

distributor of contemporary art editions. **Deadline for slide entries is 3 August.** Cash awards will be announced in September. Works will be exhibited at The Gallery at One Bausch & Lomb Place from 16 October through 27 November. Artists interested should call Elizabeth Randall at 338-6857, or write to Women's Art Works 7, Bausch & Lomb World Headquarters, One Bausch & Lomb Place, Rochester, NY 14604.

Exhibition Catalogs

Sequences, a collection of diptychs and triptychs done by 29 artists each 50 x 40 cm. for each sheet. The series includes 78 prints in over 12 different techniques (from woodcut to etching to grano lithograph) by the Bechers, Daniel Buren, Christo & Jeanne-Claude, Hanne Darboven, Dan Flavin, Sylvie Fleury, Gunter Rambow, Nan Goldin, Peter Halley, Rebecca Horn, Ilya Kabakov, Per Kirkeby, Imi Knoebel, Jeff Koons, Joseph Kosuth, Jannis Kounellis, Sol LeWitt, Richard Long, Gerhard Merz, Matt Mullican, Nam June Paik, Giulio Paolini, Michelangelo Pistoletto, Thomas Ruff, Julian Schnabel, Elaine Sturtevant, Rosemarie Trockel, Richard Tuttle, and James Welling. The variety is astounding with big surprises such as Julian Schnabel, Nan Goldin's photographs of a friend on his deathbed and another's newly born, taken the same day. You'll take it away for \$49,500, but the prints can be purchased singly as well.

Francis Bacon: The Human Body by David Sylvester (Berkeley, University of California Press, 1998, \$29.95 paper) accompanies the first major British exhibition of Bacon's works in more than a decade, at the Hayward Gallery in London from 5 February - 5 April 1998. The book includes paintings involving the human figure from 1945 to the mid-1980s, including single canvases and triptychs from collections around the world. Included are self-portraits, nude studies, portraits of friends, and his series of popes. Includes essay, checklist and selected bibliography.

Robert Adam: The Creative Mind: from the sketch to the finished drawing includes 66 drawings by the renowned architect, his brother and partner James, and artists employed in their office. Organized by the Sir Joan Soane's Museum, London, the works have been selected from roughly 9,000 drawings acquired by Sir John Soane in 1833. This is the first time the drawings have been exhibited outside the Soane Museum. The catalog of 48 pages with illustrations in color and black and white, written by Professor Alan Tair of Glasgow University, is available from the Grunwald Center for

the Graphic Arts, 10899 Wilshire Blvd., Los Angeles, CA 90024.

Self-Taught Artists of the Twentieth Century: An American Anthology by the Museum of American Folk Art with essays by Elsa Longhauser, Harald Szeemann and Lee Kogan offers a new perspective on Outsider Art. Each artist's work is accompanied by a critical essay exploring his or her inspirations and influences, allowing readers to assess the work of 32 very different, very accomplished artists. Among them are Eugene von Bruenchenheim, who took thousands of photographs of a single subject—his wife, Marie—using various types of film and coloring techniques; Sister Gertrude Morgan, whose brilliant paintings were informed by one goal, to inspire viewers to repentance, and Thoron Dial Sr., whose sculptures, constructed of such materials as driftwood, spray paint, and dead cats, are sophisticated comments on environment and economic disorder.

With over 100 color photographs, this catalog also includes essays on "The Artworld and Its Outsiders" by Arthur Danto; "Critical Fictions: Race, Outsiders, and the Construction of Art History" by Maurice Berger, and "The Presence of Mind in the Production of American Folk Art" by Gerald L. Davis. \$60.00 hardcover, \$35.00 paper from Chronicle Books, San Francisco. Checklist, Bibliography, Index.

Bang! The Gun as Image by George Blakely (Tallahassee, FL, Museum of Fine Arts, Florida State University, dist. by University of Washington Press, 1998 \$18.95 paper) is more than an exhibition catalog, for it contains selected quotations about guns from famous people, a curatorial statement by Blakely, an essay by Roald Nasgaard about "The Treachery of (Gun) Images, Popular Culture: Hollywood, Ephemerata and Colorplates, and figures of speech about guns, besides the list of artists, etc. Artists included among others are Warhol, Levinthal, Longo, Mapplethorpe, Serrano and many more.

