New York office at 799 Broadway, NYC 10003.

ICI is directed by Nina Sundell and Susan Sollins, who work together with Anne Cohen DePietro and Lynne Johnson to develop and tour the projects and individuals represented.

*The List* is richly illustrated with articles and text on over 80 artists, composers, critics, performers and companies. This book is a bargain for the cost of a postage stamp. As useful a reference and research tool as it is interesting to read, *The List* is used as a supplementary text in many courses in contemporary art history or art theory. ICI is eager to send it out, asking only that users help them in their research and efforts by describing how it has been used.

● Jaques Cattell Press, the division of Xerox/Bowker responsible for the editorial preparation of *Who's Who in American Art* and *The American Art Directory*, has appointed an editorial advisory committee to those two volumes in the ongoing effort to make the Cattell-Bowker art directories outstanding professional reference texts. As of February, 1978, the Advisory Committee consisted of representatives of most art societies.

● Fine Arts Administration is one of the fastest growing fields in North American higher education for the fine arts. The directors of several of the more important of these programs met recently at Indiana University in Bloomington to establish a new organization to encourage high academic and professional standards and practices, and to encourage research and the exchange of information. The first chairman is Professor Arthur E. Prieve of the Center for Arts Administration, University of Wisconsin, Madison. The Association of Arts Administration Educators will operate out of the offices of the Center.

● Brenda Richardson, formerly of the University Art Museum of the University of California, Berkeley, and for the last several years curator of painting and sculpture at the Baltimore Museum of Art, has been appointed Assistant Director of Art at that museum.

● It's that old, sad story as Uncle Don Milliken's Valentine card would tell it. A rubber-stamp piece reminiscent of Expressionistic woodcuts, it shows a large, red broken heart. The card and Uncle Don's *OR* magazine are available from ORWORKS, R.F.D. 1, Box 315, Shelburne Falls, MA 01370.



● RK Editions is an innovative concept in the distribution of books, organized to distribute the books and publications of artist and author, Richard Kostelanetz. In a time when distribution is one of the major problems facing artists and authors engaged in the making of books, this venture offers a much-needed solution. The first offerings of the press are books which have been published but which are no longer available from their initial publishers. Current titles offered are many. They include a wide variety of materials by this poly-artist who has been a visiting professor of American Studies at the University of Texas, held the Guggenheim Fellowship, been a widely-read anthologist and editor, founded the *Assembling Press* and the contributor-edited *Assembling Magazine*, and currently is preparing for a major retrospective of his work to be organized and toured by Simon Fraser University.

For more information, write RK Editions, P.O. Box 73, Canal Street Station, New York, NY 10013.

● Radford Thomas, painter and chairman of the Department of Art at East Tennessee State University, has recently become a consultant to EXPO '82 which will take place in Knoxville, Tennessee. The theme of the expo will be Energy. Thomas has had substantial experience in the World's Fair business: he was head of the Visual Arts Committee for EXPO '74 in Spokane, Washington, where he organized funding and plans for the exhibition "Our Land, Our Sky, Our Water," and helped to raise the money for the pavilion built to house it. Thomas is also known for his work as an artist. He recently completed a commissioned work for Von Liffshutz of San Antonio, begun during his trip to France in September, 1977. He will be lecturing this month on contemporary art history to the Shelby Art League in Shelby, North Carolina, as well as showing at Smith College in the Artists' Stamps show and at Big Island Gallery in Florida, New York.

● A small arts publishing firm called Science Holiday recently released one of the funniest artists' books yet published. Entitled *The "Kooky" World of Magnets*, the publication arrives in an envelope which also contains a working magnet. The magnet, a thin strip magnet about 1 x 2 inches, has a peel-off paper backing to permit mounting. On its surface are clustered an assortment of small metal objects, nuts, bolts, screws, tinny gears and slugs, which the reader can manipulate. And, naturally, the entire assemblage can be mounted on your refrigerator or any other metal surface thanks to the "magnetic charm" of this little work. For more information, write Science Holiday, 8832 Darby Ave., Northridge, CA 91325.

● Somogyi Gyorgy, Hungarian critic and artist, writes that he continues to write and lecture, and is now involved in making films for an experimental visual education program. Somogyi's writings on conceptual art and other contemporary forms and media have appeared in Hungary's *Muveszet* magazine, a large-format art magazine which is somewhat Hungary's equivalent to *Art in America*. In his New Year's greeting card, printed in Hungarian, English, French, German and Russian, the five languages of the Hungarian art world, Somogyi made the note that he would be grateful for any documents and particularly for visual information on contemporary work and activities in American art. If you have books or magazines to spare, please send them to: Somogyi Gyorgy, 1087 Budapest, Kerepesi ut 1, 1st Floor, no. 8, Hungary.

● N.A.M.E. Gallery in Chicago is sponsoring a series of evenings entitled "The Artist in Chicago: Questions of Immediate Concern." February saw evenings on "The Artist-Run Spaces" and "The Artist's Affiliation with Chicago commercial galleries." March will see "The Critic and His/Her Role in Chicago" moderated by Jane Allen and "The Changing Relationship between Museum and Artist" moderated by Guy Whitney. More information on exhibitions and events at N.A.M.E. Gallery, one of the first of the new art spaces in the Midwest, can be obtained by writing N.A.M.E., 9 West Hubbard, Chicago, IL 60610.

● *Artists' Books USA*, organized by Peter Frank and Martha Wilson for Independent Curators Incorporated, will begin a tour of the United States and Canada at Dalhousie Art Gallery, Dalhousie University in Nova Scotia, from August 15 - September 10, 1978. Scheduled for the University of California, Irvine in January, at Oberlin College's Allen Memorial Museum in April, 1979 and at Gallery 209, University of Wisconsin - Stout for the following September, the show is attracting interest and attention to this old medium which has hit the art world with such renewed interest during the last few years.

● Matthew Rothenberg, the young performance artist, will celebrate his 13th birthday with a Bar Mitzvah event and party on Saturday, 25 March. Rothenberg's performance of *Pyramis and Thisbe* opened the performance festival and conference in the spring of 1977 at the University of Cali-

formia at San Diego, in which he scored and played the entire cast from lovers to wall. Awarded a standing ovation for his own performance, he appeared later together with his father, Jerome Rothenberg, ethno-poetic translator, poet and performer, in renditions of Amerindian chants and ritual events.

● "New Thoughts on Joseph Beuys' Early Development" is the title of an essay written in 1977 by Matthew Rohn, a doctoral candidate in the Department of the History of Art of the University of Michigan, Ann Arbor. This essay covers Beuys' life from his birth through the beginning of his membership in the Fluxus group. Rohn sheds a strong light on the mysterious years of Beuys' war experiences, his early development as an art student and as an "underground artist" in Dusseldorf. The essay is especially valuable for its explanation of the formative influences in Beuys' work and methodology which have been neglected or ill-explained by the scattered and terse critical writings available in English. Beuys' first interests in science and biology, his turn from materialism, his engagement with mysticism and the teachings of philosopher-artist-architect Rudolf Steiner are richly outlined, as well as Beuys' involvement with such teachers as Walter Brux, Hans Lamer, Hans Ensling and Ewald Matare. This essay is a strong contribution to scholarship on Beuys, and is must reading for the artist, critic or historian concerned with one of Germany's major post-War artists. Not yet available in print, it is suggested that interested readers query Matthew Rohn, Dept. of the History of Art, University of Michigan, Ann Arbor, MI 48109.

● *Ohio Media* is the title of a new publication issued by the Contemporary Media Study Center, Mid-City Box 651, Dayton, OH 45402. Edited by videoteur and film-maker Jud Yalut, it includes a wide variety of articles on various aspects of contemporary media work. The latest issue features "Dan Sandin's Image Processor and Interstate Interface," including an interview with Drew Browning who has worked intimately with Sandin. Sandin, a nuclear physicist and designer who now teaches art at the University of Illinois, Chicago Circle, has been one of the most innovative science-art practitioners in the field of video. Other articles by David Cort, Eric Siegel and James Broughton and Storm de Hirsch accompany a large calendar section of art and media events in Ohio.

● Seattle is still humming with the excitement of the *Fluxfest Northwest*, organized by and/or gallery. Highlight of the Fest was the presence of Fluxus organizer-editor-designer George Maciunas, who came to Seattle to work with Norie Sato, Danae Willson and Anne Focke, organizers of the Fest. If you haven't written to and/or, 1525 10th Avenue, Seattle, WA 98122 to acquire the documents and publications, including the *Fluxus Passport*, apparently revived by Maciunas from earlier plans of the mid-'60s but never published, be sure to do so.

● David Tatham, Professor of Art History and Chairman of the Department of Fine Arts at Syracuse University, has authored a lucid and concise article on "The Emergence of Edward Hicks" for the February 1978 issue of the *Bulletin of the Everson Museum of Art*. Hicks, virtually ignored and

unknown during his own lifetime and for three-quarters of a century thereafter, is now recognized as a uniquely important talent in American painting. Tatham's article discusses the process by which Hicks and his work came to the prominence they hold today. The article discusses in particular Hicks' *Peacable Kingdom* of 1840-1844, now in the collection of the Everson Museum. The painting is currently featured in an exhibition entitled, "The Animal Kingdom in American Art," which is open through 2 April. Copies of the bulletin may be obtained from the museum at 401 Harrison St., Syracuse, NY 13202.

● German artists Angelika Schmidt and Dietrich Albrecht recently organized a large exhibition entitled "Bundeskartenschau Mail & Art & Correspondence Show." The exhibition was documented in a 70-page, black-and-white catalog printed in European size A4. Copies are available for \$3.00 by mail to Angelika Schmidt, 7 Stuttgart 70, Hauglinweg 15, West Germany.

