

BOOK REVIEWS

Edited by Amy Navratil

REFERENCE

Andreae, Bernard. *The Art of Rome*. New York, Harry N. Abrams, 1977. 656p., 900 illus. (159 in color), bibliog., index ISBN 8109-0626-0 \$85.00

This is the book that must win the prize for profound weight, for it is a very hefty book that few coffee tables can support. In fact, it is probably the definitive Roman art book, translated from the 1973 *Römische Kunst*. It divides the Roman artistic periods into five separate but interrelated parts. Biographies and portraits of the Roman rulers open each chapter, and the illustrations are magnificent supportive material.

The reference potential of this book is witnessed by the description of the architectural techniques and types employed by the Romans, a lexicon with a chronological history of Rome, three genealogical tables, a list of the important Roman gods, biographical information on important Roman painters, sculptors, architects, and writers, and a glossary of terms used throughout the volume. Rounded out by a comprehensive bibliography and an index, this is a magnificent contribution to scholarship and will stand as a definitive pictorial reference tool for years to come.

A Checklist of Painters c. 1200-1976 Represented in the Witt Library, Courtauld Institute of Art, London. London, Mansell, 1978. 337p., ISBN 0-7201-0718-0; CIP included. \$34.50 (available through Mansell, Merrimack Book Service, 99 Main St., Salem, NH 03079)

The Witt Library collection of reproductions and photographs currently numbers over 1,200,000 separate illustrations encompassing the work of about 50,000 painters and draughtsmen working in the European or Western tradition of art. Generally excluded are architects and sculptors, except when their works "do not relate specifically to buildings or statues." Thus, Henry Moore, who is noted primarily for his sculpture, is included on the basis of his drawings and sketches. Decorative artists are frequently included, as are some reproductive engravers. Following the practice begun by the Library's founder, Sir Robert Witt, most of the illustrations come from auction and exhibition catalogues.

As clearly indicated in the title, this volume is a checklist of the artists represented in the collection; the information given for each entry includes dates or period and national school or nationality only. It unfortunately does not give the number of items for each artist, nor the title of the works. There are some cross-references, primarily for variations of an artist's name, and usually only those found in Thieme & Becker. A major asset is the inclusion of many artists, particularly of the 19th and 20th centuries, who heretofore have not been included in the standard biographical dictionaries, such as Thieme & Becker, Bénézit, or Wurzbach. Whenever possible, dates have been verified in various sources, although John Sunderland, the Witt Librarian, admits there are some errors in that regard which are being corrected. The information gathered in this volume make it an invaluable reference tool for scholars and librarians.

The International Dictionary of Artists: Pre-Twentieth Century including a cumulation of the English language translation of Thieme-Becker and non-duplicated entries from the 1910 edition of Bénézit. Vol. 1. Wilmington, Delaware, International Translations and Publishing Co., 1978. \$125.00 per volume (55 volumes anticipated)

This Delaware-based firm, with sales office in Detroit, has come through with its first volume as promised in this comprehensive translation of Bénézit and Thieme-Becker (without any revisions from the original). The purpose of the publisher was to make these important reference works available in the English language to scholars, but also to the general public. Clearly printed and well presented with a red buckram binding, we cannot criticize the intentions of the publisher.

Still, with a new Thieme-Becker coming out in the 1990s, we still wonder whether it is a valid concept. Meanwhile, the publishers promise biographies of 20th century artists as an original compilation at a later time, and that should be interesting to see. Since the edition "is almost a sell-out," we think the reference tool noteworthy.

Lent, Max and Tina Lent. *Photography Galleries and Selected Museums: A Survey and International Directory*. Venice, California, The Garlic Press, 1978. 184p. ISBN 0-932798-00-4 paper; ISBN 0-932798-01-2 hardcover: \$8.95 paper; \$17.95 hardcover

A listing of 600 national and international galleries and museums that exhibit photography, arranged alphabetically and geographically, this volume also serves as a survey of 124 photography galleries and museums, which responded to a series of questions by filling out a one-page questionnaire or by replying in the form of a brochure or letter. The questionnaires have a front and an upside-down back side which are reproduced intact, a rather confusing documentation.

The "comprehensive" directory includes the names of the galleries and museums that have shown photography within the last year, with name, address, and annotations. The authors, both instructors of photography, deserve credit for persistence. The volume itself is a work of dedication, but its price is a bit steep for its product. (Order from 533 Rialto Ave., Venice, CA 90291 and add \$1.00 for postage and handling).

Parry, Pamela Jeffcott, comp. *Contemporary Art and Artists: An Index to Reproductions*. Westport, Connecticut, Greenwood Press, 1978. 327p. ISBN 0-313-20544-2 \$25.00

Serving as an index to book illustrations of all media except architecture and most crafts from 1940 to the mid-1970s, *Contemporary Art and Artists* indexes rather unique up-to-date English books and exhibition catalogs that can usually be found in most museum, college and public libraries. Although the author states that coverage is international, the emphasis is largely on American sources.

Artists who died before 1950 are excluded, with the excep-

tion of those important in later movements, such as Arshile Gorky. Information under artist includes nationality and dates (not always), title of work, date, medium, location, and page or plate number in indexed work. The Subject and Title Index are limited to those works which are representational or semiabstract in nature, which does not seem to be applicable to most contemporary art, but in the long run serves as a very helpful approach. An interesting contribution.

ARCHITECTURE

The Dunlap Society. *The Architecture of Washington, D.C.* Vol. 1. Washington, DC, 1976. ISBN 0-89481-002-2 \$65.00

This is the first of a series of new research and teaching tools providing full visual documentation of American art. It is good to see Architecture finally getting its due, a reference tool that can be used as original research documentation, in a format that is contemporary and technically correct. There is the microfiche which makes the pages of this living book come alive, for the images arranged in sequence provide pertinent material as well as complete documentation and references. For the convenience of the user, the factual information, chronology and list of contents appear in printed form as well as to allow easy access.

