

# EXHIBITION CATALOGS

**Joseph Cornell: An Exploration of Sources**, a guide to an exhibition from 19 November 1982 through 27 February 1983 at the National Museum of American Art, Smithsonian Institution, was written by Lynda Roscoe Hartigan of the Joseph Cornell Study Center. The show was a demonstration of the process of an artist, and this small but very informative documentation is revelation to anyone who could not attend the exhibition, which had these texts and many examples to explain the process of this important American artist. Archivists will be most interested in this documentation, but anyone interested in Joseph Cornell and American art will find \$2.00 well worth the price from the Museum Shop of the National Museum of American Art, Washington, DC 20560.

**Peter Alexander: A Decade of Sunsets**, 23 January - 20 February contains 17 illustrations of which 7 are in color. An exhibition at the Los Angeles Municipal Art Gallery is documented in the catalog with essay by Christopher Knight, a biography, a documentation of 56 sunsets done over a 10-year period. Available for \$10.00 from L.A. Municipal Art Gallery, 4804 Hollywood Blvd., Los Angeles, CA 90027.

**Marcel Broodthaers: Catalogue of Books, 1957-1975** documents an exhibition at the Galerie Michael Werner in Cologne, Marian Goodman Gallery in New York and Galerie Gillespie, Laage, Salomon, in Paris in 1982, a magnificent documentation of the life's work of an artist, who did many books. The cataloging is scholarly, and the illustrations are superb, taken from actual photographs of the books and their pages. The rare book librarian will be pleased with such a catalog (mind you, of an artist's books), and artists who have a body of work should use this catalog as an example of what they could emulate. We only wish we could touch, feel and experience the books, which cover the lifetime of the artist, who died prematurely in January 1976. There is an annotated biography, which should be of value to all art historians. \$20.00 (plus postage and handling) from Marian Goodman Gallery, 24 W. 57th St., New York, NY 10019— or from the other galleries as well in Europe.

**Fluxus etc. and Fluxus Etc., Addenda 1** (The Gilbert and Lila Silverman Collection) recently shown at the Neuberger Museum in Purchase, New York through 27 March 1983 is documented in these two catalogs, which are tributes not only to George Maciunas and the Fluxus Movement, but to the Silvermans who have labored to collect all these artifacts, and to Jon Hendricks who edited both catalogs. The exhibition was previously reviewed in the May 1982 issue of *Umbrella*. The new Addenda 1 (to be the first in a series) is important, including a bibliography of Fluxus editions, Fluxus periodicals and documents, Fluxus performance, Fluxus newsletters, Fluxus concerts, festschrifts for George Maciunas, a complete history of Fluxus addenda, and much more. Photographs abound, and every contemporary art history collection should have these two.

Reinhard Onnasch Gallery, Niebuhrstrasse 5, 1000 Berlin 2, has published two catalogs:

**Bernd Koberling** includes paintings from 1969/70 and 1980/82 which includes biography, chronology and selective bibliography. Koberling is an expressionist painter, one who

has not been touted in New York but should be seen, since his track record is notable.

**Cheep! John Wesley** with paintings from 1962-1982 was shown in December 1982 and January 1983. First known as a Pop artist, Wesley became a visual poet, a surrealist using serial imagery. Remarkable work, previously seen in *Art on Art*, which toured from the Whitney Museum.

**Beatrice Wood Retrospective**, a 90th birthday party for the ceramicist and famed Dadaist, has a foreword by Dextra Frankel, drawings by Francis M. Naumann, her life and times in a photographic album, and *Luster: the Light of Ceramic Art* by Garth Clark, with a complete catalog of 123 pieces shown in the exhibition at the California State University, Fullerton Main Gallery, Visual Arts Center, Fullerton, CA from 5 February through 3 March. \$12.00 plus postage and handling.

**Nexus Retrospective: 1976-1983** is a seven-year history of the Nexus Gallery, recently exhibited from 4 February through 5 March 1983 at 2017 Chancellor St., Philadelphia, PA 19103 and the Peale House Gallery, 1820 Chestnut St., in the same city. A history of one of the most active artists' spaces in the East Coast, each artist is represented by his or her signature, a statement, and a photograph of the work. \$4.00 plus postage and handling from the Nexus Gallery.

**Chuck Close** is the document for the exhibition 25 February through 26 March at the Pace Gallery in New York City, which includes watercolors, fingerprint drawings and a group of collage paintings, one of which is *Jud*, an 8 x 6 foot canvas composed of pulp paper chips. Included is a perceptive essay by John Perreault, and the 36-page catalog includes 4 color and 27 black and white plates. \$10.00 plus postage and appropriate tax from Pace Gallery, 32 E. 57th St., New York, NY 10022.