● The Archives of California Art of the Oakland Museum invites artists to participate in its artist index program. The Archives began in 1954 with the museum's collection of California documents in the categories of painting, sculpture, printmaking, crafts and photography. It now includes the various modern media as well, among them video, performance, conceptual art and environmental work. The Archives are in continual use by curators, historians, researchers, as well as students, teachers and the public. It includes artists who worked or who have worked in California for significant periods of time, as well as those who are current-living and working in California.

It is requested that artists complete a one-page information sheet, and send complete vitae, copies of reviews, photographs, slides, letters of historical value, statements on sketches, books or other memorabilia or documents which can be shared in original or in copies. Please contact Margaret Thomas or Jeffrey Long at the Art Department, Oakland Museum, 1000 Oak St., Oakland, CA 94607 or telephone (415) 273-3005.

● Steve Hitchcock, publisher of *Cabaret Voltaire*, a charming little Dadazine available from 6266 Madeline St., Apt. 97, San Diego, CA 92115, recently hosted a party billed as offering "No drugs, No sex, No TV, No fun." The party was the occasion for the playing of several new tapes and punk rock pieces by Hitchcock, Boyd Rice and other artists, among them Endre Tot. Hitchcock and Rice are working together to form a new punk rock band. Other artists who in the past have moved into the field of punk rock include Monte Cazazza, Genesis P-Orridge and Cosey Fanny Tutti. Publications will continue to be available at *Cab Volt*, which since its appearance last year skyrocketed into prominence as one of the best-liked little journals on the 'zine scene.

# FREE DICK HIGGINS

● Dick Higgins is having some difficulty proving that he is an artist, author and composer, as well as having been a publisher in a serious, professional way. Now this may seem foolish—it is. Unfortunately, his antagonist is the Internal Revenue Service. I'm sure I do not need to say any more about Dick's problems or why he should have to go to incredible lengths to prove what is so obvious.

Because he is faced with a difficult IRS problem, he needs help in the forms of letters of support, articles, etc., all pointed to the conclusion of a successful appeal by demonstrating beyond any question the major and lasting professional involvement and contribution to the arts made by Dick Higgins.

In writing, here are a few hints: 1) Never say anything negative or write about something you do not know. Don't say, "While I cannot write about Dick Higgins' work as an artist, I can write about the importance of the Something Else Press." Simply say, "I write to discuss the importance of Something Else Press." 2) Even if you love Dick Higgins dearly, write in the impartial and bureaucratic style. This is particularly true for those of you who are able to write on strong letterheads or with impressive titles: your weight is doubled by the myth of objective observation, and our goal is throwing all the weight we can into Dick's appeal. 3) If you have any specific examples of works or projects you feel highly significant, and can discuss them in specific terms, please do so. 4) If you have copies of any articles or texts discussing Dick Higgins and his work, please include Xerox copies, preferably in duplicate clean copies if you cannot spare the original from which you have made the Xerox. You know and I know how badly the IRS handles the arts as a rule. Nevertheless, don't say so. You may hint at it, but stress the sense of fair play, justice, etc., to which we "know" the IRS can rise in this instance.

Dick Higgins has always been a great one for helping others out. . . Benefits for projects, advice to artists, help in publishing books or connecting to dealers, loans and places to stay. Dick has been a boon and a blessing to many of us. I know that many of Dick's friends will look on this opportunity to write on his behalf not as another task to complete before the end of a busy day, but as a pleasant opportunity to help a man who has helped and befriended so many of us.

Since Dick's case is being handled by Rubin Gorewitz, the arts advocate and tax expert, the letters are best sent directly to Dick for his file.

Please write soon, write on formal letterhead if you have one, and send your material immediately to Dick Higgins, P.O. Box 842, Canal Street Station, New York, NY 10013.

Remember, however, that you are not writing to Dick Higgins, but to the anonymous "Sirs" of the Internal Revenue Service on his behalf.

## NEWS & NOTES

Fulton County Solicitor in Georgia has arrested bookstore owners and performing artists on charges of pornography. The Atlanta Art Works Coalition protested the charges brought against the management and cast of the play, *Oh Calcutta*, and felt that such an action set a dangerous precedent for the curtailing of expression for professional artists. The charges were later thrown out of court, but the Solicitor Hinson McAuliffe has a long history of initiating proceedings against persons and organizations that he personally considered to be engaged in pornographic activity.

### SUBWAYS

Not only has the Subway Show sponsored by the Cooper-Hewitt Museum in New York created an interest in illustrations of the subway systems of the world, but a new New York City Subway Map is being presented for comment at the Cityana Gallery at 16 E. 53rd St., New York. In addition, there is a retrospective of subway maps of that city.

In addition, AIGA, 1059 Third Ave., has a display of maps of subways, bus and urban railroad systems of 22 cities, from New York to Tokyo. The subway is forever.

### ART COLLECTIONS

John D. Rockefeller II and his wife have decided to bequeath their fabulous collection of American art to the Fine Arts Museums of San Francisco. The Rockefeller collection is considered the finest privately owned collection of American art, consisting of 175 paintings and 3 sculptures by 106 artists from the 17th through the 20th centuries.

■ Another Rockefeller, Nelson A., former vice-president of the United States and governor of New York, has announced the future publication by Alfred A. Knopf, Inc., of five art books each chronicling a different aspect of his voluminous art collection, including primitive art, modern art from Europe and the Western Hemisphere, 18th century porcelain from China and Europe; American folk art and Mexican popular art; and art from China, Japan, and other parts of Asia.

■ An auction of old masters, modern and impressionist paintings, expected to fetch a world record price as high as \$22 million, formerly owned by Robert von Hirsch, who died in 1977, will be held for 10 days in June.

### CONSERVATION AND PRESERVATION

The Office of Museum Programs, Smithsonian Institution, has issued *Conservation Information for Museums*, a brochure on the Audiovisual Loan Program for 1977-78. There are slide and videotape presentations available as well as printed material to accompany each presentation. The cost is very nominal, and one should write to the Conserva-

tion Information Program, Office of Museum Programs, 2235 Arts & Industries Bldg., Smithsonian Institution, Washington, DC 20560 for further information.

■ The Drawing Center in SoHo, New York City, sponsors art-conservation workshops where anyone with any kind of art collection, and artists themselves, can learn how to protect and preserve their work.

#### ART INVESTMENTS

The 230,000 railroad employees in Britain are investing their pension fund, worth about \$40 million, in art—and now own one of the world's finest art collections, including Picasso's *Blue Boy*, financed by 3 percent of the fund. Nearly half the art is lent to important galleries and museums for public enjoyment.

■ Vintage Posters are in right now, as are antiques. Rare Books are also an enormously good investment, as dictated by Jack Matthews in *Collecting Rare Books for Pleasure and Profit*.

■ A Jan Brueghel the Elder recently went for a record price of \$560,000 at a Sotheby Parke Bernet auction in New York. The highest price ever paid for an Old Master still-life, it also drew the highest price paid in New York in 15 years for an Old Master painting at auction.

■ A rare Gutenberg Bible—one of the few remaining books printed before 1500 with the world's first movable metal type—will go on sale on 7 April at Christie's auction house in New York. It is expected to bring a "million dollars or more". This is the two-volume set from the General Theological Seminar on Ninth Avenue in New York. The second copy for sale is one owned by Arthur A. Houghton, chairman of Steuben Glass. The third copy for sale belongs to the Carl H. Pforzheimer Library.

#### ARTISTS & THE THEATER

*The Red Robins*, a play by Kenneth Koch, the poet, has the collaboration of painters who have created sets, such as Red Grooms, Roy Lichtenstein, Jane Freilicher, Rory McEwen, Alex Katz, Katherine Koch (the poet's daughter), and Vanesa James, who coordinated the work of all the other artists. The show opened in Manhattan on 10 January.

■ *The Four Little Girls*, one of Picasso's two plays, was seen in New York City recently, presented by the SoHo Repertory Theater.

■ The Watts Towers, symbol and reality, is the subject of a musical fantasy presented recently in Los Angeles. The towers, known all over the world except to the majority of people who live in Los Angeles, were given to the city of Los Angeles in 1975. They were recently damaged in the heavy rains of Southern California this winter.

■ Rainer Kunad's newest opera, *Vincent*, is based on the life of Vincent Van Gogh, and will have its premiere in Germany this spring.

■ *Museum* is a play by Tina Howe, with the story of the closing day of a group show at the Municipal Museum of Art. The play is running at the Public Theater's Lu Esther Hall in New York City. It is a satire of contemporary art, its mystique, affectations, and its sometimes mystified devotees.

#### ARTS ADMINISTRATION

The Center for Arts Administration, Graduate School of Business, Univ. of Wisconsin, has an updated bibliography on arts administration. Included are books and articles, organized by topics (Personnel, Boards of Directors, Labor relations, Box Office, Arts in Society, other bibliographies), available for \$6.00 from Univ. of Wisconsin Foundation, Center for Arts Administration, Univ. of Wisconsin-Madison, School of Business, 1155 Observatory Drive, Madison, WI 53706.

This is a revised and updated edition with at least 60 per cent of the entries new for this edition.

#### MICROFORMS

KTO Microform's *General Catalogue 77/78* boasts hundreds of listings of both obscure and well known publications in the arts, labor, science, etc. For a free copy, write KTO Microform, Route 100, Millwood, NY 10546.

