

ART PEOPLE IN THE NEWS

Russell Cowles, a landscape painter who was the son of Gardner Cowles Sr., the late newspaper publisher, died in February at the age of 92.

W. C. Findlay (known as Wally Findlay), head of the Wally Findlay Galleries with outlets in several cities including one in Manhattan, has been recognized at the age of 76 by the French Government with the award as Knight in the Legion of Merit, for featuring French artists in his gallery all these years.

Kenneth Donahue, director of the Los Angeles County Museum of Art, has retired from that position he has held since 1966. As director emeritus, he will act as curator of European art for the next year. A nationwide search for his successor has been launched.

Daniel-Henry Kahnweiler, who for more than 70 years was prominent on the international scene as a dealer, publisher and art historian, best known for his association with Picasso, died recently at the age of 94.

Thomas Hoving, former director of the Metropolitan Museum of Art, is now doing consulting work for both the Cairo Museum and the Israel Museum.

Richard Avedon, fashion photographer, **Reuben Nakian**, sculptor, and **I.M. Pei**, architect, recently received Rhode Island School of Design annual President's Fellows Awards. **Raphael Soyer**, one of America's foremost realist painters, recently received the annual Artist Medal of Honor presented by the National Arts Club.

David Ryan, formerly assistant director of the NEA Museum Program, has been appointed director of the Ft. Worth Art Museum, effective 1 April.

Ted Nierenberg has recently been appointed President of the American Crafts Council, the leading organization for contemporary crafts in the U.S.

Toyo Miyatake, noted Los Angeles photographer famous for his secret photographs of the World War II internment camps for Japanese-Americans at Manzanar, died recently at 83.

Ellsworth Kelly has developed a new lobby mural for Cincinnati's newest skyscraper, the 27-story Central Trust Center, designed by Skidmore, Owings & Merrill. The mural comprises 18 oil-on-canvas panels, each 4 feet by 6 feet.

Judy Chicago has opened her piece, "The Dinner Party" at the San Francisco Museum of Art. A series of simultaneous dinner parties throughout the world on 14 March to encourage women and men to honor other women will be documented and will be presented as an adjunct to the show in San Francisco. The show will travel.

Ken Friedman recently had shows at the Atlanta Art Workers Coalition gallery, as well as the Mail Art Space in Parma, Italy.

G. A. Cavellini, **Ulises Carrion**, **Horacio Zabala**, **David Zack**, and **Davi Det Hompson** have had exhibitions recently at Galerie S:t Petri Archive of Experimental and Marginal Art in Lund Sweden.

Tommy Mew, Berry College, Georgia is the editor of No. 11 of Common Press Magazine of Art, with the theme of "Diary Pieces." This issue includes contributions by artists from all over the world. Guest editor for No. 16 is **Guy Schraenen**, Kaasrui 11, 2000 Antwerp, Belgium with the deadline for 30 April. Write to him for the theme.

Dick Higgins recently presented *Books and Publications: A Twenty Year Retrospective* of his work and the products of Something Else Press at the Franklin Furnace in New York City.

Antonio Muntadas, an artist from Barcelona, Spain, recently was guest artist at **Western Front**, which is celebrating its sixth anniversary as an artists' space in Vancouver, British Columbia.

Diane Spodarek is the recipient of this year's Michigan Arts Award sponsored by the Michigan Foundation for the Arts. The award is \$2,500.

Maurizio Nannucci recently had exhibitions at Galerie Walter Storms in Munich and at the ICC in Antwerp. The show at Antwerp was a retrospective. The catalog includes a record, posters, photographs, postcards and text.

Esther Novak, director of the Hispanic arts program at Rutgers University, has been named director of the National Endowment for the Arts' Office of Special Projects.

GOVERNMENT PUBLICATIONS

Maria Martinez: Five Generations of Potters. Maria Martinez, whose Indian name is Poveka, is the most noted Native-American potter. This book is the catalog of an exhibition of the pottery of Maria and five generations of her family held in 1978 at the Renwick Gallery in Washington, DC. It features many photographs of her magnificent work, including several examples of the stunning black pottery that has made the Martinez family famous around the world. 1978. 48p., illus. S/N 047-003-00064-4 \$4.00

Questions to an Artist who is also an Author: A Conversation between Maurice Sendak and Virginia Haviland. As both writer and illustrator, Maurice Sendak has produced a number of children's books which have become classics. In 1970 he became the first American to receive the coveted illustrator's Medal of the Hans Christian Andersen Awards. His ideas about children's literature are presented in this publication, which consists of the transcript of an informal question-and-answer session with the head of the Library of Congress's Children's Book Section on 16 November 1970. Reprinted from the October 1971 *Quarterly Journal of the Library of Congress*. 1972. 20p., illus. S/N 030-000-00058-7 \$1.10

CATALOGING PHOTOGRAPHS BY COMPUTER


Eskind, Andrew H. and Deborah Barsel, "Cataloging Photographs by Computer," *Image*, Volume 21, no. 4, December 1978, pp. 1-32.


