

INTERNATIONAL NEWS

Paris-Berlin: Reports and Contrasts from France and Germany, 1900-33 is a blockbuster spectacle at the Centre Pompidou, running for four months, July through October. The catalog is a 576-page monument containing worthwhile viewing, intriguing reading and a sizeable dose of French pride, according to critic Suzanne Muchnic of the *Los Angeles Times*. Concentration is mainly on Berlin.

● Beards are in at the museums in Paris, especially at the Musée Bourdelle, where 234 pieces of sculpture and painting demonstrate the emphasis on beards throughout the centuries, especially in the late 19th century. Even a bearded lady is included in the exhibition.

● *The Private Collection of Pablo Picasso* has been shown during the summer at the Louvre. 38 paintings, 13 watercolors, drawings and monotypes represent a collection based on admiration and love. Matisse, Braque, Derain, Miro, Degas, Cezanne are but a few of the names.

● The Beeldend Theater of Amsterdam presented *Faces of Memory* in performance for the Floating Museum in San Francisco during July. The performance was developed for the "Return of the Open Space Invasion" festival this summer in San Francisco.

● New Reform in Aalst, Belgium reports that at the end of 1978, they will have finished their gallery programs which have been a ten-year project. Instead, they will now start publishing artbooks and editions of artists. They publish *N.R.N.* which informs the Belgian public about the international art scene, and they now have installed their own printing office.

● ICC (International Cultural Center) in Antwerp exhibited the work of Jozef Peeters (1895-1960) who worked with Michel Seuphor, Moholy-Nagy, Lissitzky, Kandinsky and Marinetti. He was also editor and publisher of *De Driehoek* which finished publication in 1926 and had covered the constructivists. In 1960, there was a retrospective of Peeters. The catalog completely illustrated with 144 plates costs 400 Belgian francs. In addition, there is a monograph with 250 reproductions and works in facsimile from 1922, edited by Michel Seuphor and Paul De Vree, including Florent Bex; there is a biography-chronology, bibliography and references. Available for 1200 Belgian francs from ICC, Meir 50, Antwerp, Belgium.

● Tohei Horiike reports from Shimizu, Japan that *Art Documentation '77* was held in Gallery Westbeth in Nagoya from 26 February through 10 March 1978 in cooperation with June Mizukami, artist. This represents a five year research project, which will continue with about 200 documentation sheets ready for this research. Documentation sheets are available from Tohei Horiike, 853-2 Tadanuma-cho, Shimizu City, Shizuoka Pref., Japan 424-03.

Publications available are *Step Ahead in Shimizu '76* for \$5.00; *Edition Shimizu* for \$4.00; *Statement Booklet*, \$2.00; *Five years documentation sheet* is free, and *Y. Suzuki, Works of 1966-76* is available for \$7.00 from the above address.

If you wish to participate in the Art Documentation Project, write to Tohei Horiike at the above address.

● Performance Festival at the Beursschouwburg in Brussels, from 2 October through the 15th, will be the first of its kind in Belgium.

The Beursschouwburg is a theatre in the center of Brussels, which under the name of "Cultural Animation Centre" plays a leading part in the progressive Brussels cultural scene, bringing theater, pop and jazz concerts, film, as well as producing their own projects, exhibitions, etc.

Klaus Mettig and Katharina Sieverding are invited to give two performances of their audio-visual project "China-America." Audio Arts from London will perform "Nine Works for Tape/Slide Sequence," a sequence of nine original works especially for this performance by the British artists Sally Potter, Reindeer Werk, Dave Critchley, Kevin Atherton, Paul Neagu, Bruce McLean, Jacky Tanslay, Rose English and Marc Camille Chaimowicz. Chaimowicz will also be in live performance, presenting a number of videotapes of earlier works and also leading a discussion.

● *TRA*, a socially aware magazine from Italy which involves information, research and cultural debate announces the establishment of a Communications Archive that they are preparing. Artists, theatre groups, musicians, cultural institutions, museums, theatres, galleries and cultural workers are invited to send in photos, texts, statements, documents, books, catalogs and bulletins for the archives. Write to TRA, Borgo delle Colonne 4, 43100 Parma, Italy.