■ Chadwyck-Healey/Somerset House announces the availability of the *Catalogues of the Paris Salon 1673-1880* on microfiche. The entire set contains 229 catalogues on 871 microfiche for a total price of \$2003.30. However, each catalogue can be bought separately for prices beginning at \$2.80. Write to Chadwyck-Healey, 21 Bateman St., Cambridge CB2 1NB or Somerset House, 417 Maitland Ave., Teaneck, NJ 07666.

#### VICARIOUS TRAVELING

Two interesting services are making it easier for you to travel without camera and only with a pen. American Fotolux Corporation makes available 100 full-color photographs carefully matched to the itinerary of your personal tour, so that you can get a supply of pictures, but largely designed for escorted motorcoach tours. Photographs sell individually for 45 cents each. If you are interested in specific photos, you can send them your list, and they will let you know availability. Write to American Fotolux Corp., 1544 Frazee Road, San Diego, CA 92108.

■ The news about this next service broke at the same time the photo service was announced. Now you don't have to rush around looking for postcards. What you can do is buy from Foreign Cards, a Connecticut company, the postcards you need, write them on the plane, and mail them as soon as you get to the proper city. "Beforehand Postcards" allows you to buy high quality, imported, color-photo postcards before you leave, saving many hours, since the brochure says that "Research indicates that it takes about four hours for the average traveler to write and address 50 cards."

The cards are available for most historic cities. Minimum order is \$4.95 for 25 of the postcards. A sample card is

## VIDEO

Shigeko Kubota is the first artist to show video at Japan House in New York. According to Rand Castile, Director of the Gallery, Shigeko's video sculpture begins a series devoted to video art installations as practiced by Japanese—a five-year program.

Shigeko's art is innovative and ingenious. She is known to many as the Video Curator of the Anthology Film Archives in New York City.

■ Mitchell Kriegman, 462 Broome St., New York, NY 10013 is distributing his own videotapes on black and white cassettes, called "The Amnesiac's Notebooks", "The Dancing Belly Button" and "The Reckless Sleepwalker".

■ Videotapes on hand papermaking are available from the Center for Book Arts, 15 Bleeker St., New York, NY 10012. There is documentation of a three-day workshop/conference in New York City with the assistance of a grant from the National Endowment for the Arts. This one-hour tape features a demonstration by leading papermakers, such as John Koller of HMP Papers and Kathryn and Howard Clark of Twinrocker Handmade Papers. Available for \$100 (color).

Another tape is on Dieu Donne, a hand papermaking studio run by Bruce and Susan Wineberg in New York City. This half-hour tape shows the whole process of producing high quality rag paper. This one costs \$75.00.

Both tapes are available for \$150 if ordered together.

■ *Videography* for January 1978 features articles on storing video in archives and museums; video for prison inmates, a video accessories guide, as well as reviews on software and hardware. Write to Videography, 750 Third Ave., New York, NY 10016. \$10 for one year subscription.

■ Anna Canepa Video Distribution, Inc. has a catalog which tells about the video and media works of Eleanor Antin, Terry Fox, Taka Limura, Allan Kaprow, Les Levine, Paul McCartney, Dennis Oppenheim and Roger Welch for \$1.50 from her at 429 West Broadway, New York, NY 10012.

■ Clive Robertson had an exhibition at the Alberta College of Art Gallery in December, 1977, called *Television: Adjusting the Hold*. The exhibition catalog which accompanies it is a deep analysis of the role of television in our society, its potential and its transformation. Available from the Alberta College of Art Gallery, 1391 16th Ave., N.W., Calgary, Alberta T2M 0L4, Canada.

■ *The Chicorel Index to Video Tapes and Cassettes* is now available. A first in its field, it serves as a selection tool, and as an up-to-date handbook to the industry. It provides an annotated guide to help librarians select videotape by title or by subject, assists in programming, and in evaluation for purchase. If you as a producer or distributor wish your tapes or cassettes included in forthcoming volumes, you should send catalogs and news releases to Chicorel Library Publishing Co., 275 Central Park West, New York, NY 10024.

## ARCHITECTURE

*The Journal of Architectural Education* has an illustrious staff of editors such as Karsten Harries, John Cheever, James Marston Fitch, with a diversity of views and insights into architecture.

Theme issues deal with the built-environment and are brilliantly conceived and varied. Subscriptions are only \$9.00 per issue, and we think this is a bargain. Write to JAE, published by the Association of Collegiate Schools of Architecture, 1735 New York Ave., N.W., Washington, DC 20006.

■ Philip Johnson has been voted to receive the coveted Gold Medal of the AIA.

■ *Research & Design* is the new quarterly of the AIA Research Corporation dedicated to "Solar Architecture" in Volume 1, Number 1, January 1978. Included are news notes of research and innovation in design, a discussion of Solar Architecture, abstracts of completed research projects and reports, and a profile of the nation's new Department of Energy. Available free to more than 9,000 design firms and 100 schools of art, the periodical is available for \$15 a year on an individual basis.

■ *Directory of Manhattan Office Buildings* has been published by McGraw-Hill. Written by Robert F. R. Ballard, the 228-page volume serves as a working tool for professional realtors, owners, developers, and renting and managing agents as well as a source of data for journalists, city planners, administrators and historians. Available for \$79.50.

■ *Who's Who in Architecture: From 1400 to the present*, edited by J. M. Richard, covers most architects into the early 1950s, excluding such persons as Giurgola, Venturi, Scott Brown, Moore, Meier. Entries vary because of the variety of contributors. \$19.95 from Holt, Rinehart & Winston.

■ *The Decorative Designs of Frank Lloyd Wright* is an exhibition at the Renwick Museum in Washington, DC through July, the first major show devoted to the ornament, decoration and furnishings of Wright's art. A book written by David A. Hanks, who organized the show, will be published next year by E.P. Dutton.

■ Baltimore has a new "shopsteading" program—designed to revitalize the rundown commercial city districts. The city has acquired vacant stores, and rather than bulldozing them, they are trying to encourage individuals to rehabilitate them. Each shopsteader pays \$100 for a vacant building and agrees to renovate the building so that it meets building inspection codes.

There are loans available through the city for financial assistance and an SBA loan program, with the ability to borrow up to \$50,000 per structure for renovations and pay 7 percent interest for 20 years.

■ The Association of Architectural Librarians will meet in Dallas on Saturday and Sunday, 20 and 21 May, at the



Dallas Hilton. The meeting coincides with the 1978 AIA National Convention on 21 - 24 May.

Registration is \$15.00 and should be sent to Susan C. Holton, AIA, 1735 New York Ave., N.W., Washington, DC 20006.

■ *Lotus International 17: Architecture and the Theatre* is an important issue not only for its analysis of the bridge between these two fields, but it includes a very important section on Performance with Germano Celant's article, "An American Spiral: Performance: Theatre, Music, Dance, Painting." In addition, there is an article on "Theatre and Territory" by Gae Aulenti, "The Theatre as a Virtual City" by Manfredo Tafuri and Alice Aycock's "Projects for my Body-Maze, Wooden Posts and Constructions" making this a vital issue for all interested in art, architecture or performance. Single issue costs \$15.00 or available subscriptions for \$55.00 starting with no. 12 from Rizzoli International Publications, 712 Fifth Ave., New York, NY 10019.

■ *Addendum to American Architectural Drawings* is a 102-page supplement to the original pioneering effort to locate architectural drawings by Koyl, Mathieson, and Steck which was published in 1969. The listings are organized by state. Copies are obtainable at cost by sending a check for \$5.00 made out to the Smithsonian Institution, to James M. Goode, Curator, of the Smithsonian Building, Rm. B-4, Smithsonian Institution, Washington, DC 20560.

■ Volume II to *New York City: Guide to Architectural Resources in New York City* is now available, containing a section of the use of property records in architectural research, and individual sections on such records in each borough. About 45 new institutions are listed in this volume, financed by the NEH. To obtain a copy, please send a self-addressed stamped envelope 10 x 13 inches, \$1.45 for first class mail, \$.25 for fourth class. Copies of Volume I are still available. Write to the Committee for the Preservation of Architectural Records, National Arts Club, 15 Gramercy Park South, New York, NY 10003.

#### ART READER

The January 30 issue of *New Yorker* featured an interview with Henry Geldzahler, newly appointed Cultural Affairs Commissioner for New York City, pp. 28-29.

The January 16 issue of the *New Yorker* featured a profile on Pontus Hultén, the head of the Centre Pompidou museum, written by Calvin Tomkins.

*Artviews, Visual Arts Ontario*, in its November 1977 issue, has a mini-directory of art periodicals—not comprehensive, but interesting. The magazine is published by Visual Arts Ontario, 8 York St., Toronto, Ontario M5J 1R2.

*The Print Collector's Newsletter* for January-February 1978 is devoted to Futurism. There is a Futurist Chronology, an article on Bragaglia, the photographer; an article by Ronny Cohen on Italian Futurist Typography; an article by Arthur A. Cohen on Martinetti & Futurism.

*Detroit Artists Monthly* for January 1978 features an interview with Ken Friedman, as well as an article on "art education" by Friedman.

The February issue contains an interview with Ray Johnson, founder of the New York Correspondence School.

*Centerfold*, a publication of Arton's in Calgary, Canada, has a double issue for January 1978 including "The Propositions and Principles of Robert Filliou" (Part One), a description of General Idea's Constructing Futures exhibition in Toronto, an interview with Steve McCaffery, a review of the periodical *Criteria*, an article by Carl Loeffler of La Mamelie about marketing new products. Write to Centerfold, 320-10th St., N.W., Calgary T2N 1V8. \$9.00 a year or \$18.00 for institutions.

Andrew Hudson writes about "Washington: Matisse's Influence" in *Artmagazine* 36 for December-January/February 1977, a bimonthly review of the visual arts in Canada.

