

BOOK REVIEWS

Edited by Amy Navratil

REFERENCE

Benevolo, Leonardo. *History of Modern Architecture*. Cambridge, Mass., MIT Press, 1977. 2v. (Volume I: The Tradition of Modern Architecture; Volume 2: The modern movement) illus., bibliog., index ISBN 0-262-52045-1 (paper) \$20.00

For the first time, we have this marvelous paperback edition of the English translation of an important architectural history. Benevolo's history, first published in 1960, was revised and thus this is an English translation of the third revised Italian edition published in 1966. With well over 850 pages and 1000 high-quality illustrations, this particular interpretation of problems and issues makes the history a valuable contribution with rich detail and incisive opinions. In our "post-modernist" period, it is well to ponder how we got to this point, and MIT Press allows us to indulge in this for a modest price. It will be consulted many times as a literate history and reference. A bibliography and detailed notes add to the value of the work.

Crawford, Tad. *Legal Guide for the Visual Artist*. New York, Hawthorn, 1977. 257p. bibliog., index ISBN 0-8015-4471-8 \$9.95

Duffy, Robert E. *Art Law: Representing Artists, Dealers, and Collectors*. New York, Practising Law Institute, 1977. 517p. LC 77-86511 \$40.00

Duboff, Leonard D. *The Deskbook of Art Law*. Washington, D.C., Federal Publications, 1978. 1373p., illus. \$100.00

The way the art market has taken off, when you buy or sell a work of art instead of calling your dealer, borrow a dime and call your lawyer first. The problems of taxes, both Federal and state, inheritance, gifts and income are all involved in the field of art and art making today. Some lawyers have codified their thinking and their experience for the edification and education of us all.

Tad Crawford, a practicing New York lawyer, has written a clear, concise narrative text covering the new copyright revision law, general rights of the artist, sales (by artist, gallery, agent), reproduction rights, publishing and dealer contracts, loft leases, and donations to museums.

The text is not simple, but easy to absorb for any practicing artist, and will be an important acquisition for the bookshelf of visual artists in general. The legal aspects of defamation, the right to privacy, obscenity, flag desecration, unfair competition, patents, and trademarks are also examined in detail.

Model contracts are included, as well as lists of artists' groups, organizations for the arts, state arts agencies, and lawyers' groups to assist artists.

Robert Duffy, practicing Los Angeles lawyer, has written a book with chapters on artists' tax problems, copyrights, royalties, "moral rights", and First Amendment rights; one chapter about collecting art, subheaded with acquisition, insurance, loans, dispositions, etc.; one chapter for dealers;

one chapter each on Auctions, other Commercial Transactions and Preservation and International Transport of Art and Cultural Property. Included is an index, a 23-page appendix including "Public Support for the Arts," "State Agencies for the Arts" and a Table of Cases.

We know what the questions are, and although art law is currently an evolving field, this book is standard. It has been published by a non-profit organization founded in 1933 to help lawyers keep up with new developments in the law, including social and economic changes. This hefty book can only be ordered from the Practising Law Institute, 810 7th Ave., New York, NY 10019. If you have a lawyer, make sure he has a copy. While wading through this book is not suggested for every artist, it is definitely substantial and a reference tool for the next decade: ask your librarian to buy a copy and borrow it.

Professor Duboff of the Lewis & Clark College's Northwestern School of Law, has written the new art law bible, an extremely handsome, beautiful book, including illustrated examples of art works discussed in the text, with analyses, suggestions, commentaries, special aids, and 43 appendices. A visually pleasing reference tool meant for lawyers who deal in this, but one of the special reference tools of 1978.

What we have are cases, samples of contract forms, loan agreements, insurance terms, authenticity statements, operating guidelines, a table of applicable tariff acts, charts to illustrate national treasure laws of 137 countries, lists of further references, with chapters dedicated to the works of art, governmental and other assistance, art purchasers, the artist, and special problems of museums.

This should be in the office of every serious lawyer concerned with art law. The price is steep, but the text is well worth it.

Gallego, Julian and Gudiol, José. *Zurbaran*. New York, Rizzoli, 1977. 415p., 516 illus. (110 in color), bibliog., indices. ISBN 0-8478-0118-7 \$60.00

Although Gallego is the author of the biography and critical analysis in this masterful book, Jose Gudiol is author of the catalog. This is an important book with a distinguished scholarly and critical text by an eminent Spanish art historian. As "painter to King Philip IV," this low-born son of a laborer because of his unique sense of volume, space and color has become one of the Spanish "old masters" even though his limitations include his devotion to the Catholic iconography. But even admired by the early Cubists, Zurbaran has risen above his parochialism to a new status of appreciation and admiration.

This is a remarkable feat of bookmaking with a gold-embossed red-leather binding, fine printing (although some plates are bled to the margin), a strong sewn binding, and superb black and white and color plates.

Kennedy, Edward G. *The Etched Work of Whistler*. San Francisco, Alan Wofsy Fine Arts (150 Green St., San Francisco, CA 94111), 1978. 352p., more than 450 illus., index by title of print. ISBN 0-915346-06-0 \$75.00

Although the original edition of this work, first published in 1910, was in four volumes plus text, this edition reduces it to only one with text and plates facing one another. The prints are not reproduced in facsimile, but in a smaller version; most are represented in only one state. However, this edition includes 14 etchings not reproduced in the original, for a total of 446 of the 448 etchings Whistler produced; 25 are represented in two states. All states of all the etchings are described.

In general, the book is a lovely one, albeit the illustrations are a bit muddy—owing, at least in part, to their reduced size. As it is rare to come across the original edition, and when one does surface the price is extremely high, this reasonably priced version—at \$75—is most welcome. For those institutions and individuals who cannot locate or afford the original edition, this one will prove very useful indeed.