● *Impressions* is a splendid oversize periodical from Canada produced in a most professional way with great photographic reproductions. The June issue featured Robert Cummings' *Studio Still Lives*, a critical article about the dialectic of Komar/Melamid and Unofficial Art in the Soviet Union, Tim Clark in conversation with A.D. Coleman, portfolio of Gary Greenwood, etc. They are calling for photo fictions/performance, documentation, words & picture scripts because they are doing a postcard issue. Write to Impressions, P.O. Box 5, Station B, Toronto M5T 2T2. Subscriptions to the same address are \$11.00 for four issues (add \$1.00 for overseas).

● The Center of Art and Communication in Buenos Aires has published a catalog of their activities at the Museum of Modern Art of Rio de Janeiro in April, 1978. In addition, they have published the *Japan Video Art Festival* with 33 artists at CAYC participating. The catalogs are in English, and you can write to Elpidio Gonzalez 4070, 1407 Buenos Aires, Argentina for information about acquiring these catalogs.

● The last show at the Museum of Modern Art in Brussels before quitting its "temporary" quarters is a retrospective of Yaacov Agam. The Museum will begin construction of a new, subterranean structure in Brussels to replace their twenty-year "temporary" quarters.

● The International Centre of Arts and Costume and the Department of Art and Art Education of New York University sponsored an exhibition of experimental environments

during the month of July entitled *Venezia - Revenice*, in which 22 artists from various countries participated in Venice, Italy.

The artists included Vincenzo Agnetti, Massimo Asnagli, Gregory Battcock, Judith Bernstein, Arturo Carmassi, Ludovico de Luigi, Jean-Claude Farhi, Christina Kubisch, Klara Kuchta, Bertrand Lavier, Federica Marangoni, Antony Miralda, Massimo Mostacchi, Gaetano Pesce, Gianna Pettena, Fabrizio Plessi, Sam Schoenbaum, Marjorie Strider, Emilio Vedova, Nanda Vigo, James Wines and William Xerra.

These artists were invited to make use of an aspect, of a fragment of the global reality of the Venetian concept in order to verify the adequacy of their own language for the theme.

The exhibition was supplemented by a round-table discussion, chaired by Pierre Restany, in which Italian cultural and artistic operators alternated with Americans. The catalogue accompanying the exhibition has texts by Pierre Restany, Gregory Battcock and Angiola Churchill.

Write to Press Office, Palazzo Grassi, Venice, Italy for more details.

EASTERN EUROPEAN NEWS

Nonconformist artist Oskia Rabin, who was given a six-month exit visa in January and who has been living in Paris, has been quietly stripped of his Soviet citizenship.

● An exhibition of "official" contemporary Soviet Art at the World Trade Center in New York seemed to support the theory that the Soviet Government is becoming more liberal in its attitude toward artists, according to the *Christian Science Monitor*. The show of 63 paintings and graphics was selected by the official Union of Artists and the U.S.S.R.-U.S.A. Society in Moscow, a non-governmental organization. The show continues at the New Orleans Museum through September.

● In early June Soviets flocked to one of the most significant and controversial painting exhibitions ever to be permitted in years in Moscow. Some 300 works which show faces and people, paying homage to Russian (not Soviet) history by artist, Ilya Glazunov, are now being shown after the artist's victory over the Soviet's barring five canvases from the exhibition which was supposed to have opened a year ago. Now sometimes 20,000 visitors a day see this art.

DATES TO REMEMBER

6 - 9 October	New York Book Fair Martin Luther King High School, NYC
7 - 9 October	Fifth San Francisco Book Fair UC Extension Center
13 - 15 October	Associated Art Publishers, School of the Art Institute

ARTISTS' BOOKS AND PUBLICATIONS

Several artists' books have been included in annual shows this year. Among the exhibitions, the AIGA Book Show 1978, under the category "off-beat books" included *The Book of Takes* published by Zartscorp; *Driver*, published by Turtle Island Press; *Family* published by Lapp Princess Press; and *The Beginnings of a Complex* published likewise by Lapp Princess Press.

The Western Books Exhibition featured *Logbook* by Poltroon Press.

