

## MAIL ART COMPETITIONS & EXHIBITIONS

**American Mailbox.** Show of artists' postcards sponsored by the National Park Service. All entries welcome. 4 x 6 inch format. Send to American Mailbox, Jim Colwell, 7325 Takoma Ave., Takoma Park, MD 20912. **Deadline: 1 August 1989.** Send separate SASE for return of work.

**Simulacrum of Open Theme.** Mail Art Show for January 1990. No rejections, no returns, no size limitations. **Deadline: 1 December 1989.** Send to Art Missionary, Art Dept., Cornell College, Mt. Vernon, IA 52314. Documentation to all participants.

**Transport/Transit Junctions.** International Mail Art Project. Any size or material. **Deadline: 15 November 1989.** Exhibition in December at the Palthehuis Museum in Oldenzaal, Holland. Documentation to all. Send to Jenny de Groot, Elisabethstraat 69, 7555 JD Hengelo (D) Holland.

**Art is Long, Life Short, Experience Deceiving.** First Mail Art Exhibition at the Munson-Williams-Proctor Institute School of Art Gallery. Any size, no jury, documentation to all. Curator: J.K. Post of World Dada Services. **Deadline: 30 September 1989.** Send to Mail Art, c/o Munson-Williams-Proctor Institute School of Art, 310 Genesee St., Utica, NY 13502.

**Mail Box Blues.** International Mail Art Exhibition. Theme: Open. No fee, no returns, all work exhibited, documentation to all participants. Media: any media on a USA 15 cent postcard or same size of 3½ x 5½ inches or 9cm x 14cm. Artist's name and address should appear on the front of the card (on the same side as the image). Mail to Willie Marlowe, Division of Fine Arts, Junior College of Albany, 140 New Scotland Ave., Albany, NY 12208. **Deadline: 3 November 1989.**

**The International Shadow Project.** Theme: Peace and Nuclear Disarmament. Send to Harry Polkinhorn, 720 Heber Ave., Calexico, CA 92231 USA (copy if possible to Rugger Maggi, C.so Sempione 67, 20149 Milano, Italy). All works to be displayed at the Art Gallery, San Diego State University, Calexico, CA. Size and medium: open. **Deadline: 15 July.**

**Myths and Legends of the Post-Modern Era.** Send to Republique de Funlovia, c/o Hal Tatelman, 6158 E. Pratt St., Baltimore, MD 21224. **Deadline: 1 January 1990.**

**Wilds of Africa.** Studio 14 is seeking worldwide contributions to the Wilds of Africa Benefit Mail Art Exhibition to be held in Fall 1989. Open format and size. Please include title, artist's name and country. Documentation to all. Send to Studio 14 (Maria UPS Mona and Jeffrey Nells Roloff) 315 Laurel Pl., San Rafael, CA 94901. **Deadline: 31 August.**

**Wine.** Gallery "Art & Print" extends an invitation for you to exhibit in Vienna in October 1989. All works on the theme of wine will be hung and will not be returned. Documentation to all. Send to Art & Print, Andreasgasse 9, A-1070 Wien, Austria. **Deadline: 8 September 1989.**

**Venus and Aphrodite.** Send work on this theme Size A4 to ShinOh! Nodera 'V', 1-23-1 Wakagi Itabashi-Ku, Tokyo, Japan. **Deadline: 8 September.**

**Dream Show.** Submit artwork on theme of the Dream as it relates to a better or ideal world; that is, political or social reform. Catalog to all participants. Press coverage also will be sent to all participants. Some work will be hung, other work on tables to handle. **Deadline: 28 July.** Send to Mail Art Show, c/o Dream, P.O. Box 131, Block Island, RI 02807.

**Plug-in Art.** World-wide call for submissions by audio artists. Works up to 5 min. in length. Telephone answering format. Send to D. Moulden, Audio Coordinator, 175 McDermot Ave., Winnipeg, Man. R3B 0S1, Canada.

