

On August 6, 1945, 66,000 people were vaporized or burned to death in Hiroshima. Two-hundred forty thousand people were burned and maimed. Countless others suffered and still contend with lasting genetic and biological damage. For more than 30 years, the people of Japan have worked to prevent the eradication of historical memory by recovering information about that devastating event. They prepared a scale model of the hypocenter area. They presented a carefully investigated report to the United Nations. They collected 20 million signatures calling for a ban on the use of atomic weapons. And, following the receipt of a drawing by a survivor at the NHK-Hiroshima television station, they started a collection of pictures by survivors. When the pictures were shown in Japan in 1975, the hall was filled with "deep emotion." More than ten notebooks of impressions were filled by visitors to the exhibition.

It is this exhibit that your reviewer, Scott Michaelson, in the October issue of the *New Art Examiner*, finds "voyeuristic," having "few esthetic qualities," and "existing in a vacuum." It is true that it attempts to picture an "inconceivable world": no images or words can reconstruct it. But to say that it exists in a vacuum is to speak of the vacuum of Michaelson's heart. As Elie Weisel said recently, speaking of the Holocaust victims, "If we don't hear them, it is because we are not sensitive enough." To criticize them for not placing the event in its "economic, social and political realities" is to deny what they are: an attempt of the survivors to speak lest they be forgotten and the "inconceivable" event repeated. To speak of esthetics and "regressive, liberal muddles" in this context is, at its best, shockingly insensitive; at its worst, it is historically and morally blind and politically arrogant.

Joan Broari
Philadelphia, PA

The article in the October issue of the *New Art Examiner* on the exhibition at the Peace Museum of the Hiroshima and Nagasaki bombings by the USA not only misinterprets the purpose of the exhibit but reveals the reviewer's political bias as well. He mistakenly compared an exhibit in a peace museum with that in an art museum. The whole point of the exhibition was to remind and reiterate the horrors of that particular nightmare. To equate such a message with "liberal muddle" and calling the pictures "sanctified postcards" shows callousness and acceptance by the reviewer to the banality of war.

The written statements by the random

panying the exhibition prompted the criticism. One has only to quickly bring to mind Goya, Picasso, Kollwitz, Poussin, and Bacon, to show that politics and art are as symbiotic a relationship as one can find. The notion that they "usually get hitched in a shot-gun ceremony" is a flippant, journalistic phrase which is quite meaningless.

Martyl
Schaumburg, IL

NANO NANO

When I got back into town on Friday I was anxious to find the review of the International Exhibition of Holography at Lake Forest College. Since I'm a free lance holographer/educator and helped hang that exhibit, I had a vested interest.

So I would like to point out a few technical or editorial errors. The most distressing one, holographically, is the use of the word "holograph." Look it up in your Funk and Wagnalls—it has nothing to do with wavefront reconstruction. This is a common error for the layman, since we have photography/photograph.

A technical error occurs in the description of the pulsed ruby laser portrait of the Swedish movie actor Gosta Ekman done by Hans Bjelk-hagen. The "equivalent shutter speed" of the length of exposure of the hologram is actually five nanoseconds. A nanosecond is one billionth of a second: one nanosecond = 1×10^{-9} or .000000001 or 1/1,000,000,000 second; five nanoseconds = 5×10^{-9} or .000000005 or 5/1,000,000,000 second. The number stated in the article was one five-billionths of a second, which is: 1/5,000,000,000 in fractional form, certainly a much shorter time than what was actually used.

The third error is the most appalling and surprising, since it has nothing to do with holography. It's the repeated use of the contraction it's (sic) instead of the possessive its (sic) throughout the article. I can understand the first two errors, but this is certainly unforgivable in a scholarly magazine of this caliber.

So it was refreshing to see an article on holography by a non-holographer, and I hope you had a reviewer at the other holo exhibit, Holography: A Perceptual Odyssey, at Chicago Circle Center. I had missed it, being out of town, but I had heard that there was a real disservice done to the medium since the gang at the Fine Arts Research and Holographic Center (what a pretentious title!) neglected to include the names of the artists who had made the pieces! I would guess that this was to imply that they had been

he really planned holography in a review in the NY Times of 7/20/75.

Ed Wesley
Chicago, IL

Editors' note:

We stand corrected. It's good of you to point out our misuse of "its" and "it's." Its common occurrence as a grammatical error makes its perception often difficult to spot. It's been a pleasure hearing from you and we hope you will continue to enjoy reading the *New Art Examiner*.

CONGRATS

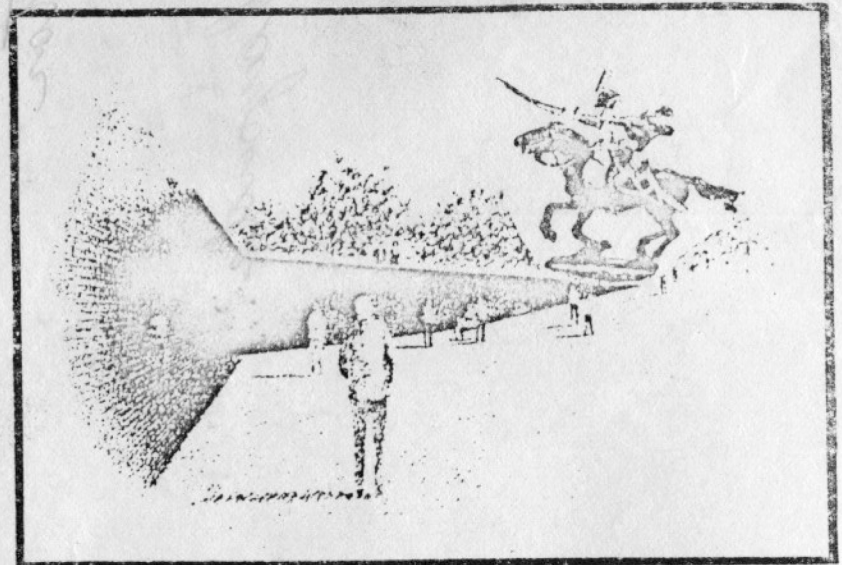
Congratulations on the first edition of the *Examiner* under your editorship. It was an excit-

CORRECTIONS

Michael Starenko's article on neoconservatism (October, 1982) contained a printing error. Paragraph three, sentence two, should have read: In effect, however, he has offered the reader a simple allegory: At this very moment the arts are held in bondage by an unspecified "ideological debate," and it is left to a "different perspective" one pursued "at a higher level of critical inquiry" to free the arts from this servitude.

Two artists in Larry Lundy's article on summer installations were incorrectly referred to as Judith Kittle and Tim Richards. The correct names are Judith Kitzke and Tim Richards.

Our October advertisement for Gilman Galleries incorrectly listed the artist's name as Corbera. It should have read Corbero. Our apologies.



The Vietnam Veterans Memorial. Sketch from Vietnam Veterans Memorial Fund, Inc.
(without horse, of course)

Dear Editor;
I would like to submit my version of what the addition of a 'horsey man' would do to the beautiful serene design by Maya Lin for the Vietnam memorial.

Yours truly,
Lila Snow

Chevy Chase, Md
Sept. 10, 1982