

Indexing the artist journal

1

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dé-coll/age: 1962-1969

Avalanche Magazine: 1970-1976

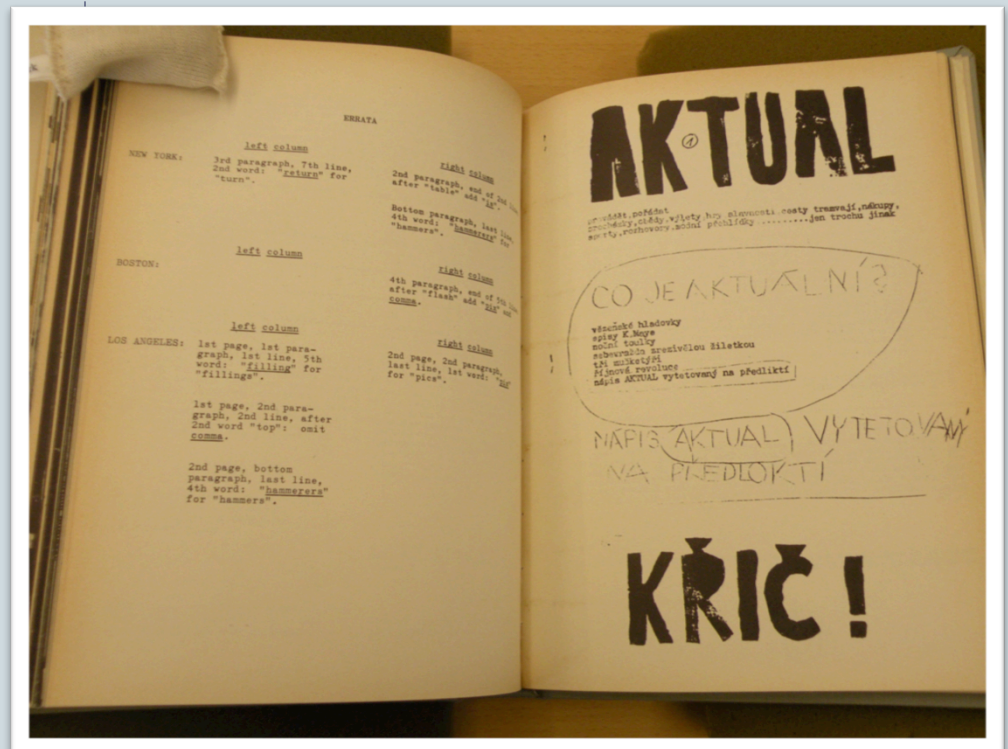


dé-coll/age: issue 6 June, 1967

3

Cover

Aktual Manifesto, Milan Knizak



Semina: 1955-1964



0-9: 1967-1969

Art, Modern – 20th century -- periodicals

5

Result page

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Title **Avalanche.**
Imprint New York : Kineticism Press, 1970-1976.
Description 13 no. ill., ports. 24-42 cm.
Frequency Irregular
Quarterly, 1970-
Pub Date no. 1-13; fall 1970-summer 1976

LOCATION	CALL #	STATUS
Special	705 A94 no.1-8 fall 1970-fall 1973	ON SHELF
ff Special	705 A94 no.9-13 May 1974-summer 1976	ON SHELF

Coverage no.1 (1970:Fall)-no.13 (1976:Summer)

Note Issues for Fall 1972-Summer/Fall 1973 published at 93 Grand Street; issues for May/June 1974-Summer 1976 published by the Center for New Art Activities, located at 93 Grand Street.

Issues for May/June-Dec. 1974 are unnumbered, but constitute no. 9 and 10.

Available on microfilm from University Microfilms International.

Nos. 1-8 in Special, nos. 9-13 in ff Special.

Subject Art, Modern -- 20th century -- Periodicals. 

Alt Author Center for New Art Activities (New York, N.Y.)

Other Ti Avalanche newspaper May/June-Dec. 1974

No subject heading

6

Title **Aspen: the magazine in a box**
Imprint New York : Aspen Magazine, 1965-
Description v. : ill. ; 32 cm
Pub Date Vol. 1, no. 1-

LOCATION	CALL #
cial	705 A83 v.1 1-4
cial	705 A83 no.5-6
cial	705 A83 no.6a-9
cial	705 A83 no.10

Note Includes phonodiscs; contains several booklets
Title from cover
No more published?

Result page

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Limit/Sort
Search

<http://artistjournals.wordpress.com/>

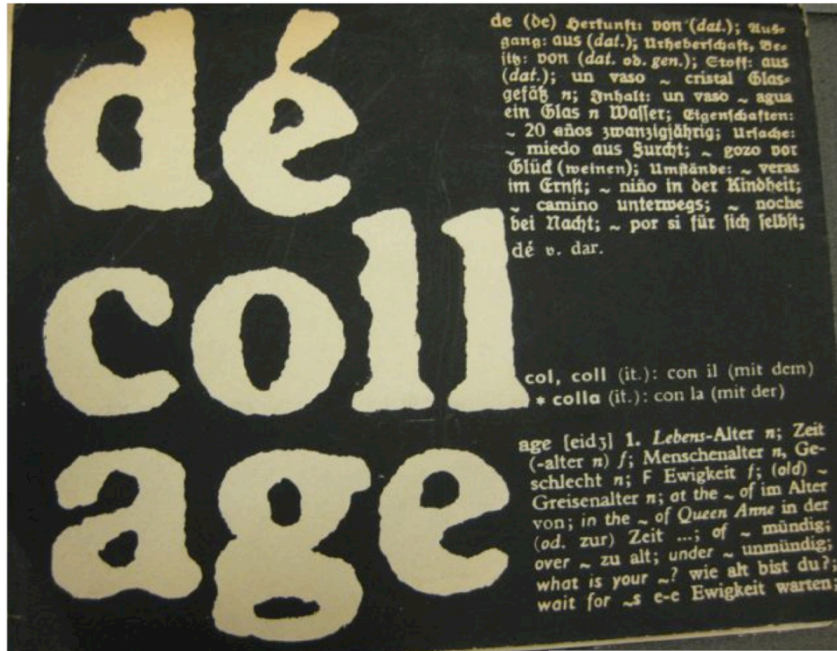


Artist Journal Index

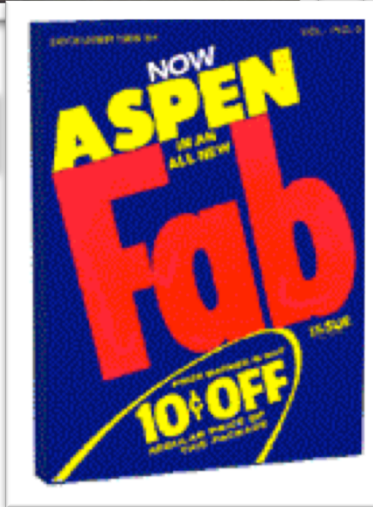
Index of art journals from the 1960s and 1970s

