

# BOOK REVIEWS

Edited by Amy Navratil

## REFERENCE

*AVMP 1979: Audiovisual Market Place: A Multimedia Guide* 9th ed. New York, Bowker, 1979. 434p., index. ISBN 0-8352-1130-4 ISSN 0067-0553 \$23.50 paper

This ninth edition contains 25 sections under three major divisions: Audiovisual Software, Audiovisual Hardware, and Reference. This is an invaluable user-oriented tool, listing 4,500 firms. The editor has been concerned with including 1977-78 production output by media. A must!

Anscombe, Isabelle and Gere, Charlotte. *Arts and Crafts in Britain and America*. New York, Rizzoli, 1978. 232p., 250 illus. (60 in color), index ISBN 0-8478-0184-5 \$25.00

As a reaction to 19th century industrialism and mass production, the Arts and Crafts movement was founded under the guidance of William Morris and John Ruskin. The ideas of the founders found a practical outlet in formation of art guilds, exhibitions and publications like *The Craftsman*. In this book, the history of the movement from its 19th century inception in Britain, its expansion into America, the cross-fertilization of creativity, and its decline is traced in detail.

In a well-developed introduction, the authors examine the movement's aims, achievements, philosophies and the social, economic and political significance of the movement. The format is arranged for either quicky easy reference or leisurely reading. Seven chapters are crammed with information from the birth of Ruskin in 1819 to the founding of the Modern movement in the 20th century. Each chapter summarizes certain concepts of the movement, including such topics as Morris and his circle, establishing guilds and handicraftsmen. In only one chapter, "Towards a free style," is the reader left to wonder how the particular artists chosen contributed to a "freer style".

Invaluable are the over one hundred biographies contained throughout the text. Biographies of artists, potters, architects, designers, craft firms, and guilds, including Louis C. Tiffany, C. F.A. Voysey, Gustav Stickley, Roycrofters, Guild of St. George, Greene & Greene and Frank Lloyd Wright, provide valuable historical information to the reader. Exquisite photographs of handcrafted works in wood, metal, glass, ceramics, fabrics in both color and black and white proliferate the text. A chronology of the movement, extensive bibliography and index complete this handy reference book.

Although expensive for such a small book, collectors, scholars, students and anyone interested in the Arts and Crafts movement and its relation to modern design will not be disappointed.

Chamberlain, Walter. *The Thames and Hudson Manual of Wood Engraving*. New York, Thames and Hudson, 1979. 192p., 124 illus., index ISBN 0-500-67018-8 \$14.95

Associated with the past, wood engraving is probably the least well known printing technique today. The author hopes to revive an interest in the technique with this book.

His original intention was to include the techniques of wood engraving and woodcut in a single book but when that became a monumental task, he limited it to wood engraving because of its obscurity in recent years.

In a very casual introduction, Chamberlain discusses his reasons for promoting the advantages of wood engravings. Advantages include the use of minimum tools, achievement of subtle and varied tones and freedom from stylistic influences due to scarcity of recent work. A brief historical survey traces the development of this finer technique from the publication in 1776 of Papillion's *Treatise* to the most recent American work with lucite.

The actual printmaking process, complete with demonstration photographs, is followed through from the selection of the wood block to numbering the edition. Since Chamberlain is a wood engraver, he has drawn from his own experience to describe the processes. There are chapters devoted to the various engraving tools and their uses, choosing inks, papers and other equipment, printing by hand and with a press and color printing. The appendices list suppliers of materials, technical, general and historical books for further reading, and a glossary of terms. Besides the various "technical" photographs are examples of both historical and contemporary wood engravings.

A "how-to-do-it" manual, Chamberlain has managed to show the reader the many possibilities as well as the special character of wood engravings. As far as convincing one to take up wood engraving, he is not that inspiring.

## PHOTOGRAPHY

*Comparative Photography: A Century of Change in Egypt and Israel*. Photographs by Francis Frith and Jane Reese Williams. (Untitled 17) Carmel, California, Friends of Photography, 1979. 55p., mostly illus. ISBN 0-933286-08-2 \$6.95 paper

The importance of documentary photography which in turn becomes an art in itself was made clear by Francis Frith and his photographs of Egypt and "Palestine" in the nineteenth century. Jane Reese Williams returned in 1976 and photographed as precisely as possible the same sites. Her images show the startling changes which have occurred largely due to tourists and burgeoning urban populations.