**Psychedelic Experience.** Mail Art project, black and white only. Free size and media. All work reproduced in booklet sent to all. Send to Aardvark Farms, P.O. Box 785, Glenham, NY 12527. **Deadline: 2 October 1989.**

**The Tanuki.** Two Culture and Art Center in Shiga Prefecture will hold a contemporary art exhibition in September. This mail art project is for the exhibition supported by Shozo Shimamoto on the theme, The Tanuki (raccoon dogs) with huge testicles. All participants will receive documentation. Any size. Send to Makiko Masui, c/o Yokaichi Culture Art Center, 1-50 Aoba cho, Yokaichi City, Shiga 527 Japan. **Deadline: 31 July 1989.**

**A Piece from Your Country.** Incorporate anything natural into an artwork. Size free. No return. Send to Anir Witt, Dennenbosweg 205, 7556 cg Hengelo, Holland. **Deadline: 11 May 1990.**

**Surrealist Frontispiece.** Work required in Size A4. Black and white. Send to Juhasz Pal, Derecske 4130, Rosza F.U. 16 Hungary. **Deadline: 30 July 1989.**

**Man Ray 1890-1990.** Send 4 ¼ x 5 ½ inches piece able to be Xeroxed. Book to all participants. Send to Big Stain Productions, 6131 Albion Dr., Huntington Beach, CA 92647. **Deadline: January 1990.**

Envelopes & Stamps. Please send pieces of envelopes with circulated stamps. Send to Pantea Rares, str. 13 Decembrie 31, BL.4 sc 4. apt. 119, Sector 1, Bucuresti, Romania.

**Communication Digital.** Join your fingerprints with your own artistic language. Size A3 or A4. Documentation to all. Send to Art & Tal, Cesar Figueriredo, R. Fonseca Cardoso, 106-2o Esq, 4000 Porto, Portugal. **Deadline: 30 July 1989.**

**Dali Memorial Postcard.** Upon request a Dali Memorial card will be sent to be interfered with and returned. Upon its return another handcolored memorial card will be sent suitable for framing or flaming. All works sent will become part of the Circle Arts Archive and exhibited at upcoming Circle Arts performance and mail art events during 1989. Send to: Matty Jankowski Circle Arts Inc., 1439 Ocean Avenue no.2F, Brooklyn, NY 11230.

**The Museum of Museums.** Send postcards of inside or outside views of museums. Please include tickets, bags, labels and official museum stamps if possible. Send to Johan van Geluwe (curator), Museum of Museums, Bouckaerstraat 8, B-8790 Waregem, Belgium.

**Paint a Mailbox.** Paint a mailbox and send a photo of your work. No deadline. Copy of documentation to all. Send to Lusetti Guido, Via Prima Maggio 24, 42015 Corregio (RE) Italy.

## NEWS & NOTES

The Severin-Wunderman Museum, 3 Mason, Irvine, CA 92718, dedicated to the work of Jean Cocteau, has been celebrating the Centennial of the artist with national and international festivities, highlighting the artist with lectures, film series, symposia, opera and dance performances, a retrospective of his visual art and theater performances. The present retrospective is being held at the Santa Monica Museum of Contemporary Art. Germany, Japan, London, France and Israel are hosting similar celebrations.

### COPY ART

**Original Kopie, Work in Progress**, was held from 7 April - 6 May with the participation of Emmett Williams, Ann Noel, Wolfgang Hainke, Jurgen Olbrich, Georg Muhleck, Jurgen Kierspel, and Boris Nieslony. The gallery is in Cologne, West Germany.

The Second International Biennial of Electrophotography and Copy Art was held in Valencia, Spain from 19 - 29 October with the participation of artists from Spain, France, Brazil, West Germany, Finland, Holland, and the United States, which was represented by Dina Dar of Southern California. Many new experiments both with the copy machine and the computer were demonstrated, as well as problems and solutions in various countries. Exhibitions and workshops also took place.

The Museum für Fotokopie (Museum for Photography), the only one of its kind in Europe, has moved to Kettwiger Str. 33, D-4330 Mulheim/Ruhr, West Germany.

### PERFORMANCE &.....

Nexus Gallery in Philadelphia recently had an exhibition of Body Sculpture, performance objects by artists, including Jonas dos Santos, Kim Jones, Mary Beth Edelson, Ana Mendieta, Michael Gessner and Alice Farley.

Nexus Gallery had an exhibition of William Jude Rumely Performance Objects in April-May.

