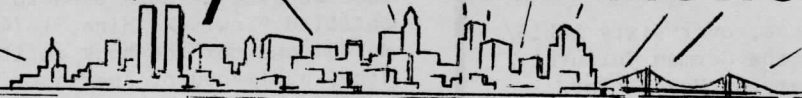


THE ARLIS/New York News



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

vol. 2 no. 3 1979

From the Chair



At the request of the Chapter Executive Board, I wrote to Dr. Wolfgang Freitag, Program Chairman for the 1980 Conference, to suggest that the New York Chapter would welcome the opportunity of presenting a session devoted to an assessment of our professional environment. It would attempt to analyze and discuss the interrelationship of art librarians and their respective institutions, the methods of strengthening that relationship for their mutual benefit, and the contributions each can make to the enrichment of the other.

The following is a portion of my letter to Dr. Freitag:

"I think it would also be interesting to explore the value of support for the art librarian's position through the involvement and/or initiation of professional subcommittees within national organizations that serve specific types of institutions. For example, the American Association of Museums has professional subcommittees for curators, registrars, security personnel, etc, but none for librarians. AAM does, however, have a Credentials Committee that has developed procedures for the inclusion of new subcommittees as the need arises.

"Having the expertise and orientation for handling information as object, librarians are the logical inheritors of the post-industrial society which is, basically, an information society. I think this is an idea that needs promotion both within and without the profession."

Dr. Freitag responded promptly and accepted our offer. In his constructive and thoughtful letter, he echoed our concern that such a session not degenerate into a "litany of complaints". It will be our purpose to determine where we are, where we are going, and who and what will help achieve our goals. With the professional resources at our disposal, we are looking forward to an informed, informative, and thought-provoking session.

Anyone who wishes to work with the ad hoc conference group, or who has any suggestions, recommendations, etc, should call Joanne Polster (business tel. no: 397-0637; home tel. no: ST8-7386).

Joanne Polster
Chairperson, ARLIS/NY

FOR YOUR CALENDAR: CHAPTER MEETINGS FOR 1979

My aim as Program Chairman has been to bring diversity and a broader scope to our meetings. I

have attempted to give each meeting a theme of general artistic interest and hope to reach out from our profession to the wider arts community--to the art historian, artist, dealer, and all those whom our work touches.

Our first meeting, in February, centered around the theme of artistic fantasy. The exhibition of visionary drawings by architects of our century brought us face to face with their concepts of an ideal environment. In the stimulating setting of the Drawing Center, the presentation went beyond the subject of producing a catalog to a discussion of artistic vision.

By contrast, our May meeting at Goethe House focused on the world of recorded reality--photography and its research sources. The stress was on innovation; and our distinguished speakers introduced us to new, dynamic, and forward looking approaches.

The two meetings, one planned around the ideal, the other around the real, brought large audiences and enthusiastic participation.

A subject of vital concern to art librarians will dominate our September meeting--the problem of book conservation and the threat of environment and unstable materials. We will meet at the American Craft Museum, which will provide a fine setting for a dynamic forum for new ideas and techniques.

I hope to widen the scope of our October meeting by adding a subject of broader artistic interest to the business meeting. A presentation and discussion on another subject of vital concern to art librarians is planned--that of prints.

The last meeting of the year, on November 29, will be a festive presentation of awards, when we will recognize and show our appreciation of excellence. We will honor the scholarly, imaginative, and dynamic, in content and form, in exhibition publications. With these annual exhibition catalog awards, we reach out to the entire art world--the museum, gallery, and the artist. We will clearly express what we believe constitutes creative, artistic, and scholarly achievement.

Our programs for 1979 are as follows:
Visionary Drawings--Drawing Center, Feb. 13
Photography--Goethe House, May 9
Book Conservation--American Craft Museum, Sept. 29,
1 p.m. (fee \$3)
Business Meeting; Program on prints--location to be announced, Nov. 29

Donya Schimansky
Program Chairman

CHAPTER MEETING:

Photography

RESEARCH METHODS AND MATERIALS

By courtesy of Goethe House, over sixty ARLIS/ NY members and guests visited the German Cultural Institute and toured the library on May 9. The program was organized by Edith Meta Jaenike, and the topic of the evening was "Photography: Research Methods and Materials."

Joanne Polster opened the meeting by introducing ARLIS/NY to the guests. She also mentioned that volunteers are needed to work with the following persons: Barry Redlich on the Acquisition Committee, David Patten on The ARLIS/NY News, and Regina Brauer on the Skill Bank. Suzanne Simor thanked the membership for the flowers sent to Gerd Muehsam.

Donya Schimansky announced the topics of the next two meetings: "Book Conservation in Art Libraries" and the annual awards presentation.

Freya Jaeschke, the librarian of Goethe House, was introduced; and she spoke briefly about Goethe House and its efforts to "inform the American public about what West Germany is today."

