

THE ARLIS/New York News

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

vol. 2 no. 6 1979

IN MEMORIAM:

GERD MUEHSAM

Gerd Muehsam, ARLIS/New York member and Associate Professor and Art Bibliographer at Queens College, died on December 14.

Dr. Muehsam was born in Berlin and attended the University of Berlin and the University of Vienna where she earned her doctorate in Musicology and Art History in 1937. She came to the United States in 1940 and received her Library Science degree at Case Western Reserve University, Cleveland, in 1942.

Gerd Muehsam began her career at the East Cleveland Public Library where she served as Reference Assistant from 1941 to 1942. She then acted as Librarian in Charge of Photographs at the Cleveland Museum of Art from 1942 to 1945. Upon her move to New York, she served as a librarian at Cooper Union from 1945 to 1965 and held the position of Associate Art Librarian from 1950 to 1965. From 1965 to 1967, she acted as Art Librarian at the Donnell branch of the New York Public Library. Since 1967, she first held the position of Assistant Professor and then that of Associate Professor at Queens College.

As a distinguished scholar in the field of art librarianship and the bibliography of the visual arts, Dr. Muehsam was the author of many articles and book reviews. She was also the author of three books. Her first, D. Edzard, was published

in 1948 by H. Bittner & Co., New York. The second book, which she edited and compiled, French Painters and Paintings from the Fourteenth Century to Post-Impressionism, was first published by Frederick Ungar, New York, in 1970 and then in a paper-bound edition in 1978. Her last book, Guide to Basic Information Sources in the Visual Arts, published in 1977 by Jeffrey Norton and ABC-CLIO, Santa Barbara, was named an outstanding reference book for 1978 by the American Library Association.

In addition to being an active and dynamic member of ARLIS/NA, her professional activities included memberships in ALA, SLA, College Art Association, American Society for Aesthetics, and the Library Association of the City University of New York.

A fund in the memory of Gerd Muehsam has been established at Queens College. It is expected that special acquisitions will be made annually from the fund to benefit the collection of the art library where Dr. Muehsam was the bibliographer for the last thirteen years. Contributions can be made to "Queens College Fund" with the note, "Gerd Muehsam Memorial Fund," and can be sent to: Neal Richmond, Paul Klapper Library, Queens College, CUNY, Flushing, NY 11367.

Further information on the memorial service to be held in February will be published in this newsletter as it becomes available.

With the death of Gerd Muehsam, ARLIS/New York has lost one of its most outstanding and distinguished members.

1980 Chapter dues

Please respond promptly to the Chapter dues notice included with this newsletter issue. The Chapter needs your support for the publication of this newsletter, for the holding of Chapter meetings, and for carrying on Chapter projects.

Your contributions above and beyond the \$6.00 for dues are especially appreciated.

Special thanks is due to the following members who made contributions to the Chapter during 1979:

Irene Avens	Richard Martin
Manuel Barron	Gerd Muehsam
Patricia Brauch	Céline Palatsky
Regina Brauer	David J. Patten
Allan D. Chapman	Evelyn Samuel
Christiane C. Collins	Donya Schimansky
Mary Cope	Rebecca Siekevitz
Ann-Marie Cutul	Suzana Simor
James Humphry III	Eleanor Townsend
Edith Meta Jaenike	Elizabeth Usher
Michael Kolakowski	Lorraine Weberg
Marcia Laszlo	Wittenborn Art Books
Vanessa Lynn	Marion Wolf
Arnold L. Markowitz	Margaret B. Zorach

Awards Presentation

ARLIS/New York held its sixth annual exhibition publications awards presentation at the National Academy of Design on November 29. Citations for excellence were awarded for the 1978 exhibition publications of ten New York City museums and galleries. The selection was based on quality of documentation combined with visual appeal. Over seventy ARLIS members and guests attended the meeting.

Donya Schimansky, Chapter Chairperson-Elect, introduced the speaker of the evening, Michael Botwinick, Director of the Brooklyn Museum. Mr. Botwinick discussed the relationship and the interaction between a museum and its library.