Nishikawa, Kyotaro. *Bugaku Masks*. Trans. and adapted by Monica Bethé. Tokyo, New York and San Francisco, Kodansha International, 1978. (Japanese Arts Library, v. 5) 194p., 175 illus. (25 color), glossary, bibliog., index. ISBN 0-87011-312-7 \$14.95

Hosono, Masanobu. *Nagasaki Prints and Early Copperplates*. Trans. and adapted by Lloyd R. Craighill. Tokyo, New York and San Francisco, Kodansha International, 1978. (Japanese Arts Library, v. 6) 165p., 140 illus. (25 color), glossary, bibliog., index. ISBN 0-87011-311-9. \$14.95

These two books are the latest in the series Japanese Arts Library, and therefore are identical in format.

The first, *Bugaku Masks*, is the first book, in either Japanese or English, to focus solely on the ancient art form of the Japanese dance-drama known as bugaku. Originating in eastern Asia, primarily China and Korea, it appeared in Japan around the ninth century, and exists until today. Although no masks from that early period have survived, there are many superb examples from the 11th and 12th centuries. The history of this art form is parallel to that of Japanese sculpture, and reflects many of the same styles and methods of sculpture. The masks range from life-size human faces to beasts, and many incorporated mechanical devices such as rolling eyes and moveable chins. The text delineates in great detail the history of the dance itself as well as the history of the mask in the dance, describes the masks, their construction, and some of the artists (when known). The volume is well-illustrated, and a delight to simply leaf through. It also includes places where performances are given, where masks can be seen (unfortunately, primarily in Japan, although the Boston Museum of Fine Arts does have a collection), a glossary of terms, which gives the Japanese characters for Japanese terms, and bibliography including many Japanese materials, and an index.

Nagasaki prints and early copperplates traces the development of the print from its inception at the beginning of the

17th century to its height in the early 19th century. The emphasis is on the first Japanese copperplates—themes, techniques, and styles.

Nagasaki was the city to which Westerners were confined for many years by the Japanese rulers, and thus the prints here reflect a strong Western influence, particularly of the Dutch, who were active traders with Japan. Like the 18th century Western fad for *chinoiserie*, which saw the East through European imaginations, the Nagasaki prints saw Europe through Japanese imaginations. They became extremely popular souvenirs for Japanese who traveled to Nagasaki. While the *ukiyo-e*, or “floating world” prints dominant in Edo (Tokyo) depicted sumo wrestlers, actors, and courtesans, Nagasaki prints had a much more varied subject matter. This book discusses their themes in detail, and includes much information on the publishers, the influence of the prints on the artists of the *ukiyo-e*, and lucid but brief descriptions of the copperplate technique. The first copperplate print was executed in 1783, and the artist, Shiba Kokan, was greatly influenced by European engravings. Unfortunately, many of the illustrations of the multi-colored prints are in black and white, but it is nevertheless a fascinating book on a little-known facet of Japanese printmaking. As does *Bugaku Masks*, this volume includes a brief glossary, a bibliography, and an index.

Pieyre de Mandiargues, André. *Arcimboldo the Marvelous*. New York, Harry N. Abrams, 1978. 128p., 52 plates (46 in color) ISBN 0-8109-0689-9 \$28.50

This stunningly designed book, which serves as a catalog of this extraordinary Italian 16th-century painter who was portraitist to the Hapsburg courts in Vienna and Prague from 1562 to 1587, is the first English-language volume to contain one of every painting of his oeuvre.

The famous “composite heads” of this painter with combinations of animals, fish, fruit, vegetables, and a variety of other objects, have attracted countless publics to their dynamic vigor, weird reality, and the element of the bizarre.

With white print on black glossy pages, Pieyre de Mandiargues, famous author and critic, explains his impressions of Arcimboldo. Not only do we have full-page reproductions of each of the works, but oftentimes details are blown up and spread across two pages. This is fine for bombarding the imagination and the eye, but if the book is ever to be rebound, the sensational blow-ups will be lost in the process. Yet the Swiss printers outdo themselves in the lush color and detail of these weird works. An Abrams winner.

JEWELRY AND JADE

Jernigan, E. Wesley. *Jewelry of the Prehistoric Southwest*. Albuquerque, University of New Mexico Press, 1978. 260p., 16 color plates, 101 drawn figs. ISBN 0-8263-0459-1 \$24.95

Rarely does a book so perfectly meld the capabilities of an author, as archeologist, art historian and critic, writer, draughtsman and craftsman. Although the subject matter of this book is rather specialized, the author's treatment of it and his style result in a work whose significance extends

far beyond the area of prehistoric Southwest jewelry. He provided a model for how to take any one aspect of the material culture of a people(s), the data for which is often very limited, and present it (in this case, ornaments) so that the reader can both understand how ornaments relate to the lifestyle of prehistoric Southwest peoples as well as peoples in contemporary times. The latter is admirably accomplished by clearly stating the timeless functions of jewelry and some concrete criteria for judgment of workmanship, style, etc. All too often those writing on primitive or past cultures are loath to express aesthetic judgments, but who else is in a better position to do so, having extensively studied the cultures? Fernigan is perhaps better qualified than most academicians to make such judgments, because of his background as an art historian and critic, as well as his having tried to duplicate some of the ornaments. By having tried firsthand in working the materials and methods of the prehistoric Southwesterners, the author is able to dispel some of the mystique of how such intricate and beautiful jewelry could be made by such seemingly primitive tools/methods. This in no way takes away from our appreciation of such artifacts, but rather points out the inherent capabilities of people in all ages to produce beautiful handiwork, given the requisites of patience and practice, and the resultant skill.

The "core of the book" is based on 99 beautifully drawn charts of specific categories of ornaments of the Hohokam, Mogollon, Anasazi and minor cultures. Each chart is chronologically organized and self-explanatory, and easily enables the reader to make comparisons between and among different cultures, times, categories of jewelry, etc. The only complaint is a lack of a scale on any of the charts, although one is able to deduce that all items illustrated are in scale from dimensions given in the text. For an idea of the actual objects, there are good color plates of representative specimens; drawings of members of the described cultures in their costumes and ornaments complement the charts and color illustrations. These are excellent chapters on prehistoric jewelry techniques, trade, as well as a concluding one. This last should be read by anyone who writes critically about jewelry. This book is recommended for all libraries and individuals.