An interview between Allan Kaprow and Robert Filliou appears in *Vanguard* for December 1977. *Vanguard* is the publication of the Vancouver Art Gallery.

*New York Arts Journal* for November-December 1977 features interviews with Joan Miro, Gregory Battcock's "Realism vs. Abstraction: The War is Over" as well as art reviews.

*Lightworks*, nos. 7/8, Winter, 1977 is a striking work of art with a mirror on the cover, an article on Cavellini 1914-2014, "Notes on the History of the Alternative Press" by Ken Friedman, including contributions by Bill Gaglione and Anna Banana. Included is an envelope of inserts, which holds a commemorative sticker by Cavellini, an original ready to construct book by Ken Saville, called "Picture Writing of the Eros Culture in the southwestern U.S.A." and a found object called "Detroit Edison's Power Distribution Diagram." *Lightworks* costs \$10.00 for four issues, from P.O. Box 7271, Ann Arbor, MI 48107.

"Critics and Artists" by Philip Pearlstein is an important statement in the Winter 1977/78 issue of *Art Journal*.

*Impulse*, Volume 6, no. 2, features "Impressions", photographic reproductions which come from newspaper imagery, transmitted through electronic means, as a slice of contemporary history. Edited by Isaac Applebaum, this collection of news photographs presents "random moments of our present history." Available for \$10 per year from *Impulse*, Box 901, Station Q, Toronto M4T 2PL.

*Strike* is the new name for *Art Communication Edition*, in Volume 2, Number 1. Included in this issue is a survey of "Recordings by Artists" as well as an interesting essay on "Intending Bookness" by John Faichney introducing an exhibition of book objects at CEAC. *Strike* is available for \$7.00 for 8 issues from CEAC, 15 Duncan St., Toronto M5H 3H1.

*Artes Visuales* for Winter 1977 has an article by Max Kozloff on "The Rivera Frescoes of Modern Industry at the Detroit

Institute of Arts," which appeared in the November 1973 issue of *Artforum*. Other articles which deal with a critical analysis of Mexican muralism include a bibliography of Diego Rivera from 1950 to December 1977, compiled by Olivier Debroise; Shifra Goldman writes on "Resistance and Identity: Street Murals of Occupied Aztlan" and Olivier Debroise writes on "Diego Rivera and the Representation of Space." In addition, there is a review of Herve Fischer's *Theory of Sociological Art* by Nestor Canclini. Single copies for \$3.50, subscription for \$12.00 a year from Museo de Arte Moderno, Chapultepec, Paseo de la Reforma y Gandhi, Mexico 5, D.F.

"Archives of American Art in California" by Paul Karlstrom appears in *American Art Review* for December 1977, pp. 94-99, 137-141.

In *Connoisseur* for January, 1978, we read about Steve Race, musician, who makes music to the National Gallery pictures which he sees in a performance called "Music in Pictures" with the music matching the pictures.

The Rothko case is finally tied up in *Artnews* for January, 1978, pp. 122-123.

*Graphis* for December 1977 discusses how *Elle* magazine in France deals with "Fiches consommation" or a survey of raw materials used in cooking with the fiche serving as a spec sheet and the text backed by illustration.

*Horizon* for January 1978 features "Art as Big as All Outdoors" with a discussion of "Big Art" or Environmental Communication's approach to billboards and outdoor murals. In the same issue is an article by Michael Sharnberg called "Video Literacy: Learning the Language of Television."

*Architectural Record* for January 1978 features "A Building of Paris" or a discussion of the Centre Pompidou, which accommodated 6 million people its first year.

"The Art of Architectural Illusion" is an article on Richard Haas and his murals in the February issue of the *AIA Journal*, pp. 44-47.

*American Artist* for March 1978 features their Annual Directory of Art Schools and Workshops. In the same issue, Betty Chamberlain discusses "Artists' Postcards".

*Horizon* for February features an article on Sam Wagstaff's photograph collection entitled "Developing a Visual Taste."

#### PHOTOGRAPHY

Andrew Cahan Books, 151 Atlantic Ave., Brooklyn, NY 11201 is a new dealer in photographic books. Cahan is a professional photographer having worked in museums and galleries, professional photo labs, and camera stores, as well as having exhibited and taught photography. Write to him for a catalog. His stock represents the whole range of the field from history to techniques.

■ *Contemporary American Photographic Works*, edited by Lewis Baltz, is an exhibition catalog for a show at the Museum of Fine Arts, Houston, from 4 November to 31 December 1977. Photographers included are Robert Adams, Baldessari, Barrow, Cumming, Davies, Deal, Eggleston, Friedlander, Gibson, Gossage, Groover, Hernandez, Nixon, Wegman, Winningham. With all works illustrated, we have complete biographies, chronologies, and bibliographies for each artist. Available for \$12.95 from the Bookstore, MFA, P.O. Box 6826, Houston, TX 77005.

■ A catalog of William C. Odiome, photographer of Paris, is available for \$2.00 from Stephen White's Gallery, 835 N. La Cienega Blvd., Los Angeles, CA 90069. The photographs document a sojourn in Paris from 1924 - 1932.

■ *American Photographer*, a monthly for advanced amateurs, will be issued in April. Edited by Sean Callahan and William Hopkins, the magazine will cover photography as an art, media photography, photojournalism and photography in advertising and fashion, as well as the history of photography.

■ Berkey Photo Inc. has won an antitrust suit against Kodak for an estimated \$93.4 million. Berkey says that Kodak's monopoly had cost Berkey \$50 million in the conventional still-camera market and \$30 million in film, \$12 in color-print paper, \$1 million in the movie camera and \$400,000 in the photo finishing markets.

■ *Felix Man* is a catalog written by Tom Hopkinson, to accompany two shows of this photographer in New York City. Man worked from 1938 to the early 1950s for the *Picture Post*, the late English equivalent of *Life* magazine. Available from Goethe House, 1014 Fifth Ave., New York, NY 10028 or from Neikrug Gallery, 224 E. 68th St., New York.

■ *History News*, the publication of the American Association for State and Local History, ends its series on "Historic Photographs" in its February 1978 issue. The series has been bimonthly. The last in the series is "Uses of Historic Photographs" and is written by Steve Steele, president of Kustom Quality located in El Paso, Texas, specializing in the research, restoration and publication of historic photographs.

■ The Photographic Resource Center is a non-profit organization in Boston with members including photographers, collectors, curators, critics, editors, historians and friends. The Center is designed to serve as an information resource, a research library, sponsor of public lectures and workshop coordinator. Besides exhibitions, workshops and lectures, they publish a newsletter monthly listing exhibitions, lectures and events of note. *Guide to Photographic Galleries in New England*, containing descriptions of over 30 local museums and galleries which exhibit photography, illustrated with three maps depicting each facility's precise location, will be available this month.

In addition, they are publishing *The Complete Guide to Massachusetts Photographic Education*, as a result of answers to questionnaires. This directory lists the courses

offered, facilities available, and cost of instruction, whether in a university, technical school or adult education center. This guide is free to members. An annual update is envisioned. Membership is \$7.00 for students, \$12.00 regular, \$25 contributing and \$35 for institutions. Send check and mail to Photographic Resource Center, 727 Atlantic Ave., Boston, MA 02111.

■ *Gay Semiotics* by Hal Fischer, a photographic study of visual coding among homosexual men, will be out in April. Published by NFS Press, P.O. Box 31040, San Francisco, CA 94131, the 56 pages contain 26 halftones, with text and bibliography. \$6.95 (plus 6½% sales tax) plus \$.85 shipping. There is a pre-publication price until 15 April of \$5.50 plus \$.85 shipping.

■ *Eros & Photography*, an exploration of sexual imagery and photographic practice, is a new publication of Camera-work/NFS Press of San Francisco. Edited by Donna-Lee Phillips and Lew Thomas, this book was generated in part by an exhibition at the San Francisco Camerawork Gallery. "Comprising work of 72 photographers from all parts of the country, *Eros & Photography* is structured around the ideas implicit in examining the relationship between sex and photographic imagery, rather than around esthetic notions of style, or photographic personalities." The moving introduction by Donna-Lee Phillips is an important essay on the erotic in this exhibition and in fact, in this book. As she states, "If we can learn from the tendencies evident in *Eros & Photography*, it is that we may be confusing sensational with sensual, that we may be in danger of losing what is tender, what is funny, what is warm and most ultimately human in our erotic lives." A bibliography accompanies the book. \$10.95 from NFS Press, P.O. Box 31040, San Francisco, CA 94131.

#### NEW PERIODICALS

*Re-View Magazine (Artists on Art)* is produced and edited by professional artists who want to reach the public directly via a forum and media outlet of their own making. Original prints and drawings are commissioned for each issue and constitute an alternative space for contemporary art.

The first issue is a drawing issue, with 62 full page plates, representing the work of 23 artists. Some artists in this issue include Joan Thorne, David Cummings, Stuart Diamond, Richards Ruben, Lisa Chase, Hannah Wilke, Herb Schiffrin, Michael Andre, etc.

*Re-View* is circulated through the Ambrose Arts Foundation, Inc. (Vered Lieb, Editor), 85 Mercer St., New York 10012 and through galleries, bookstores and libraries internationally. Available for \$3.00 per issue or \$5.00 for two issues (winter and spring publication).

*L=A=N=G=U=A=G=E* is a new periodical edited by Bruce Andrews and Charles Bernstein, stressing the use of language in art and in literature. Some authors included in the first February 1978 issue are Larry Eigner, Dick Higgins, Johanna Drucker, David Melnick, etc. There is also news about magazines, notes about other publications. Published in

handy format form typewritten copy, this is an unusual periodical dealing with language and its effect on artists and poets.

