

# THE ARLIS/New York News



Art Libraries Society of New York  
a regional chapter of ARLIS/North America

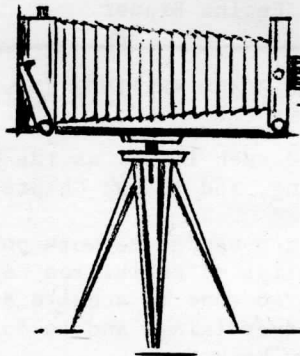
vol. 2 no. 2 1979

## ARLIS/NY CHAPTER MEETING

Date: Wednesday, May 9, 1979

Time: 6:00 p.m.

Place: Goethe House New York  
1014 Fifth Avenue (between 82nd &  
83rd Streets, across from the  
Metropolitan Museum of Art)



## PHOTOGRAPHY:

RESEARCH METHODS  
AND MATERIALS

Agenda: 6:00 - 6:30 Freya Jaeschke,  
Librarian, Goethe House,  
will arrange tours of the  
library.

6:30 Program  
Reception

By courtesy of Goethe House, ARLIS/NY  
members and guests will be able to enjoy  
the quarters of the German Cultural Insti-  
tute and will tour the library.

PROGRAM MODERATOR: Edith Meta Jaenike

## PROGRAM:

The Photographic Collections of the Research  
Libraries of the New York Public Library: a  
Slide Talk

Speaker: Julia van Haften,  
Librarian and Photography Specialist,  
Art and Architecture Division,  
New York Public Library

The Study Center of the Department of  
Photography at the Museum of Modern Art

Speaker: Susan Kismaric,  
Assistant Curator, Department of  
Photography, Museum of Modern Art

Methods of Research: Five Photography Books  
--Five Approaches

Speaker: Gail Susan Buckland,  
Assistant Professor, History of  
Photography,  
Cooper Union (formerly curator,  
Royal Photographic Society, London)

Researching the Photographer, Lewis W. Hine  
--the Written Records

Speaker: Naomi Rosenblum,  
Adjunct Assistant Professor in  
Art History,  
Brooklyn College, City University  
of New York

The presentations will be followed by a  
discussion including audience participation.

## CHAPTER MEETING: VISIONARY DRAWINGS AT THE DRAWING CENTER

ARLIS/New York's first meeting of the year  
was held at the Drawing Center, on February 13  
with twenty-four members attending.

Joanne Polster, Chairperson, presided over  
the meeting. Ms. Polster handed out a list for  
names of members who planned to attend the  
Toronto ARLIS conference in March, 1979 as well as  
a list soliciting Chapter committee members.

The main feature of the evening was the  
viewing and discussion of the exhibition, "Vision-  
ary Drawings: Architecture and Planning." The  
exhibition was organized by Professor George  
Collins from Columbia University. Two speakers

were present to explain the production of the  
catalog published by M.I.T. Press. Victoria New-  
house, director of the Architectural History  
Foundation, spoke about the Foundation which pro-  
duced the catalog. Her assistant, Julianne  
Griffin, described the layout and editing proce-  
dures used for the catalog. Carol Williams, a  
Ph.D. candidate in Architecture from Columbia,  
then spoke on two New York visionary architects in-  
cluded in the show, Charles Lamb and Hugh Ferriss.  
To conclude the evening, Mary Keller, who works at  
the Drawing Center, spoke about the gallery and its  
exhibition program. She also invited Chapter  
members to view the slides kept on file of young  
artists' work for use by visiting curators and  
collectors and for use in future exhibitions.

The remodeling of the Library of the Institute of Fine Arts, New York University, is the subject of an article in Architectural Record, vol. 164, Aug, 1978, p.107-112. The work of Richard Foster & associates in preserving "the restrained grandeur of the landmark James Biddle Duke House...designed by Horace Trumbauer" is covered in the illustrated article entitled, "Institute of Fine Arts: How do You Re-use a Jewel Box?".

"Splendid Spinoff" is the title of an article on the new Aye Simon Reading Room, Solomon R. Guggenheim Museum, appearing in Progressive Architecture, vol. 59, no. 10, Oct, 1978, p.68-71. In the article, Martin Filler states: "Richard Meier, in consciously engaging in a dialog with Wright, has succeeded in doing what no disciple of Wright has ever really accomplished: a work that comprehends Wright by carrying his ideas a step further."

