

The Private Collection of Edgar Degas, Metropolitan Museum of Art, through 11 January 1998.

Tseng Kwong Chi: Citizen of the World, 40 black-and-white prints from the "East Meets West" series in which the artist photographed himself as a late 20th-century tourist in front of famous sites throughout the world through 16 November at Center for Creative Photography, University of Arizona, Tucson.

Henry Darger: The Unreality of Being at the Center for the Arts, Yerba Buena Gardens, San Francisco through 30 November.

Cindy Sherman: Retrospective, some 150 photographs from this influential artist's career. 2 November - 1 February, Museum of Contemporary Art, Los Angeles.

Beatrice Wood: A Centennial Tribute, a comprehensive retrospective of 130 drawings, prints, paintings, figurative sculptures and lusterware vessels, organized to celebrate the artist's 104th birthday. Through 4 January at the Santa Barbara Museum of Art.

Robert Capa: Photographs, a retrospective of 160 modern and 40 vintage gelatin silver prints, which include a visual record of the siege of Madrid, the Japanese bombing of Hankou and the Allied landings on D-Day. Through 7 December at the Philadelphia Museum of Art.

Picasso: The Early Years, 1892-1906, about 125 pre-Cubist works, including paintings, drawings, pastels, sculpture and prints, many from the artist's Blue and Rose periods. Through 4 January 1998.

Surrealism. Over 75 words, dating from the 1910's to 1970, by artists such as Joseph Cornell, Dali, Marcel Duchamp, Max Ernst, etc. Through 1 January at the Menil Collection in Houston, Texas.

Marcel Broodthaers at the Marian Goodman Gallery, New York City, through 1 November including a reproduction of the small storefront gallery operated until recently by the artist's daughter in Paris.

Toying with Architecture: The Building Toy in the Arena of Play at the Katonah Museum of Art in Westchester County, New York through 4 January.

Exhibition Catalogs

Thirty-five Years at Crown Point Press: Making Prints, Doing Art by Karin Breuer, Ruth Fine, and Steven A. Nash (Berkeley, Univ. of California Press, 1997, \$29.95 paper) is the story of a print publisher, her steadfastness to excellence, and the revival of etching as a medium of serious contemporary art. The Crown Point Press Archives are now at the Fine Arts Museums of San Francisco, with a subsequent exhibition at the National Gallery of Art in Washington, DC. Of the 3,699 prints produced by the Press, over 200 of these prints are illustrated in color in this book, which offers insight into the creative processes of the artist and the excellent development of the Press and the ways it helps to transform printmaking in the 20th century. Accompanied by a superb catalog, created by Karin Breuer, who explains how the Archive can be of great interest to art historical explorations, there is a roster of staff, a list of publications, a glossary and index.

Arthur Dove: A retrospective by Debra Bricker Balken in collaboration with William C. Agee and Elizabeth Hutton Turner (Cambridge, MIT Press, \$35 paper, \$50 cloth) documents one of the most respected modern American painters, yet this is the first major museum retrospective which opened at the Phillips Collection in Washington, DC and will move to the Whitney Museum in New York City in January, then to the Addison Gallery in Andover, MA in April, and the Los Angeles County Museum of Art in July. Organized by both the Addison Gallery and the Phillips Collection, the show is the first major assessment of Dove's career in over 20 years.

With 554 duotone and 90 color illustrations, this stunning catalog reproduces in fullcolor all of the works in the exhibition, and the essays portray Dove's aesthetic and historic insight and his long-standing relationships with Alfred Stieglitz and the other artists of his circle, namely Georgia O'Keeffe, John Marin and Marsden Hartley. He had a long life (1880-1946) with many changes of style and palette, infusing his landscapes and atmospheric abstractions with an almost clear-eyed mysticism and a daring use of color. Checklist and chronology.

Masters of Contemporary Glass: Selections from the Glick Collection by Martha Drexler Lynn (Bloomington, Indiana University Press, 1997, \$49.95 cloth, \$29.95 paper) covers five decades of international studio-glass production from the 1950s to the 1990s. Documenting this medium with 65 color illustrations and 10 black and white, this catalog represents an exhibition at the Indianapolis Museum of Art from 4 September - 19 November 1997. It is sumptuous and includes

names such as Chihuly, Littleton, Lipofsky, Ben Tré, Dan Dailey, Labino, Brychtova, Richard Marquis, Ginny Ruffner, Theron Statom, and many more. Glossary and Notes.