Joanne Polster then presented the awards.

Museums receiving awards were: the Brooklyn Museum, the Whitney Museum of American Art, and the New Museum.

The Brooklyn Museum received an award for four of its catalogs. Africa in Antiquity: The Arts of Ancient Nubia and the Sudan and Haitian Art were cited "as comprehensive scholarly treatments of lesser known areas of art history with visual documentation of memorable quality." Stuart Davis: Art and Art Theory and Graphicstudio U.S.F.: An Experiment in Art and Education were cited "for exciting contributions to our knowledge of a major modern artist and of an important contemporary graphic arts studio." Brian Rushton, Assistant Director in charge of Publications & Marketing, Brooklyn Museum, accepted the award.

Gail Levin accepted the award for the Whitney Museum of American Art's Synchronism and American Color Abstraction, 1910-1925, cited "as a major contribution toward the proper appreciation of an important but neglected movement within American modern art," and H. C. Westernman and Saul Steinberg, cited "for visually effective presentations of each artist's work."

A citation was presented to the New Museum for: Outside New York, "Bad" Painting, and Barry Le Va: Four Consecutive Installations and Drawings 1967-1978. Kathleen Thomas, Curator, the New Museum, accepted the award for the catalogs cited "as exceptionally well-designed and informative publications by a young museum, documenting the work of young American artists."

Six New York City galleries received awards.

The Andrew Crispo Gallery was presented with a citation for: David Ligare, Lowell Nesbitt: Still Lives, Richard Pousette-Dart: Drawings, and The Sculpture of Douglas Abdell, which were selected "as examples of bold design quality combined with careful and thorough documentation of the life and work of each artist." George Perret accepted the citation for the gallery and read a statement from Andrew Crispo. (The statement is printed in full elsewhere in this issue.)

Stuart Feld accepted the citation for Hirschl & Adler Galleries for: The Eye of

Stieglitz, Ken Davies: A Retrospective, and American Genre Painting in the Victorian Era, selected "for their stimulating appeal to mind and eye through completeness of documentation and fine quality reproductions."

Lefebvre Gallery received a citation for: Klaus Fussman, Jules Bissier, Walasse Ting, Horst Antes, and Jean-Michel Folon, cited "as examples of striking visual appeal in a small format."

André Emmerich accepted the citation for his gallery's publications, Michael Steiner, Jack Bush, Al Held, Frederick Kiesler, and Jules Olitski. They were cited "for their effective presentation of each artist's work through sensitive design quality and fine reproductions."

O. K. Harris Gallery received a citation for: Destiny of a Name and Observations, Protestations, and Lamentations of Museum Guards throughout the World, selected "as effective presentations of the work of Don Celender." Carlo Lamagna accepted the award.

Recognition was accorded to publicity posters produced by a gallery and a museum.

A citation for posters designed by John Eric Cheim was awarded to the Robert Miller Gallery for: Robert Zakanitch, Classical Antiquities, Janet Fish, Patti Smith/Robert Mapplethorpe, and African Art. The posters were cited "as examples of consistently excellent graphic design with instant and memorable appeal." Anne Dubois accepted the award for Mr. Cheim and the gallery.

Robin Burke, a representative from the Kinney Shoe Company which had sponsored the exhibition accepted the award for the American Craft Museum. Its poster for The Great American Foot was selected "as colorful and imaginative publicity for an unusually interesting and amusing exhibition."

Following the presentations, a reception for members and guests included ARLIS members from as far away as Chicago, Cleveland, and Fort Worth.

Deirdre Lawrence
Secretary, ARLIS/NY

AWARD ACCEPTANCE MESSAGE BY ANDREW CRISPO

The following statement by Andrew J. Crispo was read by Mr. Perret of the Andrew Crispo Gallery at the Chapter awards presentation on November 29:

Mr. Crispo has asked me to come and express his regrets that he is unable to be with

The ARLIS/New York News

Subscriptions: free to ARLIS/New York members; non-members: \$6 per year; single issues: \$1.50. Address communications to: David J. Patten, Editor, The ARLIS/New York News, 410 East 81st St, Apt. 5A, NYC 10028; 588-8400, ext. 238.

