

only does it include a bibliography and chronology, but there is an anthology of critical literature about Bartolini in all languages. It is fascinating reading for multilingual readers. This book is in the *Artisti Contemporanei* series of Agenzia Editoriale Essegi, Via XIII giugno 1, 48100 Ravenna, Italy.

**The Museums of the Last Generation** by Josep Montaner and Jordi Oliveras (New York, St. Martin's Press; London, Academy Editions, 1987, \$29.95 paper) is the result of many years of research done in Barcelona of museum buildings, especially from 1975 - 1985 (of the last generation). With over 400 illustrations, including 40 in color, this is a brilliant survey of what has been happening in most major cities of Europe, America and Japan. Included are sketches, plans and photographs, as well as a selected bibliography.

**The Copenhagen Haggadah** (Rizzoli, 1987, \$40.00) is a beautiful facsimile edition of a rare Haggadah in illuminated manuscript. Created by the artist, Philip Isac Levy in 1739, at Hamburg-Altona in northwest Germany, a center of Jewish cultural and artistic life in the 18th century, this Haggadah marks the meeting of Jewish tradition and folk art with European art and culture.

The 18th century also marked the revival of handwritten, illustrated works as imitations of the printed works of the second half of the 15th century on. Many of the illustrations in this Haggadah were inspired by the copper engravings of the second Amsterdam Haggadah of 1712. The particular use of color, composition, integration of local elements, and original images distinguish the handwritten version. The balanced and restrained style of Levy is seen in the playful and skillfully wrought decorative elements in the 70 illustrations which add to the richly expressive tone in this exquisite reproduction. A splendid gift for book-lovers, and for Passover too, the first night of which is 13 April. A slipcased edition.

**Joan Miro: Selected Writings and Interviews**, edited by Margit Rowell (Boston, G.K. Hall, 1986, \$35.00) is the fourth in the Documents of Twentieth Century Art series, edited by Robert Motherwell and Jack Flam. This engrossing collection of writings reveals to the English-speaking audiences for the first time an entirely new dimension of Joan Miro (1893-1983). Here we have the portrait of the artist in his own words, from notebooks, letters and interviews, demonstrating Miro's personality, politics and artistry.

Here we get the consummate artist transforming his personal contradictions and private realities into compelling universal images. A chronology completes the artist's words which are amplified by detailed notes by the editor, who knew Miro personally and is now director of exhibits at the Fundacio Joan Miro. A valuable contribution!



## EXHIBITION CATALOGS

**Correction:** For those looking for the publisher of *No! Contemporary American Dada*, edited by Douglas Wadden, the publisher is the University of Washington Press and should be ordered from them for \$35.00 a set. It was reviewed in the November 1986 issue of *Umbrella*.

**Out of Eastern Europe: Private Photography**, curated by John P. Jacob, represents a three-year journey beginning with correspondence art via photography, and then a trip to Yugoslavia, Czechoslovakia, East Germany and Poland, and finally Hungary. By word of mouth, Jacob's project of creating a *Portfolio* was passed by word of mouth throughout Eastern Europe, and as a result, Jacobs' two trips to Eastern Europe, one only two weeks after Chernobyl, allowed him to see the work of many artists. The exhibition, however, is more revolutionary when one realizes that Eastern European artists have never been shown together, next to each other, before and so the images speak much more strongly than in the free world.

Since the photos are unclassified, the photos speak in a special way to any audience, but especially to the Eastern European audiences which were shown the photos, before Jacobs took them to the U.S. The meaning of the photo becomes apparent when you realize that there are few sources of information about art from the West or from other Eastern European countries, so the images stand alone as creations from the social and cultural environments of the artists without intervention of new ideas from outside. Their power is immense, some self-referential, some idiosyncratic, but all totally gripping.

The catalog includes an incisive essay by Lynn Zelevansky and includes the catalog of artists. Available from the Visual Arts Center, MIT, Cambridge, MA 02139. The exhibition is slated to travel after it closes in Cambridge on 12 April.