Many questions can be raised from this insightful comparison, which emphasizes the importance of replication for the greater understanding of the nature and quality of change in the world today. A remarkable comparison!

Current, Karen. *Photography and the Old West*. Photographs selected and printed by William R. Current. New York, Harry N. Abrams, 1979. 272p., 160 illus. ISBN 0-8109-1412-3 \$19.95

An insightful view of the photography documenting the "old west" left by people who learned to use a camera and became oriented to the medium in a personal way. With the use of the tools and the materials, each photographer was affected in his vision, as well as in the importance of the visual document. From Watkins and O'Sullivan to Russell, Soule, Butcher and Grabill, we arrive at the Romantic West

with Lummis, Vroman and Monsen. Each photographer is presented with an introductory essay with additional photographs to illustrate their importance.

The chronology in the back of the books covers 1829 to 1929. There is a selected bibliography and an index. The book's design, like an old album, is very well conceived. An important contribution to the understanding of the pioneering photographers whose dedication to the medium withstood the complications and the mess which were involved.

Fischer, Hal. *18th near Castro Street x 24*. San Francisco, NFS Press, 1979. unpagged, 24 photos plus text ISBN 0-917986-12-1 \$6.95 paper

This is the day in the life of Hal Fischer, his camera, and a bench on 18th Street near Castro in San Francisco. A slice of life about San Francisco, the photographer, and street life in the city by the bay in California. Order from NFS Press, P.O. Box 31040, San Francisco, CA 94131.

*Photography: Current Perspectives*. Rochester, New York, Light Impressions, 1979. (Massachusetts Review, 1978) 264p., 66 photographic plates, illus. ISBN 0-87992-013-0 \$15.00

This is the hard cover of a recent issue of *The Massachusetts Review*, which is an anthology of writing about current trends in photography. There are critical writings by Wright Morris, August Sander, Roger Copeland, Bill Jay, Estelle Jussim, Carl Chiarenza, Alan Trachtenberg, Allan Sekula, among others, as well as a stimulating last essay by Paul Vanderbilt. Included are photographs by Helen Levitt, Walker Evans, Robert Wilcox, August Sander, Sally Stein, Robert Frank, Jerome Leibling, Lewis Hine, Stieglitz and Szarkowski. A good introduction to a new critical literature.

#### ARCHITECTURE

Borsi, Franco and Ezio Godoli. *Paris 1900*. New York, Rizzoli, 1979. 290p., 180 illus. (27 in color) ISBN 0-8478-0121-7 \$35.00

Written by two outstanding professors of architecture at the University of Florence, this volume is dedicated to the 1900 World's Fair in Paris that gave the "new style" international fame.

Ironically, Paris and France's fierce nationalism did not welcome the new architects. Only recently has Hector Guimard been recognized as one of the great pioneers of modern architecture. Included in this survey are Frantz Jourdain, Henri Sauvage, Jules Lavirotte, Charles Plumet, Xavier Schoellkopf and many others.

The book is profusely illustrated with many black and white photos, blueprints and architectural plans, as well as details from furniture, ornamentation, and interiors. The book itself is bound so that there is not much space for gutters and some color photos are bled to the margin. However, this is a minor point when dealing with a glorious period in the history of European architecture.

Dunster, David, ed. *James Gowan*. New York, Rizzoli, 1979. (Architectural Monographs Series, no. 3) 104p., illus. ISBN 0-8478-0194-2 \$13.95 paper

A 20th century architect, James Gowan is well respected in his own country England, but little known outside it. His followers consist of those who have worked or studied under him. A thinking architect, whose traits of poetic insight and rigorous technique, Gowan is often difficult to understand.

The book is prepared as a dossier, divided into four sections with his works presented chronologically. Sections are categorized in rough typological headings: houses, flats, specialized residential and educational and industrial, spanning the years 1957 to the present. Each section consists of schemes described in standard terms—the style, the brief and the construction—with little interpretation. It is left to the reader to interpret for himself or herself.

Color, black and white photographs and drawings accompany the text. An introductory essay by Fred Scott discusses Gowan in the context of London and the Architectural Association. There are also contributions by Gowan, including reminiscences, a castle project for Sir John Summerson and various private homes he designed.

Valuable insight into the man and his art can be obtained from this book, making it worthy of anyone interested in contemporary English architecture.