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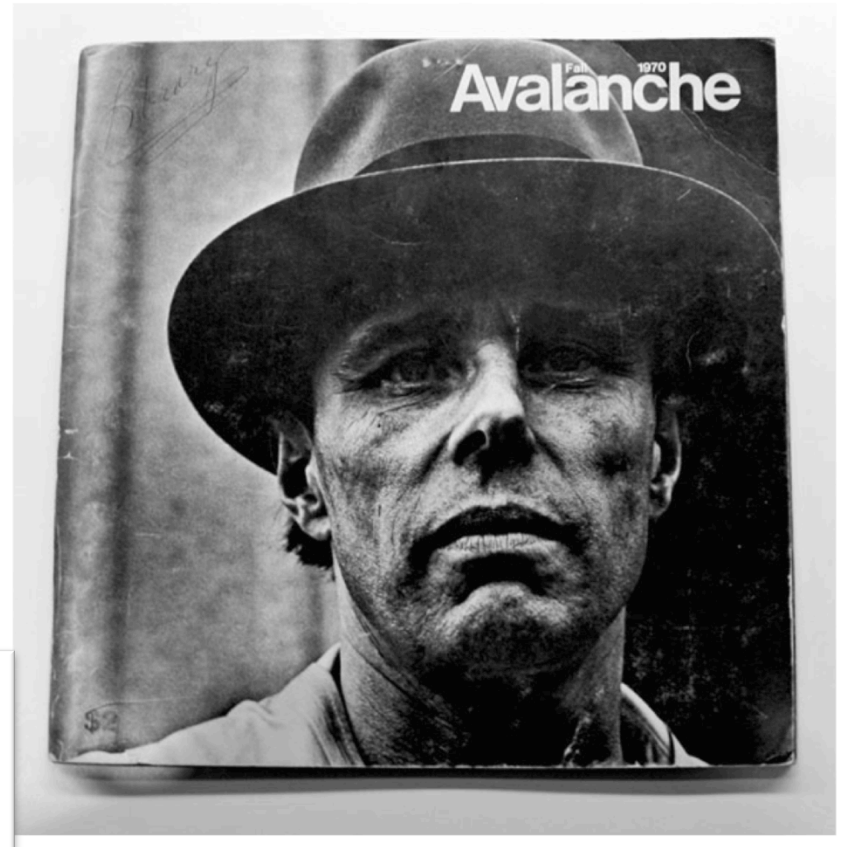
The Index



Dé-coll/age: 1962-1969



Aspen: 1965-1971



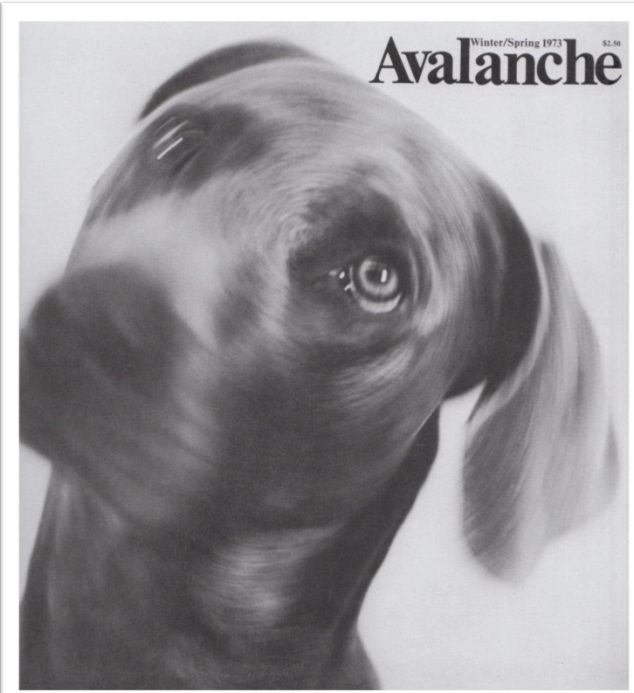
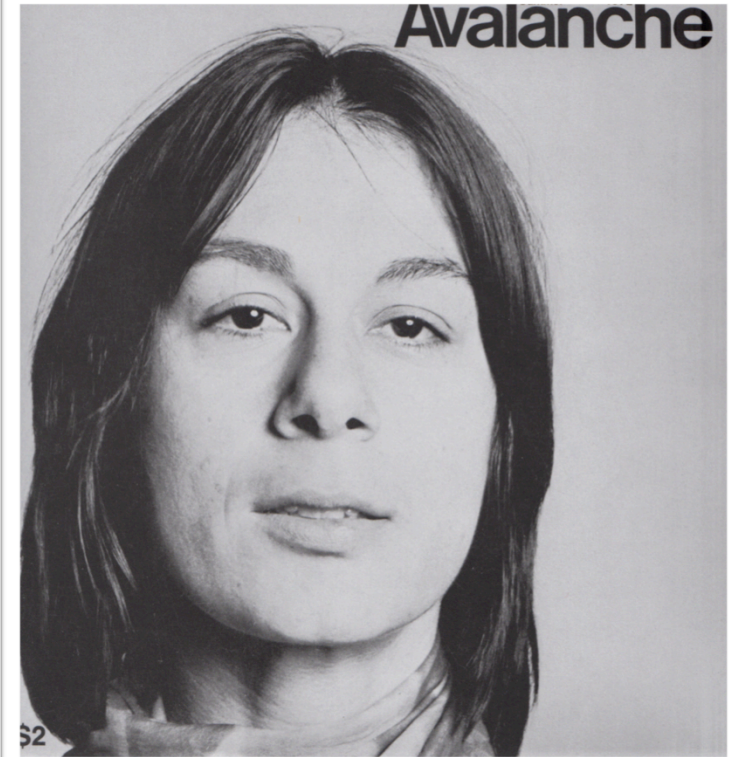
Avalanche: 1970-1976