Photographic Resource Center in Boston featured an exhibition of Photography & Performance, with a catalog including a full-length essay by Claire V.C. Peeps, 28 pages in color showing newly commissioned artwork by the artists participating in this important exhibition showing the essential, multidisciplinary relationship between the fields of photography and performance. Order for \$8.00 (members) or \$12 (non-members) plus \$2 postage and handling from PRC, 602 Commonwealth Ave., Boston, MA 02215.

### LOST & FOUND

A gold votive plaque believed to date from James H.W. Thompson Foundation, col-

lection, which is on display inside the traditional Thai house, now a museum, that the American entrepreneur had built beside a canal in Bangkok, was discovered by the Metropolitan Museum of Art's curator of Indian and Southeast Asian art, Martin Lerner, who came across the plaque on a visit to Europe in April 1988, when the owner of a gallery suggested it might be something the Met might be interested in acquiring. Lerner recognized it right away and explained it all to the gallery owner, who let him take it with him to return it to Thailand. The dealer absorbed the loss. The plaque was formally returned to the Thompson Foundation in February 1989.

A lifetime of work by California artist, Tony Duquette, was destroyed in San Francisco during the week of the annual conference of the College Art Association in February. A five-alarm fire gutted the Pavilion of St. Francis art gallery, next door to the Old Filmore Auditorium, which had once been a synagogue and more recently as the People's Temple, operated during the 70s by the Rev. Jim Jones.

Workers in Luxor stumbled across an ancient hoard of statues of pharaohs and gods, dug up inside the famous Luxor Temple in the Nile River city during routine cleaning. One is an 80-foot quartzite statue of Pharaoh Amenhotep III, who ruled Egypt from 1391-1353 BC and founded the existing Luxor Temple.

80 million books printed on acidic paper are disintegrating in U.S. libraries, necessitating a campaign for the use of longer-lasting alkaline paper.

**Tilted Arc** by Richard Serra was removed from outside the Jacob K. Javits Federal building in New York City, after several attempts to save it from dismantling by court order.

A West German art student suspected of stealing works of art worth about \$3.2 million told French police in January that he took them only because he wanted to "admire them quietly at home." With no intention of selling the paintings, drawings and other art works, including some by Durer and Corot, from the Marmatton Museum, Carnavalet Museum, the Petit Palais, Guimet Museum and several others, he took them during short-term unpaid jobs at the museums. He was arrested at the Louvre, where he had been recently working at such an unpaid job.

A painting that sold for \$10 million nearly 30 years ago and was believed to be a self-portrait of Raphael may be a fake, according to Italy's culture minister. The 19 x 14 inch painting belongs to a Venezuelan owner, who brought it to Italy for examination.

110 pieces of woodwork and furniture by George Nakashima, the elder of American crafts, were destroyed in a fire which demolished a home in Princeton, New Jersey, owned by Dr. Arthur and Evelyn Krosnick.

The miraculous return of 111 pre-Columbian artifacts stolen from the National Anthropology Museum of Mexico City on Christmas Day, 1985, elated all government officials and the Mexican people at large. The theft was perpetrated with only eight security guards on duty and no alarm system. The heist was done by two veterinary students who had planned the theft for more than 6 months. 124 pieces were taken. One of them became friends with drug traffickers in Acapulco, which later led to their arrest.

**Found:** 25 art objects stolen from museums in five states have been recovered and returned to museums in Boston, Baltimore, Detroit, Columbus, Ohio, Syracuse and Albany.

**Lost:** The Oxford University Press, one of the world's most venerable publishing houses, has closed its printing facilities as a serious financial drain on overall business.

### BOOKS IN THE NEWS

A sketchbook of William Blake that sold 125 years ago for the equivalent of \$30, expected to fetch about \$875,000 when it came up for auction in March at Christies, never reached the price the seller wanted, so the sale was withdrawn. Bids went up to 450,000 pounds. Blake, the great writer and publisher of poems on biblical and mythological subjects illustrated with his own colored engravings died in 1827, having earned a meager living as an engraver.

Death from flying objects is now one of the more popular dangers in earthquakes. Books or plants turn deadly when whipped across the living room, so your Encyclopedia Britannica or Webster's Dictionary is now a weapon. Beware!

