

The appendix includes the Arabic Alphabet, as well as a rather comprehensive bibliography.

Stebich, Ute. *Haitian Art*. New York, Harry N. Abrams, 1979. 176p., 200 illus. index ISBN 0-8109-1053-5 \$17.50

Published for an exhibition at the Brooklyn Museum in 1978, this book discusses over fifty Haitian artists and their works. The works portray the entire span of Haitian life and spirit. Each work is illustrated and given a short stylistic analysis with a brief commentary explaining the complexities of Haitian life and thought. Attempts have been made to show the artist's development by including early and more recent works.

Interspersed between the art work are several valuable features. A chronology beginning with the founding of the Centre d'Art in Port-au-Prince to the present, is written by Pierre Monosiet, Curator of Musee d'Art Haitien du College St. Pierre. An essay by Gerald Nordland, director, Milwaukee Art Center, reassesses terms used to describe Haitian art. Enlightening discussions by two Yale professors discuss American Indian influences and African presence in Haitian rituals and history. An important feature of the book is the author's interviews with some of the artists. From these interviews one gains valuable insight into the varying style and approach of the artists. A selected bibliography and index to lenders complete the text.

Although relatively new, Haitian art has made a strong impact in the art world. In exhibition catalog format, the book makes a marvelous contribution to understanding the complexities of Haitian art and its culture, while still retaining the vitality of the art.

INTERNATIONAL NEWS

Ephemera edited by Ulises Carrion, Aart van Barneveld and Salvador Flores has ended its 12 issues with a bang: 11 was the Hungary Special issue and 12 was dedicated to Brazil mail artists.

Rubber, vol. 1, no. 5 featured Diter Rot, and Stempelplaats has published George Brett's *Orpost 1978*, 20 numbered and signed copies, for \$3.00. In addition, Leif Eriksson's *My collected stamps* in an edition of 300 is available for \$3.00 from Stempelplaats, St. Luciensteeg 25, Amsterdam.

Fluxus, the most radical and experimental art movement of the '60s is a book edited by Harry Ruhé, a 342-page encyclopaedia of Fluxus, now considered the definitive book on the subject. It contains bio- and bibliographical details on nearly 80 artists, as well as numerous photos, lists and reproductions of the hundreds of Fluxus editions that Maciunas issued. There are personal accounts of artists' involvement with Fluxus, and these are "hard-core" Fluxists. The book is open-ended, issued in a loose-leaf binder so that later pages can be added. Very few of the original Fluxus editions are still in circulation, but some of them are included in the book for f52 (\$26) from Gallery A, Kleine Gartmanplantsoen 12, Amsterdam or from Idea Books, Nieuwe Herengracht 35, Amsterdam.

Tohei Horiike of Shimizu City, Japan, leading mail artist in that country, is now in the United States. Before he left Japan, he issued Edition Shimizu 2, with participation by artists such as Ben Vautier, Robert Rehfeldt, Richard Kallweit, Cavellini, Bill Gaglione, Anna Banana, Nicholas Spill, etc. In the U.S., he has issued a series of postcards (\$2.00) commemorating a Dada party in San Francisco, as well as a *Rubber Stamp Book* (\$3.00), available from Artworks, 66 Windward Ave., Venice, CA 90291. He is planning to show his Art Documentation '77 in the United States in San Francisco, San Jose and in Los Angeles. His San Francisco address is c/o Eleanor Kent, 544 Hill St., San Francisco, CA 94114.

Gregory Battcock in *Artworkers News* for May 1979 reports on the *Journadas de la Critica*, a conference sponsored by the Argentine Section of the International Association of Art Critics (IACA), a UNESCO-authorized organization. Sponsored by the Argentine section of IACA, headed by Jorge Glusberg, Vice-president of IACA and director of the Center for Art and Communication, the Conference was cited as an enormous success.

New Arts is a periodical published by the New Arts Association, Birchcliffe Centre, Hebden Bridge, West Yorkshire, England. The second issue includes an article on the Arts Council of Great Britain, and *Media Images of Men*, by Bill West. Available for one pound for individuals and 2.5 pounds from institutions.

Antwerp may get a new contemporary art museum, built around the only remaining "cut building" art project (*Office Baroque*, 1976) of the late Gordon Matta-Clark and aided by the generosity of an international roster of artists who have offered to donate works to the new art center's collection. The five-story office building, cut through to the roof, was slated to be torn down in February to make way for an apartment complex. But the artist's widow, Jane Crawford Matta-Clark, has undertaken to convince the Belgian government to preserve the piece in exchange for art donations for the museum-to-be, and has enlisted the support of a number of Belgian art professionals, among them Jean-Pierre van Tieghem, a prominent art critic and radio commentator, and Carl Geirlandt, head of the Palais des Beaux-Arts.