Joseph Beuys during the installation of his work for the exhibition, when artist Hans Boman, at the Kunsthaus, Bam, March 1988

Avalanche 5, 1972: Cover Yvonne Rainer
By Gianfranco Gorgoni

Avalanche 1, 1970: Portrait: Joseph Beuys by Shunk-Kender



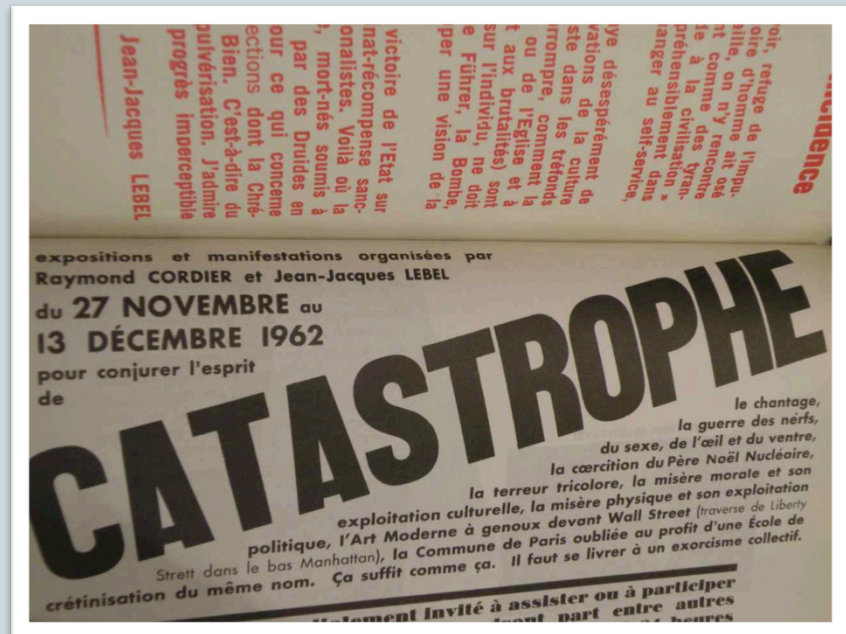
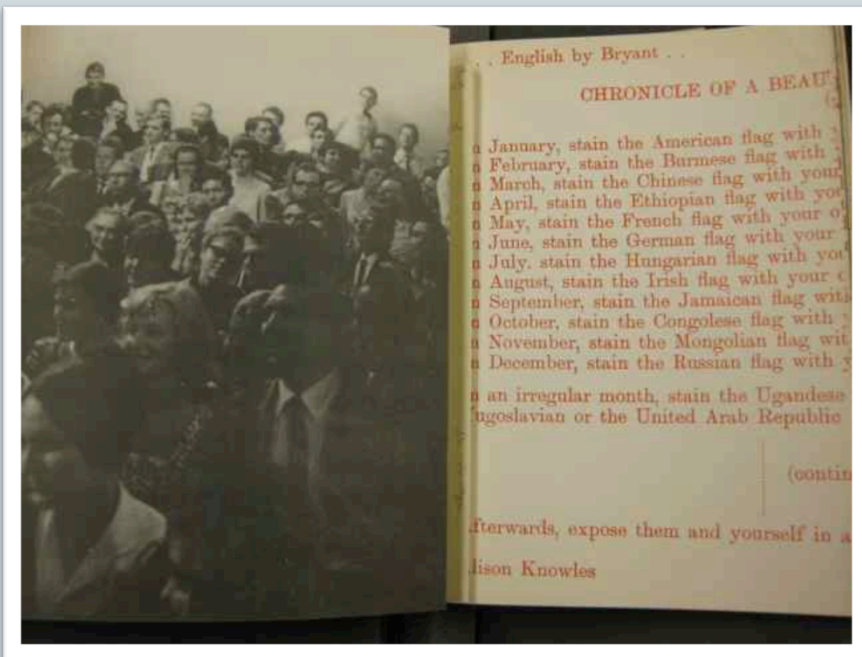
Avalanche 7, 1973: Cover Man Ray By William Wegman

Dé-coll/age

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no. 3, Dec. 1962. Nam June Paik
Chronicle of a Beautiful Paintress

no. 4, Jan. 1964. Reproduced
ephemera J. J. Lebel, *Catastrophe*



Aspen no. 8



- [aspen](#)
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The Fluxus issue

Fourteen numbered items; no advertisements. Edited by Dan Graham, designed by George Maciunas. Published Fall-Winter [1970-71] by Aspen Communications Inc., NYC.



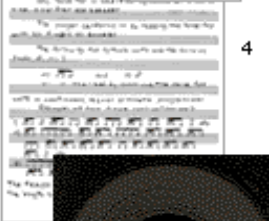
1 [Folder](#). Printed with editorial note, table of contents, and brief biographies of contributing artists. Cover painting by Jo Baer. Encloses sections 2 through 14.



2 [In Place of a Lecture. Three Musics for Two Voices](#). Text by Eleanor Antin and David Antin.



3 [Hot / Cold Book](#). Book of terms describing similar and opposite physical properties, and hierarchies among them. By Terry Atkinson and Michael Baldwin.



4 [1 + 1 for One Player and Amplified Table-Top](#). A musical score by Philip Glass.