What stimulates the imagination is to find original drawings, photographs before and after, plans, details, etc. all in the microfiche. The fiche can be used individually, projected on a wall for teaching purposes, or to serve as a catalog for slides which are also obtainable from the Dunlap Society. Color slides for new material are also available. We must thank the Dunlap Society for its intensive research, its insightful documentation, and its forward stance.

Pierson, William H., Jr. *American Buildings and their Architects*. vol. 2, part 1: Technology and the picturesque, the corporate and the early Gothic styles. Garden City, New York, Doubleday, 1978. 500p., 312 illus., glossary, index ISBN 0-385-12073-7 \$12.95

Volume Two of a projected four-volume series entitled *American buildings and their architects* will survey the 19th century when it is completed (Vol. 1 covered "The colonial and neoclassical styles and was published by Doubleday in 1970). In Part I, the author covers roughly the first two-thirds of the 19th century, a time of both technological, or "corporate" architecture and the Romanticism of the early Gothic style, which co-existed for approximately the entire time. A fascinating book illustrated primarily with photographs taken by the author, this is "must" reading for anyone seriously interested in 19th century architecture. There is a glossary of architectural terms, which could have been made more useful with the inclusion of drawings. Unfortunately, there is no bibliography, but at least there are extensive notes to additional sources. Perhaps the bibliography will appear in Part 2.

ARTISTS

Fleming, Gordon. *The Young Whistler: 1834-66*. London, Allen & Unwin, 1978. 264p., 30 illus., bibliography, index ISBN 0-04-927009-5, CIP included. \$31.00

As is evident from the title, this study covers the first 22 years of Whistler's life, from his controversial place of birth until his return from a sudden trip to Chile. Of particular importance is the publication of many of Whistler's letters in French to his good friend, Henri Fantin-Latour, and other primary source material originally published in French, which for the first time is here translated into English. Although the book makes interesting reading, the author does have a tendency to get quite wordy at times. An index and a good bibliography are included, but the price, at \$31, is a bit steep, especially in the light of the paucity of illustrations.

Karlstrom, Paul J. *Louis Michel Eilshemius*. New York, Harry N. Abrams, 1978. 264p., 228 illus. (50 in color), bibliog. ISBN 0-8109-0856-5 \$45.00

This is the first comprehensive volume on the poet-visionary artist written by the West Coast Director of the Archives of American Art. Karlstrom illuminates the contradictions that provide the key to understanding Eilshemius's life and art. With an unstable character and unrealistic ambitions, Eilshemius never fully realized his talent.

First as an eccentric, living in isolation and neglect, he finally achieved renown through the efforts of Marcel Duchamp. With personal vision and individuality, Eilshemius never truly reached his apex, but Karlstrom helps him and his reputation.

The volume includes a biographical outline, selected bibliography, an extensive list of the artist's own publications, and index. Tipped-in plates (on three sides) still are an irritant to most librarians, but it will take perhaps another generation to teach publishers that fact.

Rosenberg, Harold. *Barnett Newman*. New York, Harry N. Abrams, 1978. 260p., 270 illus. (131 in color, 5 foldouts), index ISBN 0-8109-1360-7 \$45.00

With his "breakthrough" painting in 1948, called *Onement I*, a small painting with red-orange vertical strip centered on a red-brown ground, Barnett Newman developed as the most original and influential artist to emerge in the U.S. in the decade following World War II. Newman's definition of the subject of painting as "the self, terrible and constant" is well illustrated in this glorious book which brings together for the first time reproductions in color of almost every one of the paintings, as well as most of the drawings, watercolors, works in mixed media, sculpture, etchings, lithographs, and architecture.

What is interesting about this book is its provocative nature, that leads to speculation on other forms of art. Newman, who was attracted to the idea of nothingness, leads to speculation on substance, ritual and exaltation. A must for all contemporary art connoisseurs.

Waldman, Diane. *Mark Rothko: A Retrospective*. New York, Harry N. Abrams, 1978. 296p., 198 illus. (96 in color), chronology, bibliography ISBN 8109-1587-1 \$30.00

What a glorious walk through an artist's significant accomplishments! Based on the important retrospective presented at the Guggenheim Museum in 1978, the book treats Rothko with due respect and depth. It ranges from the 1920s through 1970 with supporting illustrations, including photographs of the artist and his family and friends, many published for the first time.

Waldman's emphasis on Rothko's late canvases is illuminating and important. Included is a detailed chronology, an exhaustive exhibition list and a bibliography.

PHOTOGRAPHY

Bourgeron, J.P. and P. J. Balbo. *Nude 1925*. Dobbs Ferry, New York, Morgan & Morgan, 1978. 64p., 100 illus. ISBN 0-87100-154-3 \$6.95 paper

These nudes come from 100 classic French postcards, the kind that used to be smuggled into the United States by travelers returning from abroad. These nudes in their straightforwardness have more subtlety than the magazines that one can find on any street corner in the United States today. They have alluring vitality, complete with a sense of humor and eroticism. A delightful collection.

The Harlem Book of the Dead. Photographs by James Van der Zee, poetry by Owen Dodson, text by Camille Billops. Dobbs Ferry, New York, Morgan & Morgan, 1978. 96p., 40 photographs ISBN 0-87100-152-7 paper; 0-87100-157-8 hardcover \$8.95 paper; \$15.00 cloth

This volume presents examples of Van Der Zee's work as a "funeral photographer" during the decades when he lived in New York's Harlem, when he documented its culture and social history with his camera. Most of the images date from the 1920s and 1930s and record the ceremonies and rituals associated with death. Harlem at that time cared for the living and the dead, believing that carelessness about death might reflect a carelessness about life.

