

## EXHIBITION CATALOGS

**Paris Post War: Art and Existentialism 1945-55** (London, Tate Gallery dist. by Univ. of Washington Press, 1994, \$60) is an amazing exhibition catalog by Frances Morris, which documents in 238 pages a historic exhibition that appeared in 1993 in London. There are 218 illustrations, 137 of which are in color which explore the rich and provocative fields of interaction between art, literature and philosophy in Paris during the decade following the Second World War. The artists are Artaud, Dubuffet, Fautrier, Giacometti, Helion, Michaux, Picasso, and Wols, among others. The writers include Camus, among others. A timeline and chronology help place all of this in time, giving new insights into the post-war period. This is a most important catalog, with essays by David Mellor and Sarah Wilson that link Paris and England in cultural terms. Available from University of Washington Press, P.O. Box 50096, Seattle, WA 98145-5096.

**Vincent: A Complete Portrait** which includes all of Vincent Van Gogh's Self-Portraits, with excerpts from his writings, by Bernard Denvir (Philadelphia, Running Press, 1994, \$22.50) is a beautifully designed book which feels so right in the hand. Inlink in England did it--and deserves full credit for making an exceptional volume, not only including the portraits, but also the artist's origins, including a detailed family tree, biographical index, and chronology of Van Gogh's life. Included are all the known photographs of the artist as well. More than 60 full-color and black and white images make this volume a beautiful reference tool and album.

**From Ansel Adams to Andy Warhol: Portraits & Self-Portraits** from the University of Michigan Museum of Art by William Hennessey and Graham Smith (1994, \$24.95 dist. by University of New Mexico Press) is a beautiful catalog of drawings, paintings, prints and photographs including work of Avedon, Beckmann, Brassai, Close, Dater, Kollwitz, Fox Talbot, and van der Zee, among many more. This is a duotone-printed, handsomely designed catalog with a complete description of every work, which is illustrated on a separate page, as well as bibliography.

**Andy Warhol: Art from Art** (Cologne, Edition Schellmann, 1994, \$30) is a stunning full-color catalog with texts in German and in English, cataloging prints by Warhol after Leonardo, de

Chirico, Tischbein, Munch, Renaissance paintings, Piero della Francesca, Cranach, Picasso, Matisse, Raphael, ending with Leonardo's *Last Supper*. These unique screenprints, drawings and collages made from 1963-86 were shown in Cologne at Edition Schellmann from 29 April - 30 September. An essay by Laszlo Glozer, "A Guest Performance on the Painters' Olympus" reveals Warhol's mining of art history for subjects for his creative years.

Available in North America from Edition Schellmann, 50 Greene St., New York, NY 10013.

**Man on Fire/El Hombre en Llamas** by Luis Jimenez (Albuquerque, Albuquerque Museum, 1994, \$49.95 dist. by University of New Mexico Press) is a hefty soft-covered retrospective catalog of an artist, who has made his life's work a border-crossing. This Spanish-English language catalog is a tribute to a life's work in paintings, drawings, prints and sculpture of an artist who has stirred the spirit of both Mexican, Latino, Native American and American audiences.

Essays by Rudolfo Anaya, Shifra M. Goldman, Lucy Lippard and John Yau show how Jimenez has taken the ordinary and made it extraordinary; made viewers aware of the differences and similarities of peoples across the border of the U.S. and Mexico. Lippard discusses Jimenez as a true "Chicano" before it was a militant term, as John Yau explains Jimenez as an artist who looks at American with a keen eye, trying to celebrate those individuals who have been silenced or forgotten.

The vitality, power and bright garish colors of Jimenez's sculptures are documented in 125 color plates and in 66 halftones. An amazing exhibition catalog which documents an artist whose work is poignant and humorous, controversial and sublime.

**Picasso: Sculptor/Painter** by Elizabeth Cowling and John Golding (London, Tate Gallery, 1994, dist. by University of Washington Press, \$65.00 paper) is a stunning catalog with 172 color plates, 332 illustrations, relating Picasso's sculpture with his painting. John Golding's introduction is divided into 8 parts, which are brilliantly illustrated in color with subsequent plates. Pepe Karmel and Peter Read have also contributed to the chronology, as have Marilyn McCully emphasizing the relationship of Julio Gonzalez with Picasso, an essay by Claude Ruiz-Picasso about his father as potter, and Elizabeth Cowling's essay about objects into sculpture. A complete catalog, an index of exhibited works, and index complete this important contribution to the understanding of one of the most complex artists of

the 20th century.

**Collaborative Works by Kate Steinitz and Kurt Schwitters from the Schwitters-Steinitz Collection**, an exhibition at the National Gallery of Art Library, Washington, DC, the product of the cataloging of a collection acquired in 1976. The friendship, 1918 - 1948, was a close one, in which Kate Traumann Steinitz assembled hundreds of photographs, scrapbooks, musical scores, slides, drafts of books, plays, poems and articles, a phonograph record, personal letters, and even a purple silk banner with silver embroidery.

Since they worked closely together from 1924 - 1928 in Hannover, Germany, they produced three children's books, songs, plays and poems for two festivals and an opera libretto. They also founded a publishing company called Apossverlag. A small brochure documenting this collection is available from the National Gallery of Art Library, Washington, DC 20560.