Asst. Editor: Deirdre C. Stam,
1 Fraser St, Pelham, NY 10803

you tonight. The urgency of a trip to Europe was the only condition able to tear him away from this assembly.

He has asked me to express his thanks for this honor which you are again bestowing on his gallery.

He has asked me to read the following message:

I am delighted that ARLIS is continuing this good work of creating an interest in exhibition publications, especially since so many galleries are discontinuing the practice of publishing comprehensive catalogues with adequate documentation on artists. Museum publications are still evident, but even there the quantity of work on individual artists has been curtailed.

It is vital that this type of publication be augmented, for only this way can the public become acquainted with those artists who are carrying the torch.

Marcel Proust has said that "in a world of goblins and monsters we are barely conscious of tranquility." The events shaping the world since the use of the atom bomb at Hiroshima to the present terrifying events in the Middle East are not conducive to promoting an interest in tranquility. There is all the more reason, therefore, to publicize and create an interest in the younger artists who are bringing enlightenment and hope to our troubled world.

The ARLIS awards stand out as a guiding beacon in the encouragement of an activity which is so necessary.

In accepting the awards this year, I do not feel that it is a personal triumph, nor do I feel that any credit is due to the gallery. It belongs to those artists whose work the publications elucidate. Any artist who can continue to create as these artists have in the face of our trying times deserves every recognition that we can bestow on them.

Too often, recognition comes to the artist after his death. This is a grievous fault and one that we should remedy. It is in the name of the artists' work represented in the catalogues that I accept the award. In a larger sense, it is they who will continue to perpetuate our cultural values when we are long forgotten.

CHAPTER MEMBERS IN THE NEWS

Evelyn Samuel, Institute of Fine Arts Library, is the author of the article, "Protection of Library and Archival Materials: a Case Study -- New York University's Institute of Fine Arts," appearing in Library & Archival Security, vol. 2, no. 3/4, 1978, on pages 1-6.

Clive Phillpot, Museum of Modern Art Library, was a participant in the conference entitled "Options in Independent Art Publishing," held at the Visual Studies Workshop, Rochester, NY, from November 6 to 9. The subject of his presentation was: "The Body Language of Movement Magazines."

James A. Findlay, formerly Chairman, ARLIS/Southern California, is now Assistant Librarian, Latin American Archive, Museum of Modern Art.

Christiane Collins has served as the technical reader and editor of the English translation of America Latina en su Arquitectura, Robert Segre, Editor (Serie: America Latina en su Cultura, UNESCO, 1975) to be published by Holmes & Meier, New York, in 1980.

Mrs. Collins has also served as consultant and director for the exhibition, "The City: Concerned Planning in Germany 1918-1932," scheduled for February, 1981, as part of a year-long program of exhibitions, performances, concerts, and symposia on the theme, "The Artist as Social Critic in Germany between the Wars," sponsored by the University of Minnesota and funded by the National Endowment for the Humanities.

IN MEMORIAM: HARRY N. ABRAMS

A pioneer in the field of art book publishing in the United States, Harry N. Abrams died at his home in New York City on November 25 at the age of 74.

He formed the first American publishing company devoted exclusively to art books, Harry N. Abrams, Inc., in 1945. The company's first publications were 48-page books on Van Gogh, Renoir, and El Greco which sold over 43,000 copies during the first Christmas season. Even so, the company, founded with an initial investment of \$100,000, did not start making a profit until 1955.

Although the firm is notable for trade books known for the excellence of their texts as well as of their reproductions, art reproductions were also sold to record companies for use on album covers and to corporations for use in their publications. In 1953, the firm entered the European market with an office in Amsterdam; and in the 1960s, Abrams entered the market of college and high school books.