Included is an interview between Van Der Zee, now 92, and historian-researcher Billops. In the interview, the famous photographer recalls his long career, and discusses men, women, children, religion, life and death. A living document!

Lartigue, Jacques Henri. *Diary of a Century*. New York, Penguin, 1978 (Reprint of the 1970 edition) unpaginated, illus. ISBN 0-14-00-4840-5 \$9.95 paper

What a disservice to Lartigue that this edition should have been published at all, because no one cared enough to make it come close to the original. The half-tones are miserable, and one can never realize the excellence of the photographer by these "reproductions". Since this is basically a picture book, we feel if you can find the original, buy it, but don't make a special effort to understand and appreciate Lartigue from this reprint.

BOOKS OF INTEREST

Art of the Huichol Indians. New York, Harry N. Abrams, 1978. 212p., 140 illus. (40 in color), bibliog. ISBN 0-8109-0685-6 (hardcover); 0-8109-2160-X (paper) \$22.50 hardcover; \$9.95 paper

Based on an exhibition at the Fine Arts Museums in San Francisco, this volume includes a series of papers from anthropologists and ethnologists on the sacred art of this tribe of Sierra Madre Indians, including the famous yarn paintings. A comprehensive look at the sacred art, the religious experience, acculturation and economics, as well as shamanism serve to understand this important tribe and its artifacts. Beautifully illustrated not only with the catalog of objects, but also photographs of the techniques and customs of this tribe, this volume also includes a selective bibliography.

Cooper, J.C. *An Illustrated Encyclopaedia of Traditional Symbols*. London, Thames & Hudson, 1978. unpaginated, 210 illus. ISBN 0-500-01201-6 \$14.95

With nearly 1500 entries, J. C. Cooper has documented the history and evolution of symbols from pre-history to today. Lively, informative, and often ironic, she discusses and explains an enormous variety of symbols extending from the Arctic to Oceania, from Tao, Christianity, Judaism, to Tantra, the Great Goddess, Voodoo cults. "Umbrella/Parasol", for instance, "is the solar disk or wheel, its spokes are the rays of the sun and its haft the world axis; . . . as the parasol it is also warmth and protection. In China, it means dignity, high rank, protection and good luck." A marvelous contribution for all kinds of research.

Daniels, Florence Margaret. *Why Art? A Guide to Viewing and Understanding Contemporary American Art*. Chicago, Nelson-Hall, 1978. 222p., illus. ISBN 0-88229-173-4 \$11.95 hardcover, \$7.95 paper

This is a book written in non-technical language for the reader who wants to expand his or her understanding of art, without indulging in long dissertations of art aesthetics. This is a guide to appreciating art and society, art within the environment. Riddled with many black and white half-tones, the simple language talks about the viewer's appreciation of the work of art, discusses the artist and his or her work, and then emphasizes the history of architecture in America as argument for developing visual awareness which leads to the upgrading of the environment. For the dilettante and amateur.

Design History: Fad or Function? Edited by Terry Bishop. New York, Nichols Publishing, 1978. 102p., illus. ISBN 0-85072-089-3 \$13.25

First presented as 16 formal papers at the third Annual Conference on Twentieth-Century Design History, Brighton Polytechnic, September 1977, these essays center on three main areas of interest: the designer, the consumer, and the object or artifact that is the end product of design.

Many fundamental questions arise about broader aesthetic, social and cultural issues of "taste", "style", individualism versus anonymity in design, social and economic constraints on the design process, the relevance of quality judgments in design history, and in fact, about what the study of design history itself comprises and for whom it has been developed. A typical British problem, the relevance for the American reader from lipstick to steamships, from politics of advertising to bibliography is covered. An important study. (Nichols Publishing Co., P.O. Box 96, New York, NY 10024)

Hauge, Victor and Takako. *Folk Traditions in Japanese Art*. Tokyo, New York & San Francisco, Kodansha International, 1978. 272p., 230 illus. (48 in color), chronology, glossary, bibliog. ISBN 0-87011-360-7 \$25.00

Folk Traditions in Japanese Art is the catalogue for a traveling exhibition organized by the International Exhibitions Foundation and the Japan Foundation, with many of the works coming from Japanese collections. A 20-page introduction discusses the concept of folk art and folkcrafts in Japanese tradition, and then goes on to give a brief survey of paintings, prints and sculpture, ceramics (from very early earthenware through the sophisticated fine porcelain), textiles, lacquer, basketry, dolls, and toys. The various techniques utilized in the creation of these objects is discussed in general. (The majority of works are from the period 1600-1930). The excellent illustrations themselves comprise the major portion of the book; they are followed by detailed catalogue entries, which give historical, technical, and iconographic descriptions of the work. A brief glossary of terms and a bibliography complete this beautifully-produced volume. There unfortunately was no mention of the cities to which this exhibition will travel.

Huddleston, Eugene L. and Douglas A. Noverr, eds. *The Relationship of Painting and Literature: A Guide to Information Sources*. Detroit, Gale Research, 1978. 184p., indices ISBN 0-8103-1394-4 \$22.00

Another in the important series of American Studies Information Guides, this volume fosters an interdisciplinary approach to the study of American literature and painting. In addition to a checklist of analogous poems and paintings compiled especially for this work, there are also excerpts from previously published pairings and bibliographical citations to sources on the relationship of painting and literature.

The book is arranged by period to conform with the major eras in American intellectual history. Paintings, within each period, are listed alphabetically by painter. Each entry contains the names of the painter and painting, year painted, and gallery in which the painting is presently located, followed by the title of an analogous poem. Full bibliographical details are given to facilitate locating the poem.