### CENSORSHIP

In December, the Beijing Art Gallery showed its first exhibition of nude art, 128 paintings by 21 artists, charging 60 cents admission, 10 times the normal ticket price in China and a sum equivalent to half a day's wage for most workers.

The exhibition will be traveling to Japan and the U.S. (at least, Seattle), for other cultures to see what is typically "Chinese" about these nude paintings. Five paintings were removed after angry models complained about their portraits being viewed by thousands of curious onlookers. Six nude models filed suit against the Central Fine Arts Institute, because the Institute did not obtain the model's permission to print postcards and a book of paintings sold at the 18-day exhibition, saying their marriages and reputations were being threatened. Nude modeling was revived in 1984, and the pay for models is about 5 times what an average Chinese worker earns per hour.

The exhibit was closed twice by police, because a newspaper received a letter saying bombs would be placed in the gallery if the show continued. On 5 February, the police closed the show, when a woman shot her sculpture with a BB gun in defiance of a ban on performance art. The artist and her boyfriend were detained for 3 days and then released, and the show reopened. Organizers suspect an artist who was not picked to take part in the show was behind the bomb threat. "It seems to be another kind of performance art," said the organizer.

The best performance art, done with passion and courage, was the recent democratic movement by the students in China.

Another exhibition, the one by Scott Tyler at the School of the Art Institute of Chicago which involved an American flag on the floor of the gallery and a ledger for comments, made the headlines of all the newspapers in the States, as well as television news shows. The show was closed several times due to the angry complaints of veterans, who sued wanting to close the controversial exhibit, but the Judge in Cook County in Illinois refused to issue a temporary restraining order, dismissing the suit since the exhibit in itself did not violate any flag law.

A similar exhibition of CalArts student, Anthony Cook, elicited a protest by members of the American Legion, who snatched the American flag and turned it over to authorities at a nearby sheriff's station. The officials at CalArts posted a sign beside the artwork, "The administration has been advised that it may be unlawful to step upon or trample the American flag."

Wolfgang Cihlarz, a West German artist known professionally as "Salome", asked the Guggenheim Museum in late January to remove one of his paintings from the exhibition "Refigured Painting" because the Museum had "defamed" him and his work. He balked at the fact that the Guggenheim

chose to show only two self-portraits from 1978 that depict him as a transvestite, rather than show several paintings over a period of time that represents his work as a whole. Cihlarz, also a rock musician and performer, is known as one of the "Berlin Four", a category including Rainer Fetting, Helmut Middelndorf and Bernd Zimmer. He now does work about society women, swimming, etc. He also wanted the biographical entry in the show's catalog changed.

Helene Aylon, a New York artist, did a performance at Fort Mason coinciding with the annual conference of College Art Association in February in order to bring attention to the fact that her sandbag sculpture was damaged while in storage in San Francisco, the sand and earth gathered by her from widespread ecological sore spots such as the San Andreas Fault and the San Onofre Nuclear Power Plant, Death Valley, and ocean beaches. She used these sands in a performance in 1981 called "Sand Carrying/Sand Sacs", after which she stored 500 muslin sacks of that special sand at Richardson Fine Art Handlers.

When she returned to the warehouse with friends to make the "sacs" secure, she was unable to complete the task with her friends, so paid Richardson's to finish the job and to store the work intact. Several years later she returned to San Francisco, having paid monthly for the storage of her sand, to find that the art handlers had left her sandbags exposed to the elements, which ruined them. They simulated the original bags, but they could not be the same sands she had gathered from so many environmental venues. Having declined a \$20,000 settlement from the handlers, she brought the matter to trial, and lost. She was left with \$13,000 in court cases (reduced since to \$10,000) and no choice but to try and become a *cause celebre*.

#### WILD ART

Eight Tibetan Buddhist monks from the Gyuto Tantric Monastery, now operating in exile in Bomdila, India, demonstrated their butter sculptures at the American Museum of Natural History in New York City. Traditionally, the monks display the sculptures on the 15th day of the Tibetan New Year in hopes that the Buddha will bring them good fortune in the New Year. The colorful, delicate works are bas-reliefs mounted on wooden boards, or sculptures of the Buddha, deities and animals.

A reproduction of the Sistine Chapel is being painted at the English Martyrs Catholic Church in Worthing, England by Gary Bevans, who will have finished the

work in another two years. Tourists have already visited, and parishioners are helping to pay for some of the work.