The Frick Art Reference Library, one of the finest research centers in the world, is the subject of a new book by Katharine McCook Knox entitled The Story of the Frick Art Reference Library: The Early Years. Written by a Trustee of the Library and a well-known author in the field of American art, the book covers the founding of the Library in 1920 by Miss Helen Clay Frick, daughter of the collector and industrialist, Henry Clay Frick, and traces its growth and development up to 1944. Current information on the Library's holdings and services has been provided by the present Library staff. The 149 page, illustrated book is available from: The Frick Art Reference Library, 10 E. 71st St, NYC 10021. The price is \$15 (\$15.50 by mail, payable in advance).

## People and Chapter Members in the News



Erica Doctorow, Head of the Fine Arts Library, Adelphi University, is the author of the exhibition catalog, Dada in Berlin, which documents the Dada movement in Berlin during the Weimar Republic. The exhibition was held in the Swirbul Library Gallery from Oct. 22 - Dec. 22. See the listing in "Seen at the Museums and Galleries" in this newsletter for further information.

Arnold Markowitz, New York University Libraries, has been named by Garland Publishing, Inc. as general editor of their new series, Garland Bibliographies in Architecture and Planning.

### A REMINDER ABOUT DUES

ARLIS/New York needs your financial support for the publication of this newsletter, for Chapter projects, and for Chapter meeting expenses. All those not paying their 1979 dues are asked to remit \$4 to the Chapter Secretary: Ms. Deirdre Ionescu, Art Reference Library, Brooklyn Museum, 188 Eastern Parkway, Brooklyn, NY 11238. Any contributions to the Chapter in addition to those for dues are also greatly appreciated.

ARLIS/NY has identified a need in our art community for professional service to libraries, galleries, private collections, business organizations, etc. on a temporary or part-time basis. In the recent past, inquiries have come our way for personnel to catalog a small collection, organize a beginning library, and work on a special project; and it is our thought that we have members who are looking for and can make a part-time and/or temporary commitment.

We are planning to establish a registry that will match the professional with the demand; and as planned, the Skill Bank will not be a volunteer activity. We would like to hear from those who are seeking such work and those who could use such help. An announcement of this service will be placed in art publications and forwarded to galleries and potential clientele.

For further information and an application form, please contact Regina Brauer, 525 E. 86th St, NYC 10028; evening tel. no: 861-4630.

Regina Brauer

### ARLIS/NEW YORK EXECUTIVE BOARD MEETING, JAN. 18, 1979--HIGHLIGHTS

The Board discussed such issues as the budget, the annual awards meeting, and future Chapter projects.

Committee members are needed to work on the production of the checklist of exhibition catalogs. David Patten is seeking someone to acquire articles, edit them, find advertising, and to do some typing for The ARLIS/New York News.

Ideas for future projects were suggested:

(1) a pool of retired or unemployed art librarians who want to give their time and talents to organizations and (2) a liaison committee to be set up to advise publishers on standards for art reference books.

Suggestions from members are welcomed by the Board. Please write to the Chapter Chairperson: Joanne Polster, 189 8th Ave, Brooklyn, NY 11215.

### ARLIS/NA ART BOOK AWARDS

The Society announced the following five awards for outstanding publications at the Annual Conference in Toronto on March 22: (1) the Princeton University Press for the distinguished and scholarly art historical work, Sir Charles Eastlake and the Victorian Art World, by David Robertson; (2) the Metropolitan Museum of Art for the unique collaboration between an artist and a publisher, Georgia O'Keefe--A Portrait, by Alfred Stieglitz; (3) the Architectural History Foundation, Inc. for a twentieth century edito princeps which makes an important manuscript available in Sebastian Serlio, On Domestic Architecture; (4) the National Gallery of Canada for a continuing commitment to excellence in its diversified publishing program; and (5) to George Braziller, Inc. for a continuing series devoted to illuminated manuscripts.

Further details on the awards will be forthcoming in the ARLIS/NA Newsletter.

# ART LIBRARIES JOURNAL

ARLIS, or ARLIS/UK as it has since become known, was ten years old on April 10, 1979, though its informal beginnings date back to 1968. ARLIS/UK issued its first periodical publication soon after the Spring inaugural meeting; and the first issue of the ARLIS Newsletter bore the date October, 1969.