Geography Lesson: Canadian Notes by Allan Sekula (Cambridge, MA, MIT Press for Vancouver Art Gallery, 1997, \$22.50) includes 76 photographs of Canada—a country defined by its search for identity, and one that occupies a "zone of conceptual indifference" for many Americans—explore the imaginary and material geographies of the place. Both in text and image, Sekula traces the iconography of a landscape altered by mining, of bank architecture and its messages of cultural stability, and of the land as a source of economic wealth as it appears on Canadian money. Sekula takes the role of investigative reporter and storyteller, and these photos are in a narrative sequence. Two sites are linked: the Inco mine and smelter in Sudbury and the Bank of Canada in Ottawa. Essays following Sekula's text are by Gary Dufour who discusses Canadian Notes, and John O'Brian who discusses the dynamics of a resource-based economy, relations between Canada and the U.S., and photography's ability to regulate appearances and therefore to control reality.

exiles+emigrés: The Flight of European Artists from Hitler by Stephanie Barron with Sabine Eckmann and contributions by many others (New York, Harry N. Abrams for Los Angeles County Museum of Art, 1997) is the document of a major exhibition which traces the dislocation of a remarkable cadre of important modern artists from Nazi Germany and Australia. This exhibition emphasized the migration to the United States of 23 artists, architects, and photographers who had achieved consideration recognition in their careers, many of them surrealists, members of the school of Paris, and former Bauhaus associates. With 395 illustrations, 125 in full color, an illustrated chronology of the period from 1933 to 1945 detailing key political and cultural events, artists Josef Alberts, Max Beckmann, Marc Chagall, Salvador Dali, Max Ernst, Walter Gropius, George Grosz, John Heartfield, Wassily Kandinsky, Andre Kertesz, Oskar Kokscha, Fernand Leger, Jacques Lipschitz, Andre Masson, and Ludwig Mies van der Rohe are documented in this period, reflecting isolation, bitterness, and uncertainty. This is an important contribution to the understanding of the mass migration of European artists from the Hitler regime, and how this altered the larger course of art history by vastly enriching American artistic environment with their presence as teachers and creators. \$75.00

Severini futurista:1912-1917 by Anne Coffin Hanson (New Haven, Yale University Press, 1996, \$37.95) documents an exhibition which traveled from Yale University Art Gallery to the Kimbell Art Museum in Fort Worth, Texas in 1996. This exhibition is made up of paintings and drawings that Severini himself had chosen to show in the Bernheim-Jeune gallery in 1912 in Paris, in Alfred Stieglitz's exhibition at the "291" Gallery in New York in 1917, and in several other important exhibitions that intervened. There is a marvelous essay on the Futurist exhibitions in general, using the Marinetti Papers at Yale University, as well as a chapter on the Futurist Object. The exhibition catalog itself has 86 illustrations of which 41 are in color. Enhanced by Selected Documents which include the Preface to the Exhibition in New York in 1917, Correspondence from the Stieglitz Archive concerning Severini's Exhibition in New York and letters between Marinetti and Severini during 1910-1915 make this exhibition catalog a resource for Futurist studies. The catalog also has a chronology and a selective bibliography. Order from University of Washington Press.

June Wayne: A Retrospective, organized by Lucinda H. Gedeon (Purchase, NY, Neuberger Museum of Art, 1997, \$24.95 paper) is the story of a life in art, by a woman pioneer who changed the face of printmaking in the United States, while still creating paintings, tapestries and lithographs. This fifty-year retrospective was held at SUNY at Purchase and will travel to the Los Angeles County Museum of Art in October 1998.

With 100 illustrations, 75 in color, Arlene Raven weaves a tale of a multi-faceted artist whose readings in science and space become translated into luscious works of art, but the story is one of pain, struggle and challenges which are overcome by an indomitable spirit and spunk. Wayne's sense of humor is also manifest in many of the works, whereas her respect for John Donne is translated into her only exquisite *livre d'artiste*: *John Donne: Songs & Sonets*. The story continues with tapestries that stun the psyche and stimulate the imagination, portfolios of prints that explore space and solar winds with the exquisite complexity of a consummate visual artist. The investigations continue into an exploration of her mother's life, paintings done with silver leaf and acrylic, and collaborations with other printmakers. Checklist of the exhibition, illustrated chronology, and bibliography complete this stimulating catalog. Order from University of Washington Press.