-Robert K. Liu

Peterson, Harold, ed. *Chinese Jades: Archaic and Modern*. Rutland, Vermont and Tokyo, Charles E. Tuttle, 1977. 176p., 15 color pls., numerous black and white. ISBN 8048-1235-5 \$25.00

The entire Oriental jade collection of the Minneapolis Institute of Arts is cataloged in this volume; the bulk of the collection consists of archaic pieces, with approximately a fifth of the 235 specimens from more modern times (18th C). The archaic specimens are supposed to be the finest collection of this type outside the Peoples Republic of China. Both the introduction and cataloging were by Dr. Na Chih-liang, curator of the jade collection of the Taiwan Palace Museum. The introduction benefits from his experience and utilization of the Chinese literature, especially more current works. Such use of the native literature offers a different perspective than works on jade by Western scholars and art historians. Sections of the introduction on style, types and

dating are especially useful, although one wishes for slightly more coverage. Cataloging of individual pieces is very complete, with regards to description, dating and references to the literature; the black and white photos are generally good. About a fourth of the artifacts are duplicated in color; the fidelity is very good, but the small scale of reproduction make these plates of less utility. A large proportion of the archaic pieces are ornaments, primarily pendants. This feature would be attractive to those interested in the use of jade as jewelry. Recommended for the specialized or larger library.

-Robert K. Liu

PHOTOGRAPHY

Audiovisual Market Place 1978: A Multimedia Guide. New York, Bowker, 1978. 431p. ISBN 0-8352-1040-5 ISSN 0067-0553 \$21.50

25 sections are grouped under 3 major divisions: AV Software, AV Hardware, and Reference. Producers and distributors of software are listed separately and are then classified by type of media supplied and by subject area. Hardware manufacturers are also listed and then classified by product line. Reference Sources include a 1978-79 calendar of AV exhibitions and conferences, an annotated bibliography of AV reference books, directories, periodicals and trade journals; advertising rate schedules for AV periodicals; state AV administrators; funding sources; awards and festivals; and a glossary of terms.

National Photographic Record. *Directory of British Photographic Collections*. New York, Camera/Graphic Press, 1978. (A Royal Photographic Society Publication) 226p., bibliog., index ISBN 0-918696-00-3 \$32.00

Compiled by Dr. John Wall, the driving force behind the establishment of the National Photographic Record in Britain, this directory is compiled from questionnaires sent to many famous and little-known collections in Great Britain, with the cooperation of members of the Royal Photographic Society, curators, private and public collectors, and photographers. Inclusion was based on size, subject matter, and/or historical associations—or a combination of all three. One purpose of the Directory was conservation of many neglected collections and inclusion makes this identification one step towards their preservation.

Each of the 1,580 collections is classified under Owner, Location, Title, Custodian, Dates, History, Photographer, Subjects, Numbers, Aids, Access, Copies and Charges, all subdivided by subject. An alphabetical subject index allows specific access by listing complete collection references, emphasizing dominant ones in boldface. Other indices include owner, location, title and photographer. Useful information on copyright, agencies, fees, photographic galleries in Britain, as well as good design makes this an important reference tool. An updated edition is planned. In this time of the photographic boom, we think publishers, newspapers, television companies, educational institutions, students and researchers will find this a significant contribution.

BOOKS OF INTEREST

Fedden, Robin and Rosemary Joeekes, comps. *The National Trust Guide to England, Wales, and Northern Ireland*. rev. ed. New York, W.W. Norton, 1978. 608p., illus. ISBN 0-393-08813-8 \$19.95

This comprehensive official guide to the wide variety of National Trust properties has been redesigned and organized by subject rather than region, and each chapter is introduced by authorities in the field, such as Nigel Nicolson, St. John Gore, Miles Hadfield, Barbara Jones, John Harvey, Jacquetta Hawkes, etc. The National Trust is the third largest landowner in Britain, with more than 200 buildings of architectural and historic importance. Maps, a glossary of terms, a list of Trust properties not described in the text, and a comprehensive index make this an important reference tool and a guidebook.

Gauguin, Paul. *The Writings of a Savage*. New York, Viking, 1978. 304p. ISBN 0-670-79173-3 \$17.95

Edited by Daniel Guerin, a foremost French critic, we have for the first time in an English translation by Eleanor Leveux the writings of a very cultured painter, one who "had literary pretensions", a writer of periodical artists, books, and of much correspondence. In his letters to his wife, friends and colleagues in Paris, polemics against the Church and French society, and discussions of life and art, we encounter a thinker of astonishing range and versatility. No "savage" he in the refinement of his language, culture, or education, Gauguin's powerful personality is reflected in a letter from November, 1901, where he says "... even if my works do not last, there will always be the memory of a painter who freed painting from many of its former academic failings and Symbolist failings." This volume is necessary reading to understand Paul Gauguin as a man and an artist. The introduction by Wayne Andersen helps us understand the importance of these letters.

Harris, Elizabeth and Sisson, Clinton. *The Common Press: Being a Record, Description & Delineation of the Early Eighteenth-Century Handpress in the Smithsonian Institution*. Boston, David R. Godine, 1978. 2 vol. (Vol. I: Text; Vol. II, Plans) illus. ISBN 0-87923-211-0 \$20.00

In this finely printed, superbly designed set, Elizabeth Harris and Clinton Sisson, master illustrator, have given us an intriguing history of the "common press", the one which was an arduous means to run off finished pages one by one after setting each letter individually, far from the computerized composition which makes many books and almost all our newspapers today. Harris traces one such press, the one which is now in the Smithsonian, which is reputed to have been operated by Benjamin Franklin himself in 18th century London. Beautifully illustrated with documentary ephemera and close-up photographs, the text volume also includes Books of Reference. Sisson then proceeds to literally reconstruct the press with a list of materials and line drawings to allow anyone with patience and time to make this "common press" for one's own enjoyment.