The Newsletter was published quarterly for over six years and had two principal editors: Pamela Bevin (formerly Pamela Rye) and Philip Pacey (currently Chairman of ARLIS/UK). It was soon felt, however, that the content of the periodical was not properly described by its title, since articles had always been as prominent as news. Consideration was therefore given to a change of title and eventually a change of format. The Newsletter was comprised of stapled duplicated sheets. It ran for 26 issues until March, 1976.

The occasion for the launching of its successor, the Art Libraries Journal, was the first International Conference of Art Librarians held in London and Brighton, England, in April, 1976. The Art Libraries Journal was conceived both as a more appropriate vehicle for longer pieces on art librarianship and as filling a vacuum, since there had hitherto been no international journal of art librarianship.

The international nature of the Journal was underlined by invitations to officials of the two other most active organizations of art librarians to join its advisory board. Judith Hoffberg represented North America, and Jacqueline Viaux represented France. More recently an Australian representative has joined the board.

In the three years since it first appeared, the Journal has carried articles by such ARLIS/NA members as Anne Dallett, Wolfgang Freitag, Helene Roberts, William Walker, Betty Jo Irvine and others. It has also discussed aspects of most of the key areas of art librarianship. Philip Pacey passed on the editorship to Sonia French with volume three; and with the new volume four and the forthcoming Spring, 1979 issue, Sonia announces a redesigned Journal and a confirmation of its international role, with a "Viewpoint" on ARLIS and IFLA, and articles on Hungarian art libraries and art publishing in Third World countries. The succeeding issue will celebrate ARLIS/UK's tenth anniversary and will include greetings from ARLIS/NA. It is also hoped that a subsequent issue will be guest-edited from North America.

If you are interested in subscribing, write to: Fran Shepherd, Arts Library, Manchester Public Libraries, Central Library, Manchester M2 5PD, England. Subscriptions cost £5.00 + £3.00 postage outside Europe. Alternatively, one can become an Overseas Member of ARLIS/UK for £9.00 and obtain the Art Libraries Journal (4 times a year), the ARLIS News-sheet (6 times a year), and the annual Directory of Members.

Clive Phillpot

## IMPRESSIONS OF THE 1977 CAA CONFERENCE

We of ARLIS/New York have been much concerned lately about our image vis-à-vis the art historians and curators whose research depends so largely on our contribution. I would like to share with the membership some thoughts I had about this issue while attending the 67th annual CAA Conference in Washington.

Several of the younger art historians, former students at the Institute of Fine Art, NYU, followed their friendly greetings with: "What brings you here?" The question, what I might be doing at the CAA Conference, indicates to me that by separating our national conference from that of CAA, ARLIS/NA is emphasizing the differences between art librarians and art historians. Would it not be better for our image to maximize our visibility at these meetings by attending sessions and participating in them?

Our national Chairman-Elect, Wolfgang Freitag, Head Librarian, Fine Arts Library, Fogg Art Museum, Harvard University, was, in fact, speaking at one of the sessions; and I am delighted to report that he represented us most credibly.

Within the framework of "The Uses of Photography in the History of Art", Dr. Freitag was the first speaker. His subject was: "From Replica to Holograph: Art Reproductions in Teaching and Research."

When photographic techniques were first popularized, Dr. Freitag reminded us, in his well-researched presentation, drawings and prints were still the preferred reproductions of works of art. Photographs and slides, the sine-qua-non of art history were not always so highly regarded as they are today. The personal, untutored vision of the photographer, interposing itself between the object as conceived by the artist and presenting the viewer with an altered concept of the artifact, was considered detrimental to the value of the photograph as a truthful reproduction. Quoting from the correspondence between Burckhardt and Wölfflin and the writings of other nineteenth century art critics, Freitag revealed the opposition to the use of photography by the founders of our discipline. Tracing the gradual acceptance of the new medium as a tool in teaching and scholarly publications both in the United States and abroad, Dr. Freitag illustrated his talk with carefully selected slides, proving that he, for one, finds them a valuable adjunct in conveying information.

The fortunate combination of scholarly research with a forceful, witty presentation was a high point of the conference. It was well attended and amply applauded.

