

BOOK REVIEWS

REFERENCE

Alternatives for the Artist Manuals from the Health Hazards in the Arts Program of the School of the Art Institute of Chicago includes five different manuals which discuss the procedures used in various mediums, also documenting the hazards and the precautions related to the primary materials used in printmaking, ceramics, painting/drawing, and photography. Also included is an introductory manual containing a glossary, sources of information, and a bibliography which may be used in conjunction with the other guides. Future manuals include the processes and safe uses of materials in sculpture and in textiles. In spiral bindings, the manuals are well printed, concise and direct for important quick reference. The series was made possible, in part, through the support of the Metropolitan Life Foundation of New York. For large orders, discounts are available to arts organizations and schools. Individual prices are \$3.00 for the introductory guide and \$5.00 each for the other sections. \$22.50 per set with additional discounts for more than 5 sets. Write to Project Administration, Health Hazards in the Arts Program, SAIC, Columbus Drive at Jackson Blvd., Chicago, IL 60603. Each manual was printed on different color papers to distinguish it. We think this series is vitally important and inexpensive enough to buy sets for all classes and studios.

The New York Fine Artist's Source Book, compiled by the Dept. of Cultural Affairs of the City of New York is a handy guide to artists' organizations, community arts councils and centers, housing, legal and business aid as well as service groups, non-traditional exhibition spaces including alternative spaces, window spaces, alternative museums and spaces for artists' books, small presses and mail art, as well as special opportunities for artists with career development and job options, fellowships, grants; artists' colonies and corporate art collecting. Would that all the major arts centers would have as complete and concise source book. \$6.95 from Addison-Wesley Publishing Co., Reading, MA 01867. It has an index too!

Guide to Women's Art Organizations and Directory for the Arts by Cynthia Navaretta is a 174-page book full of useful information for artists, illustrated with photographs of the groups including visual arts, dance, music, theater, architecture and design, crafts, film and electronic print media, writing, archives, resource and information agencies, directories and reference books, financial help, health hazards, art business, with a bibliography. No one will want to be without it, since the annotations are so good. This is an updated edition which is current. \$8.50 from Midmarch Associates, Box 3304, Grand Central Station, New York, NY 10017.

Directory of Exhibition Spaces, edited by Neil Hanson and Susan Jones, describes the wealth of temporary exhibition spaces in the United Kingdom—from major museums, art galleries to polytechnics, libraries and school. Organized geographically by alphabet, each space is coded for the media they represent: painting, sculpture, printmaking, photography, crafts, performance or all of the above—plus address, phone number, contact person(s), hours and a short description of the physical plant, how to approach

the gallery, fees, percentages taken for commission, etc. There are also articles on contracts, VAT, Insurance, publicity, marketing, alternative spaces, municipal galleries and educational activities. This is a pioneering work, subsidized by the Arts Council of Great Britain, the Crafts Council, the Scottish Arts Council, the Welsh Art Council and much more. Of interest to artists, gallery directors, visual arts researchers, arts administrators, international visitors, etc. There is an index for the information in the book and an advertisers' index. 240 pages, 200 black and white illustrations, available for £9 outside of the UK (£5.95 inside). ISBN 0-907730-027 from Artic Productions Publishing Co., P.O. Box 23, Old Simpson St. School, Simpson Street, Sunderland SR4 6DG, Great Britain.

Conservation in the Library: A Handbook of Use and Care of Traditional and Nontraditional Materials, edited by Susan G. Swartzburg (Westport, CT, Greenwood Press, 1983, \$35) is designed to assist librarians, archivists and curators with all aspects of care and handling of library materials including books, documents, maps, works of art on paper, photographs, slides, microforms, films, videotapes, and sound recordings. Videodiscs and computer disks and tapes are also included. Each chapter, written by an expert in the field, examines a particular medium, defines its characteristics, and outlines requirements for its ideal care and preservation. Included are sources of information, supplies and suppliers, and organizations that can give additional assistance to librarians. The editor is a preservation specialist and recognized expert in the field, who has put together a considerable amount of material in a compact package, to be used as a reference and a guide for all librarians and archivists. An important contribution for anyone interested in preserving materials.

Fear of Filing: A Beginner's Guide to Tax Preparation and Record Keeping for Artists, Performers, Writers and Freelance Professionals, 1984 edition, written by the Volunteer Lawyers for the Arts (New York, Dodd, Mead, 1983) is the new edition of this vitally important do-it-yourself guide to paying taxes as a professional artist. Edited by Theodore Striggles and Barbara Sieck Taylor, these 160 packed pages are full of important information. \$12.95 paper.