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Reading and note taking
décollage 4, 1964

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Notes: Avalanche 7

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Avalanche 7 Winter/Spring 1973

- Cover photo: Man Ray (dog) by William Wegman
- Verso cover, i: Leo Castelli gallery, Ed Ruscha ad
- ii: Sonnabend Gallery NY, Paris, William Wegman ad
- iii: Spazio riservato alla Galleria Toselli, Joan Jonas ad
- iv: situation. Horseshoe Yard Brook Street London [address/phone] ad
- v: ad for Food
- vi: Bari-Galleria Marilena Bonomo-Italy [1 or 2 places?] Alighiero Boetti; Sol Lewitt; Robert Mangold; Giulio Paolini. On the heel of the boot! ad
- vii: group exhibition Tyler Museum of Art Jan. 6, 1973. Jack Mims, Jim Roche, George Green, Robert Wade. photo: Wade/Scanga. ad
- viii: Three hundred Canadian Dollars worth of white space to doodle on. Courtesy of The Electric Gallery Toronto Canada. [blank space].ad
- ix: Ed Ruscha. Yvon Lambert {address} Francoise Lambert Bastioni di PO Orta [address]
- x: Texas Gallery.ad
- xi: Ad for Avalanche exhibition. [details on page]
- xii: Willoughby Sharp ad [photo, daily agenda March 1973, contact info]
- xiii: projection [title of exh] Ursula Wevers Koln [address] Phil Glass, Joan Jonas, Barry Le Va, etc. listed
- xiv: Joseph Beuys, Ronald Feldman Fine Arts Inc. Photo by Eeva Manninen, from a still of WS videoview
- xv: Frank Gillete: ad for gallery shows, book. photo by Gwen Thomas
- xvi: Results to one question of 'John Weber Gallery Visitors Profile 1" by Hans Haacke at John Weber Gallery. [more info on page]
- xvii: Ad for exhibition catalogue Artists books Moore College of Art Phila. [dates, address, authors'
- xviii: Jaap Rietman, Inc. art books ad. [address]

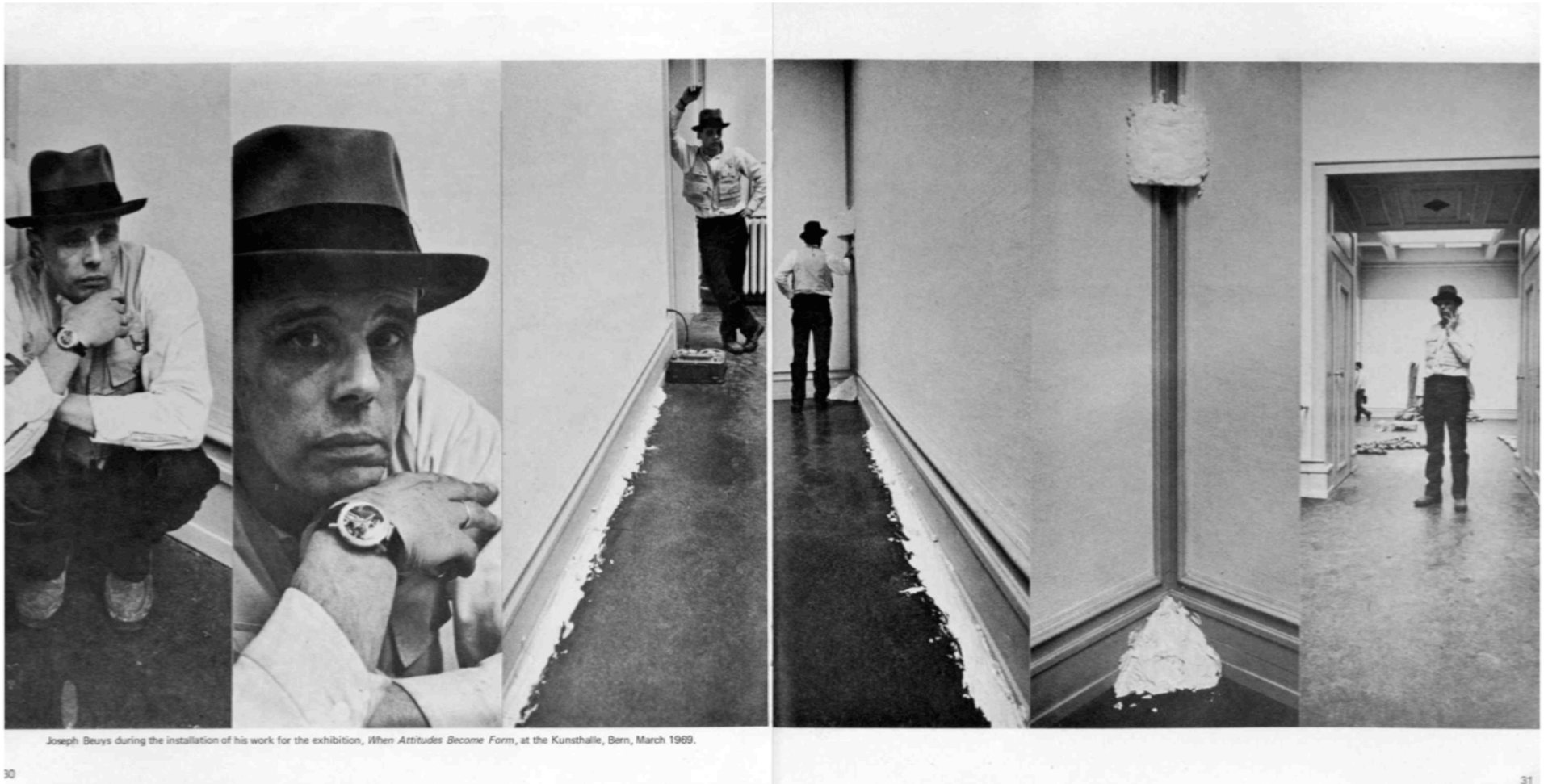
Avalanche Facsimile: Primary Information, 2011

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Avalanche 1, 1970: Portrait Joseph Beuys by Shunk-Kender