Subscriptions are \$4.00 for six issues. \$8.00 for institutions. Write to Charles Bernstein, 464 Amsterdam, New York, NY 10024.

*Minority Voices*, an interdisciplinary journal of literature and the arts, is published semiannually by the Paul Robeson Cultural Center, Penn State University, including painting, sculpture, architecture, literature, music, dance, etc., relating to Afro-Americans, Chicanos, Native Americans, and Puerto Ricans. Available for \$5.00 single copy or \$9.00 for two years, from *Minority Voices*, 114 Walnut Bldg., Penn State University, University Park, PA 16802.

*The Media Artist*, a new quarterly journal, with articles about avant garde film and video, intermedia film art and performance, documentary film, etc. is available from the Film Workshop of Westchester, 40 Cottontail Lane, Irvington, NY 10533 for \$4.00 a year charter subscription.

*Crafts Business Management*, a monthly publication for crafts producers and retailers, published by American Craft Enterprises, Inc., a subsidiary of the American Crafts Council, deals with hard and real business facts for the practical business of crafts. Available for \$18.00 a year in the United States and Canada from P.O. Box 10, New Paltz, NY 12661.

*Elan Vital*, a journal of creative adventure, is published quarterly by Elan Vital Publications, P.O. Box 209, Hermosa Beach, CA 90254. Purpose is to integrate all forms of creative knowledge and experience in art, science and philosophy into a single periodic journal, emphasizing the positive application of human abilities toward a brighter future for all live forms. The integration of art, science and philosophy is beautifully treated with fine printing, a variety of papers, articles by Buckminster Fuller, etc.

Reproduction is exceptional, both in black and white and in color. Much care has gone into this publication for \$10.00 per year for four issues.

*Art Voices/South*, a regional magazine reflecting news, views and opinions on art in the southern United States, has been launched with its January/February 1978 issue. The first issue includes profiles on artists such as Duane Hanson, Bruce Marsh and Mary Ruth Smith, as well as reports on the High Museum, Washington Project for the Arts and news about people. Beautifully printed, this is a new regional voice available for \$16.00 per year for 6 issues from *Art Voices/South*, 200 So. Dixie Hwy., West Palm Beach, FL 33401.

*Sculptor's News Exchange* dedicated to the international advancement of sculpture in all its forms is available from Suite 1000, 1117 No. 19th St., Arlington, VA 22209 for \$12.00 per year for 12 issues. There is an abundance of pertinent news, technical reports, and a classified section.

*NYC/JAZZ* is a selected catalog of Jazz Activity in the Greater New York area, with calendars of events, concerts, and radio and TV programs. A freebie in NYC.

*Edition Shimizu: Art Communication*, No. 1, Summer 1977 is a mail-art publication from Tohei Horiike, 853-2 Tadanuma-cho Shimizu-City, Shizuoka-Pref., Japan, which includes work from Klaus Groh, Anna Banana, Mike Crane, Peter van Beveren, Bill Gaglione, Terry Reid, among others.

*Media Nova* is an avant-garde worksheet magazine, created by 7 young West German artists, containing printed materials and original photography, poetry, drawing, collage and montage, as well as essays. \$4.00 a year for three copies per annum to Konto 1016894800, Bank für Gemeinwirtschaft, Bremen BLZ 2901, Bremen Schusselkosh 3 D-2800 Bremen BRD. Thyl Wendt is the editor.

*North* is a new publication edited by Poul Henning Nielsen and Bent Petersen, exploring Scandinavian art and art activities with original contributions by contemporary Scandinavian artists, interviews and informative articles on art theory and the history of art. Four annual subscriptions include approximately 25 issues of *North-Information* which consists of informational pamphlets. \$20 to giro-account Denmark 8 29 89 98 or bank account 2106-252645, Privatbanken, Box 1000, DK 2400 Copenhagen NV.

Issue no. 3 includes work by Henrik Have, Mats B. Troels Worsel, Niels Omholt, Anna Banana, Klaus Groh, Dick Higgins, and Henrik Francis Thomsen. Fine publication, but the binding needs to be reinforced.

*Canberra Telegraph*, or *Sunraysia Daily*, a new newsprint tabloid from Australia, is an alternative communications listening post and resource pool, with contributions from many Fluxus and mail artists. This is a newspaper coordinated by Bob Kerr and Terry Reid, with copies available for \$1.00 (Australia) from the Mildura Arts Centre, 199 Cureton Ave., Mildura 3500 Australia.

*Art Text* is an irregular periodical, with the goal to publish the contemporary Polish and foreign texts which are important for art. Each issue, in principle, is to be devoted to the artistic output of one author. No interpretation is attempted, just the publication of texts in such a form in which the author has decided to publish them. Free of charge, *Art Text* wishes to receive publications, catalogs, books, etc. dealing with contemporary art/culture, so that they may be made available to the wider public through the Remont Gallery in Warsaw.

The first issue is by Jan Swidzinski on "Art as Contextual Art." Write to Henryk Gajewski, 00-950 Warszawa, P.O. Box 744, Poland for a copy. And be sure to send something in exchange.

*Arrière-Garde Edition, Common Press*, No. 1 (Dec. 1977) is a magazine of art from Elblag, Poland. Each issue is a joint effort of several artists. Each participant is obliged to collect materials, to edit and print as well as to distribute the issues among other participants. The size of each edition is dependent upon the number of participants. Materials for the next issue should be sent to Common Press, Ko de Jonge, wreedenburgstr. 10, 4337 JW Middel-

burg, Holland.

The artists for this issue include Peter Below, Tony Bradley, Paulo Bruscky, Mike Crane, Leonhard Frank Duch, A.M. Fine, Johan van Geluwe, Marvin Jones, Ko de Jonge, Giulia Niccolai, Adriano Spatola, Charlton Burch, Robin Crozier, Ron Crowcroft and Petasz.

*The Village Cry* is a new magazine in journalistic format, edited by Beat Presser and Rolf Paltzer, issued from Basle. Architecture, art, film, photography, superior graphics and short stories are highlighted. The magazine first appeared under the title *Daydreams and Nightmares* in 1976. This bimonthly now appears in three languages. You can write to The Village Cry, P.O. Box 967, 4002 Basel, Switzerland. Subscriptions are SFR. 30 for 6 numbers (with additional charge for foreign postage).

*Registrars' Report* is an excellent newsletter for museum registrars, edited by Patricia Nauert. Individual subscriptions are free for a periodical which usually covers material not covered by any other information tool in the field. Problems of shipping, museum registration, classification are some of the problems handled in theme issues. There are bibliographies for each subject covered and news notes. Write to Registrars' Report, Box 112, Bicentennial Station, Los Angeles, CA 90048. Institutional subscriptions are \$15.

*Feminist Japan* is a journal on women's independence compiled by Japanese women. Issue No. 4 is the first issue in English, issued in February 1978, including articles on Japanese women in the Arts and Media, Language, Women and Mass Media in Japan and Feminism in Asia. \$2.50 from Diane L. Simpson, 555 Main St., Apt. S 1802, Roosevelt Island, NYC 10044 or from Noriko Mizuta Lippit, 1992 Prince Albert Drive, Riverside, CA 92507. The European office is with J.A. Taudin Chabot, Celsiusstraat 43, Amersfoort, Netherlands.

*Art-Rite* no. 17, by Kim MacConnel, is a visual treat in black and white with Chinese on the cover which says: "What you see is what you get." There is a bridge between East and West in the drawings and the only words in the issue are "Art-Rite" and the chop mark on the back cover which says "one dollar". Number 16 has not been issued yet and will be on contemporary art in Europe.

*University Publishing* is a fascinating tabloid on the new publications which come from those many university presses. The Winter 1978 issue deals with Body and Music. This quarterly represents information from 100 university presses, with each issue including a timely bibliographic record of new books published by the presses organized by a theme. Subscription rates are \$4.00 per annum for the U.S., \$5.00 for foreign. Send prepayment to Karen McClung, University Publishing, 2431B Durant Ave., Berkeley, CA 94704.

*Newsletter of the Friends of Photography* is a brand new vehicle of communication for members of the Friends in Carmel, California. Regular membership is \$18.00. The Newsletter includes a calendar of current exhibitions, future exhibitions, workshops, book reviews, and other notes. Write to Friends of Photography, P.O. Box 239, Carmel, CA 93921

*Eurock* is a new magazine of European Music. If you are at all interested in punk and rock, you must have this fine journal which covers Germany, France, Czechoslovakia, Italy, Hungary, and the rest of Europe. Write to Archie Patterson, EUROCK, 3158 E. Burnside, Portland, OR 97214. 4 issues are \$5.00. \$10.00 for foreign subscriptions.

*ARTlaw WEST* is the new quarterly of the Bay Area Lawyers for the Arts (BALA), full of advice, information, and suggestions. Comes free with a membership in BALA: \$15.00 (low income); \$25, general membership; \$50, organization membership (annual budget over \$50,000). Send to BALA, 25 Taylor, San Francisco, CA 94102.

*SUN & MOON*, a Journal of Literature & Art, is a handsome international publication which attempts to integrate contemporary fiction, poetry, drama and literary criticism with all aspects of visual art. Some authors include Richard Kostelanetz, Joyce Cutler Shaw, Gerard Malanga, Lucy Lippard, Don Skiles, Tom Clark as well as work from published writers and artists such as Djuna Barnes, Rainer Maria Rilke and Louis M. Eilshemius.