#### GENERAL INTEREST

*La Biennale di Venezia 1978: From Nature to Art, From Art to Nature. General Catalogue*. Milan, Rizzoli, 1979. 250p., more than 400 illus. (17 in color) ISBN 0-8478-5299-7 \$20.00

This is a heavily detailed catalog of all the works in the most recent Venice Biennale based on the theme of art into nature and vice-versa. The text is in English and covers all the works from all the nations participating, as well as the three retrospectives of Claudio Cintoli, Domenico Gnoli and Ketty La Rocca, all deceased.

An index of artists' names is a helpful guide to finding catalog citations.

*Handbook of the Cleveland Museum of Art*, rev. ed., 1978. Dist. by Indiana University Press, Bloomington. ISBN 0-910386-31-5 \$20.00 softcover

The latest edition of the Cleveland Museum's *Handbook* is the most elaborate to date, and is arranged according to the new "historical and cultural arrangement of the galleries." Over 1600 objects are illustrated in black and white only, from ancient art to far eastern art to African to western art. For each object, there is given the title, medium, artist, nationality, size, and accession number, in that order. This results in a curious emphasis being given to the title of an object, rather than the artist, thereby inhibiting a quick glance to find a particular artist. There is, however, an index of artists' names. There are also floor plans as well as general information on museum hours, admission, facilities, etc., and a brief list of museum publications. A truly useful guide to one of our major museums.

Conn, Richard. *Native American Art in the Denver Art Museum*. Denver Art Museum (dist. by University of Washington Press), 1979. 353p., 100 color photographs, 400 black and white illus., bibliog. ISBN 0-295-95638-0 paper; 0-295-95637-2 cloth. \$20.00 paper; \$40.00 cloth

This beautifully designed volume documents the first, and for many years the only, collection of native art based on aesthetic and historical criteria. The tremendous diversity of Native American society is reflected here, including pieces from the Southeast, Northeast, Subarctic, Woodlands and Midwest, Plains, Southwest, Intermontane, California, Northwest Coast, and the Arctic.

Richard Conn, curator of Native Arts at the Denver Art Museum, explores the design concepts, techniques, and cultural imperatives that inspire this complex array of styles and forms. A splendid contribution to the literature, and one which will be treasured by all who appreciate the contribution of the Native Americans to the history of taste.

Fath, Creekmore, ed. *The Lithographs of Thomas Hart Benton* (new ed.) Austin, University of Texas Press, 1979. 223p., illus., index ISBN 0-292-74621-0 \$24.95

Harry S. Truman called Thomas Hart Benton, "The best damned painter in America. . ." Known as a painter and muralist, Benton was also a lithographer.

An expanded updated volume of the 1969 edition, this work includes fifteen new lithographs: those found after the first edition were printed and those done by Benton before his death in 1975. Only the Limited Editions Club's *The Grapes of Wrath* (1940) and *Green Grow the Lilacs* (1952) Series have not been reproduced. Done from sketches or original paintings, the lithographs are chronologically arranged, illustrated and fully described. 86 lithographs have marvelous comments written in Benton's own hand. Many comments have been expanded from the earlier volume. To facilitate easier reference use, each individual work is numbered and a title index, with cross references for variant titles, has been added. A preface to the new edition, an introduction and chronology of Benton's life with a bibliography completes the text.

With this book the author establishes Benton as an important lithographer as well as a painter and muralist in American art and makes a valuable contribution to understanding the man, his vision and his art. As a complete compilation of Benton's lithographs, this new edition is a must for art historians, libraries and anyone interested in the American scene.

*Paper—Art & Technology: the history and methods of fine papermaking with a gallery of contemporary paper art.* Edited by Paulette Long. San Francisco, World Print Council, 1979. 118p., illus. ISBN 0-9602496-0-5 \$10.50

This is a comprehensive series of richly illustrated essays based on the three-day international conference held at the San Francisco Museum of Modern Art in 1978. This volume covers a general history of paper by Leonard B. Schlosser, a discussion of Japanese Papermaking, Mold-made papermaking and Hand Papermaking.

The technical aspects of paper are discussed in four essays about chemistry of paper, laboratory paper testing, studio paper testing, and the care and conservation of works of art on paper.

The last part of the book contains essays on paper as a substrate and medium.