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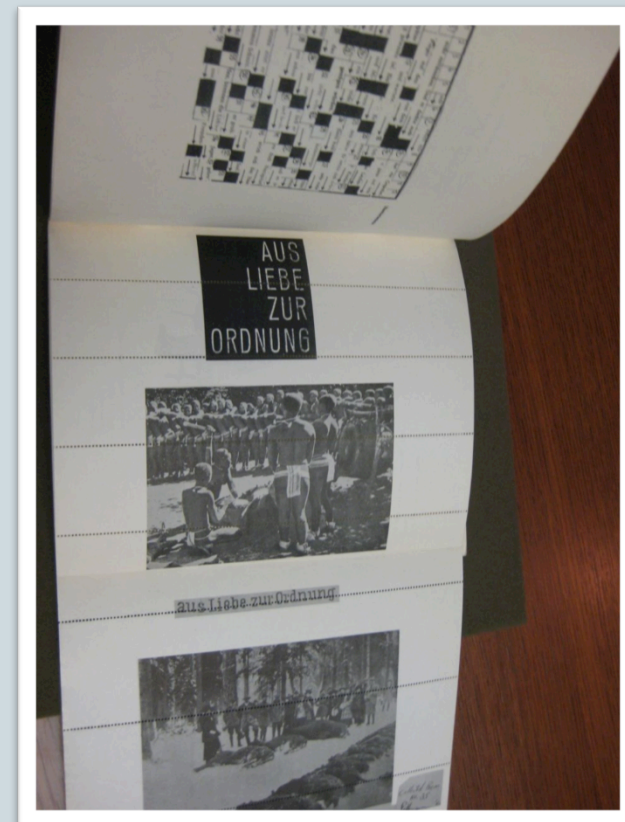
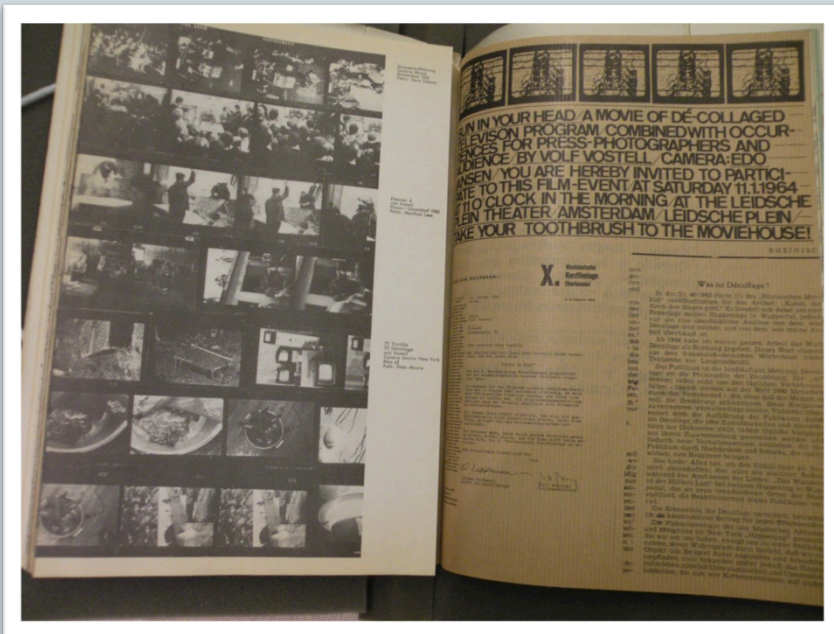


Dé-coll/age

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Issue 6, 1967: Wolf Vostell spread

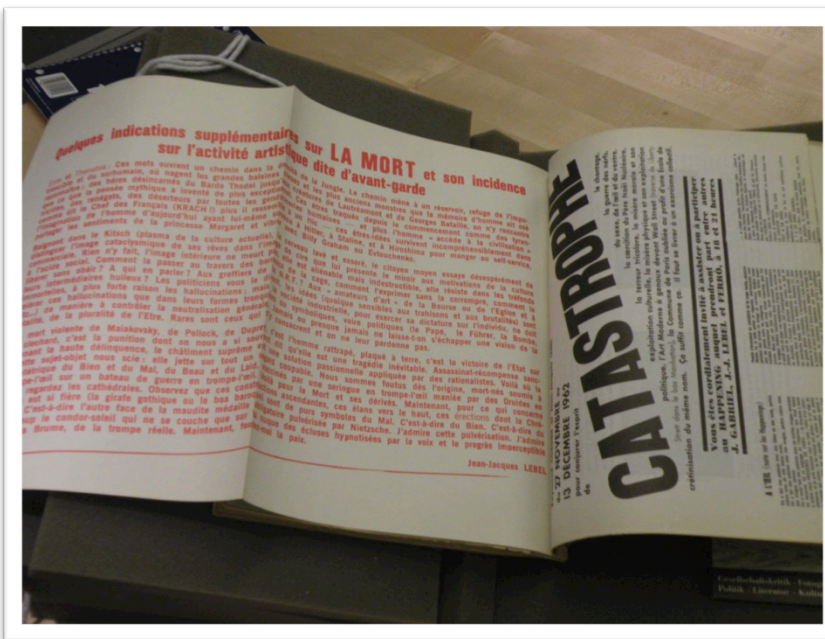
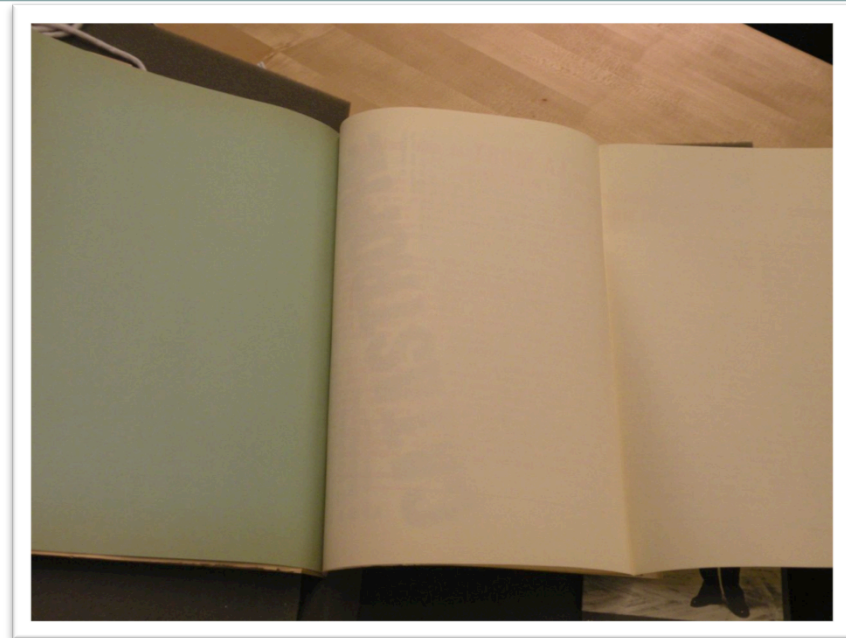
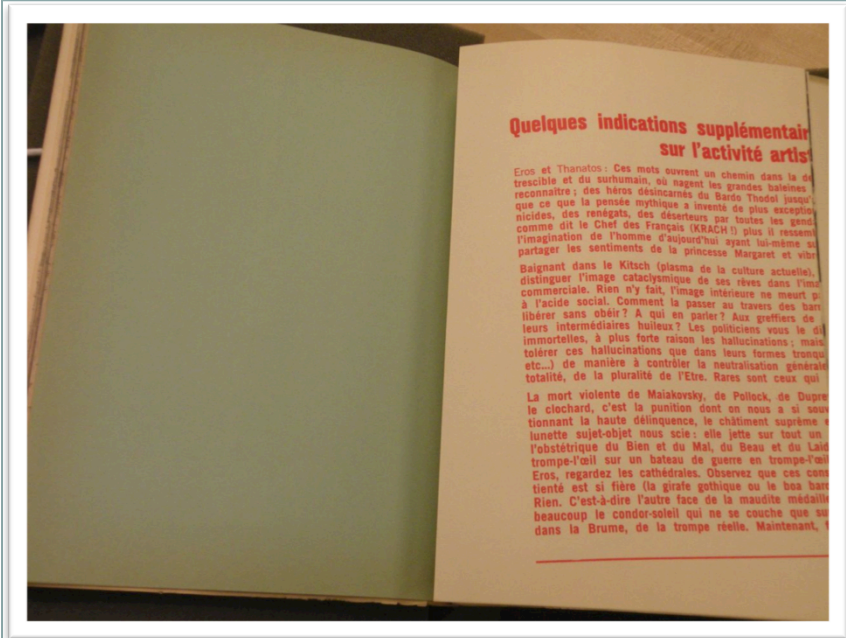
Issue 1, 1962: Benjamin Patterson
“Aus Liebe Zur Ordnung”



