

EXHIBITION CATALOGS

Morris Graves: Vision of the Inner Eye (New York, Braziller, 1983, \$35.00 cloth, \$20.00 paper) with 170 illustrations, 40 in color. Text is by Ray Kass, which stands as the best and clearest account of Graves' life and art to date. Spans the artist's work from 1933 to 1982. Exhibition after the Phillips in Washington, DC goes to Greenville, S.C., Whitney Museum, Oakland Museum, Seattle Art Museum and the San Diego Museum of Art.

Reinhard Onnasch in Berlin has produced several catalogs, among them:

Lowell Nesbitt: Frube Bilder 1965-1972 shows 12 paintings (illustrated in black and white) and includes comments by the artist. \$5.00 prepaid (add \$2.00 if need billing)

Markus Lupertz: Grune Bilder includes biography, chronology and bibliography with 20 paintings illustrated, one in color. \$5.00 prepaid

Matta: What is the Object of the Mind? includes 16 works, an auto-elastic biography which includes chronology and a spectacular cover. \$7.00 prepaid

Dieter Roth: Ladenbuter from the years 1965-1983 including a self-designed diaristic catalog with everything in Roth's handwriting—including the title. \$5.00 prepaid

Erwin Heerich: Modelle und Zeichnungen shows architectural models and sculptures. \$5.00 prepaid—all available from Reinhard Onnasch, Niebuhrstrasse 5, 1000 Berlin 12, West Germany.

Fantin-Latour, an exhibition organized by the National Gallery in Canada, in conjunction with the Fine Arts Museums of San Francisco is being distributed by the University of Chicago Press for \$29.95 paper. This 372-page catalog includes a chronology, 235 black and white photos as well as 24 color plates, essays by Michel Hoog and Douglas Druick, a chronological listing of exhibitions, and an extensive bibliography. There is also a North-American supplement, as well as an index of works in the catalog, index of persons, and index of other paintings and pastels by Fantin cited. This catalog finally fleshes out the artist as an important master.

Eduardo Arroyo, a major exhibition of paintings, sandpaper collages, drawings, lithographs, ramoneur sculptures, which took place from 24 March through 26 May at the Leonard Hutton Galleries in New York City, shows an amazing array of work. The catalog has 36 illustrations (14 in color) and is a testament to the artist's emphasis on the power of the image. There is a chronological biography, an exhibition list, and a catalog of this exhibition. \$15.00 plus \$3.00 postage from Leonard Hutton Galleries, 33 E. 74th St., New York, NY 10021.

Berlin 1983 in Amsterdam: Amsterdam 1983 in Berlin is an exchange show which first appeared in Berlin and is in Amsterdam until 4 June. The exhibition catalog has two pages for each artist, showing a color photography, biography and chronology. Beautifully organized and available from Aorta, Spuistraat 189, Amsterdam 1012 VN Holland. Bilingual text.

Pace Gallery Publications offers some new catalogs:

Mark Rothko: Paintings 1948-1969 has 42 pages which document Rothko's classic period of work, which con-

centrates on expanded rectangles of color charged with emotion. There are 15 color reproductions illuminating the text by Irving Sandler, in which Sandler charts the development of Rothko's later paintings and brings to light previously unpublished material. \$18.50

Isamu Noguchi, New Sculpture 1983 with text by Dore Ashton, has 32 pages illustrated with 22 photos, 2 in color, documenting Noguchi's new carved stone sculpture and a series of new steel sculptures. Ashton's text is extremely poetic and lyrical, citing the universality of Noguchi's art, bridging both east and west. \$10.00 Both from Pace Gallery Publications, 32 E. 57th St., New York, NY 10022.

Jan Groover: Photographs is a new publication from the Neuberger Museum in Purchase. The 48-page catalog surveys the work of the contemporary American photographer, with a foreword by Laurence Shopmaker, Asst. Director of the Neuberger Museum, and a critical essay by Alan Trachtenberg, Professor of American Studies at Yale University. Originally trained as a painter and working only as a photographer since 1982, Groover has with her concerted effort over the past 8 years mastered photography and with a selection of over 120 color and black and white photographs including landscapes, still lifes, and portraits, the catalog testifies to her skills. 32 duotone reproductions, a biography, the catalog of the show, as well as individual and group exhibitions and bibliography make this catalog, designed by George Sadek and Mindy Lang of Cooper Union, a buy at \$10.00 from SUNY at Purchase, Neuberger Museum, Purchase, NY 10577.