Abrams sold his firm in 1966 to Times Mirror; and until two years ago, he remained as chairman of the company. At that time, he left Harry N. Abrams, Inc. to form Abbeville Press and, as he said, to return to a personal participation in all aspects of art book publishing.

(Excerpted from Publishers Weekly, Dec. 3, 1979, p. 14.)

ARLIS/NA EXECUTIVE SECRETARY

One of the options open to the ARLIS/NA Executive Board is to decline to renew the contract with the management firm. For this reason, Clive Phillpot, Secretary, ARLIS/NA, has said that any member of the Executive Board would welcome communications from members interested in applying for the position of ARLIS/NA Executive Secretary. Since a decision will have to be made at the national conference in New Orleans, suggestions should be submitted as soon as possible.

Art Library Security

Most art libraries contain relatively small collections of items encompassing a broad spectrum of value. This diversity yields complex problems not encountered by either uniformly general or rare collections. Despite these differences, the protection systems experimented with in other libraries represent a useful guide for art librarians.

Certain obvious security measures, including coat checks, property marking, and surveillance of a single exit, seem to be universally applied. In most cases, the need for additional protection is assessed through inventories and samplings which determine the volume and type of losses. Following this method, large academic and public libraries have countered large volume losses with electro-magnetic monitoring systems. The cost of this choice can not be justified in most art libraries, even when the small Tattletape model 1250 becomes cost effective at a loss rate of \$2,000 per year.¹ Furthermore, valuable art library materials such as single page prints may be easily detached from their reactive strip and carried from the library undetected. Alert guards are more feasible, depending on staff attitudes and the design of the library. Even a one-librarian collection may install a turnstile to slow exiting readers. The necessity for examination of bags and parcels would then depend on the character of the collection and its users.

Although more severe than is required in most art libraries, security in archival and special collections may suggest useful protective measures for potential problems. In contrast to more general libraries, archives and rare collections are concerned with premeditated theft of individually costly or irreplaceable resources. Anticipating this possibility, many archives ask that visitors register with identification, or in some cases, sign a policy reminding them that theft will be prosecuted as a criminal act. In addition, holdings are stamped in a consistent location so that removal will be evident. Booksellers are enlisted through notices regularly appearing in AB Bookman's Weekly and the Art Theft Archive Newsletter, among other publications. Also of interest to art librarians is the Society of American Archivist's Archival Security Program supported by the National Endowment for the Humanities.² In addition to running consultant services, this organization publishes an Archival Security Newsletter, an Archival Security Manual, and a national register of lost or stolen archival materials.

In comparing visual images, artists and art historians often require simultaneous viewing of rare and less valuable resources. One solution allowing casual access to both has been outlined by Evelyn Samuel, Institute of Fine Arts. Rare or fragile items are reproduced in microfiche and thus are made freely available to students at the IFA library.³

In determining the usefulness of any security measure, it is most important to question its effect on research, asking whether an added restriction would inhibit research to a greater extent than would given losses to the collection. It follows that the benefits of a program develop from continuing attention to the collection and its patrons.

May FitzGerald, Librarian
Whitney Museum of American Art

1. Nancy H. Knight, "Library Security Systems Come of Age," American Libraries, April, 1978, p. 229-232
2. Brochures, applications, and publications are all available from: SAA Archival Security Program, 330 S. Wells St, Suite 810, Chicago, IL 60606.
3. Evelyn Samuel, "Protection of Library and Archival Materials: a Case Study -- New York University's Institute of Fine Arts," Library and Archival Security, vol. 2, no. 3/4, 1978, p. 1-6.

1980 CHAPTER OFFICERS

Results of the election of Chapter officers for 1980 are as follows: Evelyn Samuel has been elected Chairperson-Elect, and GraceAnn DeCandido and Rebecca Siekevitz have been elected Members-at-Large.

Due to the resignation of Deirdre Lawrence, Secretary of the Chapter, Lorraine Weberg has been appointed Secretary Pro Tem.

