

about ecology and environment, to Hacker Books to see what artists' books I could find for half-price (three), to Max Protech only to find the gallery wouldn't be open until 6 for Jackie Ferrara's opening, to Rosa Esman to see the work of Stefan Hirsch and talk shop, to the International Center for Photography to see my hero, Henri Cartier-Bresson (the slide-tape show is excellent and narrated by the photographer himself) as well as Atget's gardens and talk to my friend who is now Curator of the Collection, and then back down to SoHo before the rain hits, for it was imminent! A stop at Jaimie Canvas to see my friend Tod Jorgensen who runs the copy machines (and who gifted me with a Xerox construction of an actual umbrella Xeroxed and laminated to simulate itself), then to John Weber Gallery to see the most pithy show in the gallery world in New York, Alice Aycock's "The Paradise Romance" and other city/fictions including the First City of the Dead: The City of Doors as well as The Machine that Makes the World, a remarkable exhibition which is not to be missed; then still not satisfied, I popped into Emmerich to see Arman's sculptures which just didn't work, and then to Paula Cooper's to see Jennifer Bartlett's new whimsical tiles and the walls were covered with lyrical new works, and then passing other galleries, I saw some artists' books on the wall of a show of Works on Paper at the Amos Eno Gallery. I couldn't believe it, but I found the clone of Susan Wick, none other than Suellen Glashauser of New Jersey, whose books and materials are very similar to Susan, who lives in Berkeley.

We think it was quite fitting to stop by Jaime Canvas again to pick up my laminated umbrella Xerox piece and then see a color Xerox announcement about a shop that is called NOT FOR KIDS ONLY TOYS, in the Jaime Gallery space upstairs. I climbed the stairs and saw the best array of toys for everyone from all parts of the world. My mind wandered to the beginning of this trip, and my feeling that I was entering a giant art toyshop, and here I was ending the long trek in an actual toy shop. It was right that I be there, it was right I leave Manhattan on that note. Quite a vital art scene, full of mysteries and many innovations, full of energy and hope and remarkable for the depth and breadth the art scene has in the Big Apple.

No, I am not knocking any other place in the U.S. For in this difficult period for many who find the economy a grave restraint, in the difficult international scene in which the U.S. is not held in great regard in many capitals of the world, still the artist finds the energy and vitality to create remarkable works in New York, Los Angeles, Italy and England, and other places. There is so much that we must all choose, and perhaps that is the lesson of this trip. We must all become specialists, except for Peter Frank who can do 57 galleries in one day and write about it!

—Judith A. Hoffberg

GIVE UMBRELLA AS A GIFT

ART PEOPLE IN THE NEWS

John Coplans will be leaving the Akron Art Center in order to become editor of *Aperture* in Millerton, New York.

Charles Cowles will be leaving the Seattle Art Museum on 29 February 1980 as curator of modern art.

Charles White, a leading black artist whose drawings, lithographs and paintings depicted black Americans in struggle and triumph, died in early October at the age of 61 in Los Angeles.

I.M. Pei has been named architect for the American Embassy in Peking.

Dr. Klaus Groh, visual artist, publisher, teacher in Germany, has recently given a lecture in Toronto on "The New Dada, Mail Art, Stamp Art, new forms in Art Communication."

Anton Refregier, a painter of social themes best known for his murals, died in Moscow at the age of 75. He was buried in the artists' cemetery in Woodstock.

Meyer Schapiro, professor emeritus of art history at Columbia University, was awarded the Mitchell Prize for the History of Art at the Metropolitan Museum of Art. The prize is \$10,000.

Samuel Adler, abstract painter, sculptor and educator, died at the age of 81 in New York.

Gio Ponti, architect, innovative designer, and publisher of *Domus*, died recently in Milano at the age of 87.

Richard F. Brown, director of the Kimbell Art Museum in Fort Worth and a leading figure in the American museum world, died of a heart attack on 6 November at the age of 63.