The first speaker was Julia van Haften, Librarian and Photography Specialist, Art and Architecture Division, New York Public Library. Her slide talk outlined the history and size of the photography collection at NYPL which began when the Astor collection was given to the Library. The photography collection is dispersed throughout the Library system--Lincoln Center, the 42nd St. Library, and the Schomburg Center--and is indexed under subject entries. Only the most famous photographers are filed under their name; and because of this fact, no one really knows the exact quantity and true value of the NYPL photography collection.

The second speaker was Susan Kismaric, Assistant Curator, Department of Photography, Museum of Modern Art. She presented the history of the photography collection at MoMA which was the first art museum to collect photographs as works of art. The collection was begun in 1930 with the acquisition of a Walker Evans photograph. Beaumont Newhall, then Librarian, organized the first survey exhibition of photography entitled "Photography, 1839-1937" at MoMA. In 1964, the Steichen Center was opened which is a study collection of approximately 20,000 original photographs, mostly from the 20th century. About three to four hundred photographs are acquired a year. The last large acquisition was in 1968 when the Atget Collection was acquired. There is a computerized index to the collection which is only alphabetical by photographer, but no other access is available at this time.

The third speaker was Gail Susan Buckland, Assistant Professor of the History of Photography, Cooper Union. Ms. Buckland cataloged the collection of photographs at the Royal Photographic Society in London while she was curator there. Ms. Buckland spoke about the photography books she has worked on and about her upcoming book on Fox Talbot. She is also organizing an exhibition of his work for the Pierpont Morgan Library. Many rarely viewed Talbot photographs are being lent by the Science Museum in London for this special exhibition.

The final speaker was Dr. Naomi Rosenblum, Adjunct Assistant Professor in Art History, Brooklyn College. Dr. Rosenblum gave a detailed synopsis of the research methods used to organize the exhibition entitled "Lewis W. Hine, 1874-1940" for the Brooklyn Museum and for the book entitled America & Lewis Hine, published by Aperture. Lewis Hine, known as a social photographer, traveled approximately 50,000 miles a year photographing for the National Child Labor Committee. Berenice Abbott and Elizabeth McCausland befriended Hine and promoted his work. Since written information on him is scant, Dr. Rosenblum found only one extensive article on him in Survey Magazine. The rest of her research was conducted through old friends of Hine and organizations that he worked for during his long career. Hine kept no personal papers, and Dr. Rosenblum had to visit many archives across the country searching for his work and notes about him.

The panel discussion was followed by a question and answer period and by a reception.

Deirdre Lawrence Ionescu
Secretary, ARLIS/NY

People and Chapter Members

in the News



Carol A. Mandel, formerly head of Original Cataloging, Columbia University Libraries, has been appointed to the position of Associate Executive Director, Association of Research Libraries, Washington, D.C.

Arnold Markowitz is the author of the article, "Historic Preservation: a Survey of American and Canadian Doctoral Dissertations, 1961-1976," appearing in the February, 1979 issue of the Journal of Architectural Education, published by the Association of Collegiate Schools of Architecture.

Elizabeth A. Vajda has been appointed to the position of Librarian - Coordinator of Library Services at the Cooper Union Library after the retirement last summer of Mr. Fred Graves, Head Librarian. Ms. Vajda has been at Cooper Union since 1971 and previously was at the Frick Art Reference Library, the United Way of America Library, and at Long Island University.

The ARLIS/New York News

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

Chapter Officers:

Chairperson: Ms. Joanne Polster; 397-0637

Vice-Chairperson/Chairperson-Elect:

Mrs. Donya Dobrila

Schimansky; 879-5500, ext. 582

Secretary: Ms. Deirdre L. Ionescu;

638-5000, ext. 308

Treasurer: Mrs. Céline W. Palatsky;

879-5500, ext. 559

Acquisition Committee

MEMBERS NEEDED

The ARLIS/New York Exhibition Publication Acquisition Committee urgently needs members to assist in the gathering of 1978 exhibition publications from New York art museums and galleries.

This yearly operation feeds material into an archive maintained since 1975 by Lorraine Weberg at the Fashion Institute of Technology Library and that is open to all art researchers. Among the by-products of the Committee's acquisition efforts are the awarding of annual certificates of merit based on excellence of content and design and an annual checklist of exhibition materials which provides a permanent record of the year's art exhibits in the world's art capital. The archive itself is increasingly recognized as a rich resource in the field of art documentation.

Members are needed to devote at least one or two mornings and/or afternoons between now and the end of September to assist in the collection of art exhibition publications. Please contact Barry Redlich, Chairman, starting Monday, June 11, at 201-733-7840 (working hours) or 673-2937 (evenings).

Barry Redlich

ARLIS/NEW YORK ART EXHIBITION PUBLICATIONS CATALOGING COMMITTEE: AN UPDATE

The cataloging and indexing of the art exhibition publications collected from New York City galleries and museums for 1976 has been completed. The 1976 Checklist is in manuscript form and is soon to be published by the Publications Committee.

The Cataloging Committee is currently working with art exhibition materials collected for 1977. When this project is completed, the collected material from 1978 will be similarly indexed and cataloged. A checklist will appear combining the 1977 and 1978 holdings of the archive. We are moving the project along so that the checklist can be published soon after the year it represents.