The ARLIS/New York officers for 1980 are as follows:

Chairperson: Donya Schimansky
Chairperson-Elect: Evelyn Samuel
Past Chairperson: Joanne Polster
Secretary Pro Tem: Lorraine Weberg
Treasurer: Céline Palatsky
Members-at-Large: GraceAnn DeCandido;
Rebecca Siekevitz

CHAPTER EXECUTIVE BOARD MEETING -- HIGHLIGHTS

The ARLIS/New York Executive Board met at the Institute of Fine Arts on December 12.

After the reading of the financial report (published elsewhere in this newsletter issue), it was announced that Deirdre Lawrence is resigning as Chapter Secretary and that Lorraine Weberg will be serving in that capacity for 1980.

Discussion of The ARLIS/New York News centered on cost and size. Suggestions made as to how to offset increased printing and postage costs while maintaining or even increasing the size of the present newsletter included investigating an increased printing reduction ratio, soliciting advertising, and selling subscriptions.

A tentative schedule of programs for 1980 was set. In addition to the annual business meeting in October, the awards meeting in November, and the joint meeting with the New England Chapter on prints set for April 19, the following programs are being planned: ARLIS/NY members' "works-in-progress" (February), data bases (May), and art thefts and forgeries (September).

Efforts will be made in the coming year to increase both the Chapter membership and greater membership participation. A Chapter information brochure, a membership directory, and increased publicity for the Archive were also discussed. The listing of committees and chairpersons on the membership renewal form with a space to check off which committees a member might be interested in working on was also suggested.

Lorraine Weberg
Secretary, ARLIS/NY

— \$-¢\$-¢ — 1979 CHAPTER FINANCIAL REPORT
(As of December 12, 1979)

INCOME:	
Funds transferred to Chemical Bank	\$1,108.38
1979 dues and contributions	272.00
1975 Archives Checklist sales	10.50
Contributions for the Sept. 27th meeting	165.00
TOTAL	\$1,555.88
EXPENDITURES:	
Newsletter typing & printing	\$301.37
Stationery & postage	212.32
Refreshments	187.82
Xeroxing	27.02
Awards	226.36
Bank service charges	12.72
Miscellaneous	151.34
TOTAL	\$1,118.95
Bank balance	\$436.93
SAVINGS ACCOUNT:	\$1,000.00
Interest	17.54
TOTAL	\$1,017.54

ARLIS/NA ANNUAL CONFERENCE UPDATE

To the list of distinguished panelists participating in the ARLIS/New York conference session on Wednesday, January 30, at 10:00 a.m., we would like to add the name of Professor David Rosand, Art History Department, Columbia University.

The title of the session cited in the preliminary conference program has been changed. After further discussion with Chapter members, it is felt that the new title, "The Art Librarian in Context: Myth, Reality, and Future Strategy," more aptly defines the scope of the discussion.

Letter to the Editor

Concern for the proposal "to find a permanent place for Chapter meetings even if it means payment of a nominal yearly fee" has prompted me to write this letter.

My involvement in the New York Chapter is recent. Before coming to New York, I was active in the Southern California Chapter. One of the advantages of being a member of the Southern California Chapter was its policy of holding meetings in various art or art-related institutions in the Los Angeles and San Diego metropolitan areas. The Program Chairperson and the Executive Board, while acknowledging the difficulty involved in making arrangements for different locations for each meeting, accepted the fact that such considerations were overshadowed by the aims of ARLIS/NA and the needs of the local membership to acquaint themselves with the diverse art institutions in the area on a first-hand basis.

The ARLIS/New York Executive Board's proposal to find a permanent place for meetings, I believe, is antithetical to the promotion of art librarianship and education in New York. Despite the inconvenience to the Program Chairperson, would it not be more beneficial -- especially to new members -- to advocate a policy of meeting each time in a different place? Wouldn't the advantages to all involved, the Program Chairperson, the general membership, and the hosting institution, be worth the effort?