**Louise Nevelson: Cascades, Perpendiculars, Silence, Music**, a "brochure" published by Pace to celebrate the artist's exhibition from 14 January through 19 February is a superb example of fine printing and fine design, the cover becoming a pop-up sculpture with silver printed on black to simulate the night-like haunting sculptures of the exhibition, and within are examples of the sculpture on exhibit during that month. It is a very special piece of printing, available from the Pace Gallery Publications, 32 East 57th St., New York, NY 10022. Price unknown.

**Directions: 1983**, an 88-page illustrated catalog with six color plates and text by curator Phyllis Rosenzweig covers nearly 40 paintings, sculptures, photographs, constructed environments and large-scale drawings by 17 contemporary artists and filmmakers, including Ida Applebroog, Robert Longo, David Salle, Alexis Smith, Cindy Sherman, Beth and Scott B, Yvonne Rainer, Jonathan Borofsky, Mary Jones, Elizabeth Murray, Pierre Picot, Julian Schnabel, Siah Armajani, Judith Shea, Scott Burton, Robert Wilhite, and Elyn Zimmerman, among others. \$4.00 from the Smithsonian Institution Press.

**The American Cowboy**, a catalog to accompany an exhibition of the same title that opened at the Library of Congress on 26 March, contains 300 illustrations, half in duotone and half in full color, with work by Remington, Russell, Wyeth,

as well as documentary photographs, watercolors, sketches, prints, bronzes, artifacts from 19th century cowboy life, sheet music, movie stills and posters, theater bills, and book covers. Two sections of the 228-page catalog are devoted to Will Rogers and Theodore Roosevelt. There are four essays, a list of lenders to the exhibition, a checklist of exhibition items not illustrated, a bibliography, and an index. The authors of the catalog are Lonn Taylor and Ingrid M. Maar, Library of Congress, who are the curators of the show. \$18.95 in the Library's sale shops or by mail for \$2.00 additional from the Library of Congress, Information Office, Box A, Washington, DC 20540.

**Rockne Krebs: A Retrospective of Drawings, 1965-1982** documents a recent exhibition at the Baxter Art Gallery, California Institute of Technology, Pasadena, CA 91125. There is an essay by Jay Belloli, a checklist of works in the show, many black and white illustrations, a biography and chronology, as well as selected bibliography. \$9.50.

**Patricia Johanson: Fair Park Lagoon, Dallas and Color Gardens**, an exhibition catalog which documents her show through 9 April at the Rosa Esman Gallery, 29 West 57th St., New York, NY 10019, has a catalog essay by Lucy Lippard, which examines Fair Park Lagoon in Dallas, a new cultural complex including art museum and aquarium, for which the artist has projected two colored terra cotta/concrete sculptures for the lagoon in the form of local water plants, enlarged to become paths, bridges, blinds, inlets, lookouts and ecological strategies. Emphasis is on art that can be ecological, aesthetic and functional all at the same time. 7 illustrations (4 in color) with biography, chronology and bibliography.

**Color as Form: A History of Color Photography**, guest-curated by John Upton at the International Museum of Photography, George Eastman House, Rochester is a catalog which documents via a checklist the 269 pieces in the exhibition which also travelled to the Corcoran Gallery of Art in Washington, D.C. in 1982, and has an alphabetical index to checklist, a glossary of color processes, and further reading lists in its 40 pages. Price unknown.

**Gerard Charrière: Fine Art Bindings** documents Charrière's recent exhibition in the Thomas J. Watson Library of the Metropolitan Museum of Art from 30 November to 31 December 1982. Included are bindings for books by Jim Dine, Shakespeare, Paul Eluard, Rilke and his own works. The books are all illustrated in the catalog and one should find the work of this master binder ingenious and beautiful. Write to Gerard Charrière, 36 West 26th St., New York, NY 10010.

**Theophile-Alexandre Steinlen** by Phillip Dennis Cate and Susan Gill documents the exhibition which occurred at Rutgers, Milwaukee Art Museum and now at the Wight Art Gallery at UCLA until 15 May. This is a catalog which is to educate the American public in the richness and variety of Steinlen's art, and his role in the social and artistic environment of the fin-de-siècle Paris as postermaker, printmaker, painter, sculptor, and illustrator of journals and books. This is brought out by Herschel B. Chipp's important introduction. Also included is the most extensive bibliogra-

phy yet printed of the artist, compiled by Norma Bartman and L. Clarice Davis. Davis and Bartman have noticed that the publisher did not print the full citations for the periodical entries, but this is still an important bibliography.

