

# THE ARLIS/New York News



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

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## COMING ATTRACTION

A seminar on art resources will be given in the fall by ARLIS/New York in cooperation with a local library organization. Details have yet to be worked out. If you would like to participate, please contact Donya Schimansky, 879-5500, x582.

## ACADEMIC LIBRARIANS REAFFIRM FACULTY STATUS

On March 14, 1980, academic librarians from the New York Metropolitan area gathered at the CUNY Graduate Center to attend a conference titled "Academic Librarians and Collective Bargaining: Progress and Perspectives." It was held under the joint auspices of the City and State University of New York librarians' associations and their respective unions. Union presidents Samuel Wakshull of the United University Professions (SUNY) and Irwin Polishook of the Professional Staff Congress (CUNY) were among the speakers.

The two major concerns on everyone's minds were last summer's City audit, which found librarians "misclassified" as professors (see last issue of ARLIS/New York News, and the recent Supreme Court "Yeshiva Decision," which upheld the contention that faculty (including librarians) at that institution were part of the administration and thus not part of the bargaining unit.

All of the speakers reinforced the point that academic librarians are important members of the academic community and should continue to be so.

ARLIS/New York member Connie Corson was co-ordinator of the conference, and several of the New York Chapter members were seen in the audience.

Lorraine Weberg  
Fashion Institute of  
Technology

Proceedings of the conference on "Collective bargaining and academic librarians" will be published in the Urban Academic Librarian, a publication of LA-CUNY, around October, 1980. Details will be given in a future issue.

## ARLIS/NEW YORK CHAPTER MEETING -- APRIL

Eight guests from the New England Chapter and two from New Jersey arrived in New York on Friday, April 18, and began the weekend's activities with a tour of the Institute of Fine Arts Library. Library director and hostess Evelyn Samuel then ushered the guests to the Frick Art Reference Library, where Helen Sanger conducted a rare behind-the-scenes tour. The guests were shown everything from the indexes to the picture files, complete with methodology. Many thanks to Ms. Sanger for a beautifully arranged tour.

On Saturday, April 19, over 50 New York Chapter members joined the guests at the Institute. After coffee and "Danish", members filed into the lecture hall for the morning's program: "Prints -- Research Methods and Materials."

Chairperson Donya Schimansky opened the meeting by welcoming the guests. She then read a letter of appreciation from Judy Hoffberg, founder of ARLIS/NA and its first Executive Secretary. Ms. Hoffberg thanked the whole New York Chapter for the pleasure she gets out of the warmth and vitality of the ARLIS/New York News, and said that a great deal of credit is due to David Patten. The spirit of the Chapter enlivens the newsletter, and it is a great link in the chain of communication. Congratulations to all the New York members!

Program Chairperson Evelyn Samuel thanked David Patten for all his work in arranging the day's program and inviting the speakers. Prints, she said, are a newer topic in the field of inquiry for

art historians, and the program promised to be a fascinating one.

Ayako Abe of the Japan Gallery gave a brief history of the Ukiyo-e print, from its beginning as a simple black and white block print in 1760 to the prints of 100 years later in brilliant and subtle vegetable dyes, using 40 to 50 blocks, all registered by hand. She emphasized the importance of the key block in authenticating a print. Her talk was illustrated by many slides showing master works of the genre.

Jacqueline Brody, editor of the Print Collector's Newsletter, distributed sample copies of the publication, now in its eleventh year. The Newsletter is a forum for information on prints, containing specially commissioned articles, numerous book reviews, and extensive directory information. Especially important are the reviews of catalogs, which always give addresses and price information.

Robert Brown of the Reinhold/Brown Gallery, and author of a recent book on the poster artist A. M. Cassandre, spoke about the difficulties involved in doing research on graphic poster design. For instance, there is no exhaustive or definitive bibliography on the subject, and many books and exhibition catalogs printed abroad are never picked up here. Mr. Brown distributed a list of fairly recent books and other items on the subject which are still available. His "classes of poster literature" range from turn of the century poster books to contemporary directories of graphic designers and type specimen books.

After the coffee break, Riva Castelman, curator of prints and illustrated books at MoMA, talked about what goes into putting together a print exhibition and the kinds of materials the curator must have at hand to document prints. Extensive artist files at MoMA are built from a variety of sources, including artists' resumes and dealer and publisher offerings. In response to a question about the museum's collection of artists' books, Ms. Castelman said that many will now be moved to the museum library as a special collection, where she hopes they will be more available than they have been previously when housed in the print department.

William Dane, art librarian and print curator at the Newark Public Library, gave a brief history of the development of the print collection which started in 1902. Today the collection includes over 12,000 pieces, and includes such items as greeting cards, sheet music covers, an extensive serigraph collection, and separate collections of photos, drawings, Japanese

prints, and New Jersey iconography. He emphasized that print acquisition should always be directed rather than dependent upon gifts. Mr. Dane concluded his talk with a series of slides showing examples from the collection, and warned that "prints can be totally consuming."