James A. Findlay
Latin American Archive
Museum of Modern Art Library

Seen at the Museums and Galleries

MUSEUM CATALOGS:

Joseph Beuys. Nov. 2 - Jan. 2. Catalog by Caroline Tisdall with preface and acknowledgments by Thomas M. Messer. \$16.50, soft-bound; \$40, hardbound. Solomon R. Guggenheim Museum. Includes a statement by the artist, a selected bibliography, and index. 288 p. Also available at the museum is the following catalog published on the occasion of the XV International Biennale, São Paulo, Oct. 30 - Dec. 9; Joseph Beuys; Life and Works, by Götz Adriani, Winifried Konnertz, and Karin Thomas; translated by Patricia Lech. Published by Barron's at \$4.95. 308 p.

George Rickey. Sept. 7 - Oct. 14. Brochure with the essays, "George Rickey" and "Some Reflections: Selections from Writings by the Artist," by George Rickey. \$.25. The Solomon R. Guggenheim Museum. 6 p. On display in the museum was a sample copy of the following catalog: George Rickey; Skulpturen, Material, Technik; Eine Ausstellung des Amerika Haus Berlin in Zusammenarbeit mit dem Berliner Künstlerprogramm des DAAD, 27 Apr. - 9 Juni, 1979. \$7.95. 72 p. Order from: Amerika Haus Berlin, Hardenbergstrasse 22-24, 1000 Berlin 12.

Impressions of War: Paintings by Joram Rozov. Nov. 5 - Jan. 6. 8 page exhibition checklist with a statement by the artist, a biography, and list of exhibitions. \$.35. Jewish Museum.

Seymour Lipton: Aspects of Sculpture. Oct. 24 - Jan. 20. Catalog by Harry Rand, published for the National Collection of Fine Arts. \$4.95. Jewish Museum. Includes a foreword by Joshua C. Taylor, an essay by Harry Rand, and a bibliography. 80 p.

Greek Art of the Aegean Islands. Nov. 1 - Feb. 10. Catalog with introduction by Nikolaos Yalouris. \$9.95. Metropolitan Museum of Art. Includes sections on: Art of the Early Cyclades, Later Cycladic Art, Art of the Mycenaean Age, The Geometric Period, Orientalizing Styles, Cretan Daedalic, and Archaic and Classic Sculpture of the Islands. 238 p.

Seventeenth-Century Dutch and Flemish Drawings from the Robert Lehman Collection, 1979. Oct. 24 - Jan. 27. Catalog by George Szabo. \$4.95. Metropolitan Museum of Art. Illustrates all 66 works in the exhibition.

New Work/New York; Nancy Arlen, Louisa Chase, Rudy Heintze, F.L. Schroder, David Wells. Dec. 8 - Feb. 8. Catalog by Susan Logan and Allan Schwartzman with a preface by Marcia Tucker. \$4.05. New Museum. 31 p.

Andy Warhol: Portraits of the 70s. Nov. 20 - Jan. 27. Catalog edited by David Whitney and published in association with Random House. \$8.95. Whitney Museum of American Art. Includes a foreword by Tom Armstrong and the essay, "Andy Warhol: Court Painter to the 70s," by Robert Rosenblum. 139 p. Many color illustrations.

David Smith: the Drawings. Catalog by Paul Cummings with an introduction by Tom Armstrong. \$12. Whitney Museum of American Art. Includes a selected bibliography by Barbara Thexton. 128 p.

Edward Hopper; Prints and Illustrations. Sept. 27 - Dec. 9. Whitney Museum of American Art. Available at the museum are the following 2 books by Gail Levin and published by W.W. Norton: Edward Hopper as Illustrator and Edward Hopper: The Complete Prints. The book on the illustrations is \$25, clothbound; \$12.50, paperbound. That on the prints is \$15, clothbound; \$7.50, paperbound. An 8 page, illustrated brochure with text by Gail Levin is available free in the exhibition galleries.