MONOGRAPHS

Kitaj: Paintings, Drawings, Pastels with essays by John Ashbery, Joe Shannon, Jane Livingston and Timony Hyman (New York & London, Thames & Hudson, 1983) has 108 illustrations, 17 in color, and was formerly used as the catalog for a show in 1981 at the Hirshhorn Museum in Washington, DC. This is an updated version because of popular demand, with a chronology, selected exhibitions, selected bibliography, as well as an interview. An important monograph and contribution to understanding this expatriate artist and humanist. \$15.95 paper

Grant Wood: The Regionalist Vision by Wanda M. Corn tells the story of Wood's Boyhood on a farm, his youth in Cedar Rapids, his development as a regionalist, and his eventual fame. Besides *American Gothic*, there is *Dinner for Threshers*, *Midnight Ride of Paul Revere*, *Daughter of Revolution*, *Fall Plowing*, and *Parson Weems' Fable*—but

much more including caricatures that helped spawn *American Gothic*. This publication coincided with the opening of a major retrospective at the Whitney Museum of Art, then the Minnesota Institute of Arts, Art Institute of Chicago and the Fine Arts Museums of San Francisco. 214 black and white and 32 color plates. Chronology, bibliography. \$29.95

Russel Wright: American Designer by William J. Hennessey (Gallery Association of New York State/MIT Press, 1983, \$15.00 paper) was created to accompany an exhibition circulated by the Gallery Association of New York State. Having grown up with Russel Wright's dinnerware, this reviewer can vouch for the beautiful colors, the creative design, and the practical aesthetics that made eating each day a joy—even if there were hard times to get enough food on those plates. The catalog has been designed with the flavor and typography of the 30s, and it certainly documents one of those unsung designers who changed our lives, allowing us to enjoy our greater leisure time with aesthetic pleasure. There is a list of selected designs, and selected chronological bibliography.

Alice Neel captures the mind, heart, soul and beauty of this 83-year young artist (New York, Abrams, 1983, \$30) based on conversations with the artist, discussions about those taped conversations, plus additions and enhancements made by the artist herself—all put together by Patricia Hills. There is an array of portraits of prominent figures in the art and business communities such as Andy Warhol, Red Grooms, Marisol, Isabel Bishop, the Soyer brothers, Duane Hanson, Virgil Thomson, and Linda Nochlin—plus sailors, poets, labor leaders, a Fuller Brush man and so many more. Her spicy and racy conversational discourse about herself adds to her honest and universal painting. A wonderful tribute to a frank woman artist, an exceptional American painter and a great lady. 183 illustrations, 103 in full color, biography, bibliography, list of exhibitions and index.

Carolee Schneemann: Early and Recent Work was issued simultaneously with the opening of Schneemann's new exhibition at Max Hutchinson Gallery in New York City. This is the first monograph of the visual art of a powerfully original American artist known internationally for her pioneering performance art and films. In 1982, Schneemann first exhibited her painting-constructions in a retrospective of work from the 60s; the corresponding show of recent work opened at Max Hutchinson Gallery on 9 September 1983. This book consists of the specially-designed catalogs of Schneemann's exhibits, with two essays by Ted Castle and Julia Ballerini, 12 full-color plates, 18 works in black and white, a full-color jacket, a selected bibliography, and an artist's biographic listing. This is a welcome tribute to an important pioneer who is finally being recognized, even by the National Endowment for the Arts. Published by Documentext, an imprint of McPherson & Co., P.O. Box 638, New Paltz, NY 12561.

ARCHITECTURE

Dolls' Houses was an outgrowth of the search for a dolls' house for the daughter of the editor of *Architectural Design*. A competition arose which attracted architects, designers

and students from around the world. Out of 260 entries from 27 countries (58 from Great Britain and 40 from the US) 50 were selected by a jury to produce their built dolls' houses, which were put on display at RIBA in December/January 1982-83. To this were added a group of internationally renowned architects invited by AD. A jury of the first selection added to by Vincent Scully and Bruno Zevi then voted, in addition to the childrens' vote during the RIBA exhibition. Each doll's house is presented in full with drawings and the designer's statement of intent as well as photographs of the completed house, many in color. The fantasy, the flavor and the future are mingled into one in this remarkable exhibition and documentation. \$19.95 from St. Martin's Press, New York City.

