

NEWS & NOTES

On October 11, 1986, an Engagement Party/Press Conference was held at the Convention Center in New York City to celebrate the 1987 wedding plans to unite the Statue of Liberty in New York and the Columbus Monument in Barcelona. Called the Honeymoon Project, Antoni Miralda, an artist born in Barcelona but living in New York, will unite the two monuments via art events continuing through 1992, the 500th Anniversary of the voyage of Columbus.

Just to describe the Engagement Party is enough to boggle the mind, but the glass-walled Convention Center served as a showcase for the colossal Liberty-sized engagement dress, made from 2,500 yards of glimmering turquoise fabric. Accenting the dress was a "skirt-crown." The dress was open to the public 7 days a week through 22 October.

A group of 12 "Ambassadors" six from each city, took part in HONEYMOON celebrations on both sides of the Atlantic. Two Ambassadors from each country were newlyweds, chosen by lottery. The Farewell Dinner and the Bridal Procession, part of the Columbus Day Parade along Fifth Ave. was part of the Earthcake Float. Miralda has been doing grand-scale performances since 1977. He was one of the creators of El Internacional, the famed restaurant in Tribeca.

ART READER

Photostatic is full of wonderful black and white Xerox images in this ongoing irregular, but almost bimonthly journal, including Core Samples of Culture, as well as Fast Food of the Future. \$5.00 for 6 issues, or \$10 for six issues and the next two issues of PhonoStatic (cassettes). Send to photoStatic, 330 S. Linn, No. 7, Iowa City, IA 52240.

Metier is a publication of a consortium of non-profit Bay Area Arts Organizations with everything from reviews to resources, listings and profiles of spaces. Even cartoons by Futzie Nutzle. Write to Metier, 2200 Adeline St., no. 120B, Oakland, CA 94607.

Artscene is a Houston tabloid on the Texas Visual Arts and Performance, published quarterly, and available from P.O. Box 272046, Houston, TX 77277-2046. \$10 a year, \$1.50 per issue.

Unmuzzled Ox opened its volume 12 with a quartet of cantos by Klein, Doria, Cage and Mac Low. Number 2 now issued has the Cantos (125-143) by Ezra Pound with contributions by Allen Ginsberg, Robert Creeley, Douglas Messerli, Gregory Corso,

Yeats, Sol LeWitt, Eugene McCarthy, Bucky Fuller, James Lee Byars, and so many more. UO is looking for subscribers and price is right with \$20 for 10 issues. Write to them at 105 Hudson St., NYC 10013.

Visible Language (Winter 1986) is a special issue on Pattern Poetry, guest edited by Dick Higgins with contributions from Ulrich Ernst, Dick Higgins, Piotr Rypson, Jeremy Adler, Karl Otto, and others. Write to VL, 2643 Eaton Rd., Cleveland, OH 44118.

Red Bass (Number 10) is the Women's International Arts Issue with contributions by Lucy Lippard, Mary Beth Edelson, Judith Malina, Margie Kramer, K. Hassall and many more. For information, write to RB, P.O. Box 10258, Tallahassee, FL 32302.

Whitewalls for Spring 1986 (no. 13) features Drawing in the 80s with contributions from Erica van Horn, Rosemary Mayer, Mike Kelley, George Deem, Richard Cramer, Christo, and so many more. Be sure to pick up your copy at any bookshop or write to P.O. Box 8204, Chicago, IL 60680.

Art Police for Summer 1986 includes contributions from Frank Aard, Timothy Walton, Craig Smith, Al Silberstein, Tim Piotrowski and more from 3131 First Ave., So., Minneapolis, MN 55408.

Beatniks from Space no. 7 (May 1986) includes work from a bevy of contributors with a thermographic cover by J.P. Morgan. Wild and wooley, BFS is \$10.00 for 4 issues or \$3.00 for single issue from Neither/Nor Press, P.O. Box 8043, Ann Arbor, MI 48107.

American Living no. 17 is a horizontally organized portfolio of collaged and mounted images which are held together by a plastic spine which allows all readers to create the magazine by stapling, by rearranging the pages, or whatever from P.O. Box 901, Allston, MA. \$2.00 per issue or 4 issues for \$7.00 published quarterly. Bookworks has it, so does Artworks.