The boxed set, designed by Stephen Harvard, is a most "uncommon" contribution to the literature of printing history, and should be a welcome addition to any typophile's library. Another superb contribution from the Godine list.

Krinsky, Carol H. *Rockefeller Center*. New York, Oxford University Press, 1978. 223p., illus. ISBN 0-19-502317-X. \$17.50 cloth; \$9.95 paper

Krinsky argues that although the Music Hall was a spectacular designing feat in the Rockefeller Center complex, it was never a financially winning proposition. She chronicles the Music Hall from its birth in 1932 through its present situation which almost culminated in its closing. She also reveals the financial and logistical manipulations that went into the construction of Rockefeller Center, a multi-building complex which has become a leading New York City tourist attraction and a model for similar developments worldwide. Krinsky's unique access to Rockefeller family archives, interviews with original participants, and an enormous choice of photographs resulted in an extraordinary documentation of the power struggle between architects and planners, the wealthy and influential, and between huge corporations and New York City. It is an impressive history. 100 photographs and 25 drawings help consolidate the facts in visual format.

Kultermann, Udo. *The New Painting*. rev. ed. Boulder, Colorado, Westview Press, 1978. illus. (48 in color), chronology, bibliog. ISBN 0-89158-622-9 \$38.75

This revised version of the 1969 original edition contains two new sections on recent developments, more current biographies of the artists and updated bibliography. Kultermann, a professor at Washington University in St. Louis, sees the increase in the number of female artists as an important consideration. Interpretation of reality and a deeper realistic representation of man and object, of environment and elementary forces of nature are the core of this volume. Themes of complexity and ambiguity dominate contemporary painting and examples of the new painting are superbly reproduced. The biographies of the artists include birthplace and brief chronological highlights of exhibitions, interspersed with occasional photographs of the artists themselves.

Pincus-Witten, Robert. *Postminimalism*. New York, Out of London Press, 1978. 198p., illus. ISBN 0-915570-07-6 \$10.00

Pincus-Witten is a critic's critic and has constructed a credible history of significant American art of the decade, 1966-1976. The book contains in-depth studies on the work of the new major figures: Richard Serra, Keith Sonnier, Eva Hesse, Richard Tuttle, Bruce Nauman, Mel Bochner, Sol LeWitt, Barry Le Va, Jackie Ferrara, Vito Acconci, Lynda Benglis, James Collins and Scott Burton, among others.

The terminology used to analyze this art begins with the Abstract Expressionist revival in sculpture at the end of the Sixties, called Pictorial/Sculptural, and the advent of the Conceptual movement. This tendency is examined according to its double bias: Epistemology, an abstract art derived from

Suprematism and predicated on pure information; and Ontology, a performance and behaviorally-oriented option whose phenomenological antecedents are in Dadaism. Stylistically, this is brought together under the broad term Postminimalism.

The essays have been reprinted from major art magazines and exhibition catalogs, and appear here to form a history of a "shifting temper in the appreciation of formal values in America."

Plant, Margaret. *Paul Klee: Figures and Faces*. London, Thames and Hudson (dist. by Norton), 1978. 208p., 131 illus. (31 in color) ISBN 0-500-23274-1 \$27.50

Avoiding the biographical data which is so well known to most Klee followers, Margaret Plant of the University of Melbourne in Australia explores the unique personality and character of Klee through his essential "allegory, the development of his imagery." From satirical grotesques in his early career, Klee progresses from harlequins, clowns, acrobats, dancers (with full knowledge of the theater and opera) to puppets and masks. Deeper and deeper Klee delves into the inner distortions of human kind in general and his own character in particular. Man at the mercy of fate is seen in the tragic figures of Harlequin and Pierrot, acrobats doomed to fall, masked figures speaking of deception and self-deception in this meticulous study. Klee's engravings, drawings and paintings are beautifully reproduced in this important volume. A select bibliography completes the study.

Sykes, Homer. *Once a Year: Some Traditional British Customs*. New York, Two Continents Publishing Group/Gordon Fraser, 1978. Unpagged, illus. ISBN 0-900406-68-2 \$9.95

One of the ties that binds in Britain is the annual folk customs which continue to be performed and celebrated throughout Britain in a variety of manners. Homer Sykes has traveled extensively to capture unique local ceremonies which have been passed along from generation to generation, with medieval and modern trappings, tradition often combined with absurdity.

In more than 130 beautiful photographs, Sykes seems to be everywhere, and his entertaining text describes and explains each event, revealing an immense amount of on-site research. Some of the occasions which are celebrated annually are the Westminster School Pancake Greaze, Dicing for Maid's Money, Beating the Bounds and Firing the Fenny Poppers.

First exhibited at Arnolfini Gallery in Bristol, the photographs and text easily lent themselves to a bound volume, and here it is for all to chuckle at, indulge in, and learn from in a rare book that both entertains and touches the emotions.

Whitaker, Emily and Irwin. *A Potter's Mexico*. Albuquerque, University of New Mexico Press, 1978. 136p., 155 illus. (40 in color), map, glossary, bibliog., index ISBN 0-8263-0472-9. \$17.50

In this volume, the Whitakers have undertaken to document the art of Mexican pottery, a tradition which goes back to pre-Hispanic Spain. Now, however, due to technology and

changing social patterns, this beautiful craft is on the verge of disappearing entirely; their hope is that this book will prevent that occurrence.