The Checklist reflects the holdings of the ARLIS/NY Archive for a given year and provides access to the material through the name of gallery, museum, artist, and subject. In a group exhibition, only 5 or less artists are listed. The catalog cards from which the checklists are published are available at the Archive for easy access to the collection. The Archive is located at the Fashion Institute of Technology on the 4th floor of the library in the art reference section and is open to serious researchers. Lorraine Weberg, Art Reference Assistant at FIT, is in charge of the Archive.

Cheryl Wachter

CORRECTION:

We regret the errors in two names appearing in the Chapter meeting report published on page 1 of vol. 2, no. 2, of the News. The correct names are: Carol Willis and Marie Keller.

CHAPTER MEETING ON CONSERVATION

Robert L. DeCandido, Head, Physical Treatment Branch, Conservation Division, New York Public Library, will give a workshop on conservation in art libraries on Saturday, Sept. 29, from 1 - 4 p.m. at the American Craft Council Library.

The afternoon will consist of a brief talk, a discussion period, and a hands-on session involving working with samples the participants have brought. We hope to do sample repairs to bindings and papers, tipping in pages and color plates, and other aspects of day-to-day preservation. We hope that questions will be submitted in advance in order to enable Mr. DeCandido to tailor the talk to what ARLIS/New York members most need to know.

Participation will be limited, and there will be a fee of \$3 per participant.

GraceAnne DeCandido

CHAPTER EXECUTIVE BOARD MEETING--HIGHLIGHTS

On April 24, at 6:00 p.m., an expanded Executive Board met at the Institute of Fine Arts. Those attending were: Christiane Collins, Evelyn Samuel, Donya Schimansky, Clive Phillpot, Cheryl Wachter, David Patten, and Joanne Polster.

The major topics covered were:

- (1) The ARLIS/NY News. Comments were solicited about its format and content. An institutional, non-member subscription price was discussed and set at \$6 per year. The possibility of a new publication based on offprinting certain sections of the newsletter and offered on a subscription basis outside the Chapter membership was considered. The matter will be investigated further.
- (2) Chapter Calendar. A schedule of Chapter meetings for the rest of the year was discussed and decided upon (see the report elsewhere in this issue).
- (3) Proceedings of the National Conference. Ms. Polster urged members who wish complete transcripts of the Toronto conference proceedings to write to Joyce Ludmer, urging their publication.
- (4) Program Suggestions for the 1980 Conference. The Board discussed the idea of the New York Chapter's presenting a special session at the New Orleans conference dealing with the professional concerns described in the letter to the Editor appearing in the last issue of this newsletter. The Board decided to send a letter to Wolfgang Freitag, Program Chairman, outlining our proposal (see the section, "From the Chair," elsewhere in this newsletter).

WOMEN ARTISTS DICTIONARY

Would the person who wrote to the Chapter Chairperson about members participating in the research for a dictionary of women artists please contact: Joanne Polster, 189 8th Ave, Brooklyn, NY 11215.

Letters to the Editor



The following is quoted from the CAA Newsletter, vol. 4, no. 1, March, 1979, in order to serve as background information for the letters to the Editor which follow:

Faculty Status for Librarians. The Board unanimously endorsed the following resolution:

"The College Art Association, through its Board of Directors, recognizes its debt to art librarians and depends--both for academics and for students--upon their professional skills. Accordingly, be it resolved that the CAA endorses the Joint Statement on Faculty Status of College and University Librarians, prepared by the Joint Committee on College Library Problems, representing the Association of College and Research Libraries, the Association of American Colleges, and the American Association of University Professors, in circumstances where art librarians do indeed have a faculty function, performing teaching and research roles."

The following are excerpts from the Joint Statement on Faculty Status of College and University Librarians:

"Librarians perform a teaching and research role inasmuch as they instruct students formally and informally and advise and assist faculty in their scholarly pursuits. Librarians are also themselves involved in the research function; many conduct research in their own professional interests and in the discharge of their duties.

"Where the role of college and university librarians, as described in the preceding paragraphs, requires them to function essentially as part of the faculty, this functional identity should be recognized by granting of faculty status. Neither administrative responsibilities nor professional degrees, titles, or skills, per se, qualify members of the academic community for faculty status. The function of the librarian as participant in the processes of teaching and research is the essential criterion of faculty status.

"Faculty status entails for librarians the same rights and responsibilities as for other members of the faculty. They should have corresponding entitlement to rank, promotion, tenure, compensation, leaves, and research funds, and the protection of academic due process."

The following statement has been received from Rose R. Weil, Executive Secretary, College Art Association:

At the time the Statement was first proposed to the CAA Board of Directors, Judith Hoffberg, former Executive Secretary of ARLIS/NA, was a member of our Board. The CAA Board felt that it did not wish to adopt the Joint Statement verbatim but that we wished to make a statement of our own. At the request of the CAA Board, Ms. Hoffberg consulted with the Joint Committee on College Library Problems, to see whether such changes would be acceptable. We were assured that the Committee would welcome any kind of moral support of the statement, in any form whatever; hence the resolution we adopted, which was printed in the CAA newsletter.