Fuse for May/June 1986 seems to have come back to its visual arts roots, with an issue on video and film and performance art. Available from 489 College St., 5th floor, Toronto, Ont. M6G 1A5. The Tenth Anniversary Issue for Summer 86 features everything from a historical overview by Lisa Steele to a report on Toronto's week-long festival of arts against Apartheid.

Design Book Review for Spring 1986 had a very important review by Alastair Johnson on *Artists' Books*, edited by Joan Lyons and available from Peregrine Smith. The review is lucid and critical, and should

be read by all readers of this newsletter.

Museum Journaal for Spring 1986 (No.6) features New Art in the Netherlands called a Hermetic Machine, marking the 30th anniversary of this joint publication of 33 museums and cultural institutions concerned with modern art in the Netherlands. Abstract art has returned to Holland, and there are ever more new trends to be seen in this magazine issued in both Dutch and English. For more info, write to Keizersgracht 609, 1017 DS Amsterdam, Holland.

The ISCA Quarterly for Spring 1986 included contributions from a myriad of artists, while the Summer issue included the First Annual Bookworks Edition with contributions from 37 artists making small books in Xerox art, which were collated in a box for collectors and other interested parties. The varied nature of copy art is well demonstrated in this collection of bookworks, accompanied by a small catalog with essays by the editor of this newsletter as well as by Clive Phillpot, librarian of the Museum of Modern Art. 40 copies of this issue are available for \$50 each. With a subscription for 4 issues, one will receive the Second Annual Book Issue for next June at \$125.00 for the sub to ISCA, 800 West End Ave., New York, NY 10025.

Hue Points is the Newsmagazine for the Women's Caucus for Art and in its initial issue there was a review of the L.A. Conference, the Toronto Conference, the Northeast Conference and a Resource Guide. Well designed and packed full of information, this new magazine is available through membership in the WCA, National Office, Moore College of Art, 20th & The Parkway, Philadelphia, PA 19103.

View (vol. 4, no. 3) is an interview by Margaret Roeder at Crown Point Press with Gunter Brus; **View** (vol. 4, no. 4) is an interview by Wendy Diamond with Tom Holland at Crown Point Press, which publishes this interview magazine irregularly by Point Publications, 1551 San Pablo Ave., Oakland, CA 94612.

Ear Magazine for August/September 1986 featured Rimma Gerlovina on the cover to promote Russian Samizdat Art, which is also included in the theme issue on facets of censorship from the political to the personal, from the Iron Curtain to the self-imposed limits on the imagination. EAR comes from 325 Spring St., NYC 10012.

Art Papers, 10th Anniversary Issue, is dedicated to Architecture in the Land of the Secret Formula; Ideas, Attitudes, Observations, produced with the Architecture Society of Atlanta. This is a marvelous issue, containing ephemera of all sorts,

including color filmstrip, a matchbook, a sticker that looks like architectural postage stamps, a facsimile of a 45rpm record, a postcard, a palimpsest, a parody, a miniature edition of Art Papers as it has always appeared in past issues, a Memorial Day interview with John Portman, a photo and plans of the Coca Cola Company Central Reception Building and more. Write to Art Papers, P.O. Box 77348, Atlanta, GA 30357 for subscription which is \$15.00 for 6 issues. \$5.00 for this single issue.

De Appel comes from Amsterdam in various modes. Number 1 for 1986 announces a move for this space and this periodical from Brouwersgracht to Prinseneiland 7, 1013 LL Amsterdam, 10 minutes from where they were so many years, but now has two floors of a double warehouse. So this issue is a documentary of De Appel as it appeared to Antje von Graevenitz from 1975 - 1980. In addition, the China-Japan Japan-China Project by Hans Koetsier has also been documented in a separate volume, a project promoted by De Appel, as so many other projects have been supported by this very special artists' space. 55 gldrs. a year for subscription.

Community Murals for Summer 1986 now contains a column on the materials used by community visual artists, as well as features on murals all over the world. Write to CMM, 1019 Shattuck Ave., Berkeley, CA 94704 or foreign subscription sent airmail from CMM, 84a St. Stephens Ave., London W12, England.