Deciphering America, compiled by Michael Gibbs, is a travelling collection of new poetries and artworks from Canada, the U.S., and Mexico. Included are such artists as Eldon Garnet, bp Nichol, Dick Higgins, Alison Knowles, Opal Nations, Richard Kostelanetz, Jerome Rothenberg, Fred Truck, Bill Gaglione, Anna Banana, Lowell Darling, John Baldessari, Felipe Ehrenberg, Bliem Kern, Peter Frank, Susan Laufer, Ray di Palma and Carolee Schneemann. Price is \$8.00 for the U.S. and Canada and 18 florins for Europe. Available from Kontexts Publications, Eerste van der Helststr. 55, Amsterdam, Holland.

■ Hamish Fulton, watch out. The English artist who has made his subject matter the landscape seen by taking long walks is now competing with a new set of books called *No Through Road*, published by the Automobile Association in Great Britain. The books are provided with information about paths and walks made from a combination of paths. In addition to well-detailed maps, photographs, and even paintings, there is a little metal compass, complete with lid. To be sure, Hamish Fulton may indeed be one of the artists to have been commissioned to do detailed sketches for the book. Available from Drive Publications Ltd., Fanum House Basingstoke, Hants. RG21 2EA.

■ April Kingsley in the August 14 issue of the *Village Voice* writes on artists' books in an article entitled *Looks in Print*. Emphasis is on books being distributed by Printed Matter but discussed in an exhilarating and energetic fashion.

■ Lucy Lippard in *Chrysalis* no. 5 writes about "Surprises: Some Women Artists' Books," a very personal and probing introduction to some women artists' books which Lippard has investigated throughout the years. In a poetic as well as practical manner, Lippard explores the whole range of the top of the iceberg. Some of the information at the end of the article is dated, since there is no longer a distributor of artists' books at La Mabelle and the spelling of Franklin Furnace is two words, not one word. Accompanying this article is a separate chapter, "The Women Artists' Books: A Select Bibliography" by the editor of *Umbrella*. Since this was done well over a year ago and since both the data bank of information about artists' books and the author's personal network have increased tenfold, the bibliography is indeed selective and warrants another update. However, it is a good beginning. Thinking back on the bibliography, the editor of *Umbrella* believes in artists' books—male and female—and really does not wish to segregate them at all. Realize, however, that this is the beginning of the end of the

"renaissance" and one should be aware of the output of women as well as men in this field. Write to Chrysalis, The Woman's Building, Dept. 1150, 1727 No. Spring St., Los Angeles, CA 90012. Subscriptions are \$10.00 for one year or \$3.00 per issue.

■ The second series of *Artists' Postcards* will be launched in October in New York City with 50 cards in each set, an edition of 20,000, with eight different paper surfaces, including watercolor, crayon, acrylic, collage, etching and photography. Artists in this series include a mix of people such as Tom Wolfe, Ed Koren, but most of the postcard makers are young, unknown artists. Exhibition opens at the Cooper-Hewitt Museum on 10 October, with the originals on display as well as the reproductions.

■ Nigel Greenwood has a new list of artists' books, List 18, now available from 41 Sloane Gardens, London SW1 8EB.

■ *Do Not Open* is a series of envelopes (sealed) which are bound with a black spiral binding. Each envelope is stamped with "Do Not Open" and the book itself is called "Obedience."

Double Bind is a 5½ x 8½ inch book, consisting of six pages and a cover, all of which are bound on both sides with a black spiral binding.

Both books are by Richard Olson and are available for \$3.00 each from Richard Olson, Route 1, Box 305, Beloit, WI 53511 or from Artwords & Bookworks.

■ Itinerary, publishers of artists' editions, offers *Reindeer Werk: Sound Catalogue*, which on side one states that all products advertised are for sale on the sole condition that they are ordered in the manner prescribed on Side Two of the Cassette. Edition of 100 available for £3.25—a tape for you to use—both for relaxation and for acquisition of the goods described.

In addition, there is a list of other publications by various English artists. Write to Itinerary, Artists' editions, 10/242 Royal College St., London NW1 9PQ.

■ *Manifest Music cassette catalog* is available from Box 41410, Los Angeles, CA 90041. Included are solo performances by John Duncan in sound and in song.

Duncan drives his 1976 Honda Civic along the Angeles Crest Highway, at a speed considered safe for the road; he plays an unfamiliar instrument until he is tired on another. Three cassettes are available from the address above or from Artwords & Bookworks. Write for a catalog.