There are two main types of Mexican pottery: *corriente*, the every-day, utilitarian objects; and the decorative and highly ornamental works, originally designed for ceremonial purposes: both are covered extensively. Much attention is also given to the various techniques still in use. There is also a chapter devoted to a few of the most outstanding artists in this medium. A copiously illustrated volume containing many beautiful color plates, the work also includes a glossary of Mexican pottery terms, an index, and an extensive bibliography of this little-known craft.

Robert K. Liu is editor of *Ornament*, a journal on contemporary jewelry and ornamental design.



AAP TO HOLD ANNUAL CONFERENCE IN CHICAGO

The Second Annual Conference of the Associated Art Publishers will be held in Chicago 13 - 15 October at the School of the Art Institute of Chicago.

Tentative schedule for the Conference is as follows:

Friday 13 October:

Registration

4 p.m.: Opening Address

6:30 - 8:00 p.m. Opening of Artists' Publications Show at Hubbard Gallery
Art Gallery openings

8 p.m.: Dinner

Saturday 14 October:

Technical Workshop to produce catalog of conference
Distribution seminar
AAP Goals, Discussion and Orientation
Guest Speaker
Buffet Dinner and Party

Sunday 15 October:

AAP Membership Meeting
Board of Directors Meeting

Members of the Convention Committee are Gail Rubini, Rebecca Michaels, Miles DeCoster, John Hogan, Buzz Spector, Will Thornton, Don Smith.

A mailing to more than 3,000 artists and publishers will be sent out in August with registration form, membership application and details of arrangements for the Conference.

Be sure to set aside 13 - 15 October in Chicago and make your reservations now. Save your shekels and be sure to come to Chicago and share problems and solutions with fellow artists and publishers.

For details after August, write to Judith A. Hoffberg, Executive Director, AAP, P.O. Box 3903, Glendale, CA 91201.

NAMES IN THE NEWS

Philippe de Montebello has been named the new director of the Metropolitan Museum of Art.

Lorser Feitelson, pioneer Southern California abstract painter, died in June at the age of 80.

Lloyd Wright, 88, eldest son of Frank Lloyd Wright and a world-renowned architect in his own right, died in June in Santa Monica after a long illness.

Edward Gorey has designed windows for Bendel's in New York City, which lasted for one week, in his eery, disquieting and ghostly manner.

Doris E. Freedman has been named president of the Municipal Art Society of New York City and **William Bernbach** has been named chairman. Mrs. Freedman has been a consultant to the Whitney Museum of Art, author of *City Walls, New York* and other books about public sculpture and art in Manhattan.

Salvador Dali has filed suit against Lincoln Mint, Inc., a Chicago manufacturer of precious metals, alleging that the company commercially exploited his name in a breach of contract. It seems the company used his designs which he made for Easter plates and platters in 1972 for other items, including medallions, pendants and dinner bells and he is suing to the tune of \$3 million.

George Spaventa, sculptor and teacher of sculpture at the New York Studio School, died in June at 60.

Saul Schary, an illustrator and painter in oils and watercolors, died at 73.

The American Academy and Institute of Arts and Letters recently awarded **John Brademas**, Dem. of Indiana, **Cesar Pelli**, an architect, and **Tony Smith**, the sculptor, as recipients of major awards.

Duncan Grant, painter, decorator and founder member of the Bloomsbury Group, died at 93 in England.

Dubuffet, whose work Renault rejected in 1975 at their factory near Paris, in fact, a huge sculpture, appealed to a higher court to finish the work. Instead, Renault buried the sculpture—to "protect" it, according to the company. The appellate court has denied Dubuffet his request to finish. Only one chance remains for the artist to appeal to the Cassation Court, and his chances are very slim. Having paid Dubuffet the commission fee of \$85,000, Renault seems it has finished the deal. But Dubuffet has arranged for Fiat to sponsor a month-long Dubuffet art show in Turin, Italy. To the enemy belong the spoils.

Peter Marzio is the new director of the Corcoran Gallery in Washington, D.C.

EXHIBITION CATALOGS

The Great American Foot is available for \$3.60 to members, \$4.60 to others from the ACC Publications, 44 West 53rd St. New York, NY 10019.

Utamaro 1753-1806 is available for \$10.00 (color catalogue) from Dept. T, Ronin Gallery, 605 Madison Ave., New York, NY 10022.

Leonard Baskin: Recent Sculpture, Watercolors and Drawings is available for \$5.00 from Kennedy Galleries, 40 W. 57th St., New York 10019.

Serge Lifar Collection of Ballet, Set and Costume Designs from the collection of the Wadsworth Atheneum with fully illustrated catalog available for \$9.00 postpaid from Davis and Long Co., 746 Madison Ave., New York 10021.

Art Catalogues, 8227 Santa Monica Blvd., Los Angeles, CA 90046 now offers two specialized lists of exhibition catalogs: 1) West Coast Art & Artists and 2) Three Dimensionality: 20th Century Sculpture and Beyond. Free upon request.

The Philadelphia College of Art, Broad & Spruce Streets, Philadelphia 19102 has available exhibition catalogs such as *Projects for PCA 1* with Anne Healy, Patrick Ireland, Robert Irwin, Charles Simonds, \$5.00; *Projects for PCA 2* with George Trakas for \$5.00; *Projects for PCA 3* with Siah Armajani for \$5.00; *Seventies Painting* for \$5.00 and *Time* for \$6.00. Add \$1.00 for postage and handling for each.

The Baxter Art Gallery, California Institute of Technology has the following catalogs available: Hans Haacke, \$2.00; Robert Cumming and William Wegman, \$4.00; The Poetry of Systems, \$4.00; Geoff Winningham/Jacqueline Thurston, Photographs, \$.50; Michael Brewster, \$3.50; Watercolors and Related Media by Contemporary Californians, \$8.50. All prices are for unbound catalogs. Annual binders which accommodate all 6 catalogs are \$1.50. Individual binders are \$9.00 each. Orders should be directed to Baxter Art Gallery, 228-77, Calif. Institute of Technology, Pasadena, CA 91125 and checks should be made payable to California Institute of Technology.