The resolution endorsed Jan. 31 by the College Art Association Board on Faculty Status for Librarians ends with the statement "...in circumstances where art librarians do indeed have a faculty function, performing teaching and research roles."

The interpretation given to what constitutes "a faculty function," versus an art librarian's professional duties, requires clarification. The implied definition of a faculty function is that of classroom lectures illustrated with slides and research leading to articles published in book form or in the Art Bulletin, the Art Journal, and other reputable periodicals.

If this is, indeed, the intention of the CAA Board of Directors, they may have to deny faculty status to a large portion of their own constituency who teach studio courses and are professional artists or designers. Teaching studio courses, often described as "contact hours," is quite different from the concentrated slide lectures that form the core of the undergraduate art history curriculum. Research for artists and designers does not end up in print and often does not have a visible end product at all.

The "teaching and research roles" of art librarians have much in common with that of the art studio faculty on the one hand and with graduate art history faculty on the other. Graduate faculty, in addition to lecture courses, teach by means of seminars and directed research--both based to great extent on bibliographical counselling. With regard to the question of the depth of specialized bibliographical expertise on the part of art librarians, the profession requires a breadth of knowledge that is rather formidable.

Perhaps CAA should devote some attention to an exploration of the types of teaching in its field. What matters in the end is the learning experience, and whatever leads to it is successful teaching.

Christiane C. Collins

The difficult question of academic status for librarians has been debated in the professional literature for decades.

The following is quoted from the Joint Statement on Faculty Status of College and University Librarians prepared by the Joint Committee on College Library Problems, representing the Association of College and Research Libraries, the Association of American Colleges, and the American Association of University Professors: "On some campuses, adequate procedures for extending faculty status to librarians have already been worked out. These procedures vary from campus to campus because of institutional differences."

At the 1979 Annual Meeting, the Board of Directors of the College Art Association formally endorsed academic status for art librarians as defined by the Joint Statement. Does this endorsement signify a tacit encouragement to CAA members to support the librarians' cause when it becomes an issue at their institutions? The CAA Directors make no such recommendation. As the Joint Statement points out: "In the development of such procedures, it is essential that the general faculty or its delegated

LETTERS (CON'T.)

agent determine the specific steps by which any professional position is to be accorded faculty rank and status. In any case, academic positions which are to be accorded faculty rank and status should be approved by the senate or the faculty-at-large before submission to the president and to the governing board for approval." We would like to have thought that, as a result of this endorsement, we could count upon their support. Instead, they add a note of caution to their "unanimous endorsement: "...in circumstances where art librarians do indeed have a faculty function, performing teaching and research roles." This reservation appears to be at variance with the spirit of the original document which states: "Librarians perform a teaching and research role inasmuch as they instruct students formally and informally and advise and assist faculty in their scholarly pursuits. Librarians are also themselves involved in the research function; many conduct research in their own professional interests and in the discharge of their duties."

It is good to learn that "the College Art Association...recognizes its debt to librarians and depends...upon their professional skills." But it appears to this librarian, at least, to be a very half-hearted acknowledgement of our symbiotic relationship. I would be very grateful to have reactions to this statement from colleagues both within the New York chapter and throughout ARLIS/NA. Perhaps the Editor of this newsletter will make space available for a discussion of this topic.

The report of this resolution appears in the CAA Newsletter, vol. 4, no. 1, March, 1979, page 5. Copies of the Joint Statement on Faculty Status of College and University Librarians may be obtained from the College Art Association of America, 16 E. 52nd St, NYC 10022.

Evelyn Samuel

MAH Group -- SLA

MAH GROUP MEETING: SERVICES TO THE DISABLED

The Museums, Arts and Humanities Group, New York Chapter, SLA, met on Thursday, April 5, at Pratt Institute to hear Ruth Velleman speak on the subject of library services and library employment of the disabled. Ruth Velleman has been the librarian at the Human Resources School, Albertson, Long Island, since 1963, is a member of the President's Committee on Employment of the Handicapped, teaches at C. W. Post's Palmer Library, and has published extensively on the subject of the disabled. "The problems relating to the disabled are not so much architectural as attitudinal," said Ms. Velleman. She noted that as longevity increases, so too does the number of handicapped persons in our society. As a result, we are obliged to find long-term solutions such as greater ease of access to our institutions, interpreters for the deaf and the mute, delivery of books to the home-bound, and, most of all, by changing our traditional bias toward the disabled as somehow inferior.

Ms. Velleman discussed current legislation favoring the disabled, such as PL 93-112 which re-

quires that facilities which receive federal funding provide "equal access," and PL 94-102 providing education for disabled children in the "least restrictive environment." There are also the amendments to the Rehabilitation Act of 1973 recently enacted into law extending various vocational programs and creating a new program of comprehensive "independent [i. e., self-sufficient] living" services for the disabled.