dé-coll/age 5, 1966: Joseph Beuys "Zwei Fraeulein mit Leuchtendem Brot"

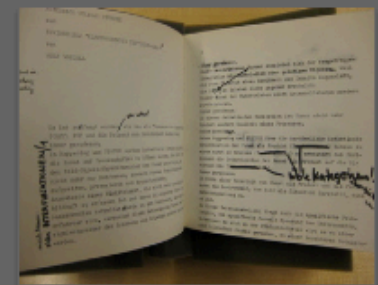
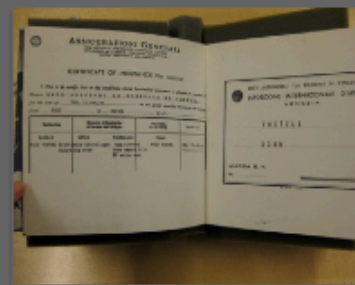
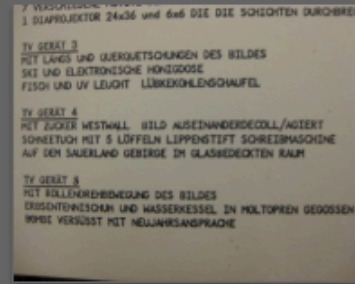
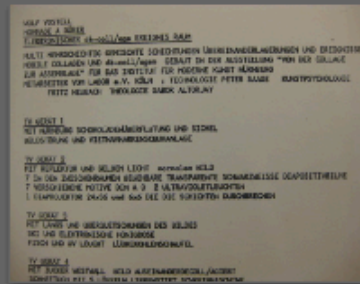
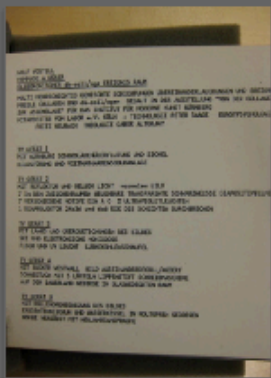
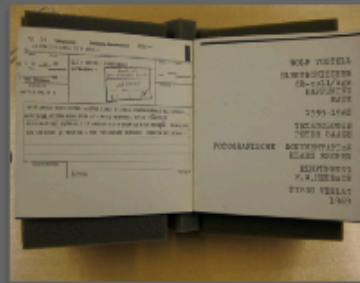
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Dé-coll/age 4, 1964

Photos of *dé-coll/age* 7, 1969



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Decollage Issue 2, November 1962



Actual spelling of the title is dé-coll/age, but the accent and punctuation been removed from the heading to allow for easy searching.

Entire issue devoted to Dick Higgins

Cabarets Exotiques et Sentimentaus (1960)

Canzona Nr. 25 (1958)

27 Episoden für das Aquarianische Theater (1959)



America will be happier through a change of heart.

I wish a happier America.

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Avalanche

Number 13 Summer 1976

Editor: Liza Bear
 Artist-in-residence: Willoughby Sharp
 Production: Linda Lawton
 Stephen Saban
 Photography: Gwenn Thomas
 Mary Barton
 Curation: Erika Fischer
 Advertising: Liza Bear
 Cover: Liza Bear

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ADVERTISING: Full, half and quarter page rates available on request.

CHANGE OF ADDRESS: Current subscribers should keep us informed of their changes of address and make their own forwarding arrangements.

BULK ORDERS: Discounts are available to bookstores and colleges for bulk orders of ten or more copies.

