

# NEWS & NOTES

Beginning this year, the Bell System Yellow Pages directories will include a new heading, "Arts Organizations and Information," which should be a help to those active in the cultural scene everywhere.

## GEORGE & MARTHA'S REVOLUTION

With Boston Athenaeum's need for money to help keep this long-standing institution going and its desire to sell its two unfinished portraits of Martha and George Washington by Gilbert Stuart, the potential sale of the portraits to the National Portrait Gallery created a ruckus. Since the portraits were on loan to the Museum of Fine Arts in Boston, since 1876, the whole state of Massachusetts besides the city of Boston went up in arms.

With the *New York Times*, the *Christian Science Monitor* and other papers having a heyday with this media feast, many solutions were brought forth, including having the paintings sit in New York half-way between Boston and the District of Columbia to solve the problem altogether. But now officials of the Smithsonian Institution and the Athenaeum have voluntarily suspended negotiations until the end of the year for the proposed sale for \$5 million. This was taken because a Boston fundraising campaign has begun in an effort to match the \$5 million the Smithsonian had offered. And everyone is in the act, including Mayor Kevin H. White of Boston and Senator Edward M. Kennedy.

## NEW PERIODICALS

*Breathingspace*, an international anthology of sound-text and other extensions of poetry, is an "elder sister to *Black Box*." This is a handsomely packaged two-cassette tape set with participation by John Cage, Bliem Kern, Henry Rasof, John Wellman and Annamarie Prins, Jackson MacLow, Beth Anderson, Richard Kostelanetz, Philip Corner, Bruce Andrews, George Quash and Charles Stein, Charlie Morrow, Tom Johnson, and Annea Lockwood. The packaging gives it paperback appearance so it fits nicely on the shelf. The cover is a Humument print done in the manner of Tom Phillips, and the whole edition is edited by John Wellman.

The next issue of *Breathingspace* will be edited in Los Angeles by Paul Vangelisti. Price is \$9.95 from Watershed Tapes, P.O. Box 4174, Washington, DC 20015.

*Punk Artist*, produced by Studioriga, is a professionally produced Punk tabloid from Milano, Italy, a cross between *Andy Warhol's Interview*, *Stuff* out of Los Angeles which includes only advertisements, and *People* magazine. The layout is super, the ads a trip in themselves, and the printing refined. We recommend this magazine highly. \$2.00 or

L.1000 per issue, or \$8.00 for three issues (L.4000). Write to Studioriga, Viale Abruzzi 64, 20131 Milano.

Graziano Origa calls himself "Punk Artist," in which there are many blue jeans and black skin.

*Art Insight/Southwest* is the new name of what was formerly *Southwestern Art*. With a broadened editorial scope and circulation base, the new *Ai* will explore the art of living with art. The first issue of *Art Insight* comes out in mid-May, published six times a year, offering a wider variety of articles on a very art-aware Southwest. Write to *AI/Southwest*, P.O. Box 1763, Austin, TX 78767.

*Musicworks* is now the leading New Music tabloid in Canada. Produced by musician-artists, it includes interviews, news and many reviews of what is going on in Toronto, Montreal and Vancouver. \$5.00 for 6 quarterly issues from 30 Saint Patrick St., Toronto, Canada M5T 1V1.

## LOST AND FOUND ART

A 19th-century Czarist Russian painting, sent to the U.S. for the 1904 St. Louis World's Fair and thereafter remaining on American soil, ended its 74-year odyssey in March. *Forest Fire* by the Russian painter A.K. Denisov-Ural'skiy, painted in 1897, was given to Ambassador Anatol F. Dobrynin by Joseph Duffey, chairman of the National Endowment for the Humanities. The 6 x 10 foot oil depicts a Ural Mountain forest aflame, and was donated to the NEH by August Bush, Jr. It had been exhibited at the Busch Gardens amusement entertainment complex in St. Louis, where it had caught the eye of Prof. Robert C. William, Washington University, who began an 8-year quest to uncover the painting's background. His snooping led to its ownership and now its return to the Soviet Union.

■ The FBI returned to French authorities in April a Rembrandt masterpiece stolen 8 years ago, *Le Rabbin*, a 1655 portrait of a bearded rabbi. It had been stolen in 1971 from a museum in Bayonne, France, along with three other paintings. It was recovered by undercover FBI agents who bought it through a fencing operation for \$20,000 two years ago. The painting is valued at \$250,000.

■ In April, a terrorist bomb seriously damaged the Palace of the Senators on the Capitoline Hill in Rome, destroying parts of the building designed by Michelangelo, which serves as Rome's city hall and a monument to the nation's cultural heritage. Not only destroyed were the heavy wooden double door and the marble ledge over the portal, but marble reliefs that adorn the

facade were heavily damaged.

Terrorist groups on both the left and right sides claimed responsibility.

■ The ancient royal burial group in north Afghanistan has yielded thousands of pieces of gold and jewelry that may rival the treasures of King Tutankhamun. Since digging in October, Russian archeologists have recovered 20,000 pieces of gold jewelry, some weighing as much as two pounds.

