

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.



■ In March at the Centre Georges Pompidou there was an exciting exhibition called **The Age of Railroad Stations**, sponsored by the C.C.I. With photographs and architectural models, films, posters, paintings and toy trains, the exhibition was a rich experience, reflecting the maximum of social complexities in a minimum of space.

At the Centre Pompidou, a show of 30 paintings by Wassily Kandinsky, 20 of which had never been shown in the West, contained also **Composition VI**, the centerpiece and most important composition done by Kandinsky in 1913.

■ A Bread Museum has opened in Paris in Charenton-le-Pont, a single room above a working granary, mill and experimental bakery. Le Musée Français du Pain, foun-

ded by Walter Ernest Lorch, contains molds, rolling pins, ovens, scales, kneading and cutting machines, etc.

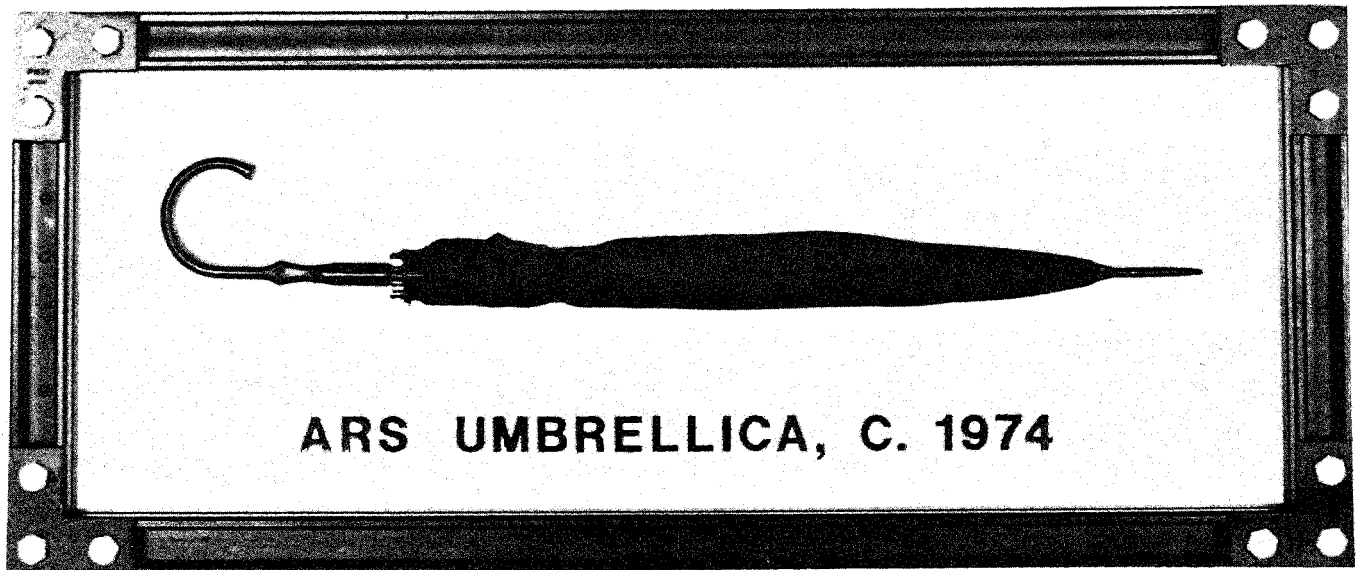
■ The Chardin retrospective that just closed at the Grand Palais in Paris will be dispersed except for 100 works selected from the 142 which will travel to the U.S. at the Cleveland Museum (June 6 to August 12) and at the MFA, Boston from Sept. 18 to Nov. 18.

■ On May 20, U.S. Ambassador William Luers will inaugurate an exhibition in his home in Caracas, Venezuela, which includes works by Goodnough, Youngerman, Joan Mitchell, Anuszkiewicz, Stella, Diebenkorn, Frankenthaler, Motherwell, Avery, Johns and Kelly. The ambassador has put it together with the help of the State Dept.'s

art in embassies program, headed by Mrs. Llewellyn Thompson.

Coincidentally, the MOMA in Caracas is presenting Robert Motherwell and David Smith. Previous to this, a Helen Frankenthaler show will open at the USIA headquarters, and Richard Anuszkiewicz exhibition also is showing at a commercial gallery.

■ From 7 - 14 July, **Artconference Umbria/Todi**, the first in a series of annual meetings to deal with the role of the visual arts in modern society, will take place. The topic this year is sculpture, and the place is a center of Umbrian culture about 80 miles north of Rome, called Todi. Participation by the public is free. For further information, call (212)831-3096 in New York City. is presenting



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At the same time the following events are scheduled:

"Great Works" Exhibition for public and private spaces (Curator: T. Trini).

Art publishing: documentation on visual arts.

Critical autonomy of the artist: 1st International Meeting of Artists - 2nd and 3rd June 1979 - Bologna Congress Hall.

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