In addition, there are excerpts taken from previously published pairings of poems and paintings, presented in five appendixes to the main checklist. There are also lists of American poems on painters, American poems on foreign paintings, and American poems on unspecified paintings and painters and related subjects. Three indexes complete the

volume with an index to authors, index to painters, and index to paintings, books, poems, and first lines of poems. An important contribution by two professors from Michigan State University.

Hughes, Sukey. *Washi: The World of Japanese Paper*. New York, Kodansha International, 1978. 360p. 84 black and white illus. (16 in color), bibliog. ISBN 0-87011-318-6 \$45.00

When you open this book, you enter the world of paper, for the end papers are in fact specially made handpapers from Japan. Blessed with cold weather and pure water, Japan has had a long tradition of papermaking. This, the only book on Japanese paper currently in print in English, explores the whole history of papermaking in Japan which has whittled down to only 650 households from a total of 100,000. After a brief history of paper in the Orient, the author, a practicing papermaker who studied for over 3 years in Japan, outlines materials and techniques and surveys the major types of Japanese papers. She describes the lives of papermakers, both known and unknown, discusses the aesthetic basis for the appreciation of paper in Japan, and takes a sharp look at a disappearing craft. A preface by Isamu Noguchi adds a reminiscence of paper in his career and life. An important volume for anyone interested in this dying art. Maps, glossary, and a bibliography make this an essential addition to any art collection.

Kutcher, Arthur. *Looking at London: Illustrated Walks Through a Changing City*. London, Thames and Hudson, 1978. 128p., 90 illus. ISBN 0-500-27124-0 \$6.95

This book is not an ordinary "London by foot" guidebook, but serves as a tribute and a warning—a tribute to the unique character of London as it has grown through the centuries, and a warning that this character is in serious danger of being lost forever due to the lack of planning and preservation.

The introduction traces the expansion of London and shows how the fabric of the city was formed all respecting human scale. Then in the twentieth century, everything was ignored.

With a series of six guided walks, historical forces are shown in practice, accompanied by line drawings. A plea to Londoners to realize the heritage they possess and a determination to preserve it is the cure for the property speculation, mistaken official policies, myopia in the architectural and planning professions, and lack of public awareness which are demonstrated in the last chapter.

Masterpieces of Primitive Art (The Nelson A. Rockefeller Collection). Photographs by Lee Boltin; text by Douglas Newton. New York, Knopf, 1978. 264p., 254 color illus., bibliog. ISBN 394-50057-1 \$30.00

A stunningly designed volume of one of the most important collections of primitive art amassed over the past fifty years, this study is divided into faces, human figures, animals, and "abstractions." Each item has individual captions for better understanding. This is truly one of the most beautiful books of the year. A catalog of the collection, as well as a select bibliography, complete this important work.

Mathey, François. *American Realism: A Pictorial Survey from the Early Eighteenth Century to the 1970s*. New York, Skira (Rizzoli Publications), 1978. 192p., 100 black and white illus., 70 in color, index ISBN 0-8478-0125-X \$50.00

This oversize picture book, written by Mathey, director of the Musée des Arts Décoratifs in Paris, largely for a European audience, traces the cultural history that produced American realism, including the economic, spiritual, ethnic, and purely aesthetic cross-currents.

Starting with the American primitives in the colonial period, the author traces the different styles of realism through concrete reality, photo realism, pop art, etc.

We find that this Parisian understands the American society that produced contemporary realities, especially that of the 1930s when the European influx to America created a new cosmopolitanism. The illustrations are gloriously printed examples. With a dictionary-index as well as extensively captioned illustrations, this is indeed a welcome addition to American art collections.



Matsubara, Naoko. *Kyoto Woodcuts*. Tokyo, New York, San Francisco, Kodansha International, 1978. 31 illus. (one original woodcut) ISBN 0-87011-334-8 \$25.00

With an introduction by Fritz Eichenberg and an introduction by Bunsho Jugaku, this luscious volume of reproductions of one of the renowned woodblock artists in the world is a treat. The best of all possible worlds, she combines in her work, Matsubara, born in Kyoto, has traveled widely, taught in New York, Canada and Rhode Island. This book is a rare treat and will be treasured by all those interested in print-making and especially in woodcuts.

Reichardt, Jasja. *Robots: Fact, Fiction, and Prediction*. New York, Viking/Penguin, 1978. 168p., 280 illus. (12 in color), bibliog. ISBN 0-14-00-4938-X \$8.95 paper

From God to R2-D2, we have a thoroughly engrossing history of robots—with a visual time chart as well. Robots in fiction, robots in the theater, robots in comics, robots by children and children by robots, robots as lovers, robots in our domestic life, as well as projections for robots are presented by this outstanding art historian, critic, curator, journalist and lecturer. A must for anyone interested in the past, present and the future!

Richter, Hans. *Dada: art and anti-art*. New York, Toronto, Oxford University Press, 1978. 246p., 179 illus. (8 in color) ISBN 0-19-520071-3 \$6.95

This is a reprint of the 1965 Thames and Hudson volume, and a welcome addition to the literature of Dadaism. One of Dada's founders, Richter, a noted painter and film maker, recreates that movement first in Zurich, then in New York, Berlin, Hanover, Cologne and Paris with a discussion of post-dada and neo-dadaism. A thorough grounding in this significant movement, there is also a bibliography.

Rickards, Maurice. *This is Ephemera: Collecting Printed Throwaways*. Brattleboro, Vermont, Gossamer Press, 1978. (dist. by Stephen Greene Press) 64p., illus. ISBN 0-8289-323-9 \$3.95

This is the first general guide to ephemera for the American collector, showing the types of tickets, labels, calling cards, trade cards, menus, posters, billheads, packages, and other throwaways involved. The author, founder and chairman of the Ephemera Society, tells where to find ephemera, how to collect, what is good and what is bad ephemera, as well as the market value of these materials.