■ Police in Marseille, France reported the recovery of 12 stolen paintings valued at \$3.95 million and the arrest of eight persons in connection with the theft. Among the paintings was Paul Gauguin's *Portrait of Madeleine Bernard*, valued at \$2.3 million. The police would not identify the persons arrested or give any details of the arrest. An insurance firm had offered \$23,000 for information leading to recovery of the paintings.

## RUBBER STAMP NEWS

Fawcett's Rubber Stamps has a catalog for sale. For 50 cents, you have a delectable assortment of images which are unique. They also sell every image in their entire stock unmounted at half price. We suggest you write to *Fawcett's Rubber Stamps*, RR2, 720 Middle Turnpike, Storrs, CT 06268.

*Karimbada* is a new rubber stamp magazine published by Unhandejjara Lisboa. If you wish to be in *Karimbada 3*, you must send 150 copies (16 x 21 cm.) numbered, signed, and rubber stamped to Unhandejjara Lisboa, Rua Senador Joao Lira 777, 58.000-Joao Pessoa, PB, Brazil.

## EDUCATION

The Inter-Media program at Arizona State University in Tempe provides an area for those students who wish to use contemporary concepts and processes as the focal point of their studies. Designed for the non-specialist, the program stresses an alternative definition of these based on a synthesis of communication, technology and personal imagery. The intent of Inter-Media art is to integrate systems of art, or to integrate art with non-art systems. The end result is the creation of new artistic possibilities that form a structure beyond its component parts. We are speaking of an art that seeks to involve all the aspects of on-going issues and structures into a different, more complete, holistic formulation; an art that frees the artist to use whatever tools, materials, technologies, imageries—in whatever combinations and configurations—that will best serve his or her concept.

Can you imagine being able to major in Performance? Well, you can at ASU. For more information, write to Inter-Media Program, Art Dept., ASU, Tempe, AZ.

## MUSEUMS

Corcoran Art Gallery has been given \$1.15 million by the Armand Hammer Foundation allowing the private museum to open its doors free to the public for the first time in its 110-year history.

■ A strike shut the museums and galleries in Paris, including the Louvre, during the Easter week. The staffs of the state-owned museums and monuments stopped work to support demands for better pay and conditions.

■ The Toledo Museum of Art has acquired **Composition with Red, Yellow, and Blue** by Piet Mondrian, done in 1922.

■ The Whitney Museum of American Art has just contracted with New York City to take over the abandoned First Precinct police station on Old Slip in the South Street Seaport area. The four-story building, equipped with tiny jail cells, will be recycled with the top two floors used as studio space for the Whitney's independent-study program, an artist and art-historian training project quartered now in the basement of a Lower Manhattan bank. The ground floor will be used as a performance and exhibition area, with space for a kind of info center on downtown cultural affairs. The second floor will be shared with Creative Time Inc. (which sponsors artists' work in alternate spaces) and the Lower Manhattan Cultural Council.

■ The Museum of the City of New York has a new photo gallery, which contains 130 years of city history in 200 black and white photographs from the permanent collection, including two daguerreotypes. Some of the photos are by Jacob Riis, Berenice Abbott, and Byron (family firm of society photographers).

■ Greenville County Art Museum in North Carolina is the recipient of an extensive collection of Andrew Wyeth paintings owned by Joseph E. Levine, the motion-picture executive. The collection was bought by a retired local manufacturer, Arthur Magill, at a cost between \$4 and \$4.5 million, consisting of 26 works. The Greenville Museum, established in 1963 and situated in a town that calls itself "the textile center of the world," is financed in part by county tax revenues. It built a spacious building five years ago. They have shown Wyeth family shows in the past two years.

■ The Museum of Fine Arts of Boston will open a branch at the Faneuil Hall Marketplace on Boston's waterfront this spring. The museum will occupy 12,000 square feet of the upper story of the South Market Building of the shopping center, which was built in 1826. The first exhibition will be

called **Faces** and will consist of 150 paintings, etchings and sculptures. Plans are to build a new wing designed by I.M. Pei and a climate-controlled system for the entire museum to protect its collection of Greek, Roman, Old Egyptian, Impressionist, and 19th century art, besides Asiatic works.

■ The Pablo Picasso Museum in Barcelona has attracted crowds with as many as 1,900 persons a day filing in to see the 58 works dedicated to Pablo Picasso including watercolors, etchings, collages and drawings from three different periods of the artist's life, but all on the theme of sex. There are brothel scenes, bedroom scenes, comic collages of magazine pinups and graphic sexual poses. The erotic works are being shown for the first time by the museum, which had kept many of them hidden for fear of offending the censors and outraging the public.

■ The Getty Museum has been the cover story in the 31 March issue of **Saturday Review**, alleging California's most celebrated new art treasure may have been smuggled out of Italy, but the story has been denied by the director of the Museum, Stephen Garrett, who issued a statement asserting that the fourth-century Greek original bronze was "purchased through legal channels and has clear title."