Toby Kahn: Metamorphoses by Peter Selz (Lee, MA and New York, Council for Creative Projects, dist. by Univ. of Washington Press, 1998, \$24.95 paper) is a stunning catalog with essays by Peter Selz, Dore Ashton, Michael Brenson as well as a Chronology, Selected Exhibitions and Selected Bibliography. This "romantic" sculptor who started as a photographer realized that the landscape is full of memory and began to draw in graphite and adding layers of gesso sanded down to create textures as only exemplified in the landscape. After a trip to Israel, the feeling of tranquillity and peace are communicated in his works, and then in his three-dimensional altars. This is a beautifully designed

catalog with 61 color plates that illuminate and shimmer off the page.

The Museum & The Photograph: Collecting Photography at the Victoria and Albert Museum, 1853-1900 by Mark Hawthorn-Booth & Anne McCauley (Williamstown, MA, Sterling & Francine Clark Art Institute, 1998, \$17.95 paper) is a long illustrated essay on the campaign that the Victoria & Albert Museum waged in collecting photographs in the second half of the 19th century not so much as works of art, but moreso for documentation and educational tools. The story is fascinating, no more so than how Photographs entered into public museums and libraries in the 19th century, as witnessed in the essay by Anne McCauley. A checklist for the exhibition accompanies the essays, but there are few illustrations except to elucidate the essays. This book should be in every art history collection dealing with photographs. Dist. by Univ. of Washington Press.

Richard Marquis: Objects by Tina Oldknow (Seattle Art Museum, dist. by University of Washington Press, 1998, \$35.00 cloth) is a stunning monograph on the glass art of a very funny artist, one whose humor penetrates all his life, let alone his work. Yet he is a consummate master of his craft and as such communicates expertise, as well as a comic streak. He has a great talent for color and form, as well as humor and willingness to experiment. 200 color plates, bibliography, chronology. A must!

William H. Johnson: Truth be Told by Steve Turner and Victoria Dailey (Los Angeles, Seven Arts Publishing/dist. by University of Washington Press, 1998, \$35.00 paper) is an important contribution to American art history and African-American art history as well. Turner's trip to Denmark in 1994 has turned into a major retrospective of Johnson since 1947, as well as the facts in this exhibition catalog which challenge the commonly accepted version of his history and focuses on newly discovered works and facts.

Beautifully designed by Victoria Dailey, this exhibition catalog/monograph brings to light the life of William H. Johnson (1901-1970), who born in South Carolina, moved to New York as a teenager to live with his uncle, earning admission to the School of the National Academy of Design, where he won almost every student prize available. Upon a trip to Europe, he gained permanent residency after he married Danish textile artist Holcha Krake. He enjoyed wide success until World War II which forced the couple to move to New York. After the death of his wife, Johnson's physical and mental health collapsed and after 1947 he never painted again. But newly discovered facts show

that they did not save Johnson's works from destruction according to a court order, nor did Mary Beattie Brady become Johnson's great patron, because it was the people of Denmark and Norway who acquired works directly from the artist. From 1947 - 1967, his works were rarely offered for sale. His work, remaining in the margins, now there is more interest, and this exhibition catalog with 60 color illustrations, an appendix and new scholarship will certainly add to well deserved recognition for a painter and printmaker of great stature.

Larger than Life: Robert Rahway Zakanitch's Big Bungalow Suite by Mary MacNaughton (Claremont, CA, Ruth Chandler Williamson Gallery, Scripps College, dist. by University of Washington Press, 1998, \$14.95 paper) documents the exhibition of Zakanitch's monumental paintings (each of five 11 by 30 feet) is almost too big for most galleries. Zakanitch is renowned for his Pattern and Decoration movement, which he helped form. MacNaughton interviews Zakanitsch, and his influences and his intentions are well voiced. There are 13 color illustrations, including 5 fold-out plates, a chronology and a selected bibliography.