Judy Chicago has finally landed a booking for "The Dinner Party" at the University of Houston at Clear Lake City, a suburban branch of the Houston University system, for three months.

Roy Lichtenstein has just finished his first publicly commissioned sculpture, a 10-foot mermaid for the Miami Beach Theater of the Performing Arts. At the head of the huge fishlike woman is a palm tree, and at her feet the artist has constructed a cloudburst. The NEA provided a \$50,000 grant for Lichtenstein's services, which was matched by a unique turnabout: the artist made 50 original lithographs of his sculpture design and donated them to the project, and local collectors snapped them up for \$1,000 each.

This Newsletter is partially funded by a grant from the National Endowment for the Arts.

EXHIBITION CATALOGS

Gordon Parks: Eye Music, available from Alex Rosenberg, 20 W. 57th St., New York, NY 10019 for \$4.00 ppd.

Ruth Weisberg: Survey Exhibition, 1971-1979, Los Angeles Municipal Gallery, Barnsdall Park, 30 October - 25 November 1979. 32pp., 26 black and white reproductions and four color plates. Introduction by June Wayne. Critical essay by Gerard Haggerty, Director of Visual Arts, Bowdoin College. \$5.00 plus 50 cents postage and handling from the Kelyn Press, 254 Hampton Dr., Venice, CA 90291.

Nathan Oliveira: A Survey of Monotypes, 1973-78, an exhibition organized by the Baxter Art Gallery, California Institute of Technology in Pasadena and now travelling to the University of Texas at Arlington and the Phillips Collection in Washington, has been documented in an evocative catalog with essay by Lorenz Eitner. Includes chronology and many black and white illustrations, as well as color plates. \$6.00 from Baxter Art Gallery, CalTech 228-77, Pasadena, CA 91125.

Inside Our Homes, Outside Our Windows: Photographs of Chicago Ethnic Communities, an exhibition at the Museum of Contemporary Art, with photographs by Jonas Dovydenas for the American Folklife Center, Library of Congress, was held in late summer 1979. 18 of the photographs are beautifully produced in the catalog, which contains a checklist of all the photos in the collection of the Library of Congress. Available from MCA, 237 E. Ontario St., Chicago, IL 60611.

Marcel Duchamp: Ready-Mades etc. and Marcel Duchamp: A European Investigation held recently at the Alberta College of Art Gallery in Canada has been documented in an important catalog with complete citations and biographical information. Brian Dyson writes an important postscript, a critical essay on Duchamp entitled, "As a matter of fact, I always did want to write good fiction."

Douglas Abdell: Recent Sculpture - 1979 is documented in a fully illustrated 48-page catalog that costs \$10.00 plus \$1.50 postage from Andrew Crispo Gallery, 41 E. 57th St., New York, NY 10021.

Ilya Chashnik 1902 - 1929 was a remarkable designer, favorite student of Malevich, one of the forgotten artists of the second generation of the Russian avant-garde. He died at an early age (27) and his work was kept almost exclusively in the Soviet Union until rediscovered in the 1970's. Suprematism it is, and stunning. The 85-page exhibition catalog has 82 illustrations, many of them in color. Includes an autobiography as well as a theoretical essay by the artist, and the catalog is divided into pure form, relief and relief designs, porcelain designs, poster and book designs and architectonics. It is a tribute to the Leonard Hutton Galleries that this exhibition has been mounted in such a beautiful manner in luxurious galleries at 33 E. 74th St., NYC 10021. \$18.00 plus \$2.00 postage. A must for any study of the Russian avant-garde.

Photography Rediscovered: American Photographs, 1900 - 1930 is a major exhibition this season in New York. It

traces the important trends in the development of photography as an independent art in America during the early 20th century. The exhibition was at the Whitney Museum of American Art from 19 September through 25 November. 34 photographs, among them Ansel Adams, Cunningham, Genthe, Mather, Ray, and Stieglitz are represented by 241 works, with an emphasis on less familiar images.