Oddly enough, the publishers seemed to want to make this a book rather than an exhibition catalog, and the listing of the exhibition sites are lost in the middle of the book rather than on the title page. But this is but a minor fault to the first major American exhibition and catalog of Steinlen, although he has been known and exhibited in Europe during the past few years. Due to Norma Bartman's energetic force and perseverance, this exhibition became a reality. And although we have texts by Cates and Gill, they do not reach the scholarly import of the introduction by Herschel Chipp. Notwithstanding, the catalog is truly a first step in the direction of a major scholarly book on the artist. \$15.00 from Davis & Schorr, 1547 Westwood Blvd., Los Angeles, CA 90024. Add tax for Los Angeles, or for the State of California as well as \$1.50 for postage and handling.

**Architectural Crafts: A Handbook and a Catalog** by Bridget Beattie McCarthy is a book published by the Western States Arts Foundation to give perspective to craftsmen working with architects, with a historical perspective. Included are stained glass makers, ceramicists, metal workers, muralists, and those who work with stenciled decoration, textiles, wood, screens and paper. Each artist has a page with professional background, business practices, illustrations of their work, as well as address and phone number. There is a section with colored photographs, but most of the illustrations are black and white. Over one hundred craftsmen are listed with a wide variety of materials. The 10 Western States served by the Foundation are targeted here. \$11.95 or \$13.00 postpaid from Western States Arts Foundation, 141 East Palace Avenue, Santa Fe, New Mexico 87501.

**The Second Western States Exhibition (The 38th Corcoran Biennial Exhibition of American Painting)** is a show of 30 artists, chosen by curator Clair List. Each artist from Peter Alexander to Danny Williams has a page with appropriate biography, a statement about the artist's work, and a description of the pieces in the show. A full-page color illustration accompanies each page of text and a Listing of Selected Exhibits of each artist. Some of the artists are Charles Arnoldi, Ed Blackburn, Joan Brown, John E. Buck, Robert Colescott, James G. Davis, Laddie John Dill, Vernon Fisher, Ron Hoover, Alden Mason, Michael C. McMillen, Margaret Nielsen, Raymond Saunders, Masami Teraoka. \$16.95 plus \$2.00 shipping and handling from the Western States Arts Foundation, 141 East Palace Ave., Santa Fe, NM 87501.

**Contemporary Collage Extensions and Filaments** are two exhibition catalogs from the Galleries of the Claremont Colleges:

**Contemporary Collage: Extensions** (works from Southern California) is an exhibition curated by Melinda Lorenz who has written a lengthy and serious explanation of her intentions to show the possibilities of collage which have been used by contemporary Southern California artists from Xerox to video and everything else in-between.

**Filaments of the Imagination**, curated by Judith C. Brooks is a travelling exhibition from the University of Hawaii Art

Gallery and is gorgeously illustrated in full color which shows the extension of the use of filament in works of art from Neda Al-Hilali to Anne Wilson, with filaments of wire, videotape, film as well as textiles being explored by these artists. Included are statements, biographies, chronology. \$8.00 for each catalog (plus postage and handling) from the Galleries of the Claremont Colleges, Claremont, CA.