Some of the experts include Michel Joly of France, Donald Farnsworth of San Francisco, Garo Z. Antreasian from the Tamarind Lithography Workshop, Andrew Robison of the National Gallery of Art, Kenneth Tyler, Riva Castleman from the Museum of Modern Art, to name a few.

The World Print Council is a membership organization, which prints a newsletter *Printnews* six times a year, gives access to the WPC's Information Resource Center, allows for discounts on all WPC catalogs, books, and other publications, and gives a discount to individual members on WPC competition fees. For more information and to order the volume, write to World Print Council, P.O. Box 26010, San Francisco, CA 94126.

The Editor of *Umbrella* contributed the paper on Artists' Books included in this volume.

Rhodes, Lynette I. *American Folk Art: From the Traditional to the Naïve.* Cleveland Museum of Art, 1978 (dist. by Indiana University Press) 117p., illus. (6 in color) ISBN 0-910386-42-0 \$7.95 paper

This is a richly illustrated panorama of American folk art from colonial times to the present and from New England to the Southwest. Included are outstanding examples of utilitarian folk art, folk art on religious and patriotic themes, and folk art done for its own sake. The illustrations were chosen on the basis of artistic excellence as well as representing the major genres of American material folk culture. A selected bibliography and annotated catalog of objects included complete this compact but important review.

Ross, Marvin C., ed. *George Catlin: Episodes from Life among the Indians and Last Rambles.* Norman, University of Oklahoma Press, 1979 (Civilization of the American Indian series) 354p., illus. index ISBN 0-8061-0442-2 \$25.00

George Catlin is known for his paintings of American Indians in the 1830's. Of equal importance, but little known, are his other paintings of Indian life made between 1852 and 1855 as he traveled through South America and along the Pacific Coast. This delightful book covers that "second and virtually" unknown phase of Catlin's work.

The text is taken from two volumes written by Catlin, *Life Amongst the Indians: A Book for Youth*, published in 1861 and *Last Rambles Amongst the Indians of the Rocky Mountains and of the Andes*, printed in 1860. Excerpts from his 1871 exhibition catalog are found in the appendices; one giving details of Catlin's methods of painting and the other a detailed account of his itineraries of the 1850's. Included in the book are 152 excellent reproductions of the on-the-spot scenes and portraits painted by Catlin in his wanderings. The paintings, thinly brushed on Bristol board, are loosely grouped by areas with portraits and scenes of activities combined with landscapes showing where the tribes lived. Each painting is accompanied by a descriptive caption taken from the 1871 exhibition catalog. At a glance, one has all the original information Catlin had on the Indians, forming an important contribution to our knowledge of South American Indians and the Indians west of the Rocky Mountains. Known as the Cartoon Collection (called by Catlin to distin-

guish them from his 1830's collection), these illustrations take on added value because of the accurate descriptions and not having been exhibited completely since 1871.

Since Catlin received little recognition after 1830, it is only fitting that he should be rewarded now in this marvelous book. Throughout the book, one senses a remarkable artist who captured the habits of the "American" Indian and the American wilderness with warmth and spirit. Historically as well as artistically valuable, this book would be a welcome addition to any library or personal collection.

Samuels, Ernest. *Bernard Berenson: The Making of a Connoisseur*. Cambridge, Mass., Harvard University Press, 1979. ISBN 0-674-06775-4 \$15.00 hardcover

This fascinating biography of Bernard Berenson covers but 40 years of his life—from his birth in Lithuania in 1865 to 1904 when he made a highly successful visit to the U.S. Along the way we see the influences that shaped him into a "connoisseur" and one of the most important art historians. During his years at Harvard Berenson originally aspired to become a novelist, and it was while on a grand tour of Europe (underwritten by friends who encouraged his literary hopes) that he discovered the Italian Renaissance art that was to become his passion. Instead of one or two years he intended to spend, his initial trip was to last seven years, at the end of which time his first book, *The Venetian Painters of the Renaissance*, was published. Having redeemed himself in the eyes of his backers, particularly the influential Isabella Stewart Gardner, he began to participate in the dealing of art, a practice in which he became more deeply involved as the years went on.

Samuels' treatment of his subject is a sympathetic one, although he does not attempt to cover over many of Berenson's more dubious dealings in the art business. Included in the text are quotations from his letters (Berenson was a voluminous correspondent), reviews of his works, quotations from his works, etc. However, rather than utilizing the customary method of footnoting with subscripts, all the notes are arranged at the back of the book, with line notations. A rather unusual system, but one which facilitates reading of the text, for the footnotes are copious. Also included are a selected bibliography of Berenson's writings of the period under discussion, an index, and 30 illustrations. More illustrations, particularly of some of the more important paintings discussed in the text, would have made for a more visually pleasing book.