Frida Kablo and Tina Modotti was the most popular show recently at the Great Art Gallery and Study Center, having attracted 18,000 people. Organized by the Whitechapel Gallery in London, its tour started last March in 1982 and went to Berlin, Hamburg, Hannover, Stockholm and finally to New York City. The catalog is so much more than a normal catalog, for it involves women, art and politics—and friendship. There is the background of the Mexican Renaissance, the issue of women's art, and the difference of those two women in regard to both issues—especially Kahlo's look within and Modotti's looking outside herself. The reading of this catalog is so much like a film script. Would that the catalog could pass visually through the camera's projections so that you could see the juxtaposition of the lives of these two women and their attitudes. These themes and variations seem to be a thread throughout the show and thus throughout the book. The two women mesh and part even in the book, each with her own talent. But something binds them—the men in their lives, and the wall painters of Mexico and their social consciousness and their talent. Laura Mulvey and Peter Wollen point out in their essay that both artists are inextricably linked through their shared concerns for radical politics and feminist aesthetics. Select bibliography for each—with many black and white and color illustrations. Grey Art Gallery, 33 Washington Place, New York University New York, NY 10002.

Stella Waitzkin: Selected Work 1973-1983 is the documentation of a recent show of this sculptor of books, a woman whose use of the book as "icon" has developed over the years making her treatment of the book object one of

beauty and mystery. The Everson Museum of Art has hosted this exhibition and published a beautiful catalog, which includes biographical notes, a catalog of the works, an essay by the director Ron Kuchta and superb photos of the sculptures. Created primarily of polyester resin, these book-sculptures have such strength and style that they surpass their subject matter, to become a metaphor. Everson Museum of Art, Syracuse, NY 13202. \$3.00

Art & Social Change, U.S.A. is a show of social aesthetics and political change from an exhibiton at Oberlin College through the month of May. This exhibition includes work by John Ahearn, Eric Bogosian, Nancy Buchanan, Sarah Charlesworth, John Fekner, Mike Glier, Candace Hill-Montgomery, Jenny Holzer, Peter Huttinger, Barbara Kruger and Sherrie Levine and is documented in an exhibition catalog of 64 pages for \$5.00 from Allen Memorial Art Museum, Oberlin College, Oberlin, OH.

John White: Selected Works 1968 to 1983 includes drawings, paintings, installations and performance-related activities from this Los Angeles-based artist. Included are reminiscences by Joan Hugo, an essay by Peter Frank, and an essay on the performance history of the artist by Fidel Danieli. There are illustrations from the works, the catalog, selected biography and bibliography. A most perceptive catalog to document the evolution of an artist's ideas and images for \$10.00 plus postage and handling from Municipal Art Gallery, Barnsdall Park, 4804 Hollywood Blvd., Los Angeles, CA 90027.

Munson-Proctor Museum of Art in Utica, New York has published several catalogs: *The Evolution of the American Chair*; *Edward Christian, Easton Pribble: Recent Works*, and *Rodney Ripps*, an exhibition organized by Sarah Clark-Langager from 26 March - 22 May 1983 with 6 color plates and black and white illustrations, an interview, an essay by the curator, a chronological biography and bibliography.

LETTERS TO Umbrella

I am, as you know, trying to make as complete a collection of *Pattern Poems Before 1900* as possible in all languages. Pattern poems are visual poems in which the letters or words are arrayed visually, usually to form such shapes as triangles, suns, grids, animals, bottles, etc. I have collected about a thousand of them in most European languages and some oriental ones, and plan to publish a checklist and bibliography of them.

But I have a problem collecting such poems from the 19th century. While pattern poems are relatively common in the 17th and 18th centuries in "serious poetry", in the 19th century they are usually found in light verse, in folk or popular literature, and mostly they appear in fairly ephemeral places such as chapbooks, variety and entertainment books, or newspapers. If you or any of your readers know of any such pattern poems and could either point me towards them or send them with identification, especially from the USA and Canada, I would certainly appreciate this very much.

—Dick Higgins
P.O. Box 27
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Reading Ruscha

Photo: J. Felgar