Evelyn Samuel

### AUCTION OF STEREO PHOTOGRAPHS

Part I of the sale of "The Darrah Collection of Stereo Views" is to take place on May 1 and 2 with previews on April 24 to 30 at the Hastings Galleries, 121 E. 24th St, NYC 10010. Auction catalogs are \$10 each with a post-sale price list to be available for \$1.50.

## **-LETTER TO THE EDITOR-**

The ARLIS/New York News welcomes letters to the Editor concerned with issues relating to the New York Chapter and the art library profession. We also invite responses--pro or con--to any of the letters published in this column.

The editorial staff of the newsletter reserves the right to select letters of interest to the membership at large, to edit any material submitted, and to withhold names at the request of the authors of such letters. Letters written anonymously will not be accepted.

As relatively young library organizations, ARLIS/NA and ARLIS/New York have made many strides towards increasing professionalism within the field of art librarianship. Recognition has been forthcoming within both the library and the art worlds. On the national level, we have achieved recognition as a result of our affiliation with CAA and IFLA. The work of the Standards Committee has accomplished much with regard to drafting basic standards for library budgets and the staffing of art libraries. There has also been work on establishing standards for professionalism within the art library field. On the chapter level, our awards program, the archives of museum and gallery publications, the Chapter newsletter, and our Chapter meetings have brought us much recognition within the art world here in New York.

On the other hand, many of us continue to experience cuts in library budgets and staff. We find that the library is usually low on the list of priorities set by the institutions we serve. We are among the last to receive allocations of money, staff, space, and equipment. Often, we do not have professional status; and salaries are not commensurate with the work we do and with the many qualifications often required for our positions. Often we have no tenure, no contracts, and no job security. We have no place to turn if major decisions concerning our libraries and our jobs are made without our being consulted, if we feel that we have valid grievances, or if our supervisors are insensitive to our needs and those of our libraries. Qualified persons often cannot find entry-level jobs, and those with experience often find it difficult to find positions enabling them to advance professionally or to make use of their educations and prior experience. The image of the librarian often remains that of primarily a housekeeper, maintaining and circulating a book collection, and that of a study hall monitor. On the other hand, quick, cheerful, and efficient service is demanded regardless of whether adequate staff is on hand or not; highly specialized materials are demanded regardless of inadequate budgets; and highly sophisticated reference service and research are expected regardless of whether or not the salaries paid are commensurate with such services provided.

While the accomplishments of ARLIS/NA and ARLIS/New York have been many, it is strongly felt that much more attention to the image, status, and the professionalism of the art librarian is

warranted. Many of the basic problems confronting us on a daily basis merit our unified efforts on a chapter and national level. Problems of status, image, and inadequate budgets and staff, our low priorities within our institutions, our lack of job security and little recourse for grievances, and our having very few possibilities for professional advancement--all are too often our common problems.

I, therefore, call upon the Professional Concerns Committee, already existing within the structure of ARLIS/New York, to address itself to a greater extent to such problems as those outlined above. I would also like to call for the formation of a Professional Concerns Committee to be established within the structure of ARLIS/NA in order to deal with such concerns upon a national and international level. As professionals, we should be addressing ourselves to a much greater extent to such professional concerns. Such problems as these, which we all too often have in common, can only be solved or ameliorated through our common efforts. Our status, our image, and the regard with which we and our services are held will improve only in relation to the attention and the effort we put towards improving our professional status. We cannot hope to improve ourselves professionally by sitting idly by and hoping that such will eventually come our way. We can only hope to improve our profession by working collectively towards common goals; and through our collective efforts, we can hope to establish for ourselves a true sense of professional worth.

### **ARLIS/NEW YORK IN THE NEWS**

The Bulletin of NYU's Grey Art Gallery for Winter, 1979, contains a brief article on the Chapter's 5th Annual Exhibition Awards Program at the Guggenheim Museum on November 30. The article mentions that Gallery Director, Robert R. Littman, was on hand to accept a citation for three 1977 publications of the Gallery.

### **AVAILABLE FROM NEW YORK ART BOOK DEALERS**

Wittenborn Art News, nos. 377-381, for November and December, 1978, and for January and February, 1979, are currently available from Wittenborn Art Books, Inc, 1018 Madison Ave, NYC 10021. Issue no. 380 is of special interest for its nearly 200 titles categorized as "Older Books." Also available is a "Fall/Winter, 78/79" list of "Visual Communication Books" listing "top graphic arts annuals and other important books."