Duchamp Readymades is a catalog which documents a recent exhibition at the Vancouver Art Gallery, 29 April - 4 June, curated by Jo-Anne Birnie Danzker. There are essays by Michael Compton of the Tate, George Heard Hamilton, Marcelin Pleynet, Caroline Tisdall, Tommaso Trini Castelli, Richard Wollheim. This is Duchamp in depth.

Narration (\$2.00) including works by Alexis Smith, Duane Michals, John Baldessari, William T. Wiley, Ed Ruscha, Jess, and others and *Tom Wesselmann: Graphics 1964-1977* (\$3.00) are available from the Institute of Contemporary Art, 966 Boylston St., Boston, MA 02115.

Manny Farber, a major retrospective organized by the La Jolla Museum of Contemporary Art, is available for \$5.00

plus postage from the Museum Bookshop, 700 Prospect, La Jolla, CA 92037. The essay is the last work by the late Amy Goldin, which is a major contribution to the critical work of Manny Farber.

Archives of American Art: Collection of Exhibition Catalogs is indexed in an important volume which lists by card in book form the more than 15,000 catalogs in the Archives collection. The index lists alphabetically each catalog in the collection indicating the name of the exhibiting agency, usually a gallery, museum or art society, the date of the exhibition, and the name of the artist if the exhibition is of works by more than two persons. The publication of this card index in book form allows scholars, students and researchers easy access to original source material documenting an important aspect of the rich history of the visual arts. Available for shipment in April 1979. Prepublication price is \$75.00 for U.S. and \$82.50 for outside the U.S. After 31 January 1979 the price goes up. Write to G.K. Hall & Co., 70 Lincoln St., Boston, MA 02111.

Stephen White's Gallery offers a catalog of their current exhibition on *Louis Fleckenstein*, a major California pictorialist, who had appeared in the Third American Salon. Included are illustrations of the Minnesota Years, the American Salons, and the later years. A chronology and a list of references complete this \$2.00 catalog. Write to Stephen White's Gallery, 835 N. La Cienega Blvd., Los Angeles, CA 90069.

Changes in Perspective: 1880-1925 is an exhibition tracing the emergence of modernism in the arts of Europe and America, organized by senior art history students at NYU using the resources and collection of the Metropolitan Museum. 17 essays by students of Prof. Blanche R. Brown include bibliographies, annotated entries for each object in the exhibition which covers posters, musical instruments, costume, photographs and so much more. A finely designed catalog, available from the Grey Art Gallery & Study Center, 33 Washington Place, New York, NY 10003.

Charles Seliger: Aeons is an illustrated catalogue available from Andrew Crispo Gallery, 41 E. 57th St., New York, NY 10022 for \$6.00 plus \$1.00 postage and handling.

H.C. Westermann is documented in the exhibition catalog from his Whitney exhibition. With the major essay by Barbara Haskell, curator, and elegant color reproductions of his work, the catalog is available for \$8.00 from the Whitney Museum in New York City or from Art Catalogues, 8227 Santa Monica Blvd., Los Angeles 90046.

4/6/78: *36 Women Artists*, an invitational exhibition sponsored by the Atlanta Women's Art Collective at Peachtree Center, Atlanta, GA in April is represented by a catalog with essay written by Sarah Schroth Daniels, entitled "Dissolving the Separate between Art & Life." Available from AWAC, Inc., 1759 Indiana Ave., N.E., Atlanta, GA 30307.

Deja Vu: Masterpieces Updated is an exhibition at the small, but potent Downey Museum of Art. The exhibition, curated by Ronald E. Steen, Director, presents works of art by noted and unknown artists who have been influenced by works of art from the past. As a sampling of works of art with historical associations, the show is substantial, has much humor, some solid ingenuity, and asks questions such as are these replies to and/or extensions of past concretized statements? How and where did it begin? Some of the artists in the show are Walter Askin, Judy Chicago, David Hockney, John Clem Clark, Joseph Cornell, Salvador Dali, George Herms, Bruce Houston, Roy Lichtenstein, Richard Pettibone, Betye Saar, Miriam Schapiro, etc.

The catalog is available for \$2.00 plus \$.60 postage from the Downey Museum of Art, 10419 S. Rives Ave., Downey, CA 90241. Slides for the show (60 in all) cost \$33.50. Individual slides cost \$.55. Postage is included for slides only. Each artist is represented in the catalog with a statement, biography and a reproduction of the original work of art from which the artist gained inspiration.

The Noble Buyer, John Quinn, is documented in a 200-page volume with 27 color plates and numerous previously unpublished photographs and documents. Now showing at the Hirshhorn Museum, an exhibition of 79 paintings, sculpture and drawings which were part of the collection of contemporary art gathered between 1912 and 1924 by Quinn, the New York lawyer and art patron, is documented with an introduction by Abram Lerner, director, and a 53-page scholarly introduction by Dr. Judith Zilczer, curator of the exhibition and part of the Hirshhorn's Dept. of Painting and Sculpture. Available for \$7.25 from the Smithsonian Institution Press or from the Museum Bookshop, Washington, DC 20560.

ERRATIC ART MAIL INTERNATIONAL SYSTEM—an alternative to the official Post Offices. The E.A.M.I.S. will carry messages in any format—cards, letters, parcels, etc., and realized in any medium—book, cassette, tape, film, etc. The message must reach the E.A.M.I.S. office by any way other than the official Post Offices. It can be delivered by the author or by any other person.