This is a good book to raise the awareness of many in the art world who tend to throw away the valuable "ephemera" that come through the mailbox each day. Delightfully written, inexpensively priced, this is required reading for all stricken collectors.

Seeman, Helene Zucker and Alanna Siegfried. *SoHo: A Guide*. New York, Neal-Schuman, 1978. 274p., illus., bibliog., index ISBN 0-918212-09-X \$6.95

Written by two librarians, *SoHo: A Guide* features an account of the community that was developed by and for artists and an exploration into the many facets that make it an extraordinary neighborhood. This may be a monument, since the neighborhood is fast driving the artists away from the environment due to an increasing real estate boom and the taking over of the neighborhood by chic, sophisticated "in" middle-class people.

There are descriptions of 85 art galleries and 22 performance spaces, as well as virtually every place of interest on each of the twelve streets in SoHo. 65 photographs accompany the text, as well as clear street guides in the form of line drawings.

Sad to say, no mention is made in the historical description of SoHo of George Maciunas, who singlehandedly transformed the former industrial area into an artist-loft living neighborhood in the 1960s. But this is a minor omission, what with the clear, accessible, handy guide which is accompanied by very up-to-date photographs which are very well printed. To be sure, the authors reassert time and again that the guide is current as of June 1978. So much happens in SoHo now to change its character that we know the Guide will be an historical document in a very short time.

The bibliography is a welcome asset, chronologically arranged, so that the guide becomes a photographic record, a companion guide, and an historical document all in one. A buy at any price!

EXHIBITION CATALOGS

Murals Without Walls: Arshile Gorky's Aviation Murals Rediscovered is the pithy study done by Ruth Bowman, to accompany the exhibition at the Newark Museum. The Sherlock Holmes-like story, the mystery, perseverance, and dedication that led to the rediscovery and preservation of these murals make this catalog more fascinating than the ordinary.

With Gorky's own interpretation of the murals, essays by Francis V. O'Connor and Frederick T. Kiesler, the detailed rediscovery documented by Ruth Bowman, Jim Jordan's placing the murals' importance in Gorky's art, as well as a catalog and detailed bibliography including archival material, we have a splendid document that costs only \$7.95. Available from The Newark Museum, P.O. Box 540, Newark, NJ 07101.

Don Sorenson: 1976-1978 is an exhibition catalog of paintings, paintings which are non-objective, which the artist is constantly exploring. A foreword by Nicholas Wilder, dealer; an introduction by Melinda Wertz, art critic; illustrations in black and white and four color plates, as well as a catalog and bibliography make this a buy at \$3.00 from Mt. St. Mary's Fine Arts Gallery, 12001 Chalon Rd., Los Angeles, CA 90049.

Ben Nicholson: Fifty Years of His Art is the exhibition catalog at the Albright-Knox Art Gallery in Buffalo, which travels to the Hirshhorn Museum in Washington and later to the Brooklyn Museum. The long introductory essay by Steven A. Nash, Chief Curator of the Albright-Knox, gives perspective to the lengthy career of Nicholson, putting him in history, showing influences upon him and his influence upon others. The catalog, fully illustrated with 31 color plates, is a descriptive one. There is a detailed chronology, a list of selected exhibitions arranged chronologically, and a selected bibliography. A most important contribution to the literature. \$14.00

Bewilderness: The Origins of Paradise is a wild, fantastic catalog of an exhibition by Glenn Lewis, full of humor, visual puns, and keen intelligence. This exhibition is basically a confrontation with aesthetic and political issues of collectivity, symbolism, subjectivity, originality, nostalgia, equivalence and representation, as well as nature itself. The physical opulence of Vancouver and its surroundings are whimsically and socially realized in this oversized catalog available from the Vancouver Art Gallery, 1145 West Georgia St., Vancouver, British Columbia V6E 3H2, Canada. \$3.50 plus 50 cents postage and shipping.

Pottery by Wayne Ngan, a major ceramicist on the West Coast of Canada, a master craftsman, whose imagery and aesthetic are related to today, although his techniques are rooted deep in the past. The black and white and four-color plates just whet the appetite for the 104 pieces in the exhibition. There is a full catalog, a glossary of terms used in the catalog, a biography. \$3.50 plus 50 cents for shipping from The Vancouver Art Gallery.

& Power, a tabloid-size catalog of recent photographs of 20 artists shown at Pumps, 40 East Cordova St., Vancouver, BC V6A 1K2 is now available from that bookstore. Price unknown at press time.

Richard Estes: The Urban Landscape featuring 23 paintings in his first one-man museum exhibition presented by the Museum of Fine Arts in Boston is documented in a 67-page catalog with 20 color plates, introduction by John Canaday, and a catalog and interview by John Arthur, available from the MFA in Boston or from the Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington, DC 20560 for \$8.95.

June Wayne: Paintings, Tapestries, Lithographs, an exhibition presented by the Montgomery Art Galleries, Pomona College, Claremont, CA and now being exhibited at the University Art Collections, Matthews Center, Arizona State University, Tempe, AZ is documented in a stunning catalog where the visuals are film strips in full color illustrating the works of June Wayne, with an introduction by David Steadman, director of the Galleries of Claremont Colleges, an essay by Kenneth S. Friedman, and a tribute by Stephen Longstreet. A biography completes this splendid catalog, available for \$4.50 plus postage and handling from the Montgomery Art Galleries, Pomona College, Claremont, CA.