**Art Com Software: Digital Concepts and Expressions** premiered at the Interactive Telecommunications Program at the Tisch School of the Arts, NYU, New York City, 4 - 22 November 1988. The interactive exhibit of art software included pioneering artists Robert Edgar, Judy Malloy, Stephen Moore, Sonya Rapoport, Joe Rosen, Fred Truck, and Paul Zelevansky.

#### FLUXUS

**Objects & Films by Yoko Ono** was at the Whitney Museum of American Art through 16 April. A brochure was available. Rather than her 1960s and 1970s works as they were, she has made, much like Jeff Koons, bronze duplicates of each of the objects, transforming the ephemeral into expensive.

Emily Harvey Gallery, 537 Broadway, New York, NY 10012 is the site of many exhibitions of Fluxus artists, with Henry Flynt having shown there recently, Dick Higgins in March with a show called *Maps & More*; an installation by Yoshi Wada in April-May. **Fluxus, Moment & Continuum**, curated by Vik Muniz, at Stux, New York, from 10 May - 3 June, included work by Beuys, Armleder, Dupuy, Flynt, Friedman, Hendricks, Higgins, Knowles, Maciunas, Miller, Moorman, Oldenburg, Ono, Paik, Patterson, Saito, Spoerri, Vautier and Watts.

**Artists of Happenings & Fluxus, 1958-1988**, with Eric Andersen, Charles Dreyfus, Dick Higgins, Alison Knowles, Jean-Jacques Lebel, Larry Miller, Charlotte M Moorman, Yoko Ono, Ben Patterson, La Monte Young and Marian Zazeela, opened on 7 June in Paris at Galerie 1900-2000, Galerie du Genie, Galerie de Poche, and at the Palais des Etudes, Ecole Nationale des Beaux-Arts in Paris.

#### NEW MUSEUMS

The International Museum of Graphic Communication, located in Buena Park, California, describes itself as "the world's largest and finest working printing museum." The core of its collection is the Ernest A. Lindner Collection of Antique Printing Machinery, including an 1810 Stanhope Hand Lever Press, a restored 1824 Columbia and a replica of an English Common Box Hose Press. The museum also offers an ongoing lecture and workshop series and a rotating exhibition of book arts. Their friends group also issues a quarterly newsletter. Write to them at 8469 Kass Drive, Buena Park, CA 90621.

The Smithsonian will be building a new museum on the Mall in Washington to incorporate the Museum of the American Indian.

## OPPORTUNITIES & RESOURCES

**Art in Form Contemporary Art Bookstore** is searching for a new owner. Established in 1981 in a downtown Seattle storefront, we publish an annual retail mail order catalog and specialize in exhibition catalogs from America & Europe, contemporary cultural criticism, art magazines, and new music recordings. We have a loyal institutional and individual clientele both through mail order and in our store, a well maintained mailing list, a database of contemporary art titles published throughout the past decade, and active accounts with a large network of suppliers. All nature of inquiries are encouraged. Contact Annie or Laura at 2237 Second Ave., Seattle, WA 98121 . (206)441-0867.

*Art Directory for the Blind*, a directory of 600 museum and historical buildings accessible to the blind and handicapped, is now available for \$11.95 from the American Foundation for the Blind, Publications, 15 West 16th St., New York, NY 10011.

## NEW INVENTIONS

For tourists and photo buffs, there is a new Kodak, "The Stretch", which is a \$12.95 disposable camera with a 25mm lens producing 3 x 10" prints from a 12 exposure roll.

Finally, the industry has done it! A Miami-based company called Instant Replay has come up with a VCR capable of processing signals from foreign videocassettes so they can be displayed on TV screens in the U.S. This means that the translator looking like an ordinary VCR can function as such, playing American VHS and Super-VHS tapes. But it also accepts VHS tapes recorded in the PAL mode (used in Britain, most Western European countries, China, Australia, India, Brazil and Argentina) as well as tapes made with SECAM (used in France, the Soviet Union, most Eastern European and several Arab and African countries). It's good to hear that the whole world will be speaking Video together. Cost is a high \$1,995 now, but with competition, the price will come down.