■ The Museum of Contemporary Crafts has changed its name to the American Craft Museum and has organized "New Handmade Furniture" as its premiere exhibition in its new location at 44 West 53rd St., New York City, which will be followed by a two-year U.S. and Canadian tour. There is a 48-page illustrated catalog.

■ The Grey Art Gallery and Study Center of the New York University will be showing **Life: The First Decade**, a major exhibition of photographs from the archives of **Life Magazine**, showing 200 black and white prints from 70 photographs and more than 20 official agencies. 31 May - 3 August.

■ The Hirshhorn Museum will be showing **Directions** from 14 June through 3 September. This exhibition includes paintings, drawings, sculptures, mixed-media works, a site-oriented project and two video pieces—58 works in all—by 18 American artists. The works will be grouped into five sections, each focussing on a "direction" within American art today as a reflection of the diverse interests of contemporary artists.

Brute Sculpture, Imitations, Eclectic Surfaces, Fictions, and Shrines will be represented by Eleanor Antin, Jud Nelson, Peter Saari, Donald Evans, Roland Reiss, Kim MacConnel, Barbara Rossi, Loren Madsen, George Kuehn, Kenneth Price, Donna Dennis and others.

■ The Downtown Branch of the Whitney Museum recently showed "Enclosure and Concealment", an exhibition of constructions by Christo, Joseph Cornell, Lucas Samaras and H.C. Westermann. More than 30 works from the mid-forties to the present were included.

■ The New Museum is showing an exhibition of paintings, drawings and sculpture called **Sustained Visions** by Gaylen C. Hansen, Claire Moore and Salvatore Scarpitta.

■ The Vancouver Art Gallery is participating in Satellite Broadcasts from 20 April through 21 May. The Pacific Rim Identity is a project conceived and coordinated by Bill Bartlett, former director of the Open Space Gallery in Vancouver. A NASA satellite is the vehicle by which Pacific Rim countries such as Canada, U.S., New Zealand, Australia, Fiji, and the Cook Islands are visually communicating with each other during a month-long series of slow-scan broadcasting originating from Videospace at the Vancouver Art Gallery.

The public has been invited to participate in the broadcasts each Thursday and Friday. Special Student Workshop sessions have also been organized in which local school children will communicate with students from the Pacific Rim countries.

■ The Metropolitan Museum of Art has installed a series of new paintings by Ellsworth Kelly, a series of wall paintings some made of flat sheets of steel, others painted.

■ The Morgan Library in New York has an outstanding exhibition called **Michelangelo and his World: With Drawings from the British Museum**, which proves to be the highlight show of the season thus far, on view through 28 July with about 44 drawings, books and manuscripts of contemporaries and followers.

■ The Phillips Collections and the Smithsonian Institution Traveling Exhibition Service (SITES), have collaborated on a major landmark exhibition and catalog, **The Phillips Collection in the Making, 1920-1930**, which opened in early May and will travel to nine museums. There are 37 paintings and watercolors, demonstrating outstanding work in the context of seminal paintings from earlier periods including Milton Avery, Bonnard, Demuth, Homer, Hopper, Luks, Marin, Picasso, Rousseau, Sisley, Tack and Vuillard, among others.

## COPY ART EXHIBITS

Several copy art shows have been held throughout the U.S., including a recent one in Honolulu. In Los Angeles, Huggins/Holmes showed 20 artists in a varied, well-balanced and exploratory show, showing the

diverse directions taken by various artists with the color Xerox machine. From postage stamps to soft postcards, from place mats to transfer monoprints, the variety was amazing. For more information, write Huggins/Holmes, 420 1/2 Larchmont Blvd., Studio 1, Los Angeles, CA 90004.

■ Eastman House has received a \$75,000 grant from Xerox Corporation to support a project that includes a major traveling exhibition of artists' work using office copying equipment. The project, called **Electroworks**, will premiere 9 November at the Rochester museum. Included is the publication of the first definitive book on the artistic extensions of copy machine technology. Marilyn McCray is director of the project. Dates for the Rochester exhibition are 9 November - March 1980. A symposium on the impact of duplicating machines on the art of the 1970s will be at the Eastman House on 10 and 11 November.

The book will be published by Chanticleer Press.

#### ARTISTS' SPACES

**Western Front** always has a full program. Some of the more interesting events that have occurred are **Computer Mail Networking** on 1 April where Western Front cooperated with twenty-two centers and individuals from Australia, North America, Britain and Europe to participate in dialogue on the use of "electronic mail" and "interactive computer communications." Western Front was on line with other centers in Vancouver, Victoria, Toronto, San Francisco, Houston, New York, and Vienna; a concert by Pauline Oliveros; a film and talk about three Canadian artists' magazines by editors Isaac Applebaum and Ben Holzberg; Amy Greenfield talking about video and holograms and showing them, plus a whole series of Electroacoustic Music. Western Front is at 303 E. 8th Ave., Vancouver, B.C., Canada.

