Copy Art Symposium

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Abstract

Umbrella 1979

HAPPY HOLIDAYS! IT’S TIME TO RENEW

NEW YORK AND ROCHESTER: on the road with jah

29 October

Almost didn’t get off the ground because of high winds which did not allow any planes to land or take off, but finally whipped by jet wind, we left an hour late—a cruel flight, arriving in a fiercely warm, sunny town in the Big Apple. It was too good to be true: shimmering in the sunlight, New York City appeared to be the biggest movie set, and Judy was ready to take it all in, knowing full well the necessity of making decisions—which to buy, even if they were there. At least, the airline magazine had given me an education in holography (and they seem to be covering the art scene on a concerned basis)—so later from table, I had the best painter in town to enjoy, Jack Frost, and that is truly hard to beat!

Staying in Soho made it easy to visit Jep Bastian’s night away. Monday is an off-day for most art in the City, but a good day to stop andilo, trying to catch up on the European books and periodicals I hadn’t seen, as well as go gallery and second town. Really good to meet the New York Times with my breakfast instead of five days later, and to meet old friends who told me on what was going on in town during the week (for week of Buys, the week of the arrival of the 1980s to Arizona, the week of reunions and new friends), and who was in town and where were the best gallery shows, etc. Monday was people day, ending at the Performance Workshop where Arlen Schlesinger was huffing in space each Monday night.

28 October

Chatted with Dick Higgins in the morning about publishing, Rochester, new books, etc. Then off to see photography and art in the gallery, even meeting Robert Gwodem in the Robert Miller Gallery. Here is a neighbor in Venice, but I had to come to NYC to see him. Also saw Gloria Kien (another Venice neighbor) who was installing her show at Tuchan Galley—a late old home week. At Sidney James Gallery, a perfect enigmatic installment of texts by Nirm, Brashe, Guscimenti, & Chute—a fine example of how it should be done. Jeffery Lee’s paintings of books brought home how much I liked his art’s book, Book Antiquarian, a favorite of mine in my own collection, then Anne Ryan’s larger than Enron, Kenneth Behan at Zabrok, and so much more.

Endeed the weekday hopping books at Poetic Matter for my bookshelf, examining their new catalog, and talking shop with all the staff, while Ingrid Schock was preparing notes for her talk in Rochester. Then back to Franklin Furnace for opening of friends Nica Gamber, Fernando de Filippo, and Terry Burnumt, the same Burnumt who has been booked by the Xerox 6100 and is now making multiples of her real-good-later books, mounted on rag paper and beautifully bound! In a strange way, Southern California takes the blame for her sudden change in medium. Nicole’s beautiful color photographs tell very personal stories of love and separation and longing and despair—and how good to see her after two years! So many artist were there at the opening, with surprise visits by Gino di Maggio and family (the Alba K mutants), and Germaine Olandt, as well as Karen Shaw, Jan Collins and so many more. Then off to Cooper Union to hear Claire Philpott gave a lecture on artists’ books, where Susan King from Venice, celine Alexandra Armstrong, bookmakers Robert Manley, Norman Colp, Bruce Schlesinger and so many more attended. Had a little snack at Elephant & Castle in the Village with another bookmaker, Ray Sorensky. What a joy to talk book instead of just read about it!

HALLOWEEN

What a tradition Halloween has become for me in New York. Last year the Empire State Building was lit up like a strange pumpkin, and I anticipated a Repeat performance this night. Happened into Nicole’s gallery hopping, with Larry Poniz at the Empire, Chuck Close in all his “clown face” at the Pace, portfolios and Catfish at Witkin, Esteban Vicente at...
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