Masami Teraoka: From Tradition to Technology, the Floating World Comes of Age by John Stevenson (New York, Pamela Auchincloss Gallery dist. by

University of Washington Press, 1997, \$19.95 paper) is a catalog for an exhibition in Obuse, Japan, the birthplace of ukiyo-e or Hokusai's techniques. Obuse is celebrating Teraoka as a contemporary ukiyo-e master in the footsteps of Hokusai. This masterful artist will be the only overseas Japanese to be represented in the Nagano Olympic Cultural Program in 1998. This catalog reflects the career of this remarkable artist with 52 color illustrations of pictures of the "floating world" using old techniques to create commentary on contemporary themes. Adapting the woodblock medium to watercolor is the innovative technique, along with his using subtly and completely the ukiyo-e imagery to convey his messages. His

provocative commentary on contemporary issues such as AIDS, sexuality, cultural identity and technology are more arresting because of the use of artistic traditions of the past. Using characteristic kimono-clad female figures and flexible contour lines describing flat color areas, Teraoka has consistently documented his observations of modern society. His recent paintings draw upon Gothic and Renaissance artistic conventions. Bio-chronology. \$19.95 paper from University of Washington Press.

Scene of the Crime by Ralph Rugoff, with contributions by Peter Wollen and Anthony Vidler (Cambridge, MIT Press, 1997, \$25 paperback) accompanies an exhibition organized by UCLA at the Armand Hammer Museum, which considers the art object as a kind of forensic evidence. Much like the photographs in our newspapers and magazines, the familiar chalk line of a murdered body, the hunt for the weapon by police, here certain works of art invoke off-screen drama, prior trauma or a history reminiscent of violations, criminality, or minor disruption. Each of the works in this exhibition reflect the participation of the viewer to reconstruct behavior, motives, and likewise events. The viewer as investigator is stressed in this approach to art objects, showing how art of today is haunted with mystery and invested with curiosity to know what "really" happened. Just think of the death of Princess Diana and the fascination with the tunnel by everyday people.

So, the art object is clue to absent meanings or actions. From the beginning, Ed Ruscha, Bruce Naumann, Barry Le Va, and David Hammons, as well as John Baldessari, stretch into the 1990s with installations and work of Paul McCarthy, Sharon Lockhart, James Luna, and Anthony Hernandez, hinting that the curator feels that the art today is concerned with forensic strategies and demands an investigative approach. Both the exhibition and the book are very convincing.

Peter Wollen's *Vectors of Melancholy* fleshes out the views of how important the photograph is and how the audience of these works of art never seeks a conclusion,

but instead engages in the goalless activity of speculation and interpretation, tracing the links between our emotional responses and the actual ideas that arise alongside the investigation. Vidler seems to delve deeper into Lacan, Bataille, Edgar Allan Poe and the like. The new film, *L.A. Confidential*, is not so far from the point.

The catalog/book has 131 illustrations, many of them in color, with checklist and index. The catalog was underwritten by the Friends of Contemporary Art in Los Angeles.

Manuel Ocampo: Selected Works with essays by Chon A. Noriega and Kevin Power, dialogue with Manuel Ocampo and Daniel J. Martinez, edited by Pilar Perez (Santa Monica, Smart Art Press, 1997, \$30.00) documents an exhibition at Track 16 Gallery in Santa Monica, California. This political and social critic "pushes paint around" in a phenomenally powerful manner. Born and raised in the Phillipines, Ocampo is largely self-taught, collaging various "texts" onto weather Spanish colonial-style painting: newspapers, botanical charts, consumer packaging, and popular iconography and languages. There is anger and anguish here combined with strength and determination. The challenge is not in the medium (paint) but in the message, which is more powerful than most artists dare to tackle. International relations, domestic politics, the treatment of women, mingling black humor, Catholicism blended with heavy metal, satanic sacrifice and rock, third-world advertising and consumerism, religious kitsch mingled with medieval illumination. There is something for everyone with an intense vision mingled with negatives.

The design of this catalog is admirable. Tracey Shiffman is one of those designers made in heaven. This ample catalog is a work of art because of her design. Available through your local art store or from Smart Art Press, 2525 Michigan Ave., Bldg. C1, Santa Monica, CA 90404 or from D.A.P. 155-6th Ave., 2nd fl., New York, NY 10013 (for stores).