(*Art Letter*, April 1979)

Paris has celebrated the French composer Erik Satie, including an exhibition at the Paris Opera, which closed the middle of June. Included in the catalogue were Satie's painstaking calligraphies, drawings of him by admiring artists, photographs and the history of his work, on sale at the Paris Opera bookstall for \$16.00.

Dial-an-Exhibition service has started in Britain, providing phone callers with a selection of what is on at London's museums and art galleries. The recording may be heard by calling 730-0977.

Picasso Erotic, organized by the Picasso Museum in Barcelona out of its own collections, is a show devoted entirely to erotic themes, wide open to the public in a country where the very idea of such a show would have been unthinkable only a few years ago.

Some of the collage-drawings show Picasso as a proverbial dirty old man, some of the virtuosity comes through in the 1968 series of etchings on the theme of the artist and his model.

British Rail, which has accumulated one of the world's largest art collections, believed to be equal to that of the Rockefellers and valued at more than \$50 million, has ended its art purchases. Criticism from Parliament accusing Brit Rail of speculating, etc. became too much for the pension fund.

The French lawyer for the estate of Pablo Picasso has promised to turn over *Guernica*, the late painter's masterpiece on display at the Museum of Modern Art in New York, to Spain by late 1980 or early 1981.

The transfer of the painting from MOMA marks the end of a saga, whereby Picasso vowed that the painting could never be returned to Spain unless it restored full democracy to the country.

Where it will hang is another discussion. Picasso had wanted to give it to the Prado in Madrid, making it the only exception to the museum's policy of displaying only works painted before the 20th century.

The town of Guernica has written to Picasso's widow asking for the painting and Communist members of the city administration in Malaga, Picasso's birthplace, also asked that the painting be given to the nearby city of Marbella.

Some talk also is circulating about establishing a Picasso museum in Madrid with *Guernica* as its centerpiece.

The Garden: A Celebration of One Thousand Years of British Gardening is a major summer exhibition at the Victoria & Albert Museum in London. Since gardening reflects the social history of Britain, this show hints at the complex relationships between gardening and architecture, daily domestic life and the reigning intellectual, esthetic and scientific movements of each era. There is a chronological sequence to the exhibition with paintings, engravings, plans and photographs that illustrate the main design elements and trends of each period.

There are sections on garden tools, books, fruit and orchards, old seed catalogs, railway gardens, and a case of birds, bees, butterflies, insects and birds' nests.

■ Meanwhile, at the British Museum, there is a charming and scholarly exhibition called *Flowers in Art from East and West*. The scope, due to the limitations of its collections, encompasses plants and trees but excludes landscapes, still lifes and the flower piece. Nearly all works depict individual or individually defined plants.

The show is of watercolors, drawings, prints and scrolls, divided into 19 sections starting with the Sung Dynasty and coming down to the present.

A large section of the exhibition is devoted to printing techniques and their influence. There is a beautifully printed catalog, financed by Paul Mellon, with an excellent bibliography on floral art, a helpful tool for art historians. There is also an index by botanical name of plants illustrated.

London is certainly flowering this summer!

■ Charles Rennie Mackintosh's imposing desk made in 1904 sold in London at auction for \$177,456, the highest-priced piece of 20th-century furniture ever sold at public sale.

■ **OTHER CHILD BOOK EXHIBIT**, Warsaw, Poland, conceived by Henryk Gajewski, was an activity where the attempt is made to get a child acquainted with the problems of modern art. Hopefully, it would confirm the fact that even the most avant-garde artist who creates modern art can make it with the young child in mind, thus enabling it to participate in the process of creation of the new values. It could bring new perspectives to both art and education.

The idea of Other Child Book was enthusiastically received by the creative centers all over the world. At the invitation of Henryk Gajewski who is the author of the idea and the Remont Gallery, the organizer of the event, more than 250 artists from 29 countries sent in 400 projects of specially designed books.

The opening of the exhibition took place in May 1979, in Warsaw at the Palace of Culture and Science, Warsaw Polytechnic and Remont Gallery. A catalog will be issued soon. The show is scheduled to be exhibited in Holland in September and October, 1979, in Geneva at the ONU Palace perhaps in December and in Mexico at the International Cultural Center.