The last speaker of the day was gallery owner Lucien Goldschmidt who spoke about matters to be considered when appraising a print or a print collection. Knowing the reference books with all their variant strengths and weaknesses can be useful, he said, but in the end "you can only use your eyes and your experience."

After the meeting, members of the Executive Board and guests gathered in the Oak Room for a buffet lunch. Special thanks are due to Susan McWilliams of the Hospitality Committee, Francis Bondurant who is adept with both slides and wine bottles, and Tom Jacoby of the New England Chapter who helped with the day's arrangements. The guests got to know their New York colleagues between bites of Evelyn Samuel's quiche, Donya Schimansky's meat pastries, Celine Palatsky's orange cake, and Joanne Polster's marvelous monkey bread.

Lorraine Weberg  
Secretary, ARLIS/New York

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#### CHAPTER MEETING NEWS

The seemingly indefatigable members of the New York Chapter met once again on Saturday, May 17, 1980, at New York University's Bobst Library. After morning coffee and light refreshments, the twenty members who attended were introduced to their hostesses for the meeting: Barbara Jones Klein, head cataloger, and Priscilla Kronisch-Teitelbaum, reference librarian.

Ms. Klein sat the members down at the OCLC terminals and patiently honored the request that she "start from scratch" in explaining the search process. Ms. Klein prefaced her remarks by saying that in the Fall NYU would be switching to the RLIN base, but at present the cataloging data base being used was made up of the following components: MARC tapes, member library data, and original cataloging. In using the MARC tapes, NYU accepts almost everything done by the Library of Congress; with the other components, a cataloger must be more careful in accepting data. The OCLC base is used for cataloging, searching, and editing. At present, OCLC has no subject search capability. By contrast, RLIN provides for subject searching and local data records. When

the switchover is made, the OCLC archive will have to be processed to interface with RLIN.

Members then had a chance to try their hands at using the terminals, using simple search formats to call up records that had been prepared by Ms. Klein and GraceAnne De Candido of Parsons School of Design. Ms. De Candido explained that the purpose of the session was to overcome the "awe of technology" that people feel when they first sit down at a computer terminal. The important thing is to realize that the user controls the machines, not vice-versa.

Priscilla Kronisch-Teitelbaum then took members up to the reference department to give a brief explanation and demonstration of computerized searching on the Art Bibliographies Modern data base. This base is part of the Lockheed DIALOG base, and covers the years 1974-1978. At present the Wilson indexes are not part of the system. Ms. Kronisch-Teitelbaum explained the rudiments of Boolean logic used in formulating search strategies, and said that the system was such that queries could be formed using natural language. Printouts can be either on-line or off, and the purpose of searching is to get citations, a bibliography on a subject, customized bibliographies, or abstracts. The system can also provide continuous printouts to update previous ones.

Ms. Kronisch-Teitelbaum also outlined some of the disadvantages, the major one being cost. Use of the system averages \$35 to \$90 per contact hour, and on-line printing costs are also high. Costs can be held down somewhat by user fees, by carefully formulating search strategies after lengthy reference interviews, and by off-line printouts. The system is also limited in scope and therefore not good for retrospective searches.

Ms. Kronisch-Teitelbaum then distributed sample printouts with full citations and abstracts. To demonstrate the speed with which the computer provides such information, a sample search was conducted on the spot.

Many thanks are due to New York University for footing the bill for both the refreshments and the computer time, and to Ms. Klein and Ms. Teitelbaum for a very interesting and informative session. For some of the members the session was a painless and valuable introduction to the Twentieth Century.

Lorraine Weberg  
Secretary, ARLIS/NY

#### HIGHLIGHTS OF THE EXECUTIVE BOARD MEETING

The ARLIS/New York Executive Board met on March 12, 1980, at the Institute of Fine Arts. The meeting was called to order at 6:30 p.m. by Chairperson Donya Schimansky.

Program Chairperson Evelyn Samuel reported on the final details for the joint meeting with the New England Chapter on April 19, and asked for volunteers to accommodate some of the expected guests. Ms. Samuel also pointed out that the proposed date for the May meeting was the start of the Memorial Day weekend, and the Board approved changing the date to May 17. The Board also tentatively set the week of September 29 for the meeting on art thefts and forgeries, so that Ms. Samuel can begin to make arrangements for speakers.

ARLIS/New York News Editor Deirdre C. Stam asked if the present newsletter was what the Board wanted in terms of content and editorial direction. Joanne Polster, GraceAnne De Candido, and other Board members spoke highly of the present ARLIS/New York News, commenting on its professional tone and lack of pretension. The Board also expressed a desire to see the reviews of exhibition catalogs remain in the newsletter. Ms. Samuel suggested that there be a continuing column on the various committee activities within ARLIS/New York as a way of both keeping Chapter members informed and encouraging committee participation. The Board endorsed this suggestion.

Joanne Polster reported that the 1976 Checklist of Gallery and Museum Publications is ready for printing, and she cited various cost estimates that she had received. The work will run to some 80 pages of reduced type. The Board looked at sample pages of text and index, and discussed the matter of a final selling price.