Irving Zucker Art Books, 256 5th Ave, NYC 10001, has recently published catalog #79 listing books on the "Applied Arts" which includes a listing of a "rare collection of 19th century type specimen books." Other subjects covered by the listings in the catalog include: architecture, books about books, calligraphy, costume, gold and silver, illumination, porcelain and glass, and textiles.

Seen at the Museums  
and Galleries



Please note that the following publications have been arranged alphabetically by museum or gallery name and then by publication title.

MUSEUM PUBLICATIONS

Dada in Berlin; an Exhibition Documenting the Artistic, Literary and Political Activities of the Dada Movement in Berlin at the Time of the Weimar Republic. Oct. 22--Dec. 22. Catalog by Erica Doctorow (an ARLIS/NA member). \$2, pre-paid. Swirbul Library Gallery, Adelphi University, Garden City, NY 11530. Also available is: William Blake: the Painter as Poet; an Exhibition Commemorating the 150th Anniversary of the Artist's Death. Mar. 19--May 29, 1977. Catalog by Donald A. Wolf, Tom Dargan, and Erica Doctorow. \$2, pre-paid. Both catalogs have very substantial and informative text, making them worth many times over the low price.

Calligraphy in the Arts of the Muslim World. Jan. 11--Mar. 11. Catalog by Anthony Welch. Hardbound: \$25; softbound: \$14.95; members: \$18.75 and \$11.50. Asia House Gallery. Published in cooperation with The Asia Society, New York, and the University of Texas Press, Austin.

Twenty-First National Print Exhibition. Dec. 9--Feb. 11. Catalog with foreword by Michael Botwinick and introduction by Gene Baro. \$8.95 plus \$1.00 postage. The Brooklyn Museum. Catalog of an exhibition of 150 prints by 75 artists selected by Gene Baro, Consultant Curator of Prints and Drawings. The selected prints, with few exceptions, have been published by the artists themselves and represent printmakers who have received little exposure in museums and galleries.

Victorian High Renaissance: George Frederic Watts, 1817-1904; Frederic Leighton, 1830-96; Albert Moore, 1841-93; Alfred Gilbert, 1854-1934. Feb. 10--Apr. 8. Catalog with texts by Gregory Hedberg, Allen Staley, and Leonée and Richard Dormont. \$15 plus tax. The Brooklyn Museum.

Designs for the Dream King; the Castles and Palaces of Ludwig of Bavaria. Catalog by Simon Jervis and Gerhard Hojer with introduction by Roy Strong and Lisa Taylor. The Cooper-Hewitt Museum. The hardcover edition is published by Viking Press, New York, at \$17.50.

Visionary Drawings of Architecture and Planning; 20th Century through the 1960s. Catalog by George R. Collins. \$15. The Drawing Center, 137 Greene St, NYC 10012. Published by MIT Press, Cambridge, MA. See also the report in this newsletter on the Chapter meeting held on Feb. 13.

The Guggenheim Museum Justin K. Thannhauser Collection is a fully illustrated catalog by Vivian Endicott Barnett, Curatorial Associate at the Guggenheim, which has just been published by the museum at the price of \$24.50. Each of the 75 works in the collection is reproduced in the catalog with 51 in color. In addition to biographical information on the collector, there is a full discussion of each work in the collection which has been on permanent view in the museum since 1965.

The Planar Dimension; Europe, 1912-1932. Mar. 9--May 6. Catalog by Margit Rowell with the essay, "The Planar Dimension 1912-1932, from Surface to Space." \$12.95. The Solomon R. Guggenheim Museum. All works in the exhibition, many of which are landmarks in the development of modern sculpture, are illustrated in the catalog with many in color. A four page leaflet with text by Ms. Rowell is also available in conjunction with the exhibition.

Brauer Retrospective Exhibition; Paintings, Drawings, Graphics. Feb. 28--Apr. 29. Catalog with acknowledgments by Susan R. Goodman and with the essays, "A Rendez-vous in Vienna," by Pierre Restany, "Brauer on Brauer," and "A Commentary on the History of the Jewish People; Seven Paintings by Brauer," by Pierre Restany. \$17.50. The Jewish Museum. A large, retrospective exhibition devoted to Arik Brauer, a member of the Viennese school of fantastic realism.

