

made a more "experimental" performance in memory of Richard Maxfield and Terry Jennings who was a friend and collaborator.

I work as a taxi driver on weekends, and I interviewed my passengers with my audio recorder, so I have about 300 hours of interviews with random people. In 1997, Nam June invited me to the Seoul/New York Max Festival to present some of these tapes, so I made a composition of some 2 hours' for a performance called *Movies for the Blind*—a kind of movie with no images. What I did is to present in the Maya Deren Theater making a spontaneous set with two candelabras and candles, I was sitting behind a table with two tape players and an effects machine. What I wanted to do is to interweave these two tapes. I had both tapes on hand but it didn't work so well. I just played the two-hour program. The set was very dark, strange looking, and a friend commented "it looked like voodoo." There were some young artists in the audience who really liked it. I really didn't get much feedback except from the young artists. A German conceptual artist, Andrea Knobloch, was in New York and she heard this piece and set up a show in Dusseldorf called "The New York Security MiniStorage Project" which opened at the Kunstverein in July 1998. My tape was presented as an element of sculpture along with Andrea's room model and audio work by Kyra Statmann.

The project seems ripe for NPR or Pacifica Foundation. It really should be on the radio.

Well, here I am an artist who drives a cab and takes advantage of the situation to interview my customers. I'd like to digitize these tapes and get an artist-in-residency at Harvestworks and get this digitized, cleaning them up and propose the project to be realized.

Paik called to tell me that "you're the ultimate Fluxus artist, you're the ultimate underdog. In the earliest days of Fluxus, that was what we were about, we were about the underdog. And now those days are over, and now these tape pieces!" Yes, The Artist as a Cab Driver.

After the Seoul/New York Max Festival in 1997, I picked up Simone (Forti) giving her a ride to the party and I asked her tell me her dream, and so she told me this great dream she had. And now, this would be my focus topic for the next three months. I have one tape: "Movies for the Blind" and the second tape on "Dreams". The compliments come from my making my art from my work. But this cab work is becoming very difficult for me, and I have to work 35 hours in two days. I try to stay fit in spite of it.

Well, I think it's unique that I'm an artist and I drive a cab, I'm articulate and I've done a lot of things. Sometimes when I tell people in my cab about myself, they cannot believe it. A lot of the tapes are me talking, I'm talking about my life but the better parts are conversations with other people. Originally this was supposed to be a book. (New York is a very busy town. What do they say? The Devil dwells in the details? I think it's a New York lawyer's saying.) In this case, I say that there are a lot of details missing here that really are an essential part of the saga, but I suppose that it's up to me to get that out there to see.

RESOURCES

CYBERART99: seeking solutions on Sunday 9 May 1999; 10am - 5pm, at The Great Hall @ Cooper Union 7 E. 7th Street, NYC (at 3rd Avenue). It's been four years since ASCI produced what was perhaps the world's first CyberFair at Cooper Union, NYC. Michael Govan, Director of the DIA Center in New York and internationally renowned performance artist, Laurie Anderson were keynotes. The field of cyberart has evolved and changed dramatically since those early days. The issues at the end of the twentieth century are no longer how to get access, how to create your own homepage, or how to use the Internet to make art. Artists have pushed this globally interactive medium in all kinds of creative ways: hypertext poetry, multimedia works, and even live performances. Categories have been created at prestigious international competitions to recognize and reward the best and most innovative work in this newest of digital art media. However, there are pressing questions that need resolution if this young artform is to survive and flourish.

At **CYBERART'99**, you will see and hear how artists and museums are dealing with the unique challenges of this rapidly developing "virtual" art. As a medium that cannot be sustained by the traditional commercial gallery model, webart requires new solutions regarding its production, presentation, and maintenance. This all-day event brings together some of the world's most creative digital minds in a unified effort to invent concrete and viable *new models* of support.