Claire Petrie

MAH GROUP MEETS AT SWANN GALLERIES

On May 14, the Museums, Arts, and Humanities Group held its annual business meeting, together with a program, at Swann Galleries, 104 E. 25th St, New York. Guy St. Clair, Chairman, opened the meeting by greeting the 50 or so members and guests.

The report of the Nominating Committee was as follows: for Chairman-Elect: Pamela Haas, Librarian, Picture Collection, American Museum of Natural History; for Secretary-Treasurer: Mary Davis, Librarian, Museum of the American Indian, Heye Foundation; and for Program Chairman: Claire Petrie, Brooklyn Public Library, Art and Music Department.

After the presentation of a financial report and distribution of the Group's annual report, Mr. St. Clair introduced Mr. George Lowry of Swann Galleries.

Mr. Lowry delighted the members of the Group with stories about the auction business and his experiences at Swann Galleries, an auction house for literary properties, especially rare books. Mr. Lowry described his firm as a specialty auctioneer, that is, one which offers the same type of merchandise on a regular basis. Such firms, he said, are an integral part of the trade because they build up a steady clientele and offer frequent sales. At Swann, there are some 40 auctions per season. The goal of the auctioneer, Mr. Lowry noted, is to try to keep an orderly market. In so doing, the trade auctioneer becomes a spokesman for the trade. He pointed out that auctions in the United States go back to the early 18th century, although English auctions date back much earlier. Auctions are "pure capitalism at work," as described by Mr. Lowry, and are a classic example of the law of supply and demand.

Mr. Lowry quoted Rosenbach, who noted that following any important sale, especially when prices were sensationally reported in the press, there was a "general cleaning out of attics." He stated that books are consigned to auction houses by collectors, dealers, and institutions, although 5 to 10 years ago, institutional consignments were rare. Today these make up one-third to even one-half of rare book sales. Mr. Lowry discussed in detail the relationships between the seller, the buyer, and the auctioneer, emphasizing that each has legal rights and reasonable expectations from one another. Turning to a lighter subject, he then described several situations in which Swann Galleries had received books on consignment. He finished his talk with a "nuts-and-bolts" description of the work done in the auction house and led Group members on a tour through the firm's premises.

Guy St. Clair

NEWS FROM NEW YORK ART BOOK DEALERS

A 46 page catalog for 1979-1980 listing "New Publications and Reprints" is available from Hacker Art Books, Inc, 54 W. 57th St, NYC 10019. The catalog includes a listing of "recent European art publications...new complete catalogues of major artists, outstanding facsimile editions, critical works... and exhibition catalogs." Also included is a list of publications of the Antique Collector's Club of Great Britain which Hacker is now distributing in the United States.

Wittenborn Art News, no. 382 for March, 1979 is currently available from Wittenborn Art Books, Inc, 1018 Madison Ave, NYC 10021. The list of publications available is divided into the following subject fields: Near & Far East, Ethnographic, Ancient, Renaissance to 19th Century, Impressionism to Contemporary, American, Architecture, and General.

NEW EDITION OF THE MET'S LIBRARY CATALOG TO BE PUBLISHED

The second edition of the Library Catalog of The Metropolitan Museum of Art is to be published in the winter of 1979-80 by G. K. Hall & Company. The new edition will cumulate the 25 volumes of the first edition and the eight supplements and will reproduce an estimated 690,000 cards with authors, titles, and subjects interfiled in one alphabet.

As stated in the brochure available from G. K. Hall, "Cards for new subject headings and cards showing changes and expansions of previously established headings have been added to reflect current terminology and contemporary art movements. When feasible, headings with political and/or geographical subdivisions have been adjusted to be consistent with the contemporary political picture. In addition, many of the cards for exhibition catalogs and continuations have been updated. Some of the major continuations that were originally cataloged many years ago have been recataloged for clarity and accessibility."

The pre-publication price for the new edition is \$3,875. After October 31, 1979, the price becomes \$4,650. A rebate offer for purchasers of the first edition will be available until June 30, 1980.

Further information is available from G. K. Hall & Company, 70 Lincoln St, Boston, MA 02111.

CHAPTER RECEIVES \$1,000

ARLIS/New York has received a generous donation of \$1,000 from Richard Martin, Editor of Arts Magazine.

These funds will be placed in a special account and used for the support of the Archives of museum and gallery publications. Thanks to this donation, ARLIS/New York hopes to increase the use of the Archives as an important reference tool.

We wish to express our grateful appreciation to Mr. Martin for his generous support of the Chapter's activities.

Céline Palatsky
Treasurer, ARLIS/NY

ARLIS/NEW YORK SKILLBANK: AN UPDATE

Letters are being sent to art publications, museums, galleries, art associations, rare book dealers, and anyone else we think might use our registry of professional librarians in order to advise them of this new and important service.

To register in the Skillbank, please send your résumé to Regina Brauer, 525 E. 86th St, NYC 10028.

We have heard from several members interested in the project and hope that we will have the same good response from those who might use our registry.