The exhibition is an education in the medium of photography as art. Essay by David Travis, artists' biographies by Anne Kennedy, exhibition checklist and selected bibliography are included. 192p., 241 black and white illustrations, \$11.00 paper from the Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021.

David Smith: The Drawings, the first major retrospective of the drawings by Smith, consists of 140 works, including an essay by Paul Cummings, chronology, and selected bibliography. 128pp., 92 b & w illus., 17 in color. \$12.00 from the Whitney Museum.

Chuck Close: New Work is documented in a 32-page catalog with 8 color plates, text by Kim Levin, for \$10.00 from Pace Gallery, 32 E. 57th St., New York, NY 10021.

Electroworks consists of 245 works of art, illustrated in a glossy catalog, which contains many color plates, a major essay by Marilyn McCray, curator of the exhibition, biographies and selected bibliography, as well as a complete checklist of the exhibition at George Eastman House, 900 East Ave., Rochester, NY 14607. \$10.00

Copy Art, a catalogue issued by Océ-Nederland B.V., documents an exhibition in the Netherlands of color copy art, as well as black and white, with Charles Arnold, Charlotte Brown, Bruce Childs, Richard DuBeshter, Tom Norton, Sonia Sheridan, Aldo Tambellini, among the artists exhibited. A beautifully designed catalog, it is available from Océ-Nederland B.V., Brabantlaan 2, 5216 TV 's-Hertogenbosch, The Netherlands.

Joseph Beuys. Preface and acknowledgements by Thomas M. Messer. Text by Caroline Tisdall with introduction and appeal by the artist and selected bibliography. Over 400 black and white illustrations including numerous supplementary reproductions. Produced by Thames & Hudson, London, for the Solomon R. Guggenheim Foundation, New York. \$16.50 plus \$1.50 postage and handling (\$2.00 foreign) to The Solomon R. Guggenheim Museum, 1071 Fifth Ave., New York, NY 10028.

Robert Flaherty Photographer/Filmmaker is a landmark exhibition of photographs by the legendary filmmaker Robert Flaherty, taken during his travels in Canada's Sub Arctic between 1910 and 1921.

139 new and vintage prints are included in the exhibition, among them superb portraits of his Inuit companions and colleagues, plus a portfolio of 20 photogravures titled "Camera Studies of the Far North," published in 1922 by the French fur-trading company that financed the production of "Nanook."

The major catalog published in English and Inuktitut, with

translation by the Cultural and Linguistics Section of the Department of Indian and Northern Affairs, Ottawa, includes essays by scholars and historians of film and photography. Available from Vancouver Art Gallery, 1145 West Georgia, Vancouver, B.C., Canada V6E 3H2



Man with tripod
Robert Flaherty
Flaherty Study Centre, School of
Theology, Claremont, California

FROM THE EDITOR

On the eve of a new decade, I just want to wish you all a very good holiday season, but a better 1980! As we look back on the 70s, we see the changes we have undergone, the changes in the art scene, the development of a very lucrative art market, the increase in artists' rights and privileges, and yet there are miles before we sleep, many miles.

I want to thank all the subscribers and supporters of *Umbrella*. It is hard to believe we have finished our second year. We know we have grown—sometimes it feels older, but not wiser, but we have grown. We hope we are giving you what you want to read. If there are any improvements you may want to suggest, do so. Write to me and tell me.

We are honored by a grant from the National Endowment for the Arts, but it is only a part of the total budget for the newsletter. At least, the printer, who has been a friend indeed, has finally been compensated for all his labors. But we will continue to review artists' books and artists' publications, as long as we know about them. If you know of books and periodicals, please let me know. In addition, we will try to keep up with the explosive mail art movement. It is even more demanding than one can imagine, for it is an international movement, and its importance cannot be overstated.

Frankly, I think you've heard enough from me this issue. I want to wish you all

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LONG LIFE

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ART SPOKEN HERE