BACK ISSUES: The following back issues are available in square glossy format @ \$5 each: No. 2 (Body Works); No. 3 (Post-Studio Sculpture); No. 4 (Conceptual Art); No. 5 (Performance); No. 6 (Vito Acconci); No. 7 (Humor); No. 8 (Sculpture & Performance); and in newspaper tabloid format @ \$2 each: No. 10 (December 1974); No. 11 (Summer 1975); and No. 12 (Winter 1975).

Pre-payment is required on all orders. Include 50 cents per copy for postage & handling.

SUBSCRIPTIONS: US & foreign: \$10 for 3 issues; \$17.50 Air mail. Publication is still irregular.

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page 11
FITZGIBBON, COLLEEN
 Taped by Liza Bear

page 14
**JIM ROCHE:
 STRAIGHT RAZOR**
 Jim Roche talks to Willoughby Sharp in Tallahassee, Florida.

page 19
**REINER RUTHENBECK:
 "ECLIPSE"**
 An interview by Willoughby Sharp

page 24
**BAS JAN ADER:
 IN SEARCH OF THE
 MIRACULOUS**
 A telephone conversation with Mary Sue Ader

page 28
**MEREDITH MONK:
 INVOCATION/EVOCATION**
 A dialogue with Liza Bear

page 35
**DIEGO CORTEZ:
 AN OBVIOUS KIND OF EYESORE**
 A dialogue with Liza Bear

page 4
RUMBLES
 page 8
MESSAGES, PUBLICATIONS

Avalanche 2, 1971: William Wegman "Mrs. Burke I Thought You Were Dead"

22

**"Shocked and outraged
as I was,
it was nice seeing you again."**



by
William Wegman

(for my dog, Man Ray)



Coal Pile, Minneapolis, June 1970.

CORRECTION: I am not the gentleman in the coal pile. I am more fluffy. My ribs are obscure and the tendons in my neck appear only in the heat of anger. I am angry three days a week and only at night. Had I been angry someone may have wanted my head beneath the ground, but clearly the photo was taken in the day and on a pleasant day. It's Jeff Ford from Minneapolis and he remembers. I am the photographer and big idea man.

Wordpress editing screen

The screenshot shows the WordPress editing interface for a page titled "Arnold, Becky". The browser is Firefox, and the URL is <http://artistjournals.wordpress.com/wp-admin/post.php?post=3891&action=edit>. The page is currently in "Visual" mode. The main content area displays the title "Arnold, Becky" and a paragraph of text under the heading "Avalanche issue five Summer 1972". The text describes an interview with Yvonne Rainer. The right sidebar contains the "Publish" section, showing the page is published and public, and the "Page Attributes" section, showing the parent is "A" and the template is "Default Template". The bottom of the screen shows the "Writing Helper", "Discussion" settings, and "Comments" section.

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Howdy, Amy Ballmer

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Arnold, Becky

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Avalanche issue five Summer 1972

- Page 46-59 "Yvonne Rainer": Interview conducted by Liza Béar and Willoughby Sharp on Aug. 10, 1972 at 137 Greene Street. Edited with Rainer. Arnold listed as a performer in the piece *The Mind is a Muscle* 1 photo from performance at Anderson Theater, NY, April 1968 performers include William Davis, Gay Delanghe, Barbara Lloyd, Becky Arnold, David Gordon, Rainer, Steve Paxton, &

Path: p

Word count: 103 Last edited by Amy Ballmer on May 18, 2011 at 4:27 pm

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The Index

About

This site is an index of art journals published through five of the later issues is being (Cologne: 1962-1970) a later date.

Search or browse by business to discover ABC order by first place/exhibition use the arrow keys

The Journals

Avalanche was published Sharp. It is an exhibition features artist in scope.

Abate, Claudio 1943-
Abish, Cecile
Acconci, Vito 1940-
Acton, Arlo
Adams, Alice
Adams, Ansel 1902-1984
Adams, Mac 1943-
Adams, Pat
Ader, Bas Jan 1942-1975
Ahn, Dongkuk
Anderson, Harry
Andrade, Edna 1917-
Andre, Carl 1935-
Anselmo, Giovanni 1934-
Antin, David
Antin, Eleanor
Arabie, Randall
Arakawa

Search

...s. Currently issues one and information from of *dé-coll/age* will be fully indexed at

...ery, exhibition title, or People are listed in t letter of the ings. For best results, t.

...and Willoughby Conceptual art as it d is international in

http://artistjournals.wordpress.com/artists-and-performers/a-2/ zotero

Avalanche 1, 1970: Discussions with Heizer, Oppenheim, and Smithson

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Dennis, how did you first come to use earth as sculptural material?

Well, it didn't occur to me at first that this was what I was doing. Then gradually I found myself trying to get below ground level.

Why?

Because I wasn't very excited about objects which protrude from the ground. I felt this implied an embellishment of external space. To me a piece of sculpture inside a room is a disruption of interior space. It's a protrusion, an unnecessary addition to what could be a sufficient space in itself. My transition to earth materials took place in Oakland a few summers ago, when I cut a wedge from the side of a mountain. I was more concerned with the negative process of excavating that shape from the mountainside than with making an earthwork as such. It was just a coincidence that I did this with earth.

You didn't think of this as an earthwork?

No, not then. But at that point I began to think very seriously about place, the physical terrain. And this led me to question the confines of the gallery space and to start working things like bleacher systems, mostly in an outdoor context but still referring back to the gallery site and taking some stimulus from that outside again. Some of what I learn outside I bring back to use in a gallery context.

Would you agree with Smithson that you, Dennis, and Mike are involved in a dialectic between the outdoors and the gallery?

I think that the outdoor/indoor relationship in my work is more subtle. I don't really carry a gallery disturbance concept around with me; I leave that behind in the gallery. Occasionally I consider the gallery site as though it were some kind of hunting-ground.

Then for you the two activities are quite separate?

Yes, on the whole. There are areas where they begin to fuse, but generally when I'm outside I'm completely outside.

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"The work is not put in a place, it is that place."



3



2
Dennis Oppenheim executing *Gallery Transplant* at the abandoned airport, Ithaca, New York, February 1969. Photo: Richard Clark.