We will keep the membership advised of the progress of this Chapter project.

Regina Brauer
Chairperson, ARLIS/NY
Skillbank

CHANGES AT THE AMERICAN CRAFTS COUNCIL

In an effort to sharpen its image and to integrate its seemingly independent parts into one identity, the American Crafts Council has changed its name and those of its most visible components.

The American Crafts Council will now be known as the American Craft Council; Craft Horizons will appear as American Craft Magazine with the June, 1979 issue; and the Museum of Contemporary Crafts, newly located at 44 W. 53rd St, has been renamed the American Craft Museum.

Seen at the Museums — and Galleries —



The following is a highly selective listing of exhibition catalogs and other materials recently seen at New York museums and galleries. If you contact galleries and museums for any of these materials, please state that you saw the listing in The ARLIS/New York News.

Chapter members are needed to canvas New York museums and galleries--especially those in SoHo--for listings for this section. If interested, please contact the newsletter editor.

Museum Catalogs

Hand Bookbinding: the Art & Craft. Apr. 2--May 20. Catalog with acknowledgement by Erica Doctorow (an ARLIS/New York member), introduction by George Strachan, "A Brief Statement," by Bruce Schnabel, and the essay, "Binding a Book by Hand: Nine Steps," by Bruce Schnabel & George Strachan. \$3.50, prepaid. Adelphi University, Fine Arts Library, South Ave, Garden City, NY 11530. A beautifully printed and designed catalog for the exhibition held in the Swirbul Library Gallery at Adelphi University. 24 pages.

The Trotsky/Stalin Conflict; an Exhibition of Soviet Revolutionary Posters, Caricatures, Book and Manuscript Materials. March, 1979. Catalog with prefaces by Charles R. Andrews and D. Nora Gallagher, an introduction by George Jackson, "Preface to Poster Materials," by Gail Harrison, and "Preface to Book and Manuscript Materials," by Anne Rubino. \$3.50, prepaid. Adelphi University, Fine Arts Library, South Ave, Garden City, NY 11530. 44 pages.

New Handmade Furniture: American Furniture Makers Working in Hardwood. May 3--July 15. Illustrated catalog: \$7; members: \$5.40. American Craft Council, Publication Sales, 22 W. 55th St, NYC 10019. The exhibition marks the opening of the American Craft Museum, formerly the Museum of Contemporary Crafts and now located in newly renovated quarters at 44 W. 53rd St. The work of 36 contemporary American furniture makers on exhibition features exquisitely fabricated boxes and chests, fanciful tables and chairs, a coat rack hung with a carved wooden coat, and a rhinoceros desk with hidden drawers and compartments.

The Grand Mogul; Imperial Painting in India, 1600-1660. Apr. 19--June 10. Catalog by Milo Cleveland Beach with contributions by Stuart Cary Welch and Glenn D. Lowry. Paperbound: \$12.95; members: \$10. Asia House Gallery. A 200 page catalog which includes essays on: "Characteristics of Mughal Painting," "Painting under Jahangir," "Painting under Shah Jahan," and "Mughal Painting: a Personal View," as well as individual essays on identified Mughal painters. The catalog illustrates each painting in the exhibition with many in color and also includes a genealogy, a lengthy bibliography, and an index.

Ben Nicholson; 50 Years of his Art. Mar. 17--May 13. Catalog with foreword by Robert T. Buck, Jr. and the essay, "Ben Nicholson: an Historical Perspective," by Steven A. Nash. \$14. The Brooklyn Museum. A 146 page, illustrated catalog including a chronology and a selected bibliography and accompanying the retrospective exhibition of one of Great Britain's first non-objective artists.

Perceptions and Evocations; the Art of Elihu Vedder. Apr. 28--July 9. Catalog with introduction by Regina Soria and essays by Joshua C. Taylor, Jane Dillenger, and Richard Murray. \$15. The Brooklyn Museum. A 246 page, illustrated catalog including a supplementary bibliography, an index to illustrated works of art, and the following essays: "Perceptions and Digressions," "Between Faith and Doubt: Subjects for Meditation," and "The Art of Decoration."

Art of the Han. Mar. 14--May 27. Catalog by Ezekiel Schloss and preface by F. Richard Hsu. \$11.50. China House Gallery/China Institute in America, 125 E. 65th St, NYC 10021. A 109 page catalog with all works in the exhibition illustrated in black and white.

Japanese Woodblock Prints in the Collection of the Cooper-Hewitt Museum. A 36 page catalog with foreword by Lisa Taylor and an essay by Elaine Evans Dec. \$3.95; members: \$3.50. The Cooper-Hewitt Museum.

MA; Space-Time in Japan. Catalog with foreword by Lisa Taylor and the essay: "Space-Time in Japan--MA," by Arata Isozaki; "Aspects of Kami,"

by Seigow Matsuoka; and "Discreet Gods," by Claude Lévi-Strauss. \$6; members: \$5.40. The Cooper-Hewitt Museum.