With its high quality and intellectual stimulation, *Sun & Moon* is of importance to all curious readers for \$15.00 for four issues to S & M, 4330 Hartwick Rd., no. 418, College Park, MD 20740.

*Lady-Unique-Inclination-of-the-Night* is a fascinating new publication devoted primarily to research on the Goddess (historical, interpretive, and personal) and all aspects of emerging feminine imagery. In the first issue, Mary Beth Edelson writes on "Speaking for Myself" Cycle 1 (the first issue) available for \$2.00. Cycle 2 (\$2.50 plus \$.25 postage and handling) will be available shortly. Send to LUIOTN, P.O. Box 803, New Brunswick, NJ 08903.

*On the Brink: The Journal of the American Farceological Association* is a hilarious periodical with contributions from Doctor Science, Henry Humble, Futzie Nutzle, and a number of more sane contributors. Being a humor magazine specializing in industrial strength satire, *On the Brink* means no malicious intent or implies any references to real human beings living and/or dead. Available for \$2.00 from American Farceological Association, 415 Seabright Ave., Santa Cruz, CA 95062.

*MOTA*, the magazine of the Museum of Temporary Art in Washington, DC, announces the publication of Issue 16, featuring an essay on book art by Richard Kostelanetz, two histories of alternative art press movements by Ken Friedman and *Queen Street* magazine editor, Angelo Sgabellone, correspondence art, and graphics by Kevin Osborn, Paul Grillo and Bill Bissett. Available on 1 April, the magazine is available for \$2.00 from MOTA, 1206 G St., N.W., Washington, DC 20005.

*Rubber* is a monthly rubber stamp magazine published by the Stempelplaats in Amsterdam, a rubber stamp museum, and edited by Aart van Barneveld and Annette Förster. It serves as an exhibition catalog for artists who are showing their works at the gallery and becomes a

chronology, bibliography and documentation for each. It is done with great skill, illustrating the rubber stamps, as well as the techniques involved. Available for \$1.25 per issue or \$12.50 for a one-year subscription from Stempelplaats, St. Luciensteeg 25, Amsterdam, The Netherlands.

## ANTIQUES

Since Americans seem to have the antiques fever, and there are many conferences now sponsored annually by museums or publications, there is also a proliferation of new publications about antiques:

*Horizon*, the monthly (\$24 per annum), published by American Heritage Publishing Company, 10 Rockefeller Plaza, New York City, will begin to include antiques shows and galleries as part of its revamped coverage.

*The Clarion*, a four-page newsletter for the Museum of American Folk Art, 49 W. 53rd St., New York City, has just changed into a 64-page folk-art journal, costing \$3.00 per issue.

*Nineteenth Century*, the quarterly published for the membership of the Victorian Society in America, is now a professional magazine that reviews art, antiques, architecture and social history of the period from 1790 - 1930.

*American Art and Antiques*, due in June, will be a sister publication of *American Art Magazine*, the largest in the art field, aimed at antiques collectors, and a bimonthly.

*Antiques World*, a monthly from *Art News Magazine*, 750 Third Ave., will be issued in October, with Lisa Hammel as editor (\$18 per annum). Decorative arts will be covered internationally, in museums, at auctions, in galleries, shops and private collections.

## LASER ART

A record player has been introduced in Japan that uses a laser beam instead of a needle and does not wear out records. Characteristics of the disk were 54,000 delicate grooves turned into electrical signals, then into sound that is reproduced through speakers.

■ David Infante is an artist who uses laser light and wants to apply it for theatrical and industrial uses, not just rock concerts. He is considered a "young wizard" (he's 28) in the laser field, having bought his first small unit in 1966 at the age of 16. He owns Laser-Physics Inc. in New York City.

■ Pierre Cardin, the fashion designer, has used pictures produced by a laser beam and projected onto the side of a mountain in the French Alps.

■ In Chicago, Tun Jeong, one of the country's top dozen experts on holography, has created a magic lantern show of 1,080 holograms, each one a frame of the movie, which lasts less than half a minute.

He shows at Gallery 1134 in Chicago, one of two hologra-

phy museums in the country (the other being the Museum of Holography in New York City). He predicts that before long it should be possible for viewers to see something like the King Tutankhamun exhibit in many cities simultaneously through holography.

#### WOMEN

Worldwide Books Inc. is offering a bibliography of art exhibition catalogs entitled *Women as Artists and Women in the Arts*, which represents exhibition catalogs which have appeared in the *Worldwide Art Catalogue Bulletin*. Some of them are still available from Worldwide Books Inc., 37-39 Antwerp St., Boston, MA 02135. Write to them for the bibliography.

The Oxbow Workshop 78 will be held in three three-week sessions from 18 June through 8 July, from 9 July through 29 July, and from 30 July through 19 August, with artists in residence such as Keith Achepohl, Miyoko Ito, Dennis Kowal, Ellen Lanyon, James McGarrell, Ed Paschke, Joan Snyder, and Juergen Strunck. Special workshops will also be held with John Earl, Dieu Donne, Marcia Tucker, Joe Wilfer and Tim Yohn. For more information about this new interdisciplinary workshop situation for professionals, write for a detailed brochure and application to Oxbow, P.O. Box 8475, Chicago, IL 60680.

The New York Feminist Art Institute has been established as a school and national resource for women in the arts. In the planning stages are a two-year, full-time program, a part-time program, workshops and seminars, a library, gallery, performance space and exchange programs. For more information, write to NYFAI, P.O. Box 798, Canal St. Station, New York, NY 10013. Some of the women involved in this institute are Miriam Schapiro, Nanzy Azara, Selena Whitefeather, Julie Gross, Betsy Damon, etc.

*The Originals: Women in Art* is a series on American women artists, including Mary Cassatt, Louise Nevelson, Helen Frankenthaler, Alice Neel, Betye Saar, and Georgia O'Keeffe. It is a weekly program on Public Television.

#### PERFORMANCE NEWS

Artists Leslie Labowitz and Suzanne Lacy have been developing political art forms to express their concern for the increasing violence against women in this country. They are currently planning a multi-faceted event for Las Vegas which begins 17 April and lasts through 7 May. This performance structure provides a conceptual framework for the activities or "performance" of people who ordinarily work in government, the media, grass roots community organizations, and fine arts. It will include billboards, public presentations, appearances on the media, speak-outs, performances, and works of art by Las Vegas and Los Angeles artists. The work will focus on mobilizing community participation to action against violence directed toward women and children, while constantly exposing a mass audience to the possible interaction between art and "life." Several artists in Los Angeles are participating. For more information or placement on the mailing list, write 28 Ave. 27, Venice, CA 90291.

*Art + Cinema* in its latest issue features performing arts, including artists such as Meredith Monk, Elaine Summers, Lucinda Childs, Simone Forti, Carolee Schneeman, John Cage, Steve Reich, Dick Higgins and Charlemagne Palestine. Volume II, Nos. 2 and 3 devoted to "The Performers" gives anyone insight into the performances over the past 15 years of many artists, now documented on film and tape, landmark performances which have been preserved thanks to technology. Edited by Larry Qualls and Daryl Chin, who belonged to that inner circle of performance artists, this issue of *Art + Cinema* is an education. It should be noted that this periodical is now available to individuals for \$15.00 per year. Write to Visual Resources Inc., One Lincoln Plaza, New York, NY 10023.

#### ARTISTS' RECORDS

*Airwaves* is a two-record anthology of artists' aural work and music. Featured are Vito Acconci, Laurie Anderson, Jacki Apple, Connie Beckley, Jim Burton, Diego Cortez, Terry Fox, Jana Haimsohn, Julia Heyward, Leandro Katz, Meredith Monk, Richard Nonas and Dennis Oppenheim. The set is produced by One Ten Records and is available directly from them at 110 Chambers St., New York, NY 10007 or from a variety of outlets in New York City such as Printed Matter, John Weber Gallery, Jaap Rietman, Ronald Feldman Gallery. \$12.00 plus \$1.00 for mailing.

Philip Glass, whose semi-pop record, "North Star," attracted some attention last year, has finally raised the money and is in the process of recording his extraordinary score for *Einstein on the Beach*, the experimental opera he created in 1976 with Robert Wilson, the director. There will be four disks of material, but the first public release may be a highlights album.

Terry Fox, an artist from San Francisco, wants to turn a block-long section of San Francisco's run-down Mission Street into an enormous guitar. His idea—already approved by the Redevelopment Agency and the San Francisco Art Institute—is to stretch piano wires nearly a block across the basements of razed buildings, then strum them with mallets. Fox did not explain why he thinks the world needs a block-long guitar.

#### SLIDES

Achievements of American women, development of U.S. cities, events in transportation history, etc. are included in a collection of 2,100 slides assembled by Maryland's Instruction Resources Corporation.

The slides are made from photos and drawings in the files of the Library of Congress, National Archives, the Smithsonian Institution, and other public and private sources. Since they contain no captions, the slides can be used for a variety of purposes.

\$795 a set with master guide book and an index with cross references. Brochures describing the slides are available from Instruction Resources Corporation, 12121 Dove Circle, Laurel, MD 20811.



Wolf Bickhard-Bottinelli, Postbox 100402, D-3500 Kassel, West Germany, has three sets of slides for sale:

1) Mail Art (international artists' postcards from his own collection) including 100 slides, all color, with cards from Beuys, Henricks, Copp, Kramer, Cavellini, Vostell, and many others from around the world.

2) Happening + Fluxus: new forms/expressions by young artists. Actual happenings and performances. 60 slides.

3) Documenta 6: 100 slides, all sections, 100 slides including free university, book section, sculpture outside, drawings, etc. All in color.