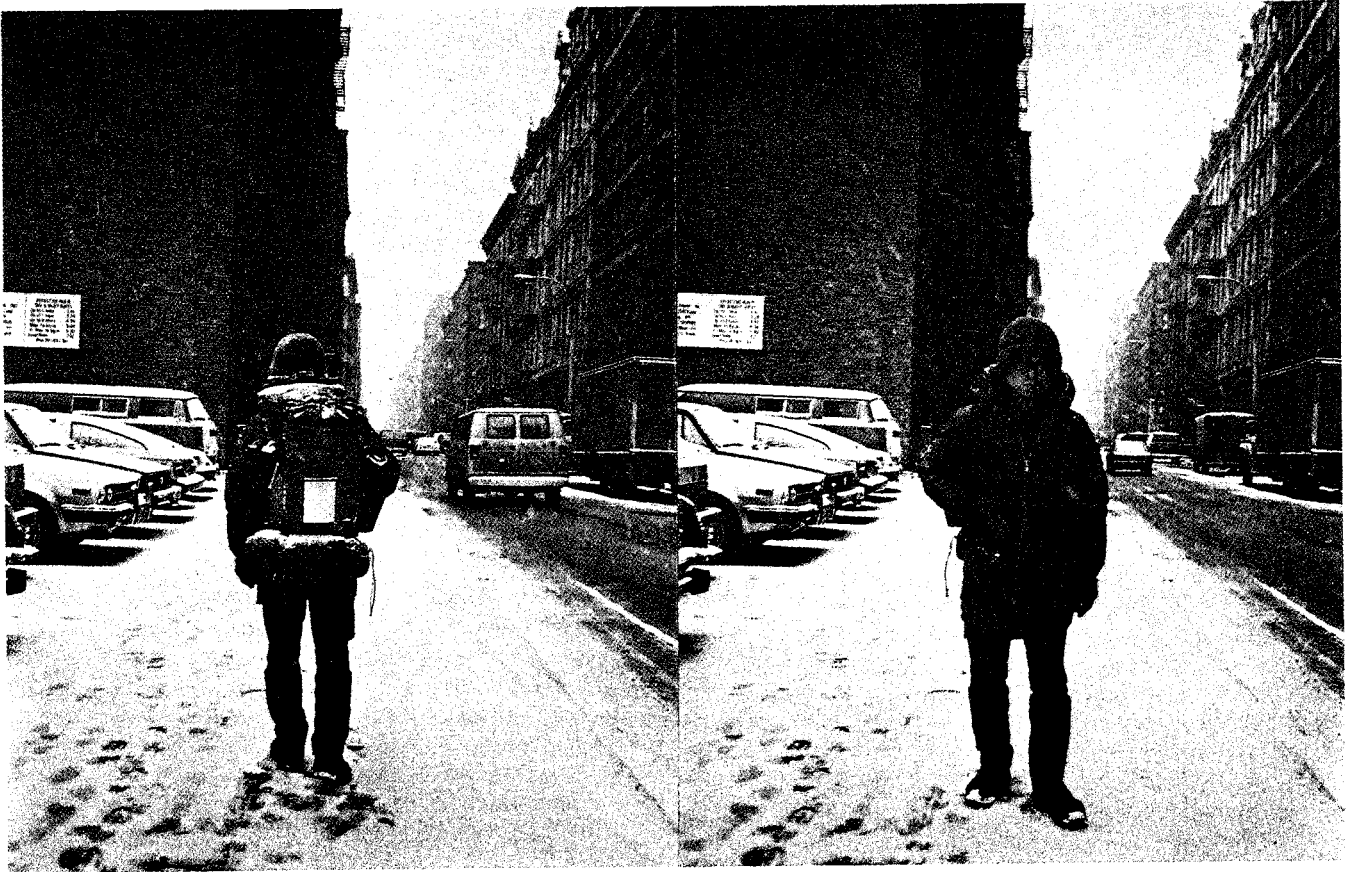
**Tehching Hsieh: One Year Performance 1981-1982** is the moving saga of this Chinese artist who decided in September 1981 to do a one-year performance piece, staying outdoors for one year, and never going inside. Supplied with a sleeping bag, he declared he would never enter a building, subway, train, car, airplane, ship, cave or tent. The performance began on 26 September 1981 at 2 p.m. and continue until 26 September 1982 at 2 p.m. Here is the saga of an illegal alien, an intellectual refugee and a visual poet. He documented his performance with photographs, posters, daily maps and a film. He took his own photographs by setting up a camera on a tripod, the camera being used as a typewriter. The posters announced the artist's recognition of the change of seasons requesting the public to be present at a specified date and place for a meeting with the artist. The maps show where he slept, where he ate, how much time he spent and other basic statistics. The exhibition of these maps and photographs was recently shown at Franklin Furnace in New York City. The documentation is a deeply moving exhibition catalog sponsored by Exit Art, with an essay by Jeanette Ingberman, a map of 8 April 1982, and photographs of the four seasons as done by this amazing artist. \$10.00 plus postage and

handling from Exit Art, 336 Canal St., New York, NY 10013.

**The Micro Gallery** with an introduction by Madeleine T. Antonie and an essay by Peter Frank documents the architectural model of an art gallery, a sculpture that is 24 inches wide, 24 inches long and 15 inches high, with working track lights, a parquet floor, a window, door and skylight. More than 100 artists have been exhibited in the 15 galleries already built, including Ed Ruscha, Don Peterson, Ben Vautier, Joyce Cutler-Shaw, Steve Pearson, Mike Crane and Ken Friedman. The Micro Gallery has been shown in museums and galleries, artists' studios and natural environments throughout the U.S. The portability of the gallery allows exhibits to take place indoors, or outdoors, in unconventional as well as traditional settings.

The potential of the use of this Micro Gallery is explored in this book with documentation from exhibitions in the Micro Gallery of many artists who adapted their work to the size of the gallery, as well as a micro gallery mailer. As Peter Frank says in his essay, "the Micro Gallery can be viewed as a gallery-as-artwork," and so this book invites you in. \$25.00 for signed copies from J.S. Antonie, director, Micro Gallery, Ltd., 20 Waterside Plaza, New York, NY 10010, or R.R. 1, Box 619, Water Mill, NY 11976.

**1983 Biennial Exhibition**, foreword by Tom Armstrong and preface by the curators, includes a checklist, reproductions of one work by each artist, and biographical information. 96 pages, 76 black and white illustrations. \$5.00 from Whitney Museum of American Art.



Tehching Hsieh