The Style of the Century 1900-1980 by Bevis Hillier in his light, conversational tone analyzes lifestyle rather than art styles with great emphasis on the 60s and 70s in which we will all reminisce, remember and smile alot. "Punk," he says, "has its roots in '50s starlets,' leopard skin coats and Jackson Pollock's painting." Although many of the illustrations come from the author's roots in England, such as film posters, Tiffany vases, pocket handkerchiefs and T-shirts, there is a universal feeling of nostalgia and memory in these pages—both visually and verbally. Come down memory lane with Hillier and laugh and cry a little. By the way, in the year 2000 he foresees a resurgence of decadence—perhaps with him as the leader. \$16.95 paper, \$29.95 cloth (New York, E.P. Dutton, 1983).

Furniture by Architects: 500 International Masterpieces of Twentieth Century Design and Where to Buy Them by Marc Emery is the first all-inclusive art book/resource catalog of its kind, ranging from Antonio Gaudi to those of Richard Meier and Michael Graves. All the pieces surveyed are still being produced, so a complete list of manufacturers and/or distributors is provided. There is an index of manufacturers, 550 illustrations (13 in full color). To those who are interested in the furniture as interior design, the book will be invaluable; to those interested in the decorative arts, this will serve as a reference source. \$49.50 from Abrams.

PHOTOGRAPHY

Berenice Abbott: American Photographer by Hank O'Neal (New York, McGraw-Hill, 1982, \$59.95) is an Artpress Book, a subsidiary of ArtNews Magazine, documenting the more than 60 years of photographic activity by this American legend. From her early portraits (including a panorama of personages in Paris in the twenties), extensive documentation of New York City from 1929 to 1939, other American people and places, plus the recording of scientific phenomena culminating in a research project at MIT, Hank O'Neal's exuberant statements about her importance cannot be denied—even though there has been a longstanding friendship between them. Besides an introduction by John Canaday, notes on the photographs, a list of exhibitions, and a bibliography, there are more than 250 photos selected by Abbott as her best, some of which have never before been published or even exhibited. All are reproduced in large size and in rich duotone offset. Hank O'Neal tells us the whole story of her life, one which is still rich and productive. When asked what photograph she considered her

best, she replied, "The one I will take tomorrow." This book makes us hope there will be many tomorrows, and tells us about her todays as well.

The Print by Ansel Adams (Boston, Little Brown/A New York Graphic Society Book, 1983, \$19.95) is the third volume in the new Ansel Adams photography series (the others are *The Camera* and *The Negative*). Adams suggests that this not be taken as Gospel, but that the individual photographer will find ways of printing his or her negatives that are pleasing. It is about control, as are the other books in the series—it presents a recipe by which one may obtain the best possible print from a given negative. And it is about previsualization, seeing the finished print before the photograph is taken. Printing is, as Adams says, the opportunity to express the original visualization. It is a complete volume, ranging from the set-up of the darkroom to papers and chemicals, to the making of a fine print to the finishing touches; and there is a chapter on special applications, such as high-volume printing and printing for reproduction. The book is illustrated with Adams' photographs. The series should prove very useful for all photographers seeking control over the finished work.

—Janice Felgar

Janice Felgar is an accomplished photographer and reviews books on photography for *Umbrella* on a regular basis.

Photography and Other Questions by Robert Fichter (Albuquerque, University of New Mexico Press, 1983, \$29.95) includes questions which have to do with form and content. On first glance, work included in this catalog, designed to accompany the retrospective exhibit at George Eastman House, seems to encompass media other than photography. But on perusing the catalog, it becomes evident that almost all of the work is photographic, incorporating unusual photographic techniques with later hand-work on the prints. So the first question is what is the medium; and this question is further complicated by the rather poor reproduction quality

The second question is of content: these are clearly not the simple pieces they appear to be, because Fichter gives them titles such as "Bones explaining death to fish out of water," and "Bones sez to Baby Gene Pool, 'It's just like life flashing before your eyes.'" There is a wry political edge to the work, akin to William Wiley and the drawings of H.C. Westermann. Works seem to be stronger in content than in form, or perhaps than the reproductions indicate. For the price, I would like the reproductions to be more readable.