The event format is designed to first provide an important historical context... history being a relative term in this field. Highly recognized webart projects that exemplify many innovative U.S. and European support models will be presented in the first half of the program. Then, proposals for four *new models* of support will be shared for public critique and feedback. These proposals will have been created during a month-long online discussion of the panelists prior to the event.

Participants include Robert Atkins, Wolfgang Staehle, Martha Wilson, among others. \$20.00 registration at the door. For event schedule, panel topics, hyperlinks to panelists URL's: <http://www.asci.org/cyberart99>

NEDCC offers its preservation manual on-line at <http://www.nedcc.org> from 1 March 1999 on. The Northeast Document Conservation Center (NEDCC) announces the on-line availability of the third edition of its publication *Preservation of Library & Archival Materials: A Manual*, edited by Sherelyn Ogden. The updated and expanded version of the manual will be available March 1, 1999 on NEDCC's Web site at <www.nedcc.org>. A desire to make current information readily available at no cost prompted NEDCC to update the manual, adding important

topics, and to make it available on the Web. In addition, if a user prefers the convenience of a book, a bound version will be available through NEDCC later this year.

The manual is approximately 350 pages in length and consists of a series of 51 technical leaflets. The third edition contains eight new leaflets, including Digital Technology Made Simpler; The Relevance of Preservation in a Digital World; Preservation Assessment and Planning; An Introduction to Fire Detection, Alarm, and Automatic Fire Sprinklers; Collections Security: Planning and Prevention for Libraries and Archives; and more. In addition, every leaflet from the first two editions has been updated to reflect new information and changing opinions. The manual is one of few preservation publications written in layman's language that is an authoritative reference source for up-to-date scientific research. Sections include planning and prioritizing, the environment, emergency management, storage and handling, reformatting, and conservation procedures. Professional illustrations make the "how-to" leaflets easy to understand and use.

For information about ordering the printed version, contact Gay Tracy at Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810; phone (978) 470-1010 ext. 217; fax (978) 475-6021; or e-mail <tracy@nedcc.org>.

Dictionary of Art, a monumental publishing effort in 34 volumes released in 1996, is now on the World Wide Web (<http://www.groveart.com>). The **Grove Dictionary of Art Online** contains the entire 30-million-word text, in 41,000 articles written by 6,802 scholars, along with 750 maps, diagrams and drawings. Many pictures in the book are not available but the missing images can be seen by linking to Internet picture libraries and museum collections. The advantage of this electronic version is having updates to be made quarterly at first, then on a monthly basis.

New Getty-UCLA Master's program. In a unique American graduate program, the J. Paul Getty Trust and UCLA are creating a master's degree in the conservation of archeological and ethnographic materials. To begin in 2002, the three-year program will cover cultural and legal issues as well as science, anthropology, archeology and field projects. First-year courses will be taught at UCLA. The Getty's staff will supervise technical training for second-year students in laboratories at the Getty Villa in Malibu, which is being renovated as a museum and study center for antiquities. The third year will be devoted to internships on archeological digs or in museums.

Art Book Fair at the Metropolitan Pavilion, 110 West 19th St. at 6th Ave., New York City from 23 to 24 May 1999 including illustrated books on antiques, architecture, art design, etc.

SIGGRAPH 99, the 26th International Conference on Computer Graphics and Interactive Techniques, will be held at the Los Angeles Convention Center in August 1999, and will include presentations, panels, workshops, a Computer Animal Festival, an Art Gallery, the Digital Café and much more.

Light Impressions has issued new catalog for Archival Supplies. Write to P.O. Box 940, Rochester, NY 14603-0940 for a copy.

Westaf has issued the proceedings of **The Visual Artist and the New Funding Environment** (Seattle, WA, 11-12 December 1997). Presentations were made by Charles Bergman, Julie Lazar, Betty LaDuke, Jack Becker, Carla Roberts, Lance Izumi, Lorraine Garcia-Nakata and Kathryn Reasoner. The program was moderated by Kim Abeles and Nanette Carter. There were a series of respondents. For more information, contact Westaf at 1543 Champa St, Suite 220, Denver, CO 80202.