The E.A.M.I.S. is free of charge. Any piece, however, intended for delivery should be accompanied by a second copy or duplicate. This second copy or duplicate shall be kept in the archives of the E.A.M.I.S. after delivery of the original. The E.A.M.I.S. guarantees delivery of the entrusted pieces by any means other than the official Post Offices. If for any reason a piece remains 3 years undelivered, it will be sent back to the author by any means other than the official Post Offices. The System will keep on its premises, open to any potential receiver, a stock of yet undelivered pieces. On the other hand, it is not necessary to be a potential receiver in order to visit the archives. Mail pieces are accepted regardless of size, country of origin, and country of destination. The E.A.M.I.S. is not responsible for fakes and falsifiers. Every piece must carry our own stamps and seals. By using the E.A.M.I.S. you support the only alternative to the national bureaucracies and you strengthen the international artists community. The address for the E.A.M.I.S. is Herengracht 259, Amsterdam, The Netherlands.

COMPETITIONS & EXHIBITIONS

Sebastian announces an invitation to an exhibition of projects of urbanism, architecture and subterranean art. The works can be theoretical projects, texts, graphic projects, original works in any graphic medium, photocopies, etc. Mail-Art is the form of presentation, since it is the cheapest way of reducing large formats into a uniform manner. No insurance on the works, but they will be returned to their owner at the end of the show. The envelope or package for the project should be a design related to the work that it contains, since it will be published in the catalog. The work may be sent in sections or in one piece. In both cases, the total size of the project should not exceed 75 by 75 centimeters, maximum.

Each participant will have two pages in the catalog, which will be sent to each participant. The exhibition will take place at the Galeria Juan Martin in Mexico City. **DEADLINE: 30 AUGUST.** Send to Sebastian, CDA. de Protasio Tagle 33, Mexico 18, D.F.

INTERCONTINENTAL, MULTI-MEDIA MAIL ART SHOW, January 1979 at Lincoln Gallery, Santa Rosa, CA. All entries will be exhibited. Non-returnable. **DEADLINE 31 October 1978.** Send to La Rose Station, P.O. Box 4678, Santa Rosa, CA 95404. La Rose Station is a newly formed unit interested in intercontinental message exchange.

3 x 4 SHOW will be exhibited in the shopwindow of the "Livro 7" Bookshop. Each participant will receive a photographic catalog including all the works. **DEADLINE 31 AUGUST 1978.** Artists should send in 3 x 4 photos to 3 X 4 Show, Paulo Bruscky, CP 850, Recife, PE, Brasil.

INTERNATIONAL SELF-PORTRAIT INVITATIONAL, to gather a comprehensive exhibition of photographically oriented work. Open. Submit one print or piece. No slides. No size or process limitations. Include return postage, packaging and insurance both ways. All submissions due by **SEPTEMBER 30.** Submissions and inquiries should be addressed to Self-Portrait, Northlight Gallery Art Dept., Arizona State University, Tempe, AZ 85281.

INTERNATIONAL BURIAL OF MAIL ART. Sept. 1978. Eugene, OR. No returns. **DEADLINE 28 JULY.** Send to Open Gallery, 445 High St., Eugene, OR 97401.

INTERNATIONAL SKY SHOW. August 9 - Sept. 3. Escondido, CA. Mail your sky photo, postcard, what-have-you, with location label to ERAC, P.O. Box 27595, Escondido, CA 92027. (714) 747-5211. No returns. Works go to Franklin Furnace Archives in New York City. **DEADLINE 29-JULY.**

Submission of photographs for possible publication in **PORTFOLIO**, A Contemporary College Photography Magazine, are welcomed. Such material should be sent to **PORTFOLIO**, Box 61, Dannemora, NY 12929. Any student, undergraduate or graduate, may submit black and white photographs of any subject matter. Please include your name, address, school and class, full technical data, and model release forms if necessary. Photographs for editorial consideration must be accompanied by a stamped, self-addressed return envelope of suitable size. All work must be postmarked no later than **1 NOVEMBER 1978** in order to be considered for the second issue.

HEY SCOOBIDOO'ERS — like get hip! Embarrassing Art bumper stickers, only 25 cents. Write: Embarrass me, c/o Modern Myths, 5353 Bryant Ave., Oakland, CA 94618.

ARTISTS' BOOKS

Anatol AV und Filmproduktion, Hamburg/New York has announced the publication of the following titles:

Fable by John Baldessari is a 3 1/2 x 5 inch foldout with cover which includes 25 photographs which are stills from television superimposed with words, which seem to describe by verbs, nouns or adjectives the action in the picture. According to Baldessari, there is a sentence of thirteen parts (with 12 alternate verbs) ending in fable." Once again, a "neat trick" in conceptual format from Baldessari, a master at the "fable" game. \$5.00

And by Peter Downsbrough is a verbal-visual pun dealing with photographs, lines, words, and superimposition of lines on photos, etc. Another in a continuing series of conceptual works by this artist. \$6.00

Works by Lawrence Weiner is a ten-year retrospective covering the period 1967-1977 initiated by Paul Bianchini, Paris/New York and brought about due to the efforts of Leo Castelli, Peter Downsbrough, Janelle Riering and Irena von Zahn. 450 groups of words describing actions, performances and an interchange of actions—all in English. \$10.00

These three books can be purchased from Printed Matter, Inc., 7 Lispenard St., New York, NY 10013.

● Announcement is made of **Two Books: Untitled, Red/Blue** in two volumes, each 52 pages with paper cover (\$7.95) and **Untitled, Black/White**, 40 pages, with a text by Janelle Reiring, \$4.95. Available from the artist, Louise Lawler, 407 Greenwich St., New York, NY 10013 or from various dealers including Printed Matter and Jaap Rietman.

● Johan Conelissen of Amsterdam has published two books:

Pelotas, R.G.S. is a description of ten streets in Pelotas, in the state of Rio Grande, Brasil. The pictures were taken on a winter's day in 1975. The book was completed in November, 1976 in Maastricht, Holland. The photos are haunting, isolated streets except for automobiles. 10 florins from Gamma, P.O. Box 454, 3500 AL, Utrecht, Holland.

Dezasete Onibus Passando is a black and white Xerox book showing photos taken between 11 a.m. and 12 noon on the 4th of August, 1975, showing seventeen buses passing by one by one through Rue do Casete, Rio de Janeiro. 15 florins from the same address.