Altogether an absorbing look at an important figure in the history of art. Now, when does volume 2 come out?

Stillman, Yedida Kalfon. *Palestinian Costume and Jewelry*. Santa Fe, Museum of New Mexico and the International Folk Art Foundation, 1979. 138p., illus. ISBN 0-8263-0490-7 \$14.95 paper

The book began as a catalog of the Palestinian costumes and jewelry collection in the Museum of International Folk Art in Santa Fe, New Mexico. From this core the author, a well-known Middle Eastern costume scholar, has chosen to expand the study of Palestinian costume into a wider context of Middle Eastern attire. From a well-developed

documented introduction, she traces the development of Middle Eastern costume history from the rise of Islam to the present. Approaching the costumes from an art historian, folklorist and ethnographer's point of view, the reader is given an excellent overview of the integral part that costumes play in Middle Eastern culture.

Chapters are divided into men's and women's clothing and jewelry. For those interested in the exquisite embroidery or those who want to make their own, there is a chapter on the stitches and samples of Middle Eastern cross stitch motifs. The chapter on men's clothing is arranged by garment due to the uniformity that existed in men's attire, while the section on women's clothing is arranged by region because of the distinctive style and characteristics. Each garment type is given a full description, with illustrations of pieces found in the Museum of New Mexico and the International Folk Art Foundation collections. Accession numbers and standard museum cataloging accompany each article of clothing. Attempts have been made to transcribe most colloquial Palestinian Arabic and Classical Arabic words. For those not specialists, a glossary of Arabic technical terms, embroidery and textile terminology has been provided. A lengthy bibliography serves as a useful reference tool.

Scattered through the book, various garments from the museum collections are illustrated in color and black and white photographs or pen and ink drawings.

A captivating book for those interested in costumes and embroidery, whether they be scholars, students or just lovers of elaborate and exquisite embroidered costumes.

Uitert, Evert van. *Van Gogh Drawings*. Woodstock, NY, Overlook Press, 1978. ISBN 0-87951-085-4 \$12.95

The major portion of this book is given over to the illustrations of van Gogh's drawings, over 100 of them, but only four in glorious color. There is a 31-page biographical introduction followed by the drawings, one to a page. There is no commentary on the individual drawings, only title, date, medium, location, etc. It is, however, a very beautiful book, and the second in a series of Great Artists' Drawings (the first, on Rembrandt, appeared in 1977). A select bibliography completes the volume.

Welch, Anthony. *Calligraphy in the Arts of the Muslim World*. Austin, University of Texas Press (in coop. with the Asia Society, New York) 216p., illus. (10 color plates) bibliog., index

This is the published catalog of an exhibition held in the Asia House Gallery in the winter of 1979. The importance of Arabic script in Islam's visual culture has now been made manifest showing how the awareness of calligraphic arts pervades Islamic civilization. Anthony Welch gathered more than 100 works of art, dating from the seventh to the 19th century and includes manuscript pages, textiles, ceramic wares, and luxurious objects of metal, stone, wood, and ivory. Not only are Iran and India included, but items come from Spain, North Africa, Egypt, Turkey, Syria, Iraq, Central Asia, and China. All inscriptions are translated and the author discusses each work in detail.

The appendix includes the Arabic Alphabet, as well as a rather comprehensive bibliography.

Stebich, Ute. *Haitian Art*. New York, Harry N. Abrams, 1979. 176p., 200 illus. index ISBN 0-8109-1053-5 \$17.50

Published for an exhibition at the Brooklyn Museum in 1978, this book discusses over fifty Haitian artists and their works. The works portray the entire span of Haitian life and spirit. Each work is illustrated and given a short stylistic analysis with a brief commentary explaining the complexities of Haitian life and thought. Attempts have been made to show the artist's development by including early and more recent works.

Interspersed between the art work are several valuable features. A chronology beginning with the founding of the Centre d'Art in Port-au-Prince to the present, is written by Pierre Monosiet, Curator of Musee d'Art Haitien du College St. Pierre. An essay by Gerald Nordland, director, Milwaukee Art Center, reassesses terms used to describe Haitian art. Enlightening discussions by two Yale professors discuss American Indian influences and African presence in Haitian rituals and history. An important feature of the book is the author's interviews with some of the artists. From these interviews one gains valuable insight into the varying style and approach of the artists. A selected bibliography and index to lenders complete the text.