Building a Better Mouse: Fifty Years of Animation, focusing on the creative talents of Walt Disney and the Walt Disney studio, this handsome, fully illustrated (6 color and 12 black and white drawings) exhibition catalog contains an informative and highly entertaining essay by J. Michael Barrier, curator of the exhibition, tracing the history of 20th-century animation in America. The exhibition commemorates the 50 50th anniversary of the 1928 opening of Walt Disney's first animated film featuring Mickey Mouse. Includes a checklist detailing all items appearing in the exhibition. 40p., Paperback. \$3.00 from Exhibits Office, Library of Congress, Washington, DC 20540. Full payment must accompany each order, or an institutional purchase order will be accepted. A four-color exhibition poster is also being offered for \$3.00.

Your Portrait by Richard Basil Mock is an exhibition catalog published by Some Serious Business, 9 Wavecrest, Venice, CA 90214. Mock set up his portrait gallery at the Otis Art Institute Gallery and painted portraits from 18 May to 1 June 1978. As each painting was finished, it was hung immediately upon the wall, and thus the exhibition grew to 94 portraits.

The catalog features an introduction by Ann Schoenfeld, an interview with the artist by Susan Martin, a four-color stamp-size reproduction of each portrait, a list of participants, a statement by the artist, selected bibliography and acknowledgments. Available for \$1.00 plus postage.

The American View: Art from 1770 to 1978 is a catalog from the Kennedy Galleries, 40 West 57th St., New York, NY 10019, including Peale, Eakins, Eastman Johnson, Edward Hicks, among others.

The Folk Art of Japan being exhibited at Japan House Gallery in New York City and to travel to the Asian Art Museum of San Francisco is documented in a 272-page paperback catalog selling for \$16.50. Available from the Gallery, 333 E. 47th St., New York, NY 10017. There are more than 200 examples of folk crafts including textiles,

baskets, pots, bowls, casks, iron locks and chests of drawers.

Edvard Munch: Symbols and Images is an exhibition showing at the National Gallery of Art, Washington, DC 20565 through 19 February. Since the exhibition will not travel and is the most comprehensive survey of the artist ever mounted in the United States, it is an extraordinary event. The essay in the catalog is by Reinhold Heller, entitled "Love as a Series of Paintings and a Matter of Life and Death", an account of the key period of Munch's life, the years 1892 - 1902.

Grids: Format and Image in 20th Century Art, an essay by Rosalind Krauss, is contained in a catalog which documents the exhibition at the Pace Gallery in New York City, which travels to the Akron Art Institute from late March through 6 May. Artists include Frank Lloyd Wright, Joseph Cornell, Muybridge, Eva Hesse, Carl Andre, Reinhardt, Noland, Agnes Martin, Lichtenstein, among dozens of others. The cover is a plastic grid, the 10 color plates and multiple black and white plates certainly attest to an elegant show. \$7.00 plus tax from Pace Gallery, 32 E. 57th St., New York, NY 10022.

The Guggenheim has reinstalled its Thannhauser Collection integrating works from its own permanent collection which support the Thannhauser wing and make it a mini-museum of modern art. Catalogue of the **Thannhauser Collection** prepared by Vivian Endicott Barnett has been published for \$24.50 in hard cover and \$15.50 in paper from the museum.

Paper is the catalog which documents the December 1978 show at the Touchstone Gallery, 118 E. 64th St., New York, NY 10021. It includes work by Bill Barrett, Pinchas Cohen-Gan, Michael Gitlin, Yaacov Kaufman, Winifred Lutz, Dorothea Rockburne, Michelle Stuart, Steve Wood, among others.

American Painting of the 1970s, Albright-Knox Art Gallery, 1285 Elmwood Ave., Buffalo, NY 14222 includes recent work of renowned artists whose names are known to us from the sixties or earlier, as well as works by a newer generation of painters. A 200-page catalog, fully illustrated in color, with an essay by Linda L. Cathcart and extensive documentation on each artist, accompanies the exhibition including Joan Brown, Chuck Close, Ron Davis, Audrey Flack, Al Held, Jasper Johns, Brice Marden, Larry Poons, Stella, Warhol, and many, many more.

The Complete Guide to Photo-Realist Printmaking by Susan Pear Meisel is an attempt to assemble and document each and every limited edition print by the Photo-Realists from 1968 - 1978. This 96-page book illustrates all the 93 prints to date with pertinent documentation and illustrations in black and white of each print. \$10.00 postpaid from Louis K. Meisel Gallery, 141 Prince St., New York, NY 10012.

Franz Kline: The Abstractions in Color is an exhibition appearing at the Phillips Collection in Washington, DC through 8 April 1979 and then will travel to Houston, Los Angeles and Seattle. This is the first time 54 abstractions in color by the pioneer Abstract Expressionist will be

shown exclusively. Professor Harry F. Gaugh has written a lengthy introductory essay to the catalog, which illustrates all the paintings in color. Previously unpublished documentary photographs of the artist are included, as well as a complete bibliography and the most comprehensive chronology on Kline yet produced. Price unknown at press time. Write to The Phillips Collection, 1600-1612 21st St., Washington, DC 20009.

Douglas Abdell: Recent Sculpture is a catalog of an exhibition at the Andrew Crispo Gallery, 41 E. 57th St., New York, NY 10021. The fully illustrated, 48-page catalogue includes an interview by Gene Baro. \$6.50 plus \$1.00 p.p.d., adding sales tax where applicable.



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La Rose offers **Link/Ray: Visual text publication interested in the modern world. Boxed Collection. First issue, Spring 1979. Advance orders: \$3 USA, \$4 other (airmail) per copy.**

MODERN CORRESPONDENCE: Mail art exhibition catalog/Lincoln Gallery, Santa Rosa, CA. Available January 1979. \$2.00 USA; \$3.00 other (airmail). Order from La Rose, Box 4678, Santa Rosa, CA 95402.