● Art Metropole, 241 Yonge Street, Toronto, Canada M5B 1N8 announces four new publications:

The Woman from Malibu by Colin Campbell, with nine self-portraits of the artist as his alter ego, short texts excerpted from the artist's videotapes, in which the woman from Malibu tells her very personal story. Biography and bibliography. \$3.50 paper

The Ballad of Dan Peoples by Lisa Steele. A unique narration in deep south vernacular: the artist pays homage to her grandfather, telling a story of his childhood in his own voice. This is a transcript from the videotape of the same name. Biography and bibliography. \$3.50 paper

General Idea's **Menage a Trois**, a photo-narrative of found and original images exploring the relationship between three men and their single idea: "What art needs today is a sound (re)location." Biography and bibliography. \$3.50 paper

Rodney Werden's **Pauli Schell** is a complete unabridged transcript from the videotape of the same name. Paul Schell talks about her involvement with sado-masochism. Remarkable for the range of emotion and experience explored. Bibliography and bibliography. \$3.50 paper

Add 50 cents postage per item when you order.

● **Observations, Protestations and Lamentations of Museum Guards throughout the World**, by Don Celender. (Available for \$5.00 from O.K. Harris Gallery, 383 West Broadway, New York, NY 10012).

On the occasion of an exhibition at the New York gallery of the original photographs and text for this book, this publication constitutes a survey conducted over a period of two years, 1976 and 1977, during which time Celender sent questionnaires to the Chief Security Officers of 1,200 museums in 125 countries. 46% responded. Questions ranged from duration of employment, prior employment in the same kind of security work, and how many people under the guard's command, the carrying of a weapon, working hours, salary, health and retirement provisions, works most admired by the public, approval of the exhibition concepts of that institution by the guard, whether there is sufficient education for its visitors, if they collect objects or artworks, and the most dramatic event that occurred during their tour of duty, among other questions. Some of the answers are most humorous; other answers in letters which also produce a most sociological approach to this query. An index is also included.

● **Resnick, Marcia. Re-Visions**. Toronto, Coach House Press, 1978 (dist. by Urizen Books, 66 West Broadway, New York, NY 10007). Even without the text, the photographs in this book are superb. But the slick cover photograph reminiscent of *Lolita*, the end papers which are also reminiscent of wall paper with parental commands like "hang up your clothes" and "brush your teeth" and the dedication of the book to Humbert Humbert begin to weave a tale of female-child reaching adolescence and womanhood, and thus memories are re-viewed.

The book is a series of photographs with memories like narratives under each photograph, drawing each reader into one's own memories of "growing up." The photographs are haunting, some like still-lives; the language stirs both men and women to continue on this "re-vision" trip, and we guarantee that the book will stimulate. Testimonials for the book come from such famous people as William Wegman, who says that the book is "Not bad, really" and from Allen Ginsberg, who says "Sharp—for a girl." We say, "Sharp—for an artist." \$9.95

● **Black and White** by Carol Stetser is a 56-page paperback with 46 plates including high-contrast photographs, negative images, and collages depicting a woman's journey to self-awareness and exploring the theme of duality/polarity. A stark, haunting journey through self-discovery with great imagination. \$5.95 published by Padma Press, P.O. Box 56, Oatman, AZ 86433. Add 50 cents for handling charges per book.

● **Street Shapes** by Martha Boyden are actual photographs of

specific pavement locations in New York City, textural, tactile, geometric shapes on the streets. Printed by the Visual Studies Workshop and published by Ambrose Arts Foundation, 457-9 Broome St., New York, NY 10013. Available from the artist, Canal St. Station, P.O. Box 172, New York, NY 10013.

● **LINE** is a service organization of artists that assists other artists in realizing their publication ideas. Primarily, it gives money to individual artists to cover production and printing costs. Information, production assistance, and help in distribution are available as needed.

The purpose of **LINE** is to increase the opportunities for artists to produce small editions of inexpensive books, records, or tapes. An inexpensive publication has the potential to circulate extensively throughout the art community and more importantly to make contact with people outside the art world via existing channels of bookstores, libraries, and schools.

Send proposals. \$850 is budgeted for each project. It is available to artists who do not have commercial or private support for the production of their work. Students are not eligible. Send a message on 8 1/2 x 11 inch paper and enclose two self-addressed stamped envelopes. **LINE** maintains a live file of project proposals.

Two addresses for this important activity: from the west, mail to P.O. Box 341, Berkeley, CA 94701; from the mid-west and east, mail to P.O. Box 489, New York, NY 10013.

● **More than Meat Joy** by Carolee Schneemann, complete performance works and selected writings, is published in three editions: \$15.00 for clothbound; \$9.95 for paper; and deluxe signed clothbound edition of 100 copies for \$50.00. This is a comprehensive documentation of Carolee Schneemann's work as a performance artist and filmmaker. Originally a painter, Schneemann was the first visual artist to work with the Judson Dance Theater where she pioneered Happenings and body art, and developed her own performance form, Kinetic Theater. Available from Documentext, 437 Springtown Road, New Paltz, NY 12561.

● Washington Project for the Arts, 1227 G St., N.W., Washington, DC 20005 is opening an **Artist Publications Outlet** (a bookshop) on the first floor. They need books and ask all artists to contact Al Nodal, Bookshop Manager, or send to him five copies of your books at your usual consignment rate. The bookshop opens on 10 July, being the only art publications store in Washington, so send your books with name, address and price, please.

● The Philadelphia College of Art is going to have a Book Exhibition from 9 October - 4 November concentrating on the contributions of Philadelphia bookmakers—graphic designers, illustrators, printmakers, and publishers. With the strong tradition in Philadelphia of excellent publications, going back of course to Benjamin Franklin's first printing press, this should be a knockout. Janet Kardon, Director of Exhibitions, is planning a super show.