Although relatively new, Haitian art has made a strong impact in the art world. In exhibition catalog format, the book makes a marvelous contribution to understanding the complexities of Haitian art and its culture, while still retaining the vitality of the art.

## INTERNATIONAL NEWS

*Ephemera* edited by Ulises Carrion, Aart van Barneveld and Salvador Flores has ended its 12 issues with a bang: 11 was the Hungary Special issue and 12 was dedicated to Brazil mail artists.

*Rubber*, vol. 1, no. 5 featured Diter Rot, and Stempelplaats has published George Brett's *Orpost 1978*, 20 numbered and signed copies, for \$3.00. In addition, Leif Eriksson's *My collected stamps* in an edition of 300 is available for \$3.00 from Stempelplaats, St. Luciensteeg 25, Amsterdam.

*Fluxus, the most radical and experimental art movement of the '60s* is a book edited by Harry Ruhé, a 342-page encyclopaedia of Fluxus, now considered the definitive book on the subject. It contains bio- and bibliographical details on nearly 80 artists, as well as numerous photos, lists and reproductions of the hundreds of Fluxus editions that Maciunas issued. There are personal accounts of artists' involvement with Fluxus, and these are "hard-core" Fluxists. The book is open-ended, issued in a loose-leaf binder so that later pages can be added. Very few of the original Fluxus editions are still in circulation, but some of them are included in the book for f52 (\$26) from Gallery A, Kleine Gartmanplantsoen 12, Amsterdam or from Idea Books, Nieuwe Herengracht 35, Amsterdam.

Tohei Horiike of Shimizu City, Japan, leading mail artist in that country, is now in the United States. Before he left Japan, he issued Edition Shimizu 2, with participation by artists such as Ben Vautier, Robert Rehfeldt, Richard Kallweit, Cavellini, Bill Gaglione, Anna Banana, Nicholas Spill, etc. In the U.S., he has issued a series of postcards (\$2.00) commemorating a Dada party in San Francisco, as well as a *Rubber Stamp Book* (\$3.00), available from Artworks, 66 Windward Ave., Venice, CA 90291. He is planning to show his Art Documentation '77 in the United States in San Francisco, San Jose and in Los Angeles. His San Francisco address is c/o Eleanor Kent, 544 Hill St., San Francisco, CA 94114.

Gregory Battcock in *Artworkers News* for May 1979 reports on the *Journadas de la Critica*, a conference sponsored by the Argentine Section of the International Association of Art Critics (IACA), a UNESCO-authorized organization. Sponsored by the Argentine section of IACA, headed by Jorge Glusberg, Vice-president of IACA and director of the Center for Art and Communication, the Conference was cited as an enormous success.

*New Arts* is a periodical published by the New Arts Association, Birchcliffe Centre, Hebden Bridge, West Yorkshire, England. The second issue includes an article on the Arts Council of Great Britain, and *Media Images of Men*, by Bill West. Available for one pound for individuals and 2.5 pounds from institutions.

Antwerp may get a new contemporary art museum, built around the only remaining "cut building" art project (*Office Baroque*, 1976) of the late Gordon Matta-Clark and aided by the generosity of an international roster of artists who have offered to donate works to the new art center's collection. The five-story office building, cut through to the roof, was slated to be torn down in February to make way for an apartment complex. But the artist's widow, Jane Crawford Matta-Clark, has undertaken to convince the Belgian government to preserve the piece in exchange for art donations for the museum-to-be, and has enlisted the support of a number of Belgian art professionals, among them Jean-Pierre van Tieghem, a prominent art critic and radio commentator, and Carl Geirlandt, head of the Palais des Beaux-Arts.

(*Art Letter*, April 1979)

Paris has celebrated the French composer Erik Satie, including an exhibition at the Paris Opera, which closed the middle of June. Included in the catalogue were Satie's painstaking calligraphies, drawings of him by admiring artists, photographs and the history of his work, on sale at the Paris Opera bookstall for \$16.00.

Dial-an-Exhibition service has started in Britain, providing phone callers with a selection of what is on at London's museums and art galleries. The recording may be heard by calling 730-0977.