Bookbinding before 1600. Feb. 21--Apr. 8. The Pierpont Morgan Library. A guide and handlist to the exhibition with text by Paul Needham is available in the exhibition galleries. The following is to be available May 1: Twelve Centuries of Bookbindings: 400-1600, by Paul Needham. This publication will discuss in detail all 100 bookbindings in the exhibition, from the decorated leather bindings from Coptic Egypt to a highly important series of 16th century decorated leather bindings from France which mark a high point in European bindings. \$39.95, paper; \$75, cloth.

The Masterworks of Edvard Munch. Mar. 15--Apr. 24. Catalog with foreword by Richard E. Oldenburg, introduction by John Elderfield, and commentaries by Arne Eggum. Paperbound; \$7.95; members: \$5.96. The Museum of Modern Art. An exhibition catalog concentrating on Munch's work of the 1890's. Twenty-three of Munch's finest works of the period are illustrated in color--most of them from the National Gallery, Oslo, or from private Norwegian collections--along with fifteen related prints from the collection of the Museum of Modern Art.

Jackie Winsor. Catalog with foreword by Kynaston McShine and introduction by Ellen H. Johnson. \$4; members: \$3. The Museum of Modern Art. The catalog includes a statement by the artist, a chronology, checklist of the exhibition, and bibliography.

Transformations in Modern Architecture. Feb. 23--Apr. 24. Catalog by Arthur Drexler, Director of the Department of Architecture and Design. \$12.95; members: \$9.71. The Museum of Modern Art. As stated in the March, 1979, Members Calendar of the museum, "this profusely illustrated catalog is a report, international in scope, on the current pluralist or 'post-modern' phase of the modern movement in architecture."

William Carlos Williams and the American Scene, 1920-1940. Dec. 12--Feb. 4. Catalog by Dickran Tashjian. \$10. The Whitney Museum of American Art. The hardcover edition is published by the University of California Press. A poster is also available for \$15.

1979 Biennial Exhibition. Feb. 6--Apr. 8. Catalog with preface by the Director and foreword by the curators. \$6.50. The Whitney Museum of American Art.

## GALLERY PUBLICATIONS

Thomas Hart Benton; the Complete Lithographs. Apr. 3--27. Catalog with foreword by Sylvan Cole, Jr. Gratis. Associated American Artists, 663 5th Ave, NYC 10022. An 8 page catalog with black and white illustrations and a short biography is available in conjunction with the exhibition. Also available is the new, expanded edition of The Lithographs of Thomas Hart Benton, compiled and edited by Creekmore Fath which is available from the University of Texas Press, Austin, for \$24.95.

Milton Avery in the Forties. Feb. 3--Mar. 1. Catalog with essay by Carter Ratcliff. Gratis. Borge-nicht Gallery, 1018 Madison Ave, NYC 10021.

Stuart Davis; Works on Paper. Jan. 6--31. Catalog with essay by Diane Kelder. Gratis. Borge-nicht Gallery, 1018 Madison Ave, NYC 10021.

Varujan Boghosian; Collages. Jan. 3--Feb. 3. \$3. Cordier & Eckstrom, 980 Madison Ave, NYC. A well designed catalog with illustrations sensitively reproducing a number of the works exhibited.

Lowell Nesbit; Flowers: 1964-1979. Mar. 11--Apr. 1. A 56 page, soft cover edition of the catalog is available at \$15 plus \$2.50 for postage and handling; a deluxe, hard cover edition containing an original, signed and numbered serigraph, "Two Spotted Lillies," limited to an edition of 500, is available for \$195 until June 1 and \$250 thereafter. Andrew Crispo Gallery, 41 E. 57th St, NYC 10021.

The Sculpture of Douglas Abdell. Jan. 13--Feb. 3. Catalog with interview by Gene Baro. \$6.50 plus \$1 P.P.D. Andrew Crispo Gallery, 41 E. 75th St, NYC 10021.

Monotypes of Maurice Prendergast. Apr. 4--28. Catalog with essay and 116 black and white illustrations and 16 color plates. \$15 plus tax. Davis & Long Company, 746 Madison Ave, NYC 10021. The largest loan exhibition ever held on this artist's monotypes with 92 prints on loan from 49 private collections and 16 institutions.

