

## Exhibition Catalogs

**Photographing the L.A. Art Scene 1955-1975** by Craig Krull (Santa Monica, Smart Art Press, 1996, \$25.00) is a remarkable documentation of an art scene that was vibrant, vital and significant—a history waiting to be written, and now it has a visual component that is strong and communicative. Yet this is not a comprehensive, all-inclusive attempt at documentation. Rather it is a bit of the legend and myth of the L.A. art scene—not the destiny of fame and fortune. Contributions by Henry Hopkins, Charles Brittin, Eve Babitz, Peter Plagens, Judy Fiskin, Larry Bell, Monte Factor and others add to the understanding and the stories behind the photos. Photographs such as Dennis Hopper, Charles Brittin, William Claxton, Ed Ruscha, Jerry McMillan and so many more make this more than a photo album—more like a record of a scene.

**Kienholz: A Retrospective: Edward and Nancy Reddin Kienholz** (New York Whitney Museum of Art/ D.A.P., 1996, \$45 paper) is the documentation of an exhibition curated by Walter Hopps, a tribute to a great artist, who alas was not able to see this major exhibition of his work in New York. Yet everyone who contributed to this exhibition and its catalog was a friend and an admirer. As a result, the book is far more than a documentation—it is a life story of an artist and his work and the work of his partner since 1972. Essays by Marcus Raskin, Jurgen Harten, Thomas McEvilley, remarkable annotations to the abundant works in the show documented in color as well as in black and white, and a loving chronology by Nancy Reddin Kienholz make this volume a kind of three-dimensional festschrift, with essays by Monte Factor and Richard Jackson, as well as a bibliography and exhibition history. A must for all contemporary collections!

**Lari Pittman** by Howard N. Fox (with contributions by Dave Hickey and Paul Schimmel) is an exquisitely designed catalog of a major painter in mid-career, who is celebrated in this great catalog, including essays by Fox, Hickey and an interview with the artist by Paul Schimmel. There is exhibition history, selected bibliography and a catalog of the exhibition with rich, color plates. Designed by Jim Drobka, this catalog should win an award. Distributed by D.A.P. \$30.00

**Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History**, ed. by Amelia Jones with essays by Laura Cottingham, Amelia Jones, Susan Kandel, Anette Kubitz, Laura Meyer and Nancy Ring (Los Angeles, UCLA at the Armand Hammer Museum of Art in assoc. with University of California Press, 1996) is an important document on feminist art from the point of view of strategy, conflict, histories, and actual works of art. An important addition to this volume is the *Feminist Chronology, 1945 - 95*, stunning plates, typographical plays on the page, with a tremendous amount of scholarship (the footnotes in this one are not missing—although they should be abandoned soon, to cut the costs of

these "heavy" volumes. \$50.00 cloth, \$29.95 paper, with 130 halftones and 32 color plates, designed by Susan Siltan and printed in Hong Kong. A reference tool as well as an exhibition catalog.

**The Things You See When you Don't Have a Grenade!** **Daniel J. Martinez** (Santa Monica, Smart Art Press, 1996, \$25.00) is a published retrospective of this mid-career artist who involves himself in political and social issues with a bang! The black velour cover has the title translated into Morse Code on its cover, which invites you into a brilliantly designed volume (by Tracey Shiffman), projects throughout the world being documented on glossy white stock, with a myriad of photographs, both black and white and in color. The writings section is printed on off-white matte stock, with contributions by David Levi Strauss, Coco Fusco, Mary Jane Jacob, Susan Otto, Victor Zamudio-Taylor, Robeto Bedoya, and the artist himself, whose "Clowns, Terrorists, and the Town Crier: Manifesto for Art Practice" is a keynote for the whole volume.

This artist's work is seen in public, but his whole career began in 1980 with a performance group called ASCO and continues now in collaboration with many colleagues to make statements loudly and clearly out in public. A remarkable volume, one which should be used as a textbook of design and articulation for other artists trying to do a publication to make their careers!

*Smart Art Press is located at 2525 Michigan Ave., Bldg. C1, Santa Monica, CA 90404.*



## SHOWS NOT TO MISS

**Crossing the Frontier: Photographs of the Developing West, 1849 to the present**, about 300 works that contrast the creative optimism of the early construction and industry with modern views of massive suburbanization and environmental problems. 26 September - 26 January.

**Degas: Beyond Impressionism**, over 90 pastels, paintings and sculptures from the last two decades of Degas' career, along with 20 earlier Degas works from the museum's collection. 30 September - 5 January 1997. Art Institute of Chicago.

**The Photomontages of Hannah Höch**, retrospective of over 100 works from 1918 to the 60s reflecting upheavals in German society. 20 October - 26 January 1997. Walker Art Center, Minneapolis, MN.

**Antonin Artaud** at Museum of Modern Art, New York City. 3 October - 7 January 1997.

**Jasper Johns: A Retrospective** at MOMA, New York with about 100 paintings, 85 drawings, 20 prints and 10 to 15 sculptures dating from 1954 to the present. 20 October - 21 January 1997.

**Japan's Golden Age: Momoyama**, 156 works, including portraits of shoguns, silk kimonos, wall-sized panel paintings, samurai body armor and inlaid lacquered saddles dating from 1573 - 1615. Dallas Museum of Art, 8 September - 1 December.