## NEW PERIODICALS

*Gestalt* is a wild and wonderful publication from Bowling Green, Ohio. It cannot be defined, but it includes writings, poems, photographs and artwork. Nicely printed, the journal is looking for submissions from artists or writers, so send to 426 Clough St., Bowling Green, OH 43402 to get an idea of the sort of literary magazine it is.

*Shots*, a tabloid dedicated to photography and other stuff, is available for \$12 for 6 issues from 304 S. 4th St., Danville, KY

40422. Number 13, for instance, is dedicated to one photographer, Jacob Aronberg, and includes an article on Mail Art by John Held, Jr.

*Fenici* is a bilingual magazine published in Reus near Taragona in Spain, first issued in October 1985 as a large tabloid on newsprint. Number 0 was a mixed bag of mail art, artists' pages and political and social issues. Number 1 included an article by artist and critic, Joan Rom, on Detritus Trip, an article on Picasso and much more. Number 2 covered Voluntary Workcamps Association of Ghana, articles on poetry, art and science, etc. Then it went into a glossy covered magazine with coverage of music groups, ads about fashion, articles about film, interviews with Gensis P-orridge. Number 4 included a record, *Delirio de Dioses* with a wonderful drawing right on the LP in copper, and a collection of prints and artifacts by Siep, essays on artists such as Francisc Abad, analysis of Beckett, and always little snippets of Mail Art artists such as Pat and Richard Larter of Australia.

With *Fenici 6*, there is an English language insert with translations of all the articles, which cover everything from Senghor's poetry to an interview with Marisa Diez de la Fuente, founder of Galeria Ciento in Barcelona. This is an arts magazine, from an area of Spain little known because of its language barrier, Catalan, but now available for all. Send order to Francisc Vidal, P.O. Box 430, 43200 Reus, 2600 ptas. for numbers 1-5 plus 100 ptas for shipping. Write to Vidal concerning the price of Number 6 as well. There is also a long playing record of *La Zona*, Spanish New Music, available.

*Latin American Art* (Inaugural Issue, Spring 1989) has found the right moment to be launched, in the wake of so many Hispanic Artists shows throughout the United States, reflecting both the insensitivity to and the recent popularity of Latin American art in the States. With a glossy cover by Fernando Botero, LAA features critical work about Roberto Matta, Maria Izquierdo, Augustin Cardenas, as well as thoughtful essays by Carla Stellweg on the Latin American market, Mary Ellen Miller on *Mannerist Art in Colonial Mexico* and Susana T. Levaland, Shifra Goldman's article on *Latin American Art and the Search for Identity*. There are news columns, auctions, exhibition reviews, book reviews, new publications, and a directory of Galleries and Museums, which will probably grow with the next issue. In this age of specialization, Latin American Art has found a niche. \$24.00 for individuals (US); \$36 institutions; Foreign individuals, \$36; Foreign institutions, \$48. Send to LAA Magazine, Inc., P.O. Box 9888, Scottsdale, AZ 85252-3888 USA.

*Ideas and Debates: A Journal of Art Writing* is a new semi-annual publication of a collective of faculty, students and staff of the Ontario College of Art. Handsomely printed, the first issue, "The Ideas Issue" includes articles such as "Writing

a Script: The Thought Process" by Hilary Gilligan; "Oppression of Jamaican Women in a Sexist Society" by Rachel Henriques; "The Photograph as Moral Construction" by Cheryl Rondeau-Hoekstra (a visual-verbal piece) and alot more. Subscriptions are not yet available, but individual issues are \$5.00, payable to Ideas & Debates, from c/o The Dorothy H. Hoover Library, Ontario College of Art, 100 McCaul St., Toronto, Ont., M5T 1W1, Canada. Number 2 will be available in the fall.

*The Journal of Art* (International Edition) is something everyone will want, because it covers a great deal of "news" that no glossy magazine wants to touch. In depth, except for the West Coast of the U.S., you get a large tabloid newspaper with news about everything from Richard Serra's "Tilted Arc" and its dismantling to an introduction to the new director of the Pompidou in Paris. Included in each subscription is another publication, *View: The Photojournal of Art*, which covers that medium in depth as well. There is auction news, art economics, and just about everything else. A miniature "New York Times of Art", you get it all for \$35.00 for one year (10 issues) from P.O. Box 693, New York, NY 10013-0693.