■ Postcard exhibitions abounded in Los Angeles this past summer. The National Juried Postcard Show at SohoCamera-works Gallery, 8221 Santa Monica Blvd., Los Angeles, CA 90046 elicited an exhibition of postcards in many materials such as a piece of toast, Xerox, photographs, mylar, etc. A catalog has been published which you can obtain from the gallery for fifty cents including postage and handling.

Another exhibition, the Southern California Postcard Show, was originated by the Los Angeles Center for Photographic Studies and were largely photographic works of art, some capturing the postcard concept and others not

quite making it. Some were hand colored, others were reworked negatives, some dealt with collage.

■ World Imitation Productions, Box 784, Northridge, CA 91328 have produced a number of small books which are delicious. Produced by a five-member team functioning as a unit for almost a year, they create postcards, books, paintings, original collage, and music.

Some of their books include *Tesla-rama as seen in leading fashion magazines*, which reworks photographs from old fashion magazines into new statements in offset and collage. Included is a postcard on the last page. \$1.50. *Afraid of Modern Living* continues in this vein. \$1.00.

"Luxurious" *Trip to Europe!* irons your way on the trip (\$1.00), *Glow in the Dark!* (it really does) costs 80 cents. You used to know this group as Science Holiday. Take advantage of this madness—it's lots of fun!

One of the most controversial paintings includes *The Return of the Prodigal Son*, which depicts the prodigal in blue jeans, kneeling before a Christ-like figure of an older man.

● The only museum of modern art in the entire Soviet Union has just opened in Armenia, largely through the efforts of Henrik Igitian, a 46-year-old Armenian art critic. There is little ideological comment or even political criticism of life in Soviet Armenia. The new wing for the museum will have artists from other republics of the U.S.S.R. Influence of this museum has become widespread, including the efforts of the Centre Pompidou in Paris to set up a special showing of modern Armenian art from Yerevan. There is also a search for works from Armenian artists living in the U.S. for a possible exhibition.

● *Kablue* by Janet Bubar is a "yarn for the young" which includes the wonderful tale of a blue ball of yarn which transforms itself into various forms, shapes, and delightful situations. Available from the artist, Janet Bubar, 11735 1/2 Dorothy St., Los Angeles, CA 90049.

● *Goldy Dances (Snapshots)* by Martha Haslanger is a new book of words and images which deals with another way of looking, visual and internal perceptions. Available from Artichoke Ink, 156 5th Ave., (1132) New York, NY 10010 for \$2.00.

● Permanent Press of Chicago announces a list of books designed and printed by artists for whom the entire process is a creative medium. Books include *Wavebreaks* and *Untitled* by Rebecca Michael, *Apercu* and *Scotoma* by Miles DeCoster, and *Wrap* and *Impressions* by Bill Linehan. Write to Permanent Press, c/o Rebecca Michael, 4109 N. Ashland Ave., Chicago, IL 60613.

■ *The Complete Tadanori Yokoo*, an art object in its own right as much as the work it contains, documents one of Japan's most outstanding contemporary artists, whose background began in commercial graphics with posters for movies, books and the advertising media.

Yokoo's work is exhibited throughout Europe and the United States with erotic themes and serial Pop Art forms,

similar to Warhol, pronounced in his graphics, collages, and film activities.

Yokoo seems to have written a visual autobiography with this book, a twenty-year accumulation of powerful visuals, a personal document which he explains should have been called *The Recent Tadanori Yokoo*. The book is a compulsion on the part of the artist to make a clean break with the past.

The book itself is a mindblower of color and design with foldouts, images bled to the margin, color offset, a visual odyssey through a highly creative mind and hand. Boxed, available from Barron's, 113 Crossways, Park Drive, Woodbury, NY 11797 for \$19.95.

■ Ecart Publications in Geneva have issued two new books which uphold the excellence of typography, offset lithography and design which have come to be the hallmarks of this house, namely John Armleder, artist extraordinaire and printer deluxe.