Art & Text from Melbourne, Australia in its Issue 21 (a special issue) discusses Art in Chile since 1973 by Nelly Richard, entitled *Margins and Institutions*. This is a bilingual issue, supported by the EAF in Adelaide.

Art Network for Summer-Autumn 1986 now includes international reviews of shows, besides Australian art reviews. Order from Box 439 Broadway, 2007 Sydney, Australia. \$20 aust. for 4 issues, or \$6.00 for back issues.

Artlink from Adelaide, Australia features in its June/July 1986 double issue a review of the Adelaide Festival art shows, a summary of Artists' Week and its activities, and more.

Journal of the Los Angeles Institute of Contemporary Art for Summer 1986 includes 3 poems by Linda Albertano, a dialogue by David Antin and proposals by bookmaker Sandra Schwimmer, Nancy Evans and David Cabrera.

Artlink for August/September is the interview issue with conversations with Bruce McLean, Miriam Cahn, Katsuhiko Hibino,

Robert Adrian, Marc Chaimowicz and Fiona Hall, Stuart Sherman, Ann Newmarch, Ania Walwicz and others. This vital South Australian visual arts magazine does it again. For more information, write to Artlink, 363 Esplanade, Henley Beach, SA 5022.

High Performance once again becomes a vitally important magazine with issue 34 dealing with Performance & Terrorism, Performance and Entertainment, features on Eric Bogosian, Spalding Gray, Bill Irwin, and Marina & Ulay. Read all about it at your local newsstand or write to 240 S. Broadway, 5th flr, Los Angeles, CA 90012.

Art Papers for May/June 1986 was a special issue dedicated to artists' pages on the theme of Love & Death in the Old South, edited by Epistolary Stud Farm with contributions from Clifton Meador, Benny Andrews, Joni Mabe, Susan King, Mary Nash, and many more. A collector's item from Art Papers, P.O. Box 77348, Atlanta, GA 30357.

"Labyrinths: Essays on Using Archives" has been published by the Center for Creative Photography at the University of Arizona as the newest issue of **Archive** research series. The publication describes the rewards and frustrations of exploring archives from two points of view, that of researcher versus that of the Center archivist. It is fascinating reading not only for archivists of photography, but for all those interested in researching archival collections. Write to University of Arizona Press, 1615 E. Speedway, Tucson, AZ 85719 for June 1986 issue (no. 23) of **The Archive**.

WILD ART

Sculptor Bill Lishman used crushed cars to create a replica of England's Stonehenge in a field near Blackstock, Canada. He arranged the wrecks so that the orientation to the sun is the same as that on Salisbury Plain. Unhinged?

■ Bri Matheson from Salt Lake City curated an exhibiton dealing with fish imagery at three venues in Salt Lake, with a variety of art forms from folkart to plastydermy, a short story, wood carvings, hand-tied flies, ceramics, and much more.

■ Willem de Ridder has just installed another one of his "motor tours" in Los Angeles, called The Great Motor Tour of '86, a performance art piece in which the participants are the actors.

■ Leotards were on exhibit at the Smithsonian's National Museum of American History in its exhibition, "The History of Women's Gym Suits, or the Late Bloomers and How They Blossomed and Died."

■ At Galeria Estampa in Madrid, Jose Antonio Sarmiento, the artist, was on sale for anyone to purchase. Creator of many book objects and performances, the artist, for sale, was on exhibit to the public on 21 February 1986. (Editor doesn't know the outcome of the sale).

LOST & FOUND

The Getty Conservation Institute is organizing the attempts to save the wall paintings in the tomb of Queen Nefertari in West Thebes, Egypt. The 3,200 year old wall paintings are endangered by the formation of salt crusts causing plaster to detach from the walls.

■ In Melbourne, Australia, art thieves calling themselves "Australian cultural terrorists" claimed responsibility for the theft of a painting by Picasso, valued at more than \$1 million, which was taken from the National Gallery of Victoria and giving the state government one week to agree to increase funding for the arts by 10% and sponsoring annual contests for local artists.

17 days later, Picasso's painting, Weeping Woman, was found undamaged in a locker in a railway station. Having threatened to burn the painting, the group responsible fell silent after sending a burned match to state officials through the mail. A reward of \$30,000 for information leading to the arrest had been offered by Victoria. All is forgiven?