Drawings by Fragonard in North American Collections. Apr. 21--June 3. Catalog by Eunice Williams. \$12. The Frick Collection. 180 pages.

German Political and Commercial Posters, 1915-1925. Apr. 26--May 16. Catalog with the essay, "The Art of the Poster." Gratis. Goethe House New York, 1014 5th Ave, NYC 10028. A 14 page, illustrated catalog divided into the following sections: War-Time Posters, Post-War Political Posters, Election Posters after World War I, and Commercial Posters.

Rufino Tamayo: Myth and Magic. May 18--Aug. 12. Catalog with an essay in English and Spanish, "An Art of Transfigurations," by Octavio Paz. \$12.95. The Solomon R. Guggenheim Museum. A 248 page catalog illustrating works in the exhibition by Tamayo as well as the Pre-Columbian works and Mexican folk art included in the show. A 4 page, illustrated brochure with text by Susan Hirschfeld is available in conjunction with the exhibition for 25 cents.

Japan: a Self-Portrait. April/May, 1979. Catalog with preface by Shoji Yamagishi and Cornell Capa, introduction by Taeko Tomioka, and foreword by Shoji Yamagishi. \$17.50. International Center of Photography. A 144 page catalog with biographies on each of the 19 Japanese photographers represented in the exhibition.

Chanoyu: Japanese Tea Ceremony. Apr. 27--June 17. Catalog by Hayashiya Seizo, foreword by Grand Master Sen Sōshitsu, and catalog adapted and translated by Emily J. Sano. \$20; members: \$17. Japan House Gallery. A 189 page, illustrated catalog including a glossary, selected bibliography, and essays by A. Paul Varley, Louise Allison Cort, Rand Castile, and Sondra Castile.

Shalom of Safed: Paintings; Stained Glass Windows for Porat Yoseph Yeshiva, Jerusalem. May 8--Oct. 8. Catalog with an essay and acknowledgements by Susan Tumarkin Goodman and the essay, "Shalom of Safed and the Nineteenth-Century Tradition in Palestine," by Yona Fischer. \$1. The Jewish Museum. 6 pages.

Ellsworth Kelly; Recent Paintings and Sculptures. Apr. 26--June 24. Catalog by Elizabeth C. Baker with foreword by Philippe de Montebello. \$3.95. The Metropolitan Museum of Art. 32 pages.

Rembrandt and the Bible. Apr. 5--June 10. Catalog by A. Hyatt Mayor with introd. by Philippe de Montebello. \$2.95. The Metropolitan Museum of Art. A 48 page catalog reprinted from The Metropolitan Museum of Art Bulletin, Winter, 1978/1979. The catalog illustrates all of the approximately 50 etchings and drawings by Rembrandt using Biblical themes done between 1646 and 1666. The enlarged details of many of the works exhibited are especially welcome.

XVI Century Italian Drawings from the Robert Lehman Collection. Apr. 3--June 17. Catalog by George Szabo. \$4.95. The Metropolitan Museum of Art. 80 pages.

Frank Stella: the Indian Bird Maquettes. Mar. 12--May 1. \$1. The Museum of Modern Art. An 8 page catalog on the maquettes made from scrap metal while the artist resided in India.

Mies van der Rohe, by Philip C. Johnson. Paperbound \$9.95; members: \$7.46. The Museum of Modern Art. This book reprints the text and the 187 illustrations in a catalog of a 1947 retrospective exhibition at MoMA. The following have been added: an epilogue in the form of an interview with the author, a chronology and list of works up to the architect's death in 1969, and illustrations of the important later works.

Video from Tokyo to Fukui and Kyoto. Apr. 19--June 19. Catalog edited and with an essay by Barbara J. London and with an essay, "Video of the Seventies in Japan," by Fujiko Nakaya. \$2.50. The Museum of Modern Art. This 32 page catalog is devoted to the work of 13 Japanese video artists and is published as part of "Japan Today," a series of cultural programs in 5 U.S. cities.

Cy Twombly; Paintings and Drawings, 1954-1977. Apr. 10--June 10. A 118 page catalog with foreword by Tom Armstrong, acknowledgments by David Whitney, "The Wisdom of Art" by Roland Barthes, chronology by Heiner Bastian, and bibliography by David White. \$12.50. The Whitney Museum of American Art. A poster is also available for \$6.

New Image Painting. Dec. 5--Jan. 28. Catalog by Richard Marshall with photographs by Duane Michels. The Whitney Museum of American Art.

Gallery Catalogs

The Etchings of Charles Klabunde: a Retrospective. Apr. 28--May 26. Catalog including an "Artist's statement on Technique," a chronology, a photograph of the artist, and 9 illustrations. Gratis. Associated American Artists, 663 5th Ave, NYC 10022.

Gabor Peterdi; Paintings. May 19--June 15. Catalog with list of museum collections, list of honors and awards, a photograph of the artist, and 3 illustrations. Gratis. Grace Borgenicht Gallery, 1018 Madison Ave, NYC 10021.