The Complete Guide to Photo-Realist Print-making, by Susan Pear Meisel. \$10. Louis K. Meisel Gallery, 141 Prince St, NYC 10012. Published on the occasion of the 3rd biennial exhibition of Photo-Realist works on paper. An attempt was made to locate and document every limited edition print by the Photo-Realists from 1968-1978. Each print is reproduced in black and white with information on the artist, title, size, date, publisher, printer, edition, media, etc.

Jean Dubuffet: Théâtres de Mémoire; Scènes Champêtres; Scènes Banales; Drawings: Situations, Annales, Mémorations; Fiats Mémorables. Mar. 17--Apr. 21. \$7. Pace Gallery, 32 E. 57th St, NYC 10022. An exhibition held in collaboration with Richard Gray Gallery, Chicago.

Lee Krasner; Paintings, 1959-1962. Feb. 3--Mar. 10. Catalog with a conversation with Lee Krasner by Richard Howard. \$5. Pace Gallery, 32 E. 57th St, NYC 10022.

Splendor and Secrecy: Art of the Cameroon Grasslands. Jan. 27--Mar. 10. \$5, tax included. Catalog with foreword by Bruce Holcombe and text by Tamara Northern, Dartmouth College. Pace Primitive and Oriental Art, 32 E. 57th St, NYC 10022.

American Monotypes: 100 years. Jan. 6--Feb. 1. Catalog with introduction by Robert Flynn Johnson, Curator, Achenbach Foundation for Graphic Arts, The Fine Arts Museums of San Francisco. \$1. Marilyn Pearl Gallery, 29 W. 57th St, NYC 10019. A fine exhibition on a very neglected subject.

100 Views of the Moon by Yoshitoshi Taiso, 1839-1892. Dec. 9--Jan. 30. \$5. Ronin Gallery, 605 Madison Ave, NYC 10022. All 100 prints are reproduced in black and white in a catalog designed by and all text in calligraphy by John Monahan.

Richard Anuszkiewicz: Centered Square: an Exhibition of New Paintings. Mar. 7--Apr. 14. Catalog with essay by Gene Baro. \$5. Alex Rosenberg Gallery, 20 W. 57th St, NYC 10019.

An Exhibition: Indian Miniature Paintings, 16th through 18th Centuries. To Jan. 20. Catalog with introduction by Doris Wiener. Doris Wiener Gallery, 41 E. 57th St, NYC 10022. 8 color reproductions in a portfolio with catalog information on each painting on the verso. Two other very fine catalogs are also still available from this gallery: Thanka Art, a catalog of an exhibition held Jan. 12--Feb. 23, 1974, with introduction by Doris Wiener and commentaries by Michael Malcolm: \$4.50; and Indian Miniature Paintings: Tenth Annual Exhibition, a catalog of an exhibition held Nov. 16--Dec. 31, 1974: \$6.

Photographs: a Selected Offering, 1978; Catalog VI. \$5. The Witkin Gallery, Inc, 41 E. 57th St, NYC 10022. This excellent sales catalog is arranged, for the most part, alphabetically by name of photographer with each photograph reproduced in black and white and with full information and descriptions of the photographs and portfolios available. A very fine selection of vintage prints.

The Witkin Gallery, 1969-1979. Mar. 20--May 5. A 6 page checklist is available in conjunction with the exhibition. Witkin Gallery, 41 E. 57th St, NYC 10022. The following book is to be available in May: A Ten Year Salute; a Selection of Photography in Celebration: The Witkin Gallery, 1969-1979, by Lee D. Witkin. It is to be published by Addison House, Danbury, NH, at a cost of \$15.95, softcover; \$30, hardcover.

The ARLIS/New York News is published irregularly in conjunction with Chapter meetings. Subscriptions: free to ARLIS/New York members; non-members: \$6 per year; single issues: \$1.50. Please address all communications to: The ARLIS/New York News, c/o David J. Patten, Editor, 410 E. 81st St, Apt. 5A, New York, NY 10028; 588-8400, ext. 238.

Thanks is due Mrs. Annemarie Rauch Tubens for special editorial assistance.

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