—jf

The Joy of Photographing People by Eastman Kodak Company (Reading, MA, Addison-Wesley, 1983) is not about formal portraiture. In fact, the editors have done their best, it would seem, to eliminate formal portraiture entirely. It is about photographing people in a more candid way, and it includes such topics as *Thinking Visually*, *The Quality of Light*, *People at Work*, *Vacation Tips*, *Sports*, *The Nude* and *Street Photography*. These titles and many more are interspersed with pieces entitled *In Focus*, which are interviews with well-known photographers talking specifically about the work they do as it relates to the

general theme in that part of the book—e.g. Joel Meyerowitz talks about photographing his daughter in the section on children; David Smith discusses wedding photography in that section. This is one of the few books about photography which deals with content—the relationship between the photographer and the subject—as well as technical information. It is packed with good information and good photographs, and is excellent for the beginner discovering the pleasure of shooting people as well as the professional seeking fresh ideas. \$14.95 paper, \$29.95 hardcover.

Photography as Fine Art by The Gallery of World Photography (New York, Dutton, 1983, \$42.50) should put to rest, finally, any question of photographer's visibility as a fine art. That is the stated intention of the book, and in this it is successful, one hopes—though it is a seemingly unnecessary goal in the 1980s. Beyond this goal, however, the collection of work is superb. The range is from early work—including a hand-colored daguerreotype of a woman with her parrot—to contemporary work—including a hand-painted photographic portrait by Duané Michals. And there is a marvelous range of work between the two. The reproductions are sumptuous. As the editors state, no group of photographic historians would ever agree on a list of work to be included in such a volume, and there are some missing major photographers; and there are the requisite famous photographs included. But the best part of this volume is that it is primarily composed of work that is in private collections or has for other reasons not been previously published. There are surprises, e.g. a color photograph of butterflies by Man Ray; Emil Schulthess' frozen sea; a Steichen color photograph of petunias. Indeed the editors of this volume have searched worldwide to find and reproduce wonderful photographs; and they have succeeded in creating a lavish collection. There is an introduction by Douglas Davis, and biographies and a glossary included. I am looking forward to the next volume in the series.

—jf

Wild Flowers by Joel Meyerowitz (Boston, Little, Brown, 1983, \$35) is a surprise, and a nice one. I don't even mind the cuteness of the pretext for the book (wild flowers in Meyerowitz's garden. . .) because the photographs are so good—though I must confess to looking through the first time for the "wild flowers" in each shot. In this work, dating from 1963 to 1981, there is an abundance of people photographs—with people as active participants rather than passive elements as seen in Meyerowitz's other work (*Cape Light*, *Saint Louis and the Arch*). And there are wonderful juxtapositions of objects. The work seems much less controlled, less formal, but freer and more spontaneous. These are interesting, funny, witty photographs. Meyerowitz displays his virtuosity here, and if he feels he is taking a risk, as he indicates in his afterword, it is a risk well worth taking.

—jf

More Pictures From My Window by Ruth Orkin (New York, Rizzoli, 1983, \$17.50).

I must confess to my addiction for looking at sumptuous color photographs; and this book is for me like eating chocolate. Employing different focal-length lenses (20mm

to 200mm), Kodachrome 64, and 35mm cameras, Orkin has varied times of day, angles of view, seasons, and created an incredible variety of images, all from one vantage point. Granted, her vantage point is a very special one, overlooking New York's Central Park; still this is an amazingly complex, rich group of photographs. Orkin blends light, color, architectural elements, and people into exquisite compositions. There is, moreover, a narrative element within this volume, and we see events such as John Lennon's funeral, the seasons and reseeding of the Sheep's Meadow, the 1970 New York City marathon, the filming of a movie; it is the documentation of the life of a geographical area. This is a wonderful way to visit New York, and to share Orkin's special vantage point.

—jf

Under the Looking Glass by Olivia Parker (Boston, Little, Brown, 1983, \$35.00).

It is difficult to look at Parker's color photographs and not be reminded of her toned black-and-white prints, which are simpler, seem less contrived, and are stronger visually. The elegance and magic of the black-and-white work has to do with simplicity, composition, and especially the toning technique which contrasts rich browns with silver-greys, with the end-result being a vibrant print. In the color work one senses that Ms. Parker has become seduced by the colors of the actual objects within the photographs, and that one is seeing photographs of collages, that the photograph is merely a document rather than the finished piece of artwork. The work is still very good—the best photographs being those with the most subtle colors—but it lacks the vibrancy, control and depth of the black-and-white work.