The realization of another computer cataloging project, such as this undertaking by the International Museum of Photography at George Eastman House, fills me with expectations, at the same time that it elicits a rising sense of panic. The computer holds so much promise for those of us who dream of intellectual control over our nation's photographic resources. There are many of us, I believe, enamored of this subtle form of intellectual empire building, wishing to assimilate and organize all knowledge and make it instantly accessible, much like a cup-a-soup. Perhaps more important, somewhere short of this goal is the one individual who, oblivious to the enormity of the task, is nonetheless enormously enriched by the discovery of perhaps one precious item brought to light by the computer's capacity to encompass data. Still, I worry about the cryptic esoterica associated with computers, the explosion of programming variations, the strictures of special equipment needs, and the difficulty of intelligently adapting the concepts to our own program. How should the rest of us coordinate our cataloging with programs like this to achieve maximum integration and accessibility of information? Must I use the same program, the same kind of computer, the same cataloging conventions? The importance of familiarity with already existing projects like this one makes this issue of *Image* important reading for photograph catalogers. It is also enjoyable reading, and I suspect that scholars, photographers, and artists will also find it informative and interesting.

The authors have prepared a handsome article, lavishly illustrated with enticing photographs which are presented alongside their corresponding catalog cards—a feature which both holds the reader's attention and elucidates the accomplishments of the cataloging. We are not given a theoretical discussion of cataloging principles, nor are we subjected to a sales pitch for the computer. Instead we are treated to a practical and precise explanation of one system. That we should all benefit from the years of labor and the ideas of the several persons who contributed their expertise to this effort seems obvious.

With or without computers, there are thoughts and reminders here for photograph catalogers. Many of the small but sticky problems of catalogers should not be wastefully reworked by us all. We may begin here, for example, with the distinction made between "people" and "portraits" as a subject heading, modifying only as necessary. Also helpful are summaries of minimum data to be entered for each photograph, rationalizations for the choice of certain subject headings, and two authority lists, one for subject headings and one for photographic processes and techniques. The latter is interesting to those of us—I suspect many of us—who have never heard of such things as pannotypes or sympalmographs.

For those of us struggling to justify computer use and to understand its relevance or irrelevance to our own resources, this presentation is informative and perhaps inspiring, but lacking certain hard facts. Just how expensive is such cata-

Jerry Uelsmann The Photographer's Eye 1967 gelatin silver print 32.9 x 24.0 cm	United States	77:249:2
	portrait, male	
	Robert Fichter	
Gift of the photographer		GERneg 20932
		U22
		RESTRICTED
		PHOTO2 6214 770917

August Sander The Painter Otto Dix and wife, 1926 1926 gelatin silver print 29.0 x 21.0 cm.	Germany	75:064:9
	portrait, female portrait, male	
	Otto Dix Mrs. Otto Dix	
From the portfolio <u>Portraits of Artists</u> by August Sander	portfolio shelf	
	nonrestricted	
		PHOTO2 10264 771221

loging? How time-consuming is it? What is the training and background of their catalogers? What about the actual mechanics of entering the data and producing the image on the card? Which, if any, of these cataloging tasks can be accomplished as well or more cheaply in some other manner, or what aspects of computer use may have given them problems or seemed unsatisfactory or disappointing? It seems a bit odd that such a detailed explanation of the program is not accompanied by at least a brief evaluation or comment on the demands made by its implementation. They have, at least, whetted my appetite for more information.

This issue of *Image* is an enjoyable reminder of the riches to be found at Eastman House by those who search for artistic photographs, photographs as historical documentation, photographs which illuminate the history of photography, and of course, photographs which are just plain appealing to the senses. It is satisfying to know that such treasures are more accessible than ever.

—Nancy H. Zembala
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Archives of American Art, Smithsonian Institution

Editor's Note: A trial microfiche (for a reader capable of 42X magnification) of a state-by-state index to over 4,000 19th century photographs of the Pacific West can now be obtained by museum members for \$4.00, others can get it for \$5.00. The December issue of *Image* costs \$3.50 from the IMP at George Eastman House, 900 East Avenue, Rochester, NY 14607. The Eastman House plans to offer an annual microfiche update to the collections.