Braco Dimitrijevic has published *Self Portraits After Rembrandt and Miguel Perez 1968-1978*. The premise remains that when the artist was still young, he made a self-portrait (photograph) after Rembrandt. Thinking beyond this event, in 1968, he saw that he could also do this after anyone. And thus, the artist makes his way through the streets and byways, mimicking other people's actions and having them take a picture of him doing what he photographed just previously, namely role-changing. The book has 42 pages, 33 illustrations and is in an edition of 750 copies.

Available from Artwords & Bookworks, P.O. Box 3903, Glendale, CA 91201 or from Ecart Publications, 6 rue Plantamour, CH-1201 Geneva, Switzerland. 15 Swiss francs or \$7.50 plus postage and handling.

Rene Schmid and Laurent Kasper have published a book called *12 Portes Entrouvertes Sur Le Reve Suivies Chacune d'Un Compagnon d'un Outil, e d'Une Clef (12 half-opened doors on the dream followed each by a companion of a tool, and of a key)*.

Each page has an overlay and there is a progression to each dream, or half-opened door. Evocative, dream-like, haunting, these pages proceed at the pace of your finger-tips and can provoke much memory-like thinking or evoke new images. The drawings and images are done by Schmid, the texts by Kasper. The book itself is a textural wonder—the coverboards are puckered, patterned egg-crate kind of board; the overlays are a heavy mylar kind of paper, and the papers with most of the images and texts are rough on one side and smooth on the other.

Available from Ecart in Geneva for 12 swiss francs or from Artwords & Bookworks, P.O. Box 3903, Glendale for \$6.00 plus postage and handling.

■ *Letters* by June Blum is a form letter sent by the artist to Queen Elizabeth, Lillian Carter, Golda Meir, Henry Kissinger, the artist's mother, the then President Gerald Ford, Jimmy Carter as president-elect, Prime Minister Indira Gandhi. The letter stated to all of these people that June is an artist doing portraits of contemporary people. She is working on a series of mother and child and would like to do one of the subject in question and his or her mother. The artist then

requests a photo, in color, of the two (mother and child) taken within the last 20 years, or in adult years, in focus, and one that has not had public exposure.

Each letter had a difference in phrasing and seemed to be personalized with a comment, a change of wording.

The answers are published opposite the letter to each subject, and some of the letterheads as well as the answers are quite hilarious. Available from June Blum, 899 East 21st St., Brooklyn, NY 11210 or from Artwords & Bookworks, P.O. Box 3903, Glendale, CA 91201.

GOVERNMENT PUBLICATIONS

MARY CASSATT: PASTELS AND COLOR PRINTS. Cassatt known for both her mastery in oil and pastel, but it is in her pastels that she gave vent to her liveliest impulse. This document, the catalog of an exhibition held at the National Collection of Fine Arts in early 1978, describes and illustrates many of her pastels and prints. 39p., illus. S/N 047-003-00058-0 \$5.00

PHIL RATNER'S WASHINGTON. Phil Ratner, a native resident of Washington, DC, has taken that city as subject and focal point of his art and his career. He has devoted his teaching career to the high school students of a depressed area of the city, and has painted and sculpted residential and official Washington. This booklet, catalog of the exhibition of his work, gathers photographs and sketches of some of his best-known work. 1978. 64p., illus. S/N 047-003-00052-1 \$3.25

A REFERENCE LIST OF AUDIOVISUAL MATERIALS PRODUCED BY THE UNITED STATES GOVERNMENT, 1978. The most comprehensive list of Government-produced programs compiled to date, listing over 6,000 selected titles. Includes each program's physical description, content summary, and availability data. 1978. 387p. S/N 052-003-00497-6 \$5.75

CLEVELAND: AN INVENTORY OF HISTORIC ENGINEERING AND INDUSTRIAL SITES. Each site description includes a historical summary and an encapsulation of major design features. 1978. 118p., illus. S/N 024-005-00698-2 \$3.00

LATE RUBBER STAMP NEWS

On the occasion of the exhibition *rubberstampdesign*, a special issue of *Rubber* is being published in Amsterdam: **RUBBERstampdesigns**, handprinted, 7 colors, 84 pages, 14.5 x 18 cm., published by Stempel-plaats, 1978 for \$13.00.

In addition, other new publications include Barton Benes' *Fragments*, which are 6 handstamped postcards in an envelope for \$5.00; Willy Scholten's *Arboretum*, 6 handstamped postcards in an envelope for \$4.00; Elsa Stansfield's *Journey into VOID*, a numbered and signed edition of 10, \$5.00; and Pawel Petasz' *Amulets against unfortunate accidents*, 10 handstamped copies, 11 pages, \$5.00.