**MOTA** (Museum of Temporary Art), 1206 G St., Washington, DC 20005 reports that its **36 Hours** curated by Walter Hopps was an amazing success, creating a sense of community among Washington artists and showing the wide range of artistic media and visual statements. The general mood seemed to be of patience, politeness and a feeling that all were contributing to a surprisingly good quality exhibition.

MOTA is also planning an exhibition of "Artists in ArtSpaces" for a mid-June opening. Included will be art works by Al Nodal (WPA director); Vernard Gray, director of the Miya Gallery; Val Lewton, President of the Studio Gallery (a coop gallery); Bill Warrell of D.C. Space; Anne Wood, graphics consultant at MOTA; Jimmy Greggs,

director of Sign of the Times. The first exhibition of art by artists working/running art spaces in D.C. will be a must-see show.

MOTA is now publishing a new newspaper, **Art Ink**, a creation of Janet Schmuckal, coordinating director of MOTA, and Peter Pocock, Editor. The new edition of **MOTA Magazine**, edited by Eric Balzer, will be out in August.

**A SPACE** in Toronto has moved to 299 Queen Street West, which includes 1500 square feet of office space and a small exhibition area. They continue to hold programs throughout the city, including Satellite Programmes in Music and Film and now the Queen Street location will allow for video screenings, the writing program, small visual arts exhibitions, meetings and perhaps some music.

Peggy Gale is the new Director.

#### ART AND GOVERNMENT

Congressman Fred Richmond produced a Special Report on the Arts in January which not only summarizes the 95th Congress and its actions, but also tells how to contact your U.S. Representative, how to raise federal arts dollars, a glossary of federal terms and who gives money for the arts from government agencies. Write to Cong. Fred Richmond, 1707 Longworth Bldg., Washington, DC 20515.

In late April the Assembly Ways and Means Subcommittee on State Administration tentatively approved an appropriation of \$9.4 million for fiscal 1979-80 state arts budget for the State of California. This is the first step toward gaining approval of a substantial budget in June, with a per capita appropriation closer to 45 cents rather than 6.3 cents per capita in fiscal 1978.

#### FLUXUS ARCHIVE

The Dartmouth College Museum and Galleries announced this winter the founding of the George Maciunas Memorial Collection, which will consist of works and documentation donated (and loaned) in honor of the founding father of that international art movement of the '60s. Since Fluxus artists deliberately created new media in visual, creative and performing arts, the collection consists of a wide range of materials: verbal music scores, electronic monitors and sound producers, posters, poetry, photographs, and printed ephemera. Jan van der Marck, director of the Dartmouth museum facilities and an early observer of the Fluxus movement, coordinated the announcement with a Fluxus exhibition and concert at the Hanover campus. Future traveling exhibitions of items in the collection are planned.

#### ARCHITECTURE

A recent article in the **New York Times** discusses Richard Haas' **Francis I radiator**, an interior wall painting inspired by the ornate facade of a landmark building in New York at 7th avenue near Central Park, built in 1909. Nancy and Michael Blackwood commissioned the work in their apartment in the Alwyn Court.

■ Six of the 15 AIA Citations for 1979 were designed by Boston area firms. Hugh Stubbins and Associates won for the Citicorp Center, a 46-story office building in New York City. Only one winner is located outside of the U.S.: The Joan Miro Foundation Museum in Barcelona, designed by Sert, Jackson and Associates from Cambridge, MA. The St. Louis Art Museum, the Chicago Public Library & Cultural Center, the Center for American Arts at Yale University were some of the winners. In addition, the AIA will bestow its 25-Year Award in Kansas City in June on the Yale University Gallery in New Haven, designed in 1954 by the late Louis I. Kahn.

■ The office of Charles & Ray Eames, the American design partnership, has been awarded this year's Royal Gold Medal for Architecture. Queen Elizabeth II has given her consent for the medal, which is recognized as the premiere international award.

■ Architecture in China is impractical, overly concerned with grandeur and still too influenced by the heavy Stalinist style, according to a recent charge in **The Peking Daily**. The tendency to design tall steps, large entranceways and huge lobbies in public buildings went back to imperial times, when architecture was reflective of official rank. Another obstacle in the growth and development of architecture is that officials of the Communist Party approve final design of a building rather than an architect. These comments are highly unusual because architecture has not even been discussed in the press in recent years.

■ Architects in the Schools is a NEA-supported program, started three years ago. Thus far, 50 architects are teaching in 28 states, and 12 more states have applied for funds for next year.

■ The Aga Khan, spiritual leader of 20 million Ismaili Moslems, have given \$11.5 million to Harvard University and to the Massachusetts Institute of Technology for the study of Islamic architecture. The project is called **The Aga Khan Program for Islamic Architecture**. The program will support four professorial positions, a small fellowship program and enlarged Islamic architectural collections at the two schools' libraries as well as other special projects.