Wolf Kahn. Apr. 21--May 17. Catalog with the essays, "A Response to Wolf Kahn," by David Rosand and "What is a Painter's Subject?" by Wolf Kahn. Gratis. Grace Borgenicht Gallery, 1018 Madison Ave, NYC 10021. Each of the 6 landscape paintings illustrated in the 8 page catalog is accompanied by a statement by the artist.

Adolph Gottlieb; Pictographs, 1941-1953. Mar. 10--Apr. 4. Catalog with essay by Mary Davis MacNaughton. \$5. André Emmerich Gallery, 41 E. 57th St, NYC 10022.

Alexander Liberman; New Black and White Paintings: "Unknown" Series. Jan. 6--24. Catalog with essay by Carter Ratcliff. \$4 plus tax. André Emmerich Gallery, 41 E. 57th St, NYC 10022.

Michael Steiner; New Sculpture. Apr. 7--26. Catalog with 8 sepia photographs including a portrait of the sculptor, checklist, and selected bibliography. \$3. André Emmerich Gallery, 41 E. 57th St, NYC 10022.

The Russian Revolution in Art. Mar. 10--Apr. 7. Catalog with essay by Gail Harrison. \$5.40 with tax. Rosa Esman Gallery, 29 W. 57th St, NYC 10019. An exhibition organized by Rosa Esman Gallery in collaboration with Adler/Castillo, New York.

Arshile Gorky; Important Paintings and Drawings. Apr. 3--28. A 24 page illustrated catalog. \$8. Xavier Fourcade Gallery, 36 E. 75th St, NYC 10021.

Robert Arneson; Heroes and Clowns. May 5--June 8. Catalog with essay by Michael McTwigan. \$3. Allan Frumkin Gallery, 50 W. 57th St, NYC 10019. 16 pages.

Guy Pène du Bois; Painter, Draftsman and Critic. Mar. 27--May 12. Catalog with introduction by Sandra Leff and with the essay, "From 'Realism'," by Guy Pène du Bois. \$1. Graham Gallery, 1014 Madison Ave, NYC 10021.

George L. K. Morris; the Years 1945-1975. Apr. 7--28. Catalog with introduction by Ward Jackson and the essays, "Ground Tension," by Jean Arp and "Then and Now," by George L. K. Morris. \$3.50. Hirschl & Adler Galleries, Inc, 21 E. 70th St, NYC 10021.

Fulper Art Pottery: an Aesthetic Appreciation, 1909-1929. Mar. 21--May 30. An 88 page, illustrated catalog with many of the plates in color. \$15; \$16.50 including postage. Jordan-Volpe Gallery, 457 W. Broadway, NYC 10012. This is said to be the first exhibition ever held devoted entirely to the work of the Fulper Pottery of Flemington, NJ.

Ben Shahn Drawings. Feb. 21--Mar. 17. Catalog with introduction by Martha Fleischman. \$5. Kennedy Galleries, 40 W. 57th St, NYC 10019.

The Eyes of America: Art from 1792 to 1979. May 1--26. Catalog with introduction by Lawrence A. Fleischman. \$10. Kennedy Galleries, 40 W. 57th St, NYC 10019. 44 artists are represented in this exhibition of American painting and sculpture.

Master Prints 6: Old Master, Modern Prints, and Graphics. Apr. 24--May 25. Sales catalog illustrating 148 prints. \$6. Kennedy Galleries, 40 W. 57th St, NYC 10019.

Conrad Marca-Relli: the Early Years, 1955-1962. Feb. 3--27. \$4. Marlborough Gallery, 40 W. 57th St, NYC 10019.

R. B. Kitaj: Fifty Drawings and Pastels; Six Oil Paintings. April, 1979. Catalog with the essay, "R. B. Kitaj: Decadence and Renewal," by Timothy Hyman. \$7. Marlborough Gallery, 40 W. 57th St, NYC 10019.

Ralph Fasanella; his Work and his World. Mar. 29--Apr. 22. Catalog with quotes by Robert Taylor and John E. Zuccotti. \$1. Nardin Galleries, 25 E. 73rd St, NYC 10021.

Tony Smith; Ten Elements and Throwback. Apr. 27--June 9. Catalog with essay, "The Sculpture of Tony Smith," by Sam Hunter. \$8. Pace Gallery, 32 E. 57th St, NYC 10022.

California Hybrids. Apr. 18--May 19. Catalog with introd. by Louise Tolliver Deutschman and essay by Betty Klausner who organized the exhibition. \$5. Alex Rosenberg Gallery, 20 W. 57th St, NYC 10019. This 12 page catalog devotes one page with an artist's statement and an illustration to each of the following 8 California artists exhibiting: Tony DeLap, Karen Emonts, Jud Fine, Charles Christopher Hill, Craig Kauffman, Claude Kent, Jay McCafferty, and Lauren Rothstein.

Mary Frank; Sculpture and Monoprints. May 8--June 8. Catalog with excellent color photographs by Neal Slavin. \$5. Zabriskie Gallery, 29 W. 57th St, NYC 10019. 20 pages.