

# Flash Art News

No. 165 • SUMMER 1992

New York/News

## Media Arts New Fellowship Program

Media Alliance, a nonprofit organization dedicated to advancing the independent media arts in New York State, has announced its new Media Arts Fellowship Program. Three fellowships of \$5,000 will be awarded to emerging artists working in film, video, and related electronic arts. To be eligible, applicants must be individual media artists age 30 and under who have completed college or formal training, are economically disadvantaged, residents of New York State, and based in New York City. The deadline is October 1, 1992. The Media Alliance, 356 W 58th St., New York, NY 10019, tel. 212 560 2919.

## Castelli Archive for Getty

Leo Castelli is negotiating the sale of his archives to the Getty Center for the History of Art and Humanities. Although Castelli's asking price has not been disclosed, some have guessed it is in the \$2 million range. Castelli has put as a condition for the sale that the archives be accessible to the public; otherwise he plans to donate them to the Archives of American Art. Why not just donate them in the first place? *The New York Times* quotes Castelli as saying, "Times are more difficult now and you have to find funds wherever you can."

## Blast: The Spatial Drive

The X-Art Foundation is collaborating with the New Museum to produce a special edition of *Blast*, called *Blast: The Spatial Drive*, which will be considered an artwork in the exhibit, "The Spatial Drive," September 13 to January 3 at the New Museum. Curated by Laura Trippi, explores the growing prevalence of a form of art that lies between traditional object-making and installation, work that consists of a configuration of objects in space. *Blast* will publish a *Combinatory Encyclopedia* consisting of alphabetized subject entries, in a computer program format. *The Pocket Dictionary of Spatial Drives* will indicate a region of thematic crossroads rather than a single focus: an area of intersecting traditions, systems, and concerns.

## The Afrikan in Queens



AFRIKA, TRACTOR DRIVER, 1990, MIXED MEDIA, 106 X 91 IN. COURTESY PAUL JUDELSON, NEW YORK.

Soviet art-star Afrika (the sexy name Sergei Bugaev picked out for himself) will be at the Queens Museum in New York through mid-June. Fifty-seven works spanning the artist's career—already widely recognized at the age of 25—will travel to the Wexner Center for the Arts in Columbus, Ohio next spring. A fully illustrated 78-page catalogue with analytical texts by Dan Cameron and Victor Tupitsyn is available at the Museum.

## Double Show to Explore Virtual Reality

A linked pair of New York exhibitions which open in early June will focus on the implications of technology in art. The two shows, "Through the Looking Glass: First Encounters With Virtual Reality," curated by Janine Cirincione for the Jack Tilton Gallery, and "Technorama" curated by Kathleen Cullen and Russel Lederman for the Barbara Toll Gallery will publish their catalogues jointly. Catalogues will be available on disk as well as in hard cover. The show at Jack Tilton, which will present the first stages of several artists' continuing projects for new immersive digital technologies, will include works by Matt Mullican, Myron Krueger, Brian D'Amato, William Gibson/Dennis Asbaugh, David Wilson, and others. Contributors to the Tilton catalogue will include Donna Haraway, Peter Halley, Manuel De Landa, Simon Penny, James Meyer, Jenny Holzer, Jaron Lanier, Brenda Laurel, and others. The Barbara Toll show, which will focus on more traditional evocations of the "almost future," will include works by L.C. Armstrong, Dike Blair, Adam Brooks, Kevin Buck, Pat Courtney, Brian Edwards, Perry Hoberman, Laurel Katz, Alexander Leydenfrost, Loren Madsen, Alan Rath, and Julia Scher.

## in Brief

**Vrej Baghoonian** Gallery closed overnight at the end of March and has declared bankruptcy. Baghoonian has left behind him an inventory which include 32 **George Condos**, 9 **James Browns**, 4 **Malcolm Moreleys**, and 58 works by **Jean Michel Basquiat**.

New York's **Gagosian** Gallery is presenting "**James Rosenquist: The Early Pictures**" through July 11 curated by Judith Goldman.

New York's **Postmasters** Gallery presented "**Masquerade (Body Double)**" through May. The show, featuring **Jeanne Dunning**, **Lari Pittman**, **Lucas Samaras**, and **Matthew Weinstein**, addressed the art object as a body double, masquerading as the reflection, illusion, or metaphor for the "visceral" human body.

**The Paul Kasmin** Gallery is moving from 580 Broadway. Daniel Newburg is seriously considering to follow his colleague. The new location for both galleries is still undecided but both are reportedly looking for a street level space more centrally located in SoHo.

## Estate Planning for Artists with AIDS

The Alliance for the Arts (330 West 42nd St.) has initiated the "Estate Planning for Artists with AIDS." The project is intended to stress that artists with AIDS must carry out estate planning and that the continued presence of art made by artists with AIDS depends upon careful estate planning. Estate Project President is Randall Bourscheidt, and project director is Patrick Moore. Recent publications available from the Alliance, include *Legal guidelines, legal services plans, and Future Safe. Estate Planning for Artists in a Time of AIDS*, in which estate issues are dealt with in detail. The project was initiated as "abundant anecdotal evidence which indicate(d) that work by artists with AIDS is being discarded, lost, or made inaccessible after their deaths."



COVER, "FUTURE SAFE."

Based on this dilemma, the Alliance has proposed responses sensitive to the needs of artists. The Alliance also made recommendations with regard to what

the arts community can do in a pragmatic way to provide support. Their recommendations include: researching the resources available to artists with AIDS, expanding discussion to formulate strategies for the survival of work by artists with AIDS, establishing or expanding services to artists with AIDS, broadening the audience both for works about AIDS and created by artists with AIDS, getting the arts community to lead both general media and arts press to pay closer attention to the issue of AIDS as it affects the arts, and, finally, employing *The Day Without Art* as a day on which to assess progress being made in these areas. *Future Safe*, a how-to booklet providing resources for estate planning, is available from the Alliance for the Arts, (212) 947.6340.