**Beyond Belief: Contemporary Art from East Central Europe**, about 50 works including painting, sculpture, installation, photography and video, by 13 artists and artist groups from Poland, Hungary, the Czech Republic, Slovakia, Bulgaria and Romania. 6 September - 27 October. ICA, Philadelphia.

**The Illegal Camera: Photography in the Netherlands during the German Occupation, 1940-1945** at the Jewish Museum, New York City through 1 December.

**Nan Goldin: I'll be your Mirror**, the first in-depth retrospective of works by this photographer, including a new slide piece of self-portraits. Whitney Museum of American Art, 3 Oct. - 5 January 1997.

**A History of Women Photographers**, a comprehensive international museum exhibition with 215 vintage photographs and 30 vintage books. 19 October - 4 January 1997, New York Public Library.

**Gorey World: The Art of Edward Gorey**, 18 Sept. - 12 January, Cartoon Art Museum, San Francisco.

**Art in Chicago, 1945-95**, including a big catalog, a large exhibition and a performance series. Museum of Contemporary Art, Chicago, 16 November - 23 March.

**New York Dada: 1915-23**, a comprehensive study of the group of New York-based American and European artists. Whitney Museum, New York, 21 November - 23 February.

**Carolee Schneemann: Up to and Including her Limits**, the first American museum exhibition devoted to the 35-year career of this early devotee of performance and body-based art, 24 November - 26 January. New Museum of Contemporary Art, New York.

**Art that Heals: The Image as Medicine in Ethiopia**, including 20 parchment scrolls along with processional crosses, religious manuscripts and icons. Museum of African Art, New York. 3 February - 29 August 1997.

**Comme un Oiseau**, or *Like a Bird*, exhibition at the Cartier Foundation for Contemporary Art in Paris, includes 110 works by named artists and 52 more by anonymous artists from Africa, Asia and the Americas. Through 16 October at 261 Blvd. Raspail.

**Brancusi**, organized by Ann Temkin and Margit Rowell, at the Philadelphia Museum of Art through 31 December.

**Frankfurt Book Fair**, 2 - 7 October 1996.

**Giacometti**, an exhibition demonstrating the wide range of the artist as a painter and a sculptor, including 85 sculptures, 40 paintings and almost 100 drawings. Organized by the Scottish National Gallery of Modern Art, which rang through 22 September and then at the Royal Academy in London from 9 October - 1 January 1997.

**Conference on Visual Poetry** at the University of Alberta, Edmonton, Canada from 12 - 16 June 1997. For more information, write to Canadian Institute of Ukrainian Studies, 352 Athabasca Hall, University of Alberta, Edmonton, Canada T6G 2E8.

## Resources

**Wanted: Jewish Women Artists who make Books for an exhibition, Women of the Book: Jewish artists, Jewish themes, curated by Judith A. Hoffberg. Send c.v., some slides and a statement for consideration for inclusion in this traveling exhibition. Exhibition hopefully to be in museums throughout North America, Australia, and Europe.**

## Opportunities

**The Holocaust and the Book: Destruction and Preservation:** The Center for Holocaust Study and the Center for the History of the Book at Drew University will cosponsor a conference on the Holocaust and the Book. This will be a one-day conference on 14 November 1996 at Drew University, Madison, New Jersey. Papers are being welcomed dealing with books in the Holocaust, such as the burning, confiscation, censorship, and preservation of books; ghetto, camp and clandestine libraries; underground, official and collaborationist publishing; keeping of journals and diaries; and the reading experiences of Holocaust victims and survivors.

For more information, send to the Center for Holocaust Study, Rose Memorial Library/301, Drew University,

Madison, NJ 07940 USA. Telephone : (201)408-3600.

## UMBRELLA NEWS

•According to the *New York Times*, women lawyers call getting business "making rain" and succeeding at a big firm means bringing in business. Umbrellas are in order!

•Recently, an umbrella on the electrified third rail may have caused thousands of passengers to be stranded on the Lexington Avenue subway line in New York City. It caused a four-hour standstill.

•The two major political parties in the United States are called "Umbrella Parties", in contrast to the Third Party attempts of Ross Perot and gang.

•A new circular sail, which instead of hanging vertically from a mast, would hover horizontally, parasol-like, above the craft has been patented. One of the benefits

is that "Since it rests above you much like a parasol, you actually protect yourself from ultraviolet exposure."

In Nepal umbrellas cost more when it is raining. During monsoon they're quite expensive, relatively speaking.

John Lowther, poet

## UMBRELLA MUSEUM

Contributors to the Umbrella Museum are:

John & Toti O'Brien, Claire Satin, Annie (Wittels), Cynthia Chris, Claire Satin, Rabascall, Annie Silverman, Peter Frank, Paul Zelevansky, Barbara Rosenthal, Richard Simonson, Kenneth Shure, Claire Isaacs. the *New York Times*, Sherman Clarke, Sara Garden Armstrong, Jesse Glass, Virginia Holt, Leavenworth Jackson, Jo-Anne Echevarria Myers, Tim Lander, Anne Siberell, Pete Siberell, the Elzas family, Walter Askin

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For further information please contact:  
James Wintner / Colophon Page  
230 West 79th Street #94N,  
New York, NY 10024  
212 724-3443 fax 212 724-7690  
jhw@interport.net

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