*Factsheet Five* is one of those rare publications by Mike Gunderloy, a review guide of recent fanzines. It will appear 5 times in 1989 and changes frequency with its growth. It is a hefty 110-page review of everything from fanzines to music, from Xerography to book reviews. \$2.00 per issue or 6 issues for \$11.00 from 6 Arizona Ave., Rensselaer, NY 12144-4502.

Gunderloy has also published *How to Publish a Fanzine* (Loompanics Unltd., P.O. Box 1197, Port Townsend, WA 98368), \$6.95. There is expertise and encouragement for anyone interested in this wide-open field.

## DATES TO REMEMBER

Harvestworks, Inc., the Audio Arts Organization, has programs at Studio Pass, 596 Broadway, Room 602, at 8 p.m. every Tuesday in New York City with artists presenting or discussing their work.

*International Association of Papermakers and Paper Artists* will hold its August 1989 meeting in Reno, Nevada. For more information, contact IAPMA conference, Ray Tomasso, 2998 S. Bannock, Englewood, CO 80110.

**1989 Paper and Book Intensive** will be held at Ghost Ranch, New Mexico (about 50 miles from Santa Fe., from 21 - 31 August. For applications and information, please contact Tim Barrett, School of Art & Art History, University of Iowa, Iowa City, IA 52242.

International Paper Conference, Ibaraki, Japan, 20-23 August. Theme: Collaboration of Art & Paper, West and East. Please contact Asao Shimura, IPC: Ibaraki '89 Executive Committee Secretary, 431 Fukushima Kasami-shi, Ibaraki-ken 309-15, Japan.

**Preservation of Black-and-White Photographs**, 2 Seminars/Workshops for Archivists, Curators and Historians who work in Museums, Historical Societies and Libraries, are being held at RIT, Technical & Education Center for the Graphic Arts, One Lomb Memorial Dr., Rochester, NY 14623, 20-24 August, dealing with identifying, handling and storing photographs or copying and duplicating.

**Festival of the Swamps**, 23 - 27 August 1989. A wild and wonderful avant-garde bash which covers everything from Xerox to videos and everything in-between. Sponsored by Xexoxial Endarchy, 1341 Williamson St., Madison, WI 53703 or call (608)258-1305.

**Brian Buczak: A Memorial Exhibition** at Emily Harvey Gallery, 537 Broadway at Spring, New York, NY 4 July - 9 September. Call (212)925-7651 for summer hours.

#### ART READER

**Technology & Conservation** has been resurrected dealing with controlled environments or storage of collections, conservation terminology past and current, and a directory of occupational health & safety organizations. This is the 3-4/1988 issue and we advise you to contact T & C, 1 Emerson Place, Boston, MA 02114.

**CMP Bulletin** (vol. 7, no. 13) includes the catalog for the exhibition, Contemporary Mexican Photography, a bilingual documentation of a most powerful group of photographers.

**Impulse** for Winter 1989 includes interviews with William Gibson, Michel Foucault and Wim Wenders. And if that isn't all, we get fiction by William S. Burroughs, Silvere Lotringer and Andrew J. Paterson, Lascaux by George Bataille, psychoanalysis and synchronized swimming and art by Leon Golub, Ben Walmsley, Tom Dean, Garry N. Kennedy and lots more.

**Parachute 52** is devoted to Film and covers work by Godard, Ruiz, Wenders, Syberberg, Peter Greenaway, Ken McMullen and Women and Language in Francophone West African Film.

**M/E/A/N/I/N/G** No. 4 deals in this issue with Representations of the Penis by Mira Schor, a most timely article, as well as a conversation with Richards Jarden by Robert Berlind, an article by Joseph Nechvatal on Reorganized Meditations on Mnemonic Threshold, Johanna Drucker's on Allan Kaprow and Pamela Wye's article on Nancy Spero.

**Whitewalls** no. 21 is devoted to Palimpsests, with contributions by Jeanne Dunning, Susan Morgan, Paul Chidester, Kay Rosen, Guillermo Gomez-Pena and David French.

No. 22 is a wonderful issue devoted to "Incidents of Travel" with contributions from George Deem, D. Travers Scott, Linda Montano, Jurgen O. Olbrich, and Steve Harp, among others. Great reading for the summer.