**Kate Steinitz: Art into Life into Art**, a retrospective of the life and work of one of the most diverse Bauhaus and Dada artists, was exhibited at the Severin Wunderman Museum, 3 Mason, Irvine, CA 92718 from 1 August - 28 October 1994. Included were oils, pen and ink drawings, paintings on glass, gouache, watercolors, and collage, besides books, letters and photographs. The major essay was written by William A. Emboden, a colleague and very good friend of Steinitz relating the story of her life and her art in an intimate and revealing manner which could only be told by a close confidant. There is a chronology of exhibitions, a bibliography, and a checklist of the exhibition, as well as black and white illustrations. This is a must for followers of Schwitters, the Watts Tower, Los Angeles, Leonardo, Lovis Corinth, Hannover, Germany and so much more. Kate Steinitz was the editor of *Umbrella's* mentor and deserves to be heard, seen and appreciated by a much larger audience. Get the catalog, only \$20.00!

**The View from Within: Japanese American Art from the Internment Camps, 1942-1945** by Karin M. Higa and others marks the exhibition which was held at the Japanese American National Museum, UCLA Wight Art Gallery, and the UCLA Asian American Studies Center at the Wight Art Gallery, 13 October - 6 December 1992, to commemorate the 50-year anniversary of the Japanese American internment. This beautifully designed catalog commemorates a

sorry moment in American history, but one in which Japanese Americans found inner strength to create and recreate a kind of normal life. As a result, paintings, drawings, prints, photographs and recollections brought out crowds of Japanese Americans to remember or see for the first time artifacts from a time in family history seemingly so long ago, but vividly etched in the memories of their parents and grandparents. 20 color plates, many black and white illustrations, a checklist of the exhibition, and biographies of all the artists is included. Distributed by the University of Washington Press, Seattle, for \$24.95 paper.

**The American Indiana Parfleche, a Tradition of Abstract Painting** by Gaylord Torrence (Des Moines Art Center, dist. by Univ. of Washington Press, 1994, \$60.00 cloth, \$35.00 paper) is a stunning revelation of abstract painting in the guise of parfleche, a container of folded or sewn rawhide elaborated with painted designs on the exposed surfaces, constituting one of the great traditions of abstract imagery created by American Indian artists. The author demonstrates how widespread this art form was in the western half of North America during the 18th, 19th, and early 20th centuries. Of course, these beautiful containers are identified mainly with the people of the Great Plains, where they were integral to the nomadic way of life. Made by women from more than 40 tribes, giving visual expression to the artists' personal and cultural lives.

Torrence teaches us the identification of characteristics that define regional and tribal styles, having studied more than 1,500 parfleches in nearly 100 public and private collections in the U.S., Canada and Europe. 127 examples are reproduced here, most of which were previously unpublished and virtually unknown. There is a bibliography and index. This book fills a gap in our knowledge of American Indian culture and history, and will be valuable to scholars in the field of American Indian studies and to art historians interested in modern abstract art.

**Jacob Lawrence: Thirty Years of Prints (1963-1993)** by Patricia Hills and Peter Nesbett (Seattle, Francine Seders Gallery, dist. by University of Washington Press, 1994, \$14.95 paper) documents the body of more than 70 prints which Lawrence began in 1963 at the age of 46. These prints are highly dramatic and intensely personal, reflecting his environment in the Harlem community and history and experience of Black America. From early experimentation in many media, Lawrence found in

the 1970s that form and color really interested him the most, using silkscreen and lithography to make compositionally complex, color prints.

Two essays, quotes by the artist, 82 color reproductions of all his prints through 1993, bibliography make this catalog a bargain--and one that should be in every American culture, let alone American art collection.

**Miriam Schapiro: Collaboration Series: Mother Russia** represents an exhibition by the artist at the Steinbaum Krauss Gallery, New York City, from 10 September - 15 October 1994. The essay by Thalia Gouma-Peterson deals with "Collaboration" and Personal Identity in Schapiro's Art, while Judith E. Stein writes about Schapiro's "Presenting the Past". 9 color plates complete this insightful catalog, which is available from the Gallery at 132 Greene St., New York, NY 10012.

**On a Scale that Competes with the World: The Art of Edward and Nancy Redding Kienholz** by Robert L. Pincus is now available in paper, \$25.00, from University of California Press, Berkeley, CA.

**Carlos Villa**, an extraordinary exhibition catalog, edited by Moira Roth, Diane Tani and Mark Johnson, documents the work of an extraordinary Filipino-American artist, Carlos Villa, whose International Hotel installation appeared at the Center for the Arts at the Yerba Buena Gardens in San Francisco in August 1994, includes an introduction by Amalia Mesa-Bains, essays by Keith Morrison, Theresa Harlan and Lucy Lippard, as well as an interview with artist. Selected works are described, as well as a Narrative Biography and Artist's Statement. A selected bibliography completes this publication by Visibility Press, 27113 Forest Ave., Berkeley, CA 94705. The catalog is available from Center for the Arts, 701 Mission st., San Francisco, CA 94107.

**Cover:** Hans Waanders of 's-Hertogenbosch, The Netherlands, saw a kingfisher bird on 4 October 1982 and that changed his life. He has been including kingfisher in all of his art and his bookworks ever since. He cuts his own rubberstamps, makes large rubberstamp prints, bookworks, atlases, globes, postage stamps, etc. The kingfisher is a symbol for flying, for solitary life and for a compass--but it is also a symbol for an airplane, for blue, for the urge to survive, for falling. The Kingfisher dominates Waanders' life and his work. He will be exhibiting in Raleigh, North Carolina in 1995.