The Board also discussed a suggestion by Ms. Polster that transcripts of the New York session at the New Orleans conference be published and offered for sale. Ms. Polster also reported that she is in the process of drafting a membership recruitment letter and will send copies to the Board for suggestions.

Lorraine Weberg  
Secretary, ARLIS/New York

#### The ARLIS/New York News

Subscriptions: free to ARLIS/New York members; non-members: \$6 per year; single issues: \$1.50. Address communications to: Deirdre C. Stam, Editor, ARLIS/New York News, 1 Fraser St, Pelham, New York 10803; 914-738-5455.

As a relative newcomer to New York, Daniel Starr has been taking short trips outside the city to places of particular interest to the art librarian. In response to a request from the Newsletter, Mr. Starr has kindly written up the practical details of such a trip for those New Yorkers, native and new, who might like to follow his lead.

Editor

#### DAY TRIP FROM NEW YORK TO PRINCETON

One of the great attractions of New York for me is its proximity to so many other interesting places. I have found, however, that many New Yorkers are somewhat insular and never take advantage of the pleasures in this vicinity. Since I plan to enjoy all parts of the East Coast I hope that if I report my excursions others may be motivated to cross the Hudson. If there is interest in this type of travel article I will continue to write them. Anyone else, of course, is also invited to contribute.

While one can get to Princeton by bus from the New York Port Authority terminal the Conrail train from Pennsylvania Station is more pleasant. The fare for a one-day round trip excursion ticket is \$6.90. The 10:40 AM (except Sunday) or 12:00 noon trains are good ones to take. Pick up the "Trenton, New Brunswick, New York and Intermediate Points" timetable at the station. The trains stop at Princeton Junction; there you walk across the platform to catch the shuttle train to Princeton itself. The trip lasts about an hour. Call 212-736-6000 for train and fare information.

From the train station walk up University Place and ask for directions to Stanhope Hall where you can get a map and guide of the campus. Highlights of the university are the campus itself (The booklet Campus: a Guide to Princeton University recounts the story of a Harvard alumnus inquiring of a Princeton man whether, lacking a law school and a medical school, Princeton at least had an arboretum. "Our entire campus is an arboretum," was the Princetonian's reply.); the University Art Museum (open Tuesday to Saturday, 10-4; Sunday, 1-5); the architecture (from Cram's Gothic University Chapel to Yamasaki's Woodrow Wilson School); the Putnam Collection of contemporary sculpture (scattered around the campus); and George Segal's

controversial "Abraham and Isaac: In Memory of May 4th, 1970." The Annex on Nassau Street is a popular restaurant and bar.

If you go you should have a pleasant afternoon.

Daniel Starr

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#### NEW CHAPTER MEMBERS

ARLIS/New York would like to take this opportunity to welcome the following members who joined the Chapter in 1980:

Gabriel Austin, President, Wittenborn Art Books  
 Ljuba Backovsky, Metropolitan Museum of Art Library  
 Brian J. Gold, World Wide Books  
 Christina Huemer, Avery Library, Columbia University  
 Robert Kaufman, Cooper-Hewitt Museum Library  
 John Murchie, Nova Scotia College Art & Design Library  
 Cynthia Seibels, Kennedy Galleries  
 Nancy Volkman, Senior Editor, Book Division, R. R. Bowker  
 Mary Widger, International Museum of Photography, Eastman House

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#### FRIENDS IN DEED

ARLIS/New York wishes to thank the following members who generously made contributions to the Chapter in renewing or beginning their memberships in 1980:

Gabriel Austin	Arnold Markowitz
Regina Brauer	Richard Martin
Allan D. Chapman	Pearl Moeller
Christiane C. Collins	Celine Palatsky
Mary M. Cope	David Patten
Cornelia Corson	Donya Schimansky
Ann-Marie Cutul	Jeanne Shedd
Brian J. Gold	Rebecca Siekevitz
James Humphry III	Suzana Simor
Michael Kolakowski	Deirdre Stam
Marcia Laszlo	Nancy Volkman
Deirdre Lawrence	Lorraine Weberg
Merrill Lishan	Margaret Zorach

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#### NEWS OF MEMBERS

James A. Findlay was invited to deliver a paper entitled "Post Revolutionary Cuban Art" at the First Annual Conference of the Middle Atlantic Council of Latin American Studies, University of Delaware, Newark, Delaware, April 17-19, 1980.

Helene Seeman recently joined the staff of the Prudential Insurance Company as Art Program Administrator. She will be based in Newark, New Jersey, at the Corporate Office.

BOON TO THE SLIDE ROOM

Ann Marie Cutul's new bibliography (European Painting, a guide to information sources. Detroit: Gale, 1980) is a mine of information on movements, artists, publications and institutions. Those who heard about the project at a recent chapter meeting will not be surprised at this evaluation. No doubt the book has already found its way into most local art libraries.

What is surprising is the usefulness of the work to the slide curator. In the first place, the indexes are extremely thorough and extensive. Anyone who has tried to track down a reproduction will appreciate