## WOMEN

Rose Victor, painter, recently had an exhibition in New York called **Women Above the Mark**, including paintings of Bella Abzug, Sarah Caldwell, Bette Davis, Betty Friedan, Martha Graham, Lillian Hellman, Margaret Mead, Georgia O'Keeffe, Louise Nevelson, Beverly Sills, Barbara Walters, and Dr. Rosalyn Yalow, among others. The show was at the Parsons School of Design.

■ Germaine Greer's new book in the fall, to be published by Farrar, Straus & Giroux, will be **The Obstacle Race: The Fortunes of Women Painters and their Work**. The author, according to the New York Times, has spent the last 7 years searching the cellars and attics of museums for neglected art by women. Some discoveries will be revealed and some reflections on the humiliations of sexual innuendo and "the effects of female submissiveness and erotic entanglement with adored male masters" will be explored.

## CONSERVATION

Restoring Leonardo's **Last Supper** fresco is expected to cost \$1.2 million. It will probably take two years to restore the fresco's colors, which will be protected by installation of air filtering equipment, construction of a steel cover for the roof and changes in the walls.

■ The vacuum chamber used to test the moon rover used by American astronauts is being used to restore 40,000 books damaged in a flood at Stanford University's Meyer Library last 4 November. Engineers at Lockheed Missiles and Space Co. in Sunnyvale and Stanford Library Director David Weber said 5,000 books a week will be placed in the chamber. Air will be sucked out until the near vacuum found 200,000 feet above the earth's surface is reached. The books have been frozen in a cold storage locker since the flood. In the vacuum chamber they are being heated and as they thaw the vacuum effect draws the water from the pages and bindings. Weber said he hopes to have the books back on the shelves by September.

■ Archivists and librarians searching for an acid-free envelope—and photographers too—should write to Photofile, 2000 Lewis Ave., Lion, IL 60009, which has produced chemically purified wood fibre envelopes with a slightly alkaline pH. Available in ivory, the envelopes come with or without flaps in a variety of manuscript and photo negative sizes. Free samples and a descriptive brochure can be had by writing the company.

■ The Conservation Center for Art and Historic Artifacts, a nonprofit corporation serving cultural institutions in the mid-Atlantic

region, has recently moved to a new facility at the Philadelphia College of Art. The Center specializes in conservation of drawings watercolors, prints, manuscripts, documents, maps, and other materials of historical and archival value. Information should be directed to Mrs. George C. Axilbund, 612 Spruce St., Philadelphia, PA 19106.

■ Conservation Materials, Ltd. has issued its first Catalog which is designed to be a binder system in order to interleaf new items, etc. Tools, chemicals, brushes, adhesives, etc. are offered. Write to 340 Freeport Blvd., Box 2884, Sparks, NV 89431.

## THEFTS & FORGERIES

Recently a still life by Picasso was stolen from a museum in Ixelles, Belgium by a thief who attempted to substitute a crude copy for the work by the Spanish master. A museum guard noticed that the gouache painting, measuring 8 1/2 x 9 inches, had been replaced. The painting, dating from June 1920, was estimated to be worth about \$66,000.

■ Four tapestries from the 16th and 17th centuries, from Gobelin, Aubusson and a Flemish Gothic, were stolen in April from the walls of St. Thomas Episcopal Church on Fifth Avenue at 53rd St. Thieves entered the church during the night after prying open a stained-glass window. The theft was worth more than \$100,000.

■ Paul Petrides, an authority on Utrillo paintings and a leading gallery owner in Paris, was sentenced to three years in prison and fined more than \$500,000 after he was convicted of dealing in stolen paintings. Petrides, a 78-year-old millionaire who has been a central figure in the Paris art establishment since before WWII, was arrested after buying and reselling six paintings that had been stolen from the Paris home of Albert Lespinasse, an industrialist, in 1972.

■ Three men were arrested on Long Island in New York State in a scheme involving the alleged forgery and sale of 200 lithographs attributed to Marc Chagall, Joan Miro, Alexander Calder and Salvador Dali. The value of the authentic prints was estimated by experts at more than \$3 million. The Galerie Maeght's Manhattan office helped determine the authenticity of the counterfeit prints.

■ Several paintings have been damaged at the National Gallery of Art in Washington by "some obviously deranged person who is here after hours," said the museum's director, J. Carter Brown, in March. He

seum evidently used a sharp instrument to cut through and scratch about 25 paintings but the damage has been slight. Several scratches were found on the varnish of Renoir's **Dog**, and a one-inch incision was made in Rothko's **Orange and Tan**.

■ More than 70 lithographs and other works of art purchased by the Port Authority of New York and New Jersey for display in its World Trade Center suites and other facilities have "disappeared without notice" since 1969. A file listing the art purchases has also disappeared. Lithographs included some popular works by Dali, Calder and Shahn.

## JAPAN AND THE ARTS

It has appeared that Japanese read more than a billion comic books a year, not just by children, but hundreds of millions are read by adults too. More than 100 comics are published for adults every month.