**Sheila Elias** is a catalog of the artist's four exhibitions at the Alex Rosenberg Gallery in New York, Danville Museum of Fine Arts in Virginia, Stella Polaris Gallery, Los Angeles and University of North Carolina, Chapel Hill. Handsomely illustrated, the catalog shows the eclectic and raw paintings which mingle humor, pathos, and bold sensationalism. Includes exhibition history, selected published works and lectures, and awards. Order from Stella Polaris Gallery, 445 S. Beverly Dr., Beverly Hills. \$10

**Steven Cortright: California Viewpoints** is a remarkable document about an artist, whose books are memorable and whose feelings about books are seminal to understanding the meaning of books as works of art. The exhibition at Santa Barbara Museum of Art, 1130 State St., Santa Barbara, CA 93101 was held from 20 December - 8 February 1987 and has an interview and critical essay by Irene Borger, biography, exhibition chronology, checklist of the works in the show. \$6.00 --but better than the catalog is the exhibition which should be seen in every book-minded institution in the U.S. You won't be sorry!

**A Quiet Revolution: British Sculpture Since 1965** with essays by Graham Beal, Lynne Cook, Charles Harrison and Mary Jane Jacob is the catalog of an exhibition touring the U.S. in 1987. Focus here is on Barry Flanagan, Richard Long and David Nash, whose work illustrates the more experimental aspect of the new British sculpture, and Tony Cragg, William Woodrow and Richard Deacon, whose work is more concerned with common imagery. With essays on each artist, there are also two important texts by significant writers on contemporary British art, Harrison and Cooke, who trace the developments from the late 1960s to the present. For once, we have an outstanding critical survey of a remarkable two decades of British art.

149 illustrations (22 in color) are mostly identification for the citations in the essays. Rather than an exhibition catalog per se, this is an art historical book which is premised by a travelling exhibition. Artists' biographies include exhibition chronologies and selected bibliography. Published by Thames & Hudson, 1987, \$35.00.

**Impressionist and Post-Impressionist Masterpieces at the Musée d'Orsay** with an introduction by Edward Lucie-Smith and commentaries on the plates by the curators at the Museum introduces the reader to the recently opened Musée d'Orsay in Paris, in 93 full-page, full-color illustrations which include paintings by Cezanne, Monet, Renoir, Bazille and Caillebotte, Redon, Van Gogh, Toulouse-Lautrec, and much more. \$14.95 from Thames & Hudson.

**Kawamata Project** documents four projects by Tadashi Kawamata at P.S. 1, Limelight Project, Chicago Artworks, and After "Titled Arc". What Kawamata, a Japanese living in the U.S. did is become aware of the constant destructions and construction doing on in New York City, and as such by using materials found in destroyed buildings, he applied them to existing structures. This document includes an essay by Tom Finkelpearl and documentation of each project with photographs and drawings. A biographical chronology completes the catalog. Available from Kawamata, c/o Bruce Edelstein, 108 Bowery, New York, NY 10013. A bilingual catalog.

**Portrait of a Collector: Stephane Janssen** records an exhibition at the Louisiana, the Museum of Modern Art in Denmark and at the University Art Museum, California State University, Long Beach of works of art identified with the Cobra Movement, which included works by Alechinsky, Appel, Giller, Jorn, Vandercam, Staffan de Jaeger, Reinhold, and Bram van Velde, as well as new extensions which embrace Basquiat, Joe Fay, DeLoss McGraw, Michael Hafftk.

Janssen was a pioneer dealer for COBRA artists, closing his gallery only in 1976 in Brussels. In 1985, he added Dubuffet's *Paris-Montparnasse* to his collection. The exhibition will travel throughout the U.S., then ending as a gift to the Louisiana Museum in Denmark. \$15.00 for the catalog, which includes sumptuous color illustrations for the works, a chronology done by the collector, and a catalog of the exhibition. Order from University Art Gallery, California State University, Long Beach, CA

**Floatinghouse: Deadman and related work** by Peter Shelton documents an exhibition/installation at the Wight Art Gallery, University of California, Los Angeles, CA 90024.

Included are notes excerpted from Shelton's own records about the development of his work as a sculptor and installation artist. Beautifully designed, the catalog includes black and white and color photographs culminating in an exhibition which he recently held at his dealer's gallery L.A. Louver in Venice, California, and also at the University of Massachusetts at Amherst. \$8.00 including chronology and bibliography.