—jf

New Mexico Revisited by Bernard Plossu (Albuquerque, University of New Mexico Press, 1983, \$19.95)

So much of what Plossu wishes to convey in his photographs, “. . . the sun, the dust, the rain, the mud, the wind, the snow, the altitude. . . the smells. . .” simply cannot be captured in a photograph. Photography is limited to being a visual medium, and when we open a book of reproduced photographic images we can only see what is on the page before us. There is a starkness in this group of pieces—they are lonely, empty and with a sense of foreboding. Long shadows, low horizon lines, few people—all photographed in grainy black-and-white—contribute to the mood. As suggested in the text, Plossu's photographs compliment rather than copy Weston's, Adams' (and Sommers')—I think that the individual photographs are not as strong; the the book does have a certain arid quality about it.

—jf

A Celebration of the 80s: Portraits by Nancy Rica Schiff (New York, Abrams, 1983, \$17.50)

It is a wonderful idea to compile a book of photographs of vibrant people in their eighties. However, while notes preceding each portrait give us insight into the life and ac-

tivities of that person, most of the photographs are not strong enough to stand on their own. There is less thought here to each individual portrait than to the book as a whole, but there is a nucleus of good work—photographs of Ray Arcel and Raphael Soyer, for example, have rapport and interest. It is unfortunate that other portraits in the book do not have the strength of these, but the book is still interesting as a social document.

—jf

GENERAL

The Art of New York (New York, Abrams, 1983, \$49.50) is a tribute to the vitality, power, beauty and magic of the great city. Included are paintings, drawings, sculpture, and prints by leading 20th century artists gathered together by editors Seymour Chwast and Steven Heller. Here we have a symphony to New York, beautifully exhibited in a script that creates the staccato of the traffic, the nervousness of the people, the tension of the lifestyle—all mingled with the joy of discovery. 233 illustrations, 120 in full color with an index.

American Folk Sculpture by Robert Bishop (New York, Dutton, 1983, \$19.95 paper) is a survey of gravestones, weathervanes, scrimshaw, religious objects, pottery, carousel sculpture, the circus, decoys, whirligigs and much more. This book, handsomely produced as a survey, a reference source, and perhaps as a textbook, printed by Dai Nippon. Includes a selected bibliography. A hefty paperback, this book is a tribute to the long heritage of folk art in sculptural form in this country.

The Drawing of America: Eyewitnesses to History by Marshall B. Davidson depicts the history of America through 308 drawings that tell the story in a direct and intimate way with wit, anecdotes and wisdom. He skillfully places the drawings in historical context, creating a broadly painted panorama in living color. 62 full color plates help make a fascinating visual history, done with taste, skill and brilliance. \$49.50 for an unusual approach to history, a visual approach with brilliant text.

American Illustration 2 with over 270 illustrations, all in full color, includes magazine and newspaper editorial art, as well as book, advertising, poster, promotional, packaging and film illustration. There is an index of contributing artists (with addresses), and a listing of art directors, publishers, ad agencies, production companies, and private clients who commissioned the winning works. \$37.50 from Abrams.

Yoshitoshi's Thirty-Six Ghosts by John Stevenson (New York, Tokyo, John Weatherhill, 1983, \$29.95) illustrates 36 of Japanese fantastic ghost stories, which intrigued this original woodblock-print artist of the late 19th century—eccentric, bizarre and eventually mad. The pictures, reproduced in full color and near-actual size, show Yoshitoshi's delight with the macabre and the charming. The illustrations show incidents from Noh ceremonial plays,

or triumphs over demons. The text of the stories illustrated are opposite each print, with historical commentaries. The book gives stunning insight into the final works of art of one of the most creative Japanese printmakers of the 19th century.

Codex Seraphinianus by Luigi Serafini, a young Italian architect, is more than Serafini bargained for. It is a book for the age of information, a book that is generated from the artist and metaphysician, the engineer and lawmaker, the punster and visionary, so that Serafini creates the physical and social universe in this remarkable Codex. There are relationships to Leonardo da Vinci's notebooks, the visionary drawings of architect Leon Battista Alberti, and the rare 16th century *Florentine Codex* of the Medici family, but this Codex shares with Tolkien and Bosch as well.