■ May is Japanese Art Month throughout the U.S., but **Japan Today** is also being celebrated by the Japanese government which is going to contribute gifts of \$1 million each to four American cultural and academic institutions. The Freer Gallery of Art in Washington will help construct the new \$13 million Oriental art gallery annex; the Metropolitan Museum of Art in New York will help underwrite most of the estimated \$1.7 million cost of adding exhibition space for about 20,000 works of Japanese art owned by the museum; the grant to MIT is to establish a fund for international energy policy research; and \$1 million to the Asian Society will help the society build a new Headquarters building.

## PUBLICATIONS

The founding of one of the world's great art libraries is described by Katharine McCook Knox in **The Story of the Frick Art Reference Library: The Early Years**, published by the Frick Art Reference Library in 1979. The 149-page volume is available for \$15.00 from the Frick Art Reference Library, 10 East 71st St., New York, NY 10021 (\$15.50 by mail, payable in advance)

■ Art Index Cards are designed to help solve the problem if you ever have lost a painting. It is a 5 x 8 inch card system which allows you to include a slide of the work. Free sample available, from Art Index Cards, 172 E. 90th St., New York, NY 10028.

■ **The Art of Multi-Image**, edited by Roger L. Gordon, gathers together articles by various advocates of this audiovisual medium to address the history, techniques, production, utilization, and evalu-

ation of multi-image. Illustrations, sources of information, and a bibliography complete this publication of the Association for Multi-Image, for \$17.50 from Assoc. for Educational Communications and Technology, 1126 16th St., N.W. Washington, DC 20036.

■ **Powerhouse** is a booklet describing the gallery, its aims, structure, and history. The women artists' co-op in Montreal offers this booklet free, if you write to Powerhouse Gallery, 3738 St. Dominique, Montreal, P.Q., Canada.

■ **ARTISTS/PRINTS** is an invaluable source book for galleries, collectors, curators and art librarians, documenting over 800 completely annotated editions. All entries are listed alphabetically by artist, with complete bibliographical information. There is also a glossary, a lexicon in English, German and French and indexes to publishers and workshops. 150 illustrations complete this handsome volume available for \$19.95 pre-publication price (plus \$2.25 for postage and handling) from Artists/Prints, 708 No. Manhattan Place, Los Angeles, CA 90038.

## MUSIC

Tomato Records has finally issued **Einstein on the Beach** in a four-record album, with music by Robert Wilson and Phil Glass. The original score has been cut from 270 minutes to 163 minutes by curtailing some of the repetitions and by using somewhat quicker tempos here and there.

## TECHNOLOGY

A Canadian physicist has discovered a way in which artists can reproduce the shimmering iridescence of a butterfly's wing or a beetle's shell, an effect beyond the reach of any conventional paint. David M. Makow, a Polish-born physicist with the National Research Council of Canada in Ottawa, is also a serious amateur painter and sculptor, whose liquid-crystal creations glow with deep, shifting colors ordinarily found only in certain birds, fish, insects and sea-shells.

Liquid crystals are a kind of cross between the chaos of a true liquid, in which molecules move freely with no fixed relationship among themselves, whereas a solid crystal consists of an arrangement of molecules fixed by an orderly lattice system.

The apparent color of the liquid crystal depends on the angle of the light striking them and on the observer's position. The colors reflected by liquid crystals are also strongly affected by very small changes in

temperature, in their raw form, liquid crystals dry out and deteriorate quickly. But they can be dispersed in water and be used like conventional paint pigments.

At \$250 a quart, liquid-crystal paint seems unlikely to come into common artistic use soon, but "it has a future."

## PHOTOGRAPHY NEWS

Edward Steichen's negatives and prints will be given to the International Museum of Photography at George Eastman House, and not to MOMA where Steichen was director of the department of photography for 15 years. The choice was made by Joanna T. Steichen, the photographer's 46-year-old wife and executor of his estate, because the Rochester institution was "entirely a photographic museum—photography is not treated as a stepchild there."

Eastman House will have first pick of the negatives and prints, acting as the agent in the disbursal of the remainder of the collection to museums and universities around the world, as cited in the terms of Steichen's will. The IMP will transfer to safety film negatives on combustible nitrate stock.

**The Friends of Photography** announces its Asilomar Workshop 10-15 July with Peter Bunnell, Jack Welpott, Don Owens and Robert Routh. Write to P.O. Box 239, Carmel, California for more information.

■ The Festival d'Arles in its 10th edition will be from 2 - 27 July, with the main events occurring during the 7 - 13 July. Honor guests are Manuel Alvarez Bravo, Aaron Siskind and Henri Cartier-Bresson.

■ **Photo Communiqué**, published by Gail Fisher-Taylor, photographer, writer and columnist, has come out as a new bimonthly newsletter for the fine art photography community in Canada. The first issue features a piece on the characteristics of Canadian photography by Carol Marino, a list of new Museum acquisitions and "Double vision: The Stereo Views of James Esson." Available from Fine Art Photography Publications Ltd., P.O. Box 129, Station M, Toronto, Ontario, Canada M6S 4T2.