Volume II, Number II of the Journal of the Arnold Schoenberg Institute focuses on "Schoenberg as Artists" and represents with black and white reproductions a first attempt at a complete inventory of his paintings, drawings and sketches. This particular issue also includes essays written by Wassily Kandinsky, Eberhard Freitag, George Eisler and a "Conversation with Schoenberg about Painting" with Halsey Stevens. Also of particular interest is a translation of a letter written by Schoenberg denying critical claims of Kokoschka and Kandinsky influences.

The Journal's editorial director is Leonard Stein. Published three times per annum by the Arnold Schoenberg Institute, University of Southern California, Los Angeles, CA 90007. Subscriptions are \$7.50 per year. Single copies: \$4.00.

Three one-year internships are available beginning Fall 1979 at the International Museum of Photography, 900 East Avenue, Rochester, NY 14607. The positions are for the training of museum and academic professionals. The internships carry a \$7,200 stipend of which \$3,600 is tax free (or completely tax free for interns enrolled in a continuing academic program). Deadline: 1 March 1979. Write to Intern Program, IMP, 900 East Avenue, Rochester, NY 14607.

PERFORMANCE ART ARCHIVES. Jean Brown Archive is requesting material from performance artists for her Performance File. Include a resume or biography, press clippings, and/or releases, photographs or Xerox copies of performance pieces. This continuing archive would be open to researchers in this field. Write to Jean Brown Archive, Shaker Seed House, Tyringham, MA 01264.

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ARTISTS' BOOKS AND PUBLICATIONS

Stells by Helen Douglas and Telfer Stokes of Weproductions is a series of photographs of those wonderful prehistoric circles and rectangles left by some primitive and highly intelligent people in Great Britain many thousands of years ago. Reminiscent of little isolated mystical forms always with an opening, these stells are photographs from a bird's eye view and make a fascinating artist's book. Available from Artwords & Bookworks, P.O. Box 3903, Glendale, CA 91201.

Clinkscale by Weproductions (with an assist from the Arts Council of Great Britain) has a luscious four-color cover showing the playing of an accordion on both covers (front and back) of a Japanese-style fold-out book which photographs grass—beautiful green grass, high grass, and in the green that is only reminiscent of Great Britain. \$10.00 from Artwords & Bookworks.

Acrostics by James Johnson of Boulder, Colorado is a new book of just what the author calls it, plain and difficult acrostics. The title is *CART/aria/RIOT/tats*, and the book continues in that vein. \$4.00 from Artwords & Bookworks.

Market Research by Karen Shaw is a book published by the Art Gallery of the University of Akron in Ohio and deals with Shaw's numerical-alphabetical systems as translated into supermarket advertising, tickets, and magnetic codes on products, a transposition of verbal and numerical data which she learned as a computer coder. Her grocery advertisements don't look like any you find in your Thursday newspaper, but are products such as guilt, misery, aches, and veneers. We invite you to sit and think. \$5.00 from Artwords & Bookworks or from Printed Matter.

Luna Bisonte Productions has issued three new publications: **Sensitive Spots**, **Nine Drawings** (a 9 x 12 heavy stock envelope pack as a memorial to Douglas C. Landies), consisting of 9 drawings by the late artist. \$2.00 from Luna Bisonte Productions, 137 Leland Ave., Columbus, OH 43214

Time Release by John M. Bennett is "A Static Narrative" with various labels included to be adhered at the reader's whim and fancy. \$2.00 from the above address.

Dog Cake Hat is Number 5 of *Lost and Found Times* issued in August 1978. The five *Nips Poems* are by John M. Bennett and everything else is by Douglas C. Landies, the drawings, that is. This is \$1.00 for the issue or \$5.00 for a subscription from the same address.

The Female Connection by June Blum is the very personal history of a hysterectomy, from the letter to the doctor, to the diary of each step from admittance to the hospital even citing the day the events occurred, and the day the diary was typed.

The aim of the initial letter was to acquire the uterus in a preserved state to be used in conceptual art work at a later date. Upon signing of a document (a release), June Blum received her uterus, but outside of her body. The daily meanderings of her seven days in the hospital are documented clearly. A fascinating book for \$10.00 from June Blum, 899 E. 21st St., Brooklyn, NY 11210.

Turtle Island Press in its inimitable elegant style has published two new works which deserve great commendation:

Tidepool by Donna Sylvester is a book in continuous form about the Sea and the way it feels to be there. The book is printed on both sides of the continuous format, so that the experience of the sea is also a continuity not to be interrupted by the turning of pages. The book is a visual delight, 32 pages, printed in four colors, and is precious without being fragile. One must experience the book to experience the author's feelings. \$6.95 from the Press, 218 North 13th St., Philadelphia, PA 19107.

The Graphic I Ching by Hideo Oshiro is a remarkable tour de force, in which a human mind with just a line flowing freely in space has expressed the inner structure of the human mind in a perfectly harmonious way, outlining the total picture of Reality, "the infinite ocean of the mind." The book consists of 64 pages, which allows the reader to go through the ritual of divination, and eventually find Reality, to Intuitive Wisdom. \$6.95 from the above address.

Mike Metz has done a series of three books called **13 Drawings of Objects** with Number One, subtitled *Take the Law into One's Own Hands*; Number Two, *For the Resistance*; and Number Three, *Lesson in Subversion*. The ambiguity of the objects allows one to smile, to use one's own imagination, to dream up different meanings in these objects which seem out of context and thus have their own reality. Finely printed in black and white, the books cost \$2.50 each from Artwords & Bookworks.

Depositions, an artist's book by Wanda Hammerbeck, with sites, fieldnotes, and 58 field photographs, has been published by NFS/Studebaker Press, P.O. Box 5367, Berkeley, CA 94705 for \$7.95, softbound.