**Guy Anderson** by Bruce Guenther documents the work of over 5 decades of paintings by this Northwest artist. Today at 80, he probes the subject unknown in his paintings. The 73 illustrations, 69 in color, document the work of this artist who chose to live in a rural area without an automobile. The focus is on the monumental poetic works of the last 15 years. Includes bibliography, chronology, exhibition history, and catalog of the show. Distributed by University of Washington Press, P.O. Box 50096, Seattle, WA 98145.

**Home Made Prints** by David Hockney documents the artist's discovery of the copy machine as a printing machine to make totally dry prints. He uses Canon PC25, a Canon NP5525 and a Kodak Ektaprint 225F. He makes the color prints by applying each color on a separate piece of paper and thus layering. If the machine does not produce 60 prints, he numbers what is left, e.g. 45. The exhibition was held at L.A. Louver Gallery, 55 No. Venice Blvd., Venice, CA 90291. The color illustrations were printed in Switzerland in this exquisite catalog. \$15.00 plus postage from the gallery. Hockney's essay is clear and delightfully sincere.

**Thomas Macaulay: Sculptural views on perceptual ambiguity, 1968-1986** includes an essay by Donald Kuspit and one by Betty Collings, a catalog of the exhibition at the Dayton Art Institute, biography, bibliography and exhibition chronology. This artist's work helps the viewer see the invisible by superimposing upon a given space an assortment of visual clues that restate the old conflict between seeing and knowing. Included in the back of the catalog is an envelope in which the announcement for the show, a pop-up cube, introduces one on a very small scale to a significant artist.

For slides, catalog or information on initiating new projects for exhibition or commission, contact Thomas Macaulay, 5510 So. Scarff Rd., New Carlisle, OH 45344.

**Jawlensky: Father and Son** is the exhibition catalog for the show at Leonard Hutton Galleries in New York City thru 30 May 1987. A very personal relationship between Leonard Hutton-Hutschnecker and Andreas Jawlensky, son of Alexej has allowed the gallery dealer to reminisce and be exact with his narrative essay about the artists. The illustrations, although small, are in shimmering color for the most part, with additional black and white photos to document the exquisite art of both father and son. The father, now considered an equal with Kandinsky and his generation; the son, archivist for his father, also has shown an extraordinary talent in pastels, paintings, drawings and graphics. This is the first show for both father and son together since 1964. \$25.00 from the Leonard Hutton Galleries, 33 E. 74th St., New York, NY 10021.

*Remembrances of Things Past* documents a recent exhibition at the Long Beach Museum of Art, a collection of writings which reflects an exhibition which was held at the Museum. Includes work by Howard Singerman, Lydia Davis, Bernard Douglas Blau, and David Antin. Also, a catalog of the exhibition completes this small volume which is beautifully printed. \$10 plus \$2.50 shipping and handling from the LBMA Bookshop/Gallery, 2300 E. Ocean Blvd., Long Beach, CA 90803.

## ART PEOPLE IN THE NEWS

**Tommy Mew** had a show in Poland in January 1987.

**Donna Henes** celebrated the Vernal Equinox with *Eggs on End, Standing on Ceremony* at the World Trade Center Plaza in New York City.

**Eleanor Kent** is showing her color prints at Manuelita's in San Francisco through 12 April. She was recently written about in *II Computing (for Apple II users)* re her computer paintings.

**Buster Cleveland** had a recent show at Gracie Mansion Gallery in New York City, showing his recent collages.

An epistolary debate occurred in the Letters to the Editor of *The Nation* with complaints about small press reviewing by the editor of *Small Press*, then a letter from **Paul Zelevansky**, and another in response