**Binnewater Tides** for March, April and May 1989, published by Women's Studio Workshop in Rosendale, New York, includes an article by Anita Wetzel about the bookworks created at the Workshop, called "Intimate Presences, Resolute Voices." Write to WSW, P.O. Box 489, Rosendale, NY 12472 for membership information.

**Left Curve** no. 13 contains "Illustrated History 1986" and "Illustrated History 1987" in miniaturized versions, by Mariona Barkus.

**Red Bass** Number 13 includes work by James Purdy, Kathy Acker (an interview), Joseph Nechvatal, a Portfolio by Nancy Spero, Joni Mabe and much more. Write to 2425 Burgundy St., New Orleans, LA 70117.

**Washington Review** had a review by Robert St. John of Lyle Rosbotham's **Extinction Event: A Workbook**, a new book by his Press 451.

**GET**, the tabloid by Paul Rutkovsky, is dedicated to the question, "Where the Hell is Miami Vice" where Miami Vice meets the Space Shuttle. Generated on the computer, this tabloid is something else! Vol. 1, Number 5 is available from Get Doo Daa Florida, 227 Westridge Dr., Tallahassee, FL 32304.

**Lightwork** has a new thematic issue on "Reclaiming Resources: Art as Recycling, Recycling as Art." There are many articles about artists, such as A.M. Fine, Bob Kasey, photos by Ivan Sladek, an article by Kathy Constantinides, and wonderful works by Garry N. Kennedy, Fran Rutkovsky, Al Hansen, Robin Crozier, and those wonderful "Glimmerings", a visual/verbal recap of what Charlton Burch reads during the interval between issues. \$5.00 for this marvelous, insightful alternative to those other slicks! Lightworks, P.O. Box 1202, Birmingham, MI 48014-1202.

"Art and the Homeless" is the 10th issue of the **Public Art Fund Newsletter**, a publication started in 1982 to explore va-

rious topics of interest in the field of public art. This is a moving project, where the editors tackled the vast amount of information and visual material on the homeless, having done a great deal of research into the work of other artists around the country. Write to PAF, 1285 Avenue of the Americas, 3rd floor, New York, NY 10019-6071.

**Alba**, the Scottish Art Magazine, features an issue on Art & Science in its Spring 1989 issue, which includes an article on "Copygraphy-Photocopy Art" by Simon Ludanowski. Write to Talbot Rice Art Centre, Old College, South Bridge, Edinburgh EH8 9YL.

**Art Papers** out of Atlanta in its May/June issue includes artists' pages from several guerilla poster groups, as well as an interview with Yvonne Rainer, and lots of interviews. A must for all those interested in art of the Southeast and art of the U.S.A

**Artists Newsletter** for June and July have a two-part article on Art Criticism in Britain. AN Publications, P.O. Box 23, Sunderland SR4 6DG, England.

#### CLASSIFIED

**WANTED: INFORMATION LEADING TO THE IDENTIFICATION AND LOCATION OF LIVING ARTISTS ANYWHERE IN THE WORLD CURRENTLY AND ACTIVELY PRODUCING SIGNED, LIMITED EDITIONS OF ARTISTAMP SHEETS.** Anyone supplying accurate information leading to direct contact with living persons actively producing limited editions of "Artistamps" will receive a copy of the final address list of limited edition "Artistamp" artists. If you have any information on such artists, contact:

Jas. W. Felter  
2707 Rosebery Ave.  
West Vancouver, BC  
Canada V7V 3A3

(604)926-3917

Felter was the organizer of the first exhibition to bring focus to the postage-like stamp as an alternative art medium in 1974, with the exhibition **Artists' Stamps and Stamp Images**, Simon Fraser University, Burnaby, B.C., Canada.

**FREE INFORMATION** about Cash Con-tion, SASE for details, CCNWC, 905 1/2 Linden, Shreveport, LA 71104.

**Avant Garde:** Send Visual, Textual, Aural Material related or not to the Avant-Garde to: Avant-Garde, Paul Rutkovsky, Harvard University, Institute for the Study of Avant-Gardes, 61 Kirkland St., Cambridge, MA 02138. 19 June - 4 August 1989.