Masami Teraoka. Oct. 24 - Jan. 8. Catalog with preface by Richard Marshall and essay by Howard A. Link. \$4. Whitney Museum of American Art. An exhibition of watercolors by a Japanese-American living in Los Angeles done in the style of traditional Ukiyo-e prints but combining elements of Japanese and American culture.

Photography Rediscovered; American Photographs, 1900-1930. Sept. 19 - Nov. 25. Catalog with an essay by David Travis, photographers' biographies by Anne Kennedy, preface by Tom Armstrong, and acknowledgements by David and Anne Kennedy. \$11. Whitney Museum of American Art. 191 p.

Gallery Catalogs

Will Barnet: Etchings, Lithographs, Woodcuts, Serigraphs, 1932-1972, Updated through 1979. Catalogue raisonné by Sylvan Cole, Jr. \$8. Associated American Artists, 663 5th Ave, NYC 10022. 169 illustrations.

Douglas Abdell; Recent Sculpture, 1979. Nov. 10 - Dec. 1. Catalog with introduction and statements by the artist. \$10. Andrew Crispo Gallery, 41 E. 57th St, NYC 10022. Includes a chronology, a bibliography, and a list of books and exhibition catalogs. 48 p.

Anthony Caro; "Writing Pieces." Nov. 10 - Dec. 1. 8 page, illustrated catalog. \$5. André Emmerich Gallery, 41 E. 57th St, NYC 10022.

Morris Louis; the Column Paintings - 1960. Dec. 1 - Jan. 2. Catalog with 7 color illustrations. \$10. André Emmerich Gallery.

William T. Wiley; New Paintings, Watercolors, Drawings, Prints, and Constructions. Nov. - Dec. 7. Catalog with introduction by Allan Frumkin. \$2. Allan Frumkin Gallery, 50 W. 57th St, NYC 10019.

Jacques Villon, Sixty Drawings and Watercolors, 1894-1954. Oct. 31 - Nov. 27. Catalog with the essay, "Villon's Drawings," by David Robbins. \$5. Lucien Goldschmidt, Inc, 1117 Madison Ave, NYC 10028. An exhibition of 66 works, many of which have never before been exhibited, and showing a major selection of the artist's drawings and watercolors for the first time in 15 years. 55 p.

Gifford Beal, 1879-1956; a Centennial Exhibition. Nov. 6 - Dec. 1. Catalog with essays by Guy Pène du Bois, Mahonri Young and Barry Faulkner. Gratis. Kraushaar Galleries, 1055 Madison Ave, NYC 10028. 8 p. 9 illustrations, 1 in color.

Chuck Close; Recent Work. Oct. 26 - Nov. 24. Catalog with the essay, "Chuck Close: Decoding the Image," by Kim Levin. \$10. Pace Gallery, 32 E. 57th St, NYC 10022.

Samaras; Reconstructions at the Pace Gallery. Nov. 29 - Jan. 5. Catalog with the essay, "Lucas Samaras: the New Reconstructions," by Kim Levin. \$9. Pace Gallery. The black and white cover of the catalog is decorated with a pair of scissors covered with pink glitter.

Michael Loew; Thirty Year Anniversary Exhibition. Nov. 3 - Dec. 6. Catalog with essay by April Kingsley. \$2. Marilyn Pearl Gallery, 29 W. 57th St, NYC 10019. 8 p. 4 color illustrations.

Alice Trumbull Mason; Paintings from 1930 to 1950. Nov. 7 - Dec. 1. Catalog with excerpts from an interview with the artist conducted by Ruth Bowman. Gratis. Washburn Gallery, 42 E. 57th St, NYC 10022. 8 p. 6 illustrations, 4 in color.

Henry Moore: Drawings, 1969-79. Nov. 14 - Jan. 18. Catalog with foreword by Harry A. Brooks and an introduction by the artist. \$10, softcover; \$18, hardcover; poster: \$10. Wildenstein, 19 E. 64th St, NYC 10021. Catalog of the exhibition for the benefit of the Animal Medical Center. 80 p.