Price of each series cash in advance by bank or check including airmail postage, information sheets, lists of slides/names, with small catalogs such as the first German mail art booklet by Bottinelli, without or with slide bindings, \$100. Set of three costs \$250.00.

## ART EVENTS

The University of Iowa Museum of Art and the University of Iowa School of Art and Art History are jointly sponsoring a major exhibition of Dada materials at the University of Iowa Museum of Art from 31 March - 7 May 1978. In conjunction with the exhibition, a conference on Dada, to be held from 30 March through 1 April 1978 is being jointly undertaken by the University of Iowa School of Art and Art History and the Program of Comparative Literature.

Stephen C. Foster, Professor at the University, is organizing and selecting the exhibition from major private collections in this country. An illustrated and annotated catalog will accompany the exhibition. The international character of Dada will be emphasized and its relationships with Cubism, Futurism, Expressionism, Constructivism and Surrealism. 150 periodicals, books, graphics, posters, and manuscripts will also be included.

The Conference will publish its proceedings, largely due to the scarcity of Dada criticism. Participants in the Conference include Arthur Cohen, Thomas Elasser, Ben Vautier, Mary Ann Caws, and Michel Sanouillet, among others.

## ARTISTS' BOOKS

The Visual Studies Workshop has published a Supplement to The Book Bus Catalog Number 1, which includes books on poetry, prose, anthologies, magazines & journals, and visual books. Also included are the first of "The Book Bus Interviews", with the first one being Jonathan Williams. Available from The Book Bus, Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607.

■ Franklin Furnace Archive was featured in the 11 January 1978 issue of the new New York paper, *The Trib*. Martha Wilson, its director, is interviewed at length on the scope of artists' books and the archive which she directs.

■ *Towards Another Picture*, a book of artists' writings, interviews and statements, 1945-1977, edited by Andrew Brighton and Lynda Morris, is available for \$3.00 and 30 p. postage and handling from the Midla31 Princby Bott 30p. postage and handling from the Midland Group Nottingham, 24/32 Carlton St., Nottingham NG1 1NN

including Bacon, Burgin, Burra, Caro, Davis, Freud, Gilbert & George, Hockney, Hamilton, Kitaj, etc.

■ Senator John J. Marchi of New York State has called into question the use of a \$5,000 Creative Artists Public Service grant to a photographer who had used the money, according to Marchi, to produce a "patently pornographic book." The artists, Eric Kroll, has sold about 6,000 copies of the 108-page book, *Sex Objects*, according to its publisher, Addison House of Danbury, New Hampshire. Selected by a panel of professional photographers, Kroll was one of 21 photographers selected from 669 applicants to receive funds, to publish a work as a "portfolio of photography of present-day women who use their bodies to earn a living."

Marchi said his concern was not the book's content, but the "fact that taxpayers of (New York State) paid the bill" for its preparation.

■ If you want your artists' books and artists' publications to be reviewed in *Booklist*, write to Val Morehouse, the editor for small press books and magazines, at P.O. Box 1172, Plymouth, MA 02360.

■ Adriano Spatola has published *Zeroglyphics*, translated by Giulia Niccolai and Paul Vangelisti. Published by the Red Hill Press and distributed by Serendipity Books, 1790 Shattuck Ave., Berkeley, CA 94709, the little book is full of stunning concrete poems which have been created by a deft hand and a straight razor, creating curves, patterns, abstract textures of language. What we have is sound poetry without a tape—the razor has made its mark. This is a magnificent little buy for \$3.00 and the nuances can be refreshing each time you pick it up.

■ Robert Self Publications has a new *Booklist* 77-78 which includes artists' books, exhibition catalogs, posters, periodicals, postcards, cassettes and photography. Write to them at 50 Earham St., London WC2 9LA.

Self has set up a new, additional arts bookshop on the ground floor of 48 Earham Street, Covent Garden, next to the Robert Self Gallery, according to *Art Monthly*. "The books will cover all current manifestations of the arts, with important sections on photography, art periodicals and other small press publications. Also included will be the widest range of artists' books on sale in Britain."

■ *Alphabet* by Michael Peel is alphanumerical and relates to verbal, visual and numerical sequences. Each page contains two photographs and a word. One photograph is from the dictionary which contains the first letter of each section; the second photograph is concerned with the numerical sequence included in the first photograph. The book, therefore, is intended to engage the reader in forming various ambiguous semantic pursuits which revolve around the physical, sequential structure of the book. Price is £3.00 including postage and handling from Michael Peel, 5 Liston Road, London SW4.

■ *S/HE* by General Idea is a new book produced in conjunction with a show at the Carmen Lamanna Gallery, Toronto, in an edition of 500. General Idea is a group of three artists who have been working together since 1968. . . this year



marks their tenth anniversary. This last September they represented Canada at the Paris Biennale, and they have major shows coming up in five European galleries this season, culminating in a show at the Kunsthalle Basel during the Basel Art Fair. They have another book coming out shortly, also published by Art Metropole.

*S/HE* is a series of photographs of a woman on the left hand pages and a man on the right hand pages—with accompanying text. The book appears to be documentation of a performance. Handsomely produced, the book sells for \$2.50 from Art Metropole, 241 Yonge St., Toronto M5B 1N8.

A new volume will be out shortly, entitled *Menage à Trois*.

■ *3 Death Stories* by Tom Sherman, also published in an edition of 500, represents the work of the artist who uses words, video and performance. These stories are verbal. The first 25 copies are numbered and signed and sell for \$10. The unsigned edition is \$5. Also available from Art Metropole.

Sherman has also done a work entitled *Animal Magnetism* in a tabloid-format selling for \$1.00 published by *Only Paper Today*, a Toronto artists' publication. If you write to Art Metropole, be sure to ask for their latest catalog of Books by Artists, featuring European books by artists.

■ *Hot Dog. Now it can be told!* by Betty Bates is a hilarious, comical artist's book which defies description except that it has a fine integration of text and visuals. The anthropomorphic role of the hot dog becomes a satire and extremely funny. The drawings are very well done, the printing excellent, and the price is very inexpensive, a mere \$1.50. Add postage and handling to Gilda's Gourmet Hot Dogs, 15 West Santa Clara St., San Jose, CA 95125 or from the artist, Betty Bates, 1060 Malone Road, San Jose, CA 95125.

■ *Angel* has been published by Simone Forti. It is a poem in 23 paragraphs as a restatement of a performance piece originally presented in the Fine Arts Building in New York City, in 1976. The cover photo is of a multiplex hologram which Forti used as an element in the performance. Some parts of the poem were read, while other parts express the original images from which certain of the movements evolved. The two inside photos are of the performance. The book is available for \$4.00 from the artist at 537 Broadway, New York, NY 10012.

■ Printed Matter announces three new books: *Fable* by John Baldessari (25 photos with text in color), \$5.00; *And* by Peter Downsborough, two lines, text and photographs, \$6.00; and *Works* by Lawrence Weiner, 265 pages, 1967-1977, ten years work, \$10.00. Available from Printed Matter, Inc., 7 Lispenard St., New York, NY 10013. Their new catalog is also available for \$1.50.

■ *More than Meat Joy* is a new book by Carolee Schneeman with 250 pages, containing over 200 photographs by distinguished photographers. For personal background, there are notes, reminiscences and essays from seminal artists of the 1960s including Brakhage, Rothenberg, Kelly, Owens, Berge, Blackburn, Moorman, Higgins, Knowles, Corner and Cage. There are writings on the language of the body, sexuality,

*Color Grids* (All vertical and horizontal combinations of black, yellow, red and blue straight, not-straight and broken lines) is a stunning 78-page book by LeWitt, printed in France for Multiples, 38 East 57th St., New York, NY 10022. It is an example of exceptional graphic printing—and a tribute to LeWitt's conceptual art. \$10.00 from Multiples.

■ *Shore* is an exploration of extending photographic images into the book form through the camera-separation, press-overlay possibilities of offset printing. Printed by Kevin Osborn, the book structure deals with perceptual layering and the experience of that. The entire book from photographic negatives through design and production to binding was done by the artist. The 56 pages are printed in 7 colors, which are mixed from the primaries with the addition of transparent and opaque white ink. \$8.50 from Visual Studies Workshop, 31 Prince St., Rochester, NY 14607.

■ *Formato Lib(&)ro* is a catalog documenting a recent exhibition of artists' books in Florence, Italy from 7 January - 15 January. Curated by Luciano Caruso, Eugenio Miccini and Maurizio Nannucci, the book-object exhibition is beautifully enhanced by the small format exhibition catalog, which illustrates in black and white many of the objects and then lists all the objects in the show with description. The introduction is an important philosophical approach to artists' bookworks. Included is a significant bibliography of exhibitions of artists' books from 1969 through 1978. Available from Zona, Box 1486, Firenze, Italy. \$5.00.

Zona, a non-profit art organization, plans a second exhibition of the small press scene with a new catalogue edited by Maurizio Nannucci devoted to visual art, experimental poetry, architecture and music that will be presented in many public Italian cities. All editors are invited to send documentation into lost women artists, notes on perception and movement, and extracts from diaries on life and work and friendship. This is a complete retrospective of the performance art of Schneemann, documenting over 20 works.

Available from Documentext, 437 Springtown Rd., New Paltz, New York 12651 for \$15.00 clothbound, \$9.95 paper.

■ Horatio Alger's Psycho-Narrative Press is no more, but *In Memoriam: Horatio Alger's Psycho-Narrative Press, Sept. 1976-June 1977* documents the history of that press. Handsomely conceived and printed, the chapters are folded board, which include letters, essays and photographs. The documentation of these publications (which are sold out) is available in 1000 numbered copies at \$16.00 (plus applicable sales tax) from Jaap Reitman, Inc., 167 Spring St., New York, NY 10012. As some of you have followed Alger's career through ads in *Artforum*, this should make for interesting reading.