3
Dennis Oppenheim, *Directed Seeding: Wheat* Preliminary stage, Finsterwolde, Holland, April 1969. Photo by the artist.

4
Gallery Transplant (detail)



4

I've thought in this way too, Dennis. I've designed works for the outdoors only. But what I want to emphasize is that if you want to concentrate exclusively on the exterior, that's fine, but you're probably always going to come back to the interior in some manner.

So what may really be the difference between you is the attitude you have to the site. Dennis, how would you describe your attitude to a specific site that you've worked with?

A good deal of my preliminary thinking is done by viewing topographical maps and aerial maps and then collecting various data on weather information. Then I carry this with me to the terrestrial studio. For instance, my frozen lake project in Maine involves plotting an enlarged version

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Avalanche 5, 1972: Advertisements

26

You can get this ham cheap!



Willoughby Sharp while guest lecturer at the University of Iowa, March 1971.

Wayne Cordes

Willoughby Sharp, Publisher of Avalanche, is available as guest lecturer on the New Art during this academic year.

Send inquiries to:

**Avalanche Magazine
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New York, N.Y. 10013**

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Acconci, Vito 1940-

Avalanche issue one Fall 1970

- Page i: Advertisement for John Gibson Gallery 
- Page 8 “Rumbles”: Description of the exhibition “Software” held at the Jewish Museum September 16-November 8, 1970. Acconci mentioned as a participant.
- Page 14-17 “Body Works: A Pre-critical, non-definitive survey of very recent works using the human body or parts thereof”: Essay by Willoughby Sharp on body art. Discussion of *Steps* (1969), *Breathing In* (1969), *Room Situation (Proximity)* (1970). Photo and discussion of *Hand and Mouth Piece* (1970).

Avalanche number two Winter 1971

- Page ii: Advertisement for Vito Acconci exhibition March 27-April 24. Includes photo of Acconci’s *Trademarks*.
- Page xx: Ad for the video exhibition *Body Works* at Breen’s Bar, San Francisco Oct. 18, 1970. 

Andre, Carl 1935-

Avalanche issue one Fall 1970

- Page 6 “Rumbles”: Photo of Andre installing a floor sculpture. Mention of one-man show at the Guggenheim Museum.
- Page 18-27 “Interviews: Carl Andre”: Interview with *Avalanche* December, 1968 in Andre’s Spring Street Studio. Pieces discussed: *Pyramids* (1954-1964), *Crib*, *Coin and Compound* (1965) exhibited in a one man show at New York gallery Tibor de Nagy in 1965, *Lever* (1966) exhibited at the “Primary Structures” show at the Jewish Museum, *Cuts* (1967) exhibited at Dwan Gallery, *Log Piece* and *Rock Pile* (1968) both exhibited at the “Earthworks” show at Los Angeles gallery Dwan Gallery. The exhibition “Art of the Real; USA 1948-1968” Museum of Modern Art, July 3-September 8, 1968. Photos of some pieces as well.



Post for Andre interview

Avalanche issue two Winter 1971

- Page 5 “Rumbles”: Announcement of the Sixth Guggenheim International Exhibition held February – April, 1971. Andre was a participating artist.

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Aycock, Alice

***Avalanche* issue four Spring 1972**

- Page 28-31 “Alice Aycock Four 36-38 Exposures”: Aycock discusses *Four 36-38 Exposures* as well as prior work. From the piece, “*Four 36-38 Exposures* deals with rapid change within a short interval of time.” The piece is illustrated with four contact sheets photographed with a stationary camera position for 10-15 minutes time period until the roll was exposed. The photos were taken July 1971 in central Pennsylvania (sheets 1-2) and September 1971 in NYC (sheets 3-4).



***Avalanche* issue five Summer 1972**

- Page 5 “Rumbles”: Mention of “This is Your Roof!” an exhibition of video work shown at the international art festival *Meetings* in Pamplona Spain, June 26-July 6. Aycock included in the list of participating artists.

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The Index

About

This site is an index to selected artist journals of the 1960s and 1970s. Currently issues one through five of *Avalanche* (New York: 1970-1976) are fully indexed and information from later issues is being added daily. The table of contents of each issue of *dé-coll/age* (Cologne: 1962-1969) are included in the index as well. This journal will be fully indexed at a later date.

Search or browse by name of artist, performer, author, curator, gallery, exhibition title, or business to discover where your topic is mentioned in the journals. People are listed in ABC order by first letter of their last name, places and events by first letter of the place/exhibition name. Hold the mouse over the letter to see the listings. For best results, use the arrow keys on the keyboard to move up and down the screen.

The Journals

Avalanche was published in New York from 1970-1976 by Liza Béar and Willoughby Sharp. It is an excellent resource for students and scholars studying Conceptual art as it features artist interviews, art spreads, and gallery advertisements and is international in scope.

Exhibition entry – includes link to catalog record in OCLC

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26 Contemporary Women Artists

Catalog: <http://www.worldcat.org/oclc/64688990>

April 18-June 13, 1971

***Avalanche* issue two Winter 1971**

- Page 5 “Rumbles”: Announcement of the exhibition “Twenty Six Contemporary Women Artists” organized by Lucy Lippard and held at the Larry Aldrich Museum [Aldrich Museum of Contemporary Art], Ridgefield, CT. April 18-June 13, 1971.

***Avalanche* issue 3 Fall 1971**

- Page 3 “Rumbles”: Brief mention of Jackie Winsor’s participation in the exhibition.

***Avalanche* issue four Spring 1972**

- Page 10-17 “An Interview with Jackie Winsor”: Mention of her participation in this exhibition.

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Avalanche Magazine

Published in New York from 1970-1976, *Avalanche* features interviews with and artworks by important Conceptual artists and musicians from the 1970s. The journal is international in scope and is notable for its insistence in letting artists speak on behalf of their work. This journal does not contain art criticism.

Further reading:

Allen, Gwen. "Against Criticism: The Artist Interview in *Avalanche Magazine*, 1970-1976." *Art Journal* 64, 3 (Fall 2005): 50-61.

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Cover: Joseph Beuys (photograph by Shunk-Kender)

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**Thank you for listening! Please send any
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