All can be ordered with accompanying payment from Stempel-plaats, St. Luciensteeg 25, Amsterdam, Netherlands.

WATTS TOWERS IN TROUBLE IN LOS ANGELES

One of the great landmarks in Los Angeles is Simon Rodia's Watts Towers, a monument to one individual's efforts to say "thank you" to the country which welcomed him.

As some of you know, the Towers are administered by a Committee for Simon Rodia's Watts Towers, formulated in 1959. They have been administering and exhibiting the Towers to the public for the past 16 years.

Minor repairs which were financed with \$10,000 every two years were not done by the City of Los Angeles' Department of Public Works. When the Municipal Arts Department took over the towers, they were able to get \$500,000 from HUD which went to the Department of Public Works of the City of Los Angeles, which never did one bit of repair.

After the 33 inches of rain in the winter of 1977-78, huge cracks appeared in the towers, meaning that the metal cores of the towers were rusting and rotting. These reinforced rods overlaid with chicken wire and covered with cement were not able to withstand the rain, and the joints began to fail.

A series of letters and phone contacts by the Committee generated a great deal of interest from the public and the City, at last. Big chunks of the towers began to fall in March of this year. The Committee recommended that

the City close the towers for the immediate restoration they so sorely needed.

Back and forth from City to State and back again led to a final item back on the State budget which brought the money to repair the towers.

The Committee found expert advice from a Museum Advisors' Committee, which included the Conservation Department of the Getty Museum. The Getty's staff prepared a conservation program for long-term time, care and concern. With a title change to the State of California, the Towers now had the State Department of Parks and Recreation as well as the Office of Historical Preservation behind the restoration operation.

Sad to relate, the towers have been closed since March but only more damage has been done to the Towers from the corroding nature of the joints. Restoration has not begun, but the contractor has done "repairs" without the approval of the Committee.

The Committee is now calling upon any and all to help them in their efforts to get the State and City in agreement on a significant pattern of action for the restoration of this important landmark. If you are appreciative of this situation, please send any donations to the Towers Committee, P.O. Box 1461, Los Angeles, CA 90028.

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NEWS & NOTES

Peter Max and his border sign project has been reinstated by the GSA. Max created seven paintings saying "Welcome to the United States" in English and French or English and Spanish. After having been stored in warehouses for two years, they now have been placed at 160 points of entry on the two borders, Canada and Mexico.

ART EVENTS

Lightworks Magazine presented an exhibition of correspondence art entitled, "The 1978 Envelope Show." Artists from around the world were featured in this first of its kind exhibition to be held in Ann Arbor, Michigan.

CONSERVATION & PRESERVATION

The American Institute for Conservation of Historic and Artistic Works (AIC) has opened a new national office at 1522 K St., N.W., Washington, DC 20005.

■ Italy has allotted \$715,000 through its Italian Ministry for Cultural Heritage to save Leonardo da Vinci's *Last Supper* from the ravages of smog. The funds will be used to restore fading colors of the masterpiece and for equipping the room with air conditioning. The fresco colors are being eaten away by a mold caused by smog. The colors are subject to deterioration and have required several restorations.

■ *The Christian Science Monitor* reports on the activities of George Cunha, founder of the New England Documental Conservation Center, headquartered in Andover, Mass. in their pull-out section on 31 August 1978.

■ "Conservation Treatments for Photographs: A Review of Some of the Problems, Literature and Practices" by Alice Swan appears in *Image*, vol. 21, no. 2, published by the International Museum of Photography at George Eastman House in Rochester, NY.

PHOTOGRAPHY

The permanent exhibition of magnificent photographs assembled by the late Edward Steichen, a native of Luxembourg who gained fame as a photographer in the U.S., is in Delannoy Castle in Luxembourg, which is also the ancestral home of one branch of FDR's family—the Delanos.