■ It's a Sol LeWitt year with two books just recently published, besides the MOMA catalog in documenting his exhibition at that institution in New York.

*Photogrids* is an outstanding publication done by Rizzoli International Publications. 48 pages shimmer with 432 color illustrations of grids—grids of doors, windows, grills, fences, sewer covers, floors, walls, skylights, bridges, exhibitions, etc. All are printed in superb color, and a joy to experience from page to page. \$13.95 in paper only.

tation directly to Small Press Scene Archive, Zona, Box 1486, Firenze, Italy.

■ The Visual Studies Workshop has published a *Supplement to the Book Bus Catalog No. 1* which includes books on poetry, prose, anthologies, magazines & journals, and visual books. Also included are the first of "The Book Bus Interviews" and this first one is with Jonathan Williams. Available from The Book Bus, Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607.

■ LINE started in spring 1977 to support artists' publication projects as a non-profit organization. The function of LINE is to help maintain a context for artists to assist other artists in realizing their publication ideas. LINE consists of a group of artists who agree to the importance of supporting an artist's own position in the processes of reaching the public. Primarily, it gives money to individual artists to realize publications. Information, production assistance, and help in promotion and distribution are available as needed.

With a director and four board members, LINE raises money by seeking institutional grants and individual donations, and from sales of publications.

LINE offers mail order distribution of publications. Periodically, there will be announcements of new works and eventually a catalog. If you would like to be on the mailing list or if you need further information, write to LINE, P.O. Box 341, Berkeley, CA 94701 or P.O. Box 489, New York, NY 10013.

#### MUSEUM NEWS

The Los Angeles County Museum of Art has published a 176-page handbook highlighting its permanent collection through essays by its professional staff and 193 black-and-white illustrations.

Available for \$2.50 (\$1.50 handling, 6% sales tax in California ) from the Museum Bookshop, LACMA, 5905 Wilshire Blvd., Los Angeles, CA 90036.

Negotiations for a new Los Angeles County-owned Museum of Modern Art are being concluded to be located in a building adjacent to the Los Angeles County Museum of Art.

■ A 44-page booklet on its recently restored Victorian mansion has been published by the Newark Museum. With detailed text by Phillip C. Curtis, the building and furnishings with original specifications are documented. The 1883-85 residence of John H. Ballantine has been restored to its original elegance since 1974. 31 black and white and 5 color illustrations enhance this history of the Ballantine family and its role in 19th century brewing industry of Newark. Available for \$3 per copy plus 25 cents mailing charge, payable to The Newark Museum. Publications Dept., 49 Washington St., Newark, NY 07101.

■ Rufino Tamayo, the Mexican painter, is giving Mexico a museum of modern art, called the Museum of International Modern Art, in a newly built edifice in Mexico City's Chapultepec Park, directly across from the National Archeological Museum.

■ The Museum of Cartoon Art and Hall of Fame has moved into its new home in Port Chester, New York in a three-story building with its five-story turret.

■ The Nassau County Fine Arts Center in Roslyn Harbor, Long Island was closed to the public in February because it was a "fire trap." The artist from Great Neck who was to have had a show received only four hours exhibition time before the museum was closed. A citizens group has formed to save the center by getting control of the center out of politics and into nonpartisan control.

After touring the museum in late February, members of the county's Board of Supervisors said that although the rundown conditions warranted the closing of the building to the public, they believed the problems could be corrected and the museum reopened.

■ "The Norton Simon Museum: It's Really Impressive" by Patricia Failing appears in the February issue of *Artnews*, pp. 73-77.

■ Osaka, the second largest city in Japan, can now boast of a new National Museum of Art, which occupies one of the buildings used for the 1970 Osaka World Exposition.

■ Stephen S. Prokopoff has been appointed Director of the Institute of Contemporary Art, Boston.

#### BOOK NEWS

The American Council for the Arts (ACA) has a list of publications for Winter 1977-78 available, among which are included a *Guide to Corporate Giving in the Arts*, edited by Susan Wagner; *Coming to our Senses: The Significance of the Arts for American Education* edited by David Rockefeller, Jr.; *Community Arts Agencies: A Handbook and Guide*. Write to ACA Publications, 570 Seventh Ave., New York, NY 10018.

■ *Museum Accounting Handbook* by William Daughtrey, Jr. and Malvern J. Gross, Jr. has been published by the American Association of Museums. Designed to explain accounting procedures for the small to medium-sized museum, this how-to-manual was written especially for people with no accounting background. Paperback, 158 pages, with 56 illustrations, glossary, bibliography and index. \$7.50 to members, \$8.00 to non-members (add 50 cents for postage and handling). Order from Publications, AAM, 1055 Thomas Jefferson St., N.W., Washington, DC 20007.

■ Russica Book Shop has issued its Catalog 12, *Fine Arts in Russia including Collections of Western European Art in the U.S.S.R.* This is the first annotated catalogue on the Fine Arts in Russia, containing books with parallel English, French or German texts.

This catalogue represents a part of Russica's huge stock of rare and contemporary books in Russian and English on the Arts. Send orders or requests for catalog to Russica, 799 Broadway, New York, NY 10003.

■ Alan Wofsy Fine Arts is selling original printings of San Francisco Rock Posters. The average size of this colorful collection is 14 x 20 inches. 10 different posters cost \$50, 50 different ones cost \$200, 100 different ones cost \$350 and 150 different posters cost \$450.

Write to Alan Wofsy Fine Art, 150 Green St., San Francisco, CA 94111.

#### FORGERIES & THEFTS

Baroness Spencer-Churchill, widow of Winston, destroyed the portrait of her husband executed by Graham Sutherland, because she and her husband disliked it. The artists feels it was "without question an act of vandalism."

The painting had been commissioned by Parliament and presented to Sir Winston as an 80th birthday present. It was stated that Lady Spencer-Churchill had destroyed the painting before Sir Winston's death...on her own initiative.

A Rembrandt etching was stolen from the Kimbell Art Museum in Forth Worth recently, called "Landscape with Cottage and Haybarn."

"Bronco Buster", a sculpture of the Wild West by Frederic Remington was one of four works of art totaling \$100,000 stolen from the St. Louis Art Museum in late January by masked thieves who used a sledgehammer to break in.

There has been a rash of questions with regard to the authenticity of Near East antiquities which are housed in the world's leading museum collections. A recent study by Oscar White Muscarella of the Metropolitan Museum of Art lists 247 art objects or groups of objects as suspicious or evident forgeries. All had been displayed and published, and nearly all analyzed by scholars as genuine treasures of the ancient Near East.

A Norman Rockwell painting entitled "On my Honor" was stolen from the Shiff Boy Scout Reservation in Mendham Township, New Jersey in February. The work, valued at \$50,000, was one of a large collection of Rockwell originals depicting Scouts that adorn the organization's New Jersey headquarters.

The nine-nation European Community has launched a campaign to protect works of art from physical decay and theft and to promote the rights of artists across Europe's national frontiers, according to the *Christian Science Monitor*.

Coordinated by the European Commission in Brussels, the intention is to foster the unity of Europe by trying to ensure that artists and art subjects are accorded the respect that they deserve.

The three point program includes 1) preservation of existing works of art by using advanced techniques of nuclear irradiation; 2) Protection of art collections throughout the European Community by sponsoring measures to thwart art thieves; and 3) promotion of artists' rights in such fields as export sales and opening up job opportunities through the European Community.

The International Guide to Missing Treasures is a vital and unique new service through the use of highly professional researchers, experts and legal authorities to disclose the thousands of missing treasures around the world each year, but also to catalog them and publish this essential information on a continuing basis.

Created by art dealers Lynn Epstein and Ronald Feldman in collaboration with Donald Mason, former Chief Art Investigator to the FBI, this Guide reflects more than 5 years of global research.

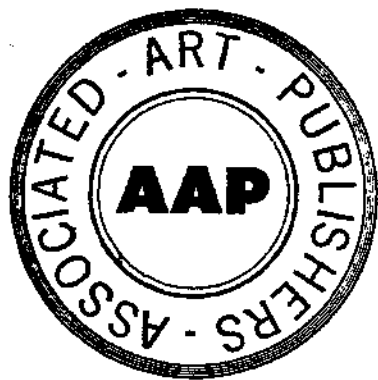
With a quarterly Supplement, you will receive an Annual Volume, an available 24-hour service to report losses, a protection of privacy and assurance of anonymity. Charter Subscription includes \$225 for U.S. and \$250 for foreign subscribers. This is a special charter subscription. For more information, write to the International Guide to Missing Treasures, 219 E. 69th St., New York, NY 10021.

Three works in bronze by Rodin were stolen in February from the St. Louis Art Museum. It was the second time in less than a month that the museum had been robbed of works of art. The works are relatively small for bronze sculptures--about 18½ inches tall.

#### TUTENKHAMON: IN AND OUT OF PRINT

Umbrella Associates is pleased to offer to our readers a selective bibliography of materials on King Tutankhamon (or King Tut), which includes exhibition catalogues, periodical articles, and general works on this famous Egyptian king.

All of the works in the bibliography accompanying the exhibition catalogue for the current Tutankhamon exhibition are excluded; only publications in English and French are included; articles in journals which are not readily available to the general public are excluded. The bibliography was prepared by Amy F. Gutman, Assistant Librarian, Wilbour Library of Egyptology at the Brooklyn Museum. Available for 50 cents in change or stamps from Umbrella, P.O. Box 3692, Glendale, CA 91201.





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