

REGIONAL ART NEWS

edited by Ken Friedman

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

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

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

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

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

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

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

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

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

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

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

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

- Chris Robinson, instructor in sculpture at the University of South Carolina, is working with colleagues across the nation to organize a series of conferences on contemporary sculpture. One of the outcomes of the series will be an organization through which contemporary sculptors in expanded media can work together to help one another, to share technical information, and to establish communications with one another. For more information, write Chris Robinson, Dept. of Art, University of South Carolina, Columbia, SC 29208.
- Sculptor and photographer Lee Mann has been developing a series of Kirlian prints of the auras of artists for a touring exhibition which will begin in 1978 and continue through 1979. Her subjects to date have included many arts professionals, among them jeweler Matthew Foley, painter John Fincher, museum director Howard Wooden, art historian James Moore, and thinker Buckminster Fuller. Mann, currently on the art faculty of University of Kansas, has also received research grants to explore the scientific dimensions of Kirlian photography and energy field radiation patterns.
- In October, the Wichita Museum of Art opened its long-awaited new building with a festive presentation and exhibition. In attendance was artist Richard Anuszkiewicz whose limited edition print was commissioned by the Friends of the Museum to celebrate the opening. Director Howard Wooden spoke briefly to introduce honored guests at the gala opening, one of five separate openings needed to handle the visitors from around the state and around the nation.
- Wichita is the scene of one of the most active and innovative alternative space programs in the nation. A group of artists known as All of the Above have skillfully worked with city authorities to develop the concept of the floating gallery. The Wichita Urban Redevelopment Agency leases old buildings to the group for one dollar a month between their vacancy and their destruction. The group is able to use the spaces in any way they see fit. All of the Above spokeswomen Sharon Jesik and Elaine Clampitt point out that the use of changing spaces permits installations and environmental pieces to be organized which might otherwise not be feasible either for reasons of cost or possible destruction. The next project for the new arts program will be a series of wall installations, murals spread throughout the city. As well as preparing murals of their own—murals to date include work by the two women and by John Clampitt—the group intends to invite major artists to develop city-sized drawings and paintings for Wichita.
- Seattle's and/or Gallery recently presented a Fluxus Festival featuring George Maciunas, the legendary artist and designer who launched the first coop housing and exhibition projects in what is now the SoHo, and who published the first series of works under the rubric concept art in the early 60s in New York. Organized by Nori Sato, Danae Willson, Anne Focke and others, this Fluxus Festival—the first series of Fluxus performances and concerts in the Northwest since the early 70s—included printed artifacts and an exhibition. The project led to the availability of early Fluxus multiples—some dating from 1962-63, in the and/or bookshop, 1525 10th Avenue, Seattle, WA 98122.
- R.P. Hayman has conceived and developed a recording format which presents chance operation music through an ordinary LP record. By mastering the record with grooves that crisscross, the playing of the record is a random process—unique each time as the stylus wanders back and forth through various combinations of track, continuing as long as desired. Successful test masters have been made at Columbia Record Studios. For more information, write David Mahler, and/or, 1525 10th Ave., Seattle, WA 98122.
- Seattle's Gallery Restaurant requests gallery and museum posters and announcements. Please send the posters to Gallery Restaurant, 312 2nd S., Seattle, WA.
- Video pioneer, Eric Somers, recently resigned his position in the School of Journalism of Drake University, Des Moines, IA. Somers, tired of the antiquated teaching methods, poor quality of student work, and poorly equipped facilities, has returned to private life as an artist and video professional. Unlike many artists, Somers is in the position to leave the highly-paid post: as well as being an artist, he is a successful advertising executive who had his own agency prior to accepting the teaching position. Somers is now in his old home town, as a partner in the firm of Griffith and Somers.
- Georg M. Gugelberger, the German art critic and West Coast editor for Germany's major art magazine, *Kunstforum*, recently completed a year as Visiting Professor of Modern European languages at the University of Ife in Nigeria. Scheduled to return to his post in the Department of Comparative Literature at the University of California, Riverside, Gugelberger found the pleasures of travel too alluring, and headed eastward from Africa instead of west in the Fall. Now in Katmandu, Nepal—following stops in India, Thailand and other nations—he will return to California in January.
- George Woodman, artist and professor at the University of Colorado, is scheduled to have an exhibition of paintings at Holly Solomon Gallery in New York.
- Secrets are invited for an exhibition entitled "Secret" at Ohio State University. Entries will be accepted before and during the exhibition, to run from 16 - 27 January 1978. Secrets will be opened and viewed by total strangers in a discreet manner. Send to Gallery Hopkins Hall, c/o N. Bless and M. Jones, 128 N. Oval Mall, Ohio State University, Columbus, OH 43210.
- *Lightworks*, Box 7271, Ann Arbor, MI 48107 is launching a large new issue in its new format. Planning now on more regular publication and coverage, including regional calendars and in-depth articles, *Lightworks'* editors Charlton Burch, Eric Keller and Kate Michaels will continue to present a highly visual format which blends images, ideas and information.

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

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

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

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

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