■ Lewis Carroll's photographs of very young girls in the nude were recently shown at the Rosenbach Foundation Museum in Philadelphia. The four pictures that have now come to light are quite different from the Carroll photographs we already know—they are actually small, full-color paintings based on Carroll's photographs and executed ac-

ording to his instructions. (Paint in some cases has been applied to the albumen prints). These are discussed in a new monograph published by the Rosenbach Foundation, *Lewis Carroll's Photographs of Nude Children*, written by Morton N. Cohen and containing full-color reproductions of all four pictures. \$4.95 paperback or \$15 hardcover, postpaid if payment is enclosed to the Rosenbach Foundation Museum, 2010 Delancy Place, Philadelphia, PA 19103.

■ *Imperial China: Photography 1846-1912* which was shown at Asia House in New York City is a real discovery with a varied range, including panoramic views, graphic depictions of public executions, elegant posed portraits, informal street scenes and glimpses of musicians and actors. M. Miller is one of the stellar discoveries in the exhibition and in the catalog, with an essay by Clark Worswick entitled "Photography in Imperial China." Available in paperback for \$12 or \$22.50 in hardcover in leading bookshops or write Asia House, 112 E. 64th St., New York City.

■ *The Face of China*, organized by Michael Hoffman for the Philadelphia Museum of Art, and then at the St. Louis Art Museum, is a survey of Western photography in China. The coverage is the same as the Imperial China show, some including the same photographers. Yet there is very little overlap between the two shows. The Philadelphia show, however, is an illustrated history of the period and the catalogue by Aperture is a beautifully produced book. On the other hand, according to Gene Thornton, critic of the *New York Times*, the "Asia House show is more searching and original in its treatment of photography itself and what happened to it in China, and its catalogue is far more illuminating about individual photographs and their work. Worswick's Asia House show shows the esthetic differences between Eastern and Western photography without losing sight of the documentary and historical interest.

■ "Color print permanence—A Problem for collectors" by Henry Wilhelm appears in the September/October issue of *Print Letter* published in Zurich.

■ *Jerome Liebling: Photography 1947-1977* with an essay by Estelle Jussim is *Untitled 15*, the publication of Friends of Photography in Carmel, California. This monograph costs \$5.95 and is handsomely reproduced in this publication. Write to Friends of Photography, P.O. Box 239, Carmel, CA 93921. The photographer's range is wide, but his formal concerns are maintained through many different subjects, such as the blind, cadavers, South Bronx, etc.

■ *Photographic Collecting, Past & Present, in the United States, Canada and Europe* is a symposium sponsored by the International Museum of Photography, 900 East Ave., Rochester, NY 14607 on October 12, 13 and 14, 1978. Admission is \$50.00; students pay \$35.00. Because there is limited seating, it is advisable to send in pre-registration fee of \$5.00. Speakers from the U.S., Canada and Europe will be speaking on all aspects of collections. In addition, the first major auction of contemporary photographs by IMP will be held on October 14 at 10 am. Over 300 prints by living American photographers will be offered.

■ A major exhibition of European color photography runs through September 30 at the Photographers' Gallery in London. The show features 25 photographers from all over Europe, showing 115 pieces with a wide range of styles, techniques and intentions.

NEW USES FOR TECHNOLOGY

A novel use for the powerful atom smashers is to probe into geologic prehistory. Successful dating of human artifacts, fossils and geological strata are now being done at the Lawrence Berkeley Laboratory and the University of Rochester. The cyclotron is used to detect trace amounts of beryllium 10, a radioactive isotope of this common metal. It looks like Carbon 14 may be replaced by this method.

MUSEUM NEWS

The Elvehjem Museum of Art at the University of Wisconsin in Madison is the new name of what formerly was the Elvehjem Art Center.

■ The executors of the estate of Joan Whitney Payson were ordered by a court in July to pay the Metropolitan Museum of Art a \$1.5 million balance on a \$5 million pledge made during a casual conversation between Mrs. Payson and the museum's president, helping toward the expenses of the \$12 million American wing.

■ Jean Sutherland Boggs, professor of fine art at Harvard University, has been named director of the Philadelphia Museum of Art, succeeding Dr. Even H. Turner.

■ The first comprehensive show in the U.S. of art from Nubia opens 30 September at the Brooklyn Museum. A 500-page catalog in two volumes will accompany the show, with contributions from European and American scholars. Chief author is Steffen Wenig, curator of the Egyptian Museum in East Berlin.