Piscina, by Alan John Schmidt, is an extraordinary book, boxed in plastic, with each sheet made of mylar. On single sheets, various words float in suspension, changing color as the mylar sheets are placed in the box. Just as a fishpond, the words float, reading "The Enchantment of Applause Cloaked in a Clever Disguise Consumed All Who Came Within Hearing of Its Seductive Voice."

Playing with the pages, one can create new poems, new meanings, obvious and hidden, seducing the "reader-participant" at all times.

The mysticism, the depth, the romance of the book is truly an experience which one must undergo. A collector's dream at \$100.00 from Artwords & Bookworks.

BOOK FORMS, an exhibition curated by Pamela Houk at the Dayton Art Institute, which opened on 20 October and extends through 11 February 1979, is a somewhat participatory exhibition dealing with the versatility of the book form as vehicle for expression of visual ideas. The theme of the exhibition is broad in scope, touching on unique books, limited editions, artists' printed books, books as sculpture, and a brief history of the artist's involvement with the book form.

The exhibition catalog, a marvelous do-it-yourself book, is available for \$2.00 *including postage from the Dayton Art Institute, Forest and Riverview Aves., P.O. Box 941,

Dayton, OH 45401. Museum hours are 12 - 5 Tuesday through Friday and Sunday, 9 - 5 on Saturdays.

GOVERNMENT DOCUMENTS

Contemporary Art from Alaska. The catalog of an exhibition held in June and September, 1978 at the National Collection of Fine Arts in Washington, D.C. 64p., illus. S/N 047-003-00063-6 \$3.50

National Collection of Fine Arts. A history and introduction to the National Collection, housed in Washington, DC for the enjoyment and education of all Americans. Many reproductions of the Collection's outstanding holdings are included. 1978. 40p., illus. S/N 047-003-00061-0 \$4.25

Murals in the Round: Painted Tips of the Kiowa and Kiowa-Apache Indians. The earliest mural artists in North America were Indians. This unique and beautiful full-color book displays the painted hides of small model tipis made for the Smithsonian Institute ethnographer James Mooney during his field investigations of 1891-1904. Introductory and appended notes discuss the Mooney collection and the nature and importance of the murals, but the bulk of the document is devoted to illustrations (most in full color). A fascinating exposition of a little-known area of Indian culture that nonetheless embodies some of the finest of their artist skills. 1978. 54p., illus. S/N 047-003-00062-8 \$3.00

Historic Preservation Plan: Savannah, Georgia. Looks at the historic area from an urban designer's point of view, sets up recommended criteria for development within the historic area, makes specific recommendations for renewal and rehabilitation, and defines in general terms the number of buildings to be improved, the degree of improvement to be achieved, and the estimated cost. 1978. 32p. S/N 023-000-00457-7 \$1.40

Fifty American Faces from the Collection of the National Portrait Gallery. A lively gathering of 50 portraits from the permanent collection of the NPG, encompassing the range and scope of our national life through visual and narrative depictions of men and women who have made significant contributions to its history, development, and culture. In addition to painted portraiture, this microcosmic study of the American character embraces all the major media (except film) including photography, the life mask, caricature, and folk art. 1978. 256p., illus. S/N 047-006-00017-1 \$9.25

Umbrella has been supported partially by a grant from the National Endowment for the Arts, under the auspices of the Associated Art Publishers for 1978. Due to the receipt of the grant late in the year, no mention was made about this until now.

WE GET LETTERS



Dear jah:

Thank you very much for the sending of UMBRELLA Nov. 78. UMBRELLA is very important for me. Your article "An Artful Autumnal Jaunt" was so beautiful, so dynamic and full of love that I imagine myself travelling with you to all the places, meeting all those wonderful people you saw. Thank you, JAH, and reading *Umbrella* I feel like I'm there in the democratic country. I feel that I'm not alone, not so far away from all of you. Please keep in contact.

Leonhard Frank Duch, CP 922, Recife, PE, Brasil

Geoffrey Cook writes:

A translator's abstract of the official Uruguayan Army account of the Padin and Carabello case, shows that both were arrested 25 August 1977 and were tried by the military on 20 October 1977 for having participated in the crime of active militancy in the organization of Communist youth and continuing to work in a clandestine nature against the government after the Communist party was outlawed.

On 3 March 1978, the judge allowed the release of Jorge Caraballo. The other person is still in jail because of his greater involvement with sedition, including a manual for building explosives and writing clandestine pamphlets such as *Happy Centenary* and *Towards a Language of Action*.

Geoffrey continues: *Towards a Language of Action* is a book which was to contain the writings of artists around the world (including the writer of this letter). The Uruguayan action is a direct threat to us all. For if we were there we would be guilty of a felony under Uruguayan law!

Amongst U.S. governmental and non-governmental sources, there is some doubt as to the truthfulness of the Uruguayan claim that Caraballo is free for two reasons. 1) They have made this claim in other cases when other individuals were either dead or still in detention, and 2) There have been no reliable reports of sighting of or communication from Sr. Caraballo.

But I received a short memo from Julien Blaine in French which stated that Caraballo was indeed free and Padin was expected to be released in April, but rearrest is expected to be immediate. I have replied to Julien for more information to determine the accuracy of his sources. But Blaine has been extremely accurate before, and this is good reason to assume that this is true at this time. If I may make an interpretation: Our efforts to generate world attention upon this case have been partially successful, but the Uruguayans are waiting for this attention to subside before proceeding. Therefore, it is of the utmost importance that we keep up the pressure upon the Uruguayan government and keep this issue before the world community. I urge all readers of *Umbrella* to write a polite letter of concern to Exmo. Sr. Presidente de la Republica del Uruguay, Dr. Aparicio Mendez, Casa de Gobierno, Plaza Independencia, Montevideo, Uruguay, requesting he do all within his constitutional prerogatives to guarantee a swift release under bail of the artist, Clemente Padin.