■ Much of the works in the master painting collection of Imelda Marcos have been dismissed as inconsequential works by unimportant artists, according to the director of the Frick Collection and other art experts.

■ *The Last Supper* by Leonardo is being threatened by dust, brought in by 2,000 art lovers and tourists who come each day to Milano to see the 15th century fresco.

Experts plan to use a dust-absorbing carpet to protect the colors of the fresco.

■ 20 of the finest art fakes in the F.B.I. collection in Washington went on exhibit at a commercial gallery in that city, and is the first time that the bureau has allowed the phonies to be shown together. The FBI does not sell these fakes, altho there were many people who wanted to buy the Ben Shahn, Matisse, Miro and others.

DEADLINE

13 March 1987 is the deadline for grants for **Printmaking/Drawing/Artists Books** in the Visual Arts Division of the National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave. NW, Washington DC 20506, Tel. (202) 682-5562 for information and forms.

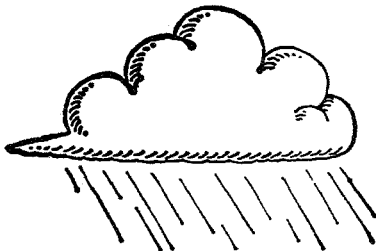
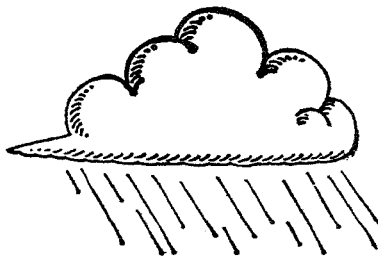
SOUND ART

Tellus no. 13 deals with Power Electronics, a collection of audio works from Japan and France by home tapers, power electricians, noise artists and difficult musicians. Write to Harvestworks, 16 W. 22nd St. (902) New York, NY 10010. 6 issues for \$35.00.

Tellus no. 14 deals with Just Intonation including Harry Partch, David Hykes, Lou Harrison, Susan Norris, James Tenney. \$7.00 single issue.

▪ Peter Meyer of Swedish Radio came to New York and produced 3 radio programs about artists' relations to John Cage and interviews with Cage himself, as well as Fluxus and artists influenced by Fluxus.

ARTSOUNDS COLLECTION, a double album of art and recordings by Yura Adams, Jennifer Bartlett, Connie Beckley, Jonathan Borofsky, Marcy Brafman, John Burgee, Cotten/Prince, Marcel Duchamp, Jeff Gordon, Mineko Grimmer, Bob Gruen, Philip Johnson, Thomas Lanigan-Schmidt, Les Levine, Tony McAulay, Larry Rivers, Italo Scanga, Burton van Deusen, Tom Wesselman, and Philemona Williamson. has been released on Philips Records in two editions: Regular Edition includes records, photos, liner notes, and pull-out poster reproducing each artist's art work; the Deluxe Edition of 200 is boxed and includes 19 signed and numbered color prints by artists included. Created and produced by Jeff and Juanita Gordon. The exhibition of the art work was held at the Nohra Haime Gallery, 1000 Madison Avenue in New York in September. The album costs \$19.95. The exhibition travels.



UMBRELLA NEWS

The Umbrella Museum seems to grow and grow each day in Pasadena. Any and all contributions are accepted. Some of the recent contributions are:

▪ Robert Louis Stevenson's statements about umbrellas with reference to Robinson Crusoe especially in "The Philosophy of Umbrellas", thanks to Val Simonetti.

▪ Anna Banana sent along an incredible article from *Canadian Dimension* about a breakthrough in Male Contraception, called Umbrelly, which is an intrapenile device resembling a tiny folded umbrella which is inserted in that organ and pushed into the scrotum with a plunger-like instrument, believe it or not Ripley!

▪ One of the most poetic umbrella performances we have ever heard about was done by California Conceptualist artist Jerry Egan, who set up hundreds of colorful umbrellas over a green landscape with wildflowers in Butte County, California last April.

▪ The Editor of *Umbrella* was a performer in *The Dark Madonna*, a performance piece with a cast of 150, executed by Suzanne Lacy, in the sculpture garden at the UCLA campus. The Editor carried a white umbrella.

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P.O. Box 3692
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