## LAST MINUTE ARTISTS' NEWS

**Tony Rickaby**, censored from the exhibition called **Lives**, which was moved from the Serpentine Gallery to the Hayward, brought some of his work to C Space in New York City to show it there. All Rickaby did was make a series of drawings that show the facades of buildings occupied by right wing organizations. He called the show "Fascade" in New York.

In addition, Conrad Atkinson was also

removed from the "Lives" show, because his work dealt with Distillers and Thalidomide, the drug given pregnant women, which created deformed children. What a sorry plight that narrow political preoccupations affect the judgment of government (this time the British) on the arts.

■ **Jay Lee Jaroslav**, an artist and teacher at the Boston Museum of Fine Arts, was arrested by FBI agents on 21 December 1972 on charges that he wilfully violated Title 18, Section 1342, of the U.S. Code.

What Jaroslav did was to assemble 31 fictitious identities over a period of almost four years, in the form of birth certificates, Social Security cards, driver's licenses and passports. For each of the deceased persons whose identity he assumed, Jaroslav cast an astrological chart. An analysis of the horoscope, along with factual information about the individual obtained from the original birth record, enabled the artist to construct a believable biography, a "legend", so to speak, for each of his 31 identities. Later, by means of self-hypnosis, he attempted to internalize these biographies, and identify with each. Jaroslav anticipated his own arrest for possession of his "extended" credentials, but was careful to make no illegal use of them, intending to base his defense on the argument that art, and not criminal motive was behind his activities.

Jaroslav's work eventually brought his own credentials as an artist and teacher into play, by appearing at his trial as his own "expert witness", to testify that what he did constitutes a work of art, and not an act of fraud. The ensuing legal battle was not as clear-cut at that, but his piece, entitled **Extended Credentials**, remains the most powerful test of the meaning of bureaucratic identity that any artist has yet undertaken.

Now Jaroslav has translated 29 of his original documents into paintings. Each of the paintings is a copy of an application for a birth certificate, magnified to 5 x 6 feet.

He now exhibits these works in DOMUS for March 1979, since the artist was given 5 years in federal prison reduced to the prohibition to exhibit or to publicize the **Extended Credentials** for five years. And now the five years are over, and Jaroslav lives in Milano, Italy.

## ART READER

**Arts Magazine** for March dedicated to Jackson Pollock. . . **American Artist** for March includes Annual Directory of Art Schools and Workshops. . . **Art Voices South** for Sept.-Oct. 1978 features Blue Sky, an artist who makes commissioned murals and also initiates mail art shows. . . **Atlanta Art Wor-**

# INTERNATIONAL NEWS

The Institute of Contemporary Arts in London organized a conference on **The Arts and the Common Market**, held the weekend of 11 May. The intention of the conference was to assist people in becoming more aware of how the arts in Britain are, or could be, affected by Community action—or lack of action. . . especially on how the arts can be affected by regulations designed by the Community for matters seemingly quite unrelated to the arts—such as transportation. Another important area is obviously the possible conflict of concepts such as “freedom of movement” and “the closed shop”.

■ **Old Master Paintings from the Collection of Baron Thyssen-Bornemisza** will begin a two-year tour of America next November at the National Gallery in Washington. Works selected by John Walker, director emeritus of the National Gallery, from the collection of the 48-year-old naturalized Swiss citizen who is heir to the Thyssen mining, manufacturing and banking dynasty of Germany, are permanently housed in Villa Favorita in Lugano, Switzerland. Works include Duccio, Memling and Rubens, Rembrandt, El Greco, Goya, Canaletto, Guardi, Zurburan, etc. The tour includes all major cities of the U.S., except Chicago.

■ Britain will stage the biggest exhibition of Japanese art outside Japan in London in 1981 covering the whole social spectrum of the Edo period—from the early 17th century to 1868—through painting, porcelain, pottery, lacquer, textiles, carving, and sculpture.

■ The Russians are lending Leonardo's **Madonna with Flower** from the Hermitage Collection in Leningrad to be shown at the National Gallery and later in New York, as well as in Los Angeles and Detroit. This is included in the exhibition entitled **From Leonardo to Titian**, which was arranged by Armand Hammer.

■ The room commissioned by Georges Pompidou for the Elysee Palace from the Israeli artist, Yaacov Agam, has been moved with great trouble and expense from the ground floor of the early 18th-century presidential palace to the fourth floor of the contemporary late-20th century Centre Pompidou. According to Agam, it is “the plastic expression of Einstein's space-time continuum.”