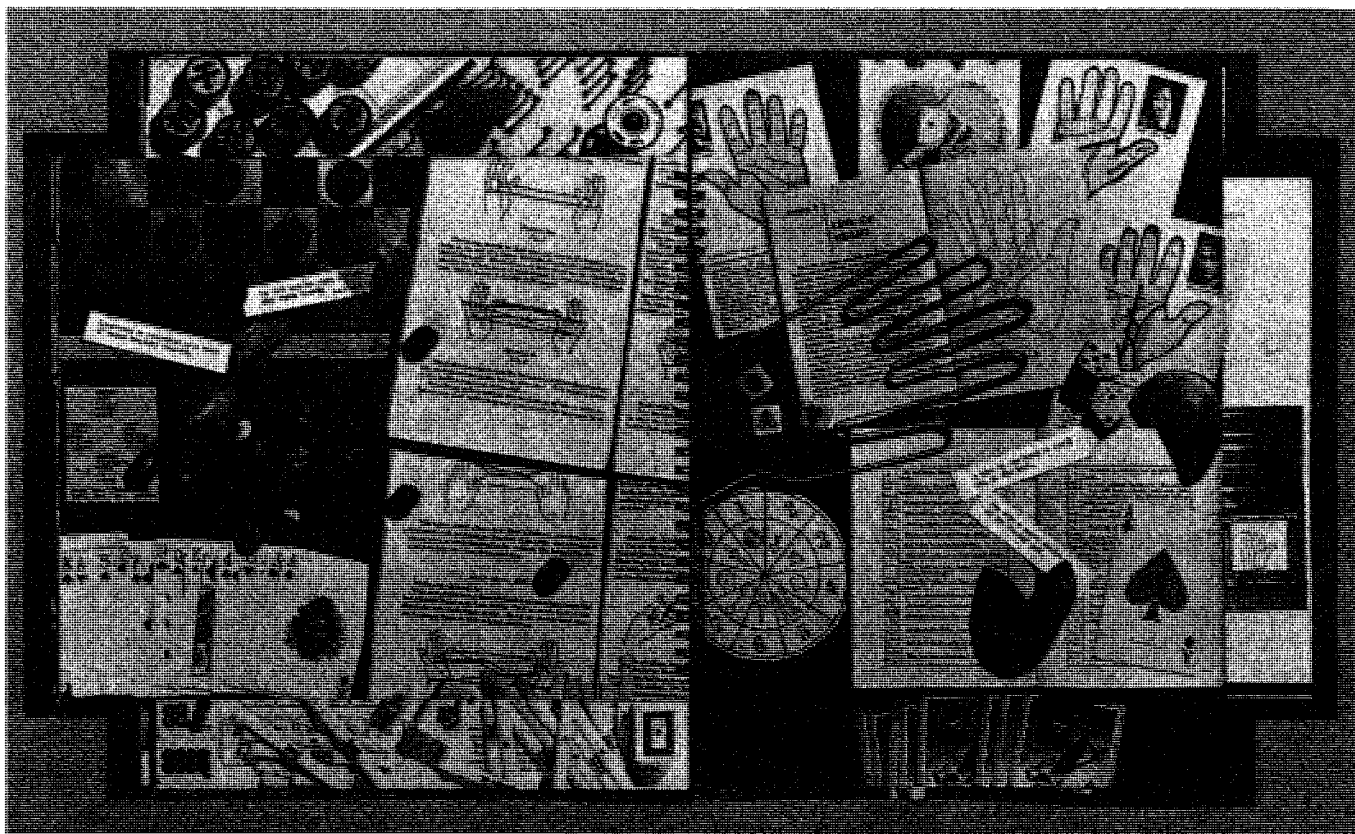
from **Stuart Klawans**, who answered those letters. All in the 7 February 1987 issue of *The Nation*.

**Carl Chew**, Seattle-based artist, has gone to Kathmandu, Nepal, with his family by getting his famous Mailing List to subscribe to help him go to Nepal, and in return they have received unique pieces of art designed by Chew while in Nepal. In addition, each subscriber gets an official silk embroidered expedition patch that says, "I'm Fondue Kathmandu." Believe it or not, enough subscribers came through so that Carl, his daughter, his female companion and a cello left for Nepal with more than enough to keep him going. He will be returning in August from Nepal.

**Andy Warhol** died at the age of 56, 58, 59 or whatever, depending upon what encyclopedia you read, but one thing he always wanted to appear on his tombstone: "Figment" and who knows now whether he won't return. Even **George Will** got into the act and wrote a long piece about Andy in his weekly column.

**Tom Phillips** is featured in an exhibition at Angela Flowers Gallery in London, entitled "Fifty Years of Tom Phillips" through early April.

**Rolando Castellon** has opened Rolando Castellon Contemporary Art at 545 Sutter St., San Francisco with an inaugural exhibition including bookworks by Anne Siberell and others and **Arne Wolf**.



Page from EAST<math>\rightarrow</math>WEST: A Book of Fortune by Steven Corright, reviewed on page 27.