Encyclopedic in its scope, the Codex is primarily concerned with the systems that man creates, whether mechanical, philosophical, aesthetic or linguistic. The curious script that withholds its secrets is a language that accompanies the language of images, which reveals a pattern of meaning and logical association. There is the beginning of life with the egg and its many metaphors—the egg's form is echoed in many other shapes: in ceremonial uniforms, on the top of mountains, and so much more. Thus as other Codices, this Codex presents the accumulated wisdom of an imaginary, parallel world that is at once bizarre and at the same time strangely familiar and recognizable. There is botany, anatomy, chemistry, physics, anthropology, engineering, sociology, linguistics, urban studies—and something else: flora such as the tadpole tree and the meteor-fruit, the lacy flying-saucer fish, the wheeled caterpillar-rumped horse, and the metamorphic bicranial rhino. Among the humanoid inhabitants whose history and customs are thoroughly investigated and analyzed in scientific detail are Garbage-Dwellers, the Road-Traffic and the Yarn People, and the exotic Rodent-Skin Wearers. And then there is Homo-Saurians, whose unusual sexual life-cycle is graphically described. To have taken two years to create and name these creatures is to confront the limit of language and imagination. This is truly an artist's book, one which was published by Franco Maria Ricci, whose fantastic works of art, usually printed gold on black, and his amazing new magazine FMR, are well known in Europe and in the United States. (New York, Abbeville Press, 1983, \$75.00)

CORRECTIONS & ADDENDA: The tragedy that befell the directors of De Appel and their friends occurred on 20 August. The two pilots were Josine van Droffelaar and Martin Barkhuis, friend and professional pilot. Gerhard von Graevenitz, Wies Smals and her young son Hendrik were passengers. They were killed in Switzerland in the plane crash. All of Amsterdam heard only on 22 August.

CONTRIBUTORS TO UMBRELLA MUSEUM: David McLimans, Michael Hyatt, Postcard Palace, Elena Siff, Rosaria Scrivera, Nancy Webber, Bonnie Thompson-Norman, Dadaland, Joan Hanlen, Graham Cantieni, Vida Hackman, Gene Laughter, Steve Random, Sue Wenzlaff, Leavenworth Jackson, Ruggero Maggi. Thank you all!

ART PEOPLE IN THE NEWS

Sonya Rapoport gave a participation-performance demonstration and lecture at Sarah Lawrence College in New York on 8 November.

G.X. Jupitter-Larsen gave a performance at Modern Realism Gallery by *not* performing on 30 November 1983 in Dallas.

Ivan Albright, an American painter identified with the 30s style called "magic realism" and known for his meticulously detailed images of human flesh in the process of decay and corruption, died in Woodstock, VT on 18 November at the age of 86.

John Hallmark Neff has resigned as director of the Museum of Contemporary Art to become advisor to the First National Bank in purchasing art to add to their existing collection. This is all in Chicago.

Exit Art announces that two artist-sponsored projects have been awarded New York State Council on the Arts grants: **John Fekner** for a new computer graphics videotape with accompanying soundtrack and **Antonio Miralda** for a food environment that will take place at El Museo del Barrio in Fall '84. The co-director of Exit Art, **Papo Colo**, has received an NEA Artists Fellowship in painting.

Andre Cote, an anti-war artist in Montreal, is making war on the Montreal courthouse. Using a crane, Cote dumped a 5-ton "screaming sculpture" in front of the building. It looks like a tank and has enough batteries inside to broadcast sounds of war for a week. It emits screams, the sound of diving Stuka bombers, gunfire and old Hitler speeches. "They can't turn it off immediately," Cote said. "To stop it you have to lift it."

Thirteen artists representing 6 countries were selected as winners of the 1964 World's Fair International Water Sculpture Competition at the New Orleans Museum of Art: **Richard Turner** and **Doug Hollis**, California; **Lynda Benglis**, New York; **Vaclav Cigler**, Czechoslovakia; **Helen Escobedo**, Mexico; **Richard Harned**, Ohio; **Claude and Francois-Xavier Lallanne**, France; **William Jackson**, Texas; **Anne and Patrick Poirier**, France; **Ned Smyth**, New York, and **Kit-Yin Snyder** of New York. A special category in performance art had 3 winners: **Joan Brigham and Paul Earls**, Mass; **Doron Gazit**, Israel; and **Fujiko Nakaya**, Japan. The fair runs from 12 May to 11 November 1984, and execution of each artist's work depends upon availability of outside sponsorship. The sponsor then becomes the owner of the work and may remove it from the site and relocate it after the Fair.

Salvador Dali, 79, has decided to create a foundation to take charge of his collection of 800 of his works after his death, his attorney has announced. The attorney said the collection, worth about \$20 million, would be housed in Figueras at an annex to the Dali Museum.

J. Paul Getty was awarded the 1983 Armand Hammer Award posthumously for having made Los Angeles "the greatest cultural center in the world."

Merce Cunningham Dance Company recently celebrated its 20th anniversary of its first world tour with the world premiere of a new ballet in Lille France. **John Cage** composed