The three walls lined with oblique painted slats and the fourth with colored glass doors that filter and tint light in varying mixes represents the essence of Agam's approach. There is also in Paris at La Defense skyscraper complex a huge fountain by Agam combining the play of water, light and music.

kers Coalition Newspaper gets better and better. . . **ArtNews** for March was dedicated to Prints and in April to Photography. . . **Black Art**, vol. 3, no. 1 features an interview with Betye Saar by Houston Conwil. . . **Cres** for January 1979 featured a fold-out offset print by Mertens called **A Pleasant Pattern**, with rows of smiling faces; for March there was a portfolio of photographs by Hugo Boxhoorn—available for \$6.00 from CRES Publishers, Laurierstraat 188, Amsterdam. . . **Domus** now has “Forum di Pierre Restany” which presents art, its problems and answers through a “forum” of major or marginal, central or eccentric figures. . . **Du** for February has a whole exploration of Chairs. . . **Ephemeris** no. 10 has a Special Langwe Jart Issue with Anna Banana and Dadaland. . . **History of Photography: An International Quarterly** distributed by Light Impressions is a lucid, scholarly journal with important articles and book reviews (\$24.00 per annum). . . **High Performance** no. 5 features a special section on Chris Burden, an interview with Gina Pane, Anna Banana/Dadaland's European Tour, and T. R. Uthco's Edited by Fire. . . **Impressions** for Spring 1979 is dedicated to Philography, a deeply philosophical photographic study on habituation. . . **Impulse** has published its first editions which are included in the subscription prices: Michael Snow's **High School** and **Spiraling/JFM 232**, a travelogue—two beautiful additions to a superb magazine from Canada. . . **Kaldron 8** is an anthology of visual poetry from all over the world, plus reviews of visual texts and news. . . free from Kaldron, 441 North 6th St., Grover City, CA 93433 except the price of postage (28 cents for the U.S.). . . **L=A=N=G=U=A=G=E** for March 1979

features an excerpt from Steve McCaffery's essays in **Sound Poetry: A Catalogue** and an article on Ruscha's Books and Seriality. . . **Luna Park's** latest issue features **Cahiers du Griff: Gertrude Stein** with articles by Matisse, Picasso, Cezanne, etc. Available from Transedition, rue Paul-Emile Janson 21, 1050 Bruxelles. . . **The New Yorker** for February 5, 1979 included a satire on art criticism by Woody Allen. . . **OR 16** has eraser-prints by George Brett III and **OR 17** is a large-size edition with works by Cavellini, Anna Banana and Dadaland, Angelika Schmidt, Steve Durland, Steve Hitchcock, Buster Cleveland, John Held Jr., Klaus Groh, Mr. Cuttlefish, Michael Mollett, and lots lots more. . . this is a beautiful mag from Box 441, Sunderland, MA 01375. . . **OK Magazine** for Spring 1979 is out and costs \$3.00 from Nihilist Press, 10350 1/2 Wilshire, Los Angeles, CA 90024. . . **Print Letter** for March/April includes two more opinions about color by Irwin Dermer and Scott Hyde and the

May/June issue includes a list of Limited Edition Portfolios currently available. . . **Parachute** for Spring 1979 includes an article on Laurie Anderson, Peggy Gale's review of the Clive Robertson/Joseph Beuys admixture on video, an interview with Fabio Mauri, an important article on problems of criticism of Performance. . . **Rubber** for March 1979 features a project by Claudio Boulart, who sent a box of stamps to artists throughout the world, with the idea that it be returned to Amsterdam by 15 March. The exhibition featured the work of those artists who returned the stamps. . . **Sun & Moon, a Journal of Literature and Art** for Winter 1978-9 is dedicated to fiction and narrative with contributions from Dick Higgins, Lucy Lippard, Ray DiPalma, Eleanor Antin, and others. . .

**Salon** no. 6 is an anthology of the first five issues plus a contribution by every artist previously published in **Salon**. The mag appears in “Salon Presents”, an exhibition in the Museum Folkwang Essen in West Germany. \$17.00 for three issues from Salon, Krahestr. 7, D 4000 Dusseldorf 1. . . **The Tamarind Papers** for Spring 1979 include “Xerographic Transfers” by Toby Michel (transferring on to stone). . . **Vanguard** as previously announced is now a full-fledged magazine that includes an interview with Bruce Nauman, a review of Garry Kennedy, book reviews, etc. . . **View**, for January, has an interview with Chris Burden by Robin White. Published by Point Publications, 1555 San Pablo Ave., Oakland, CA for \$10.00 for 10 issues. . . **WhiteWalls** no. 2 for Winter-Spring 1979 includes work by Richard Prince, Rosemary Mayer, Vernon Fisher, John Giorno, John M. Bennett and Lucio Pozzi. \$5.00 per year from WhiteWalls, Box 8204, Chicago, IL 60680. . . **Wet Magazine** for May/June features Eat Me Architecture, food fetishism and the whole experience of eating. Now \$1.50 at your newsstand. . . and last but not least. . . **Intermedia**, whose most recent issue, number 6, is packed in a box and contains a variety of visual and written material by artists and writers from around the world. Number 5 was an “Entropy” issue—a tabloid-sized magazine in which each of the pages functions as a full-sized pull-out poster. Available for four issues for \$5.00 (institutions add \$3.00) from P.O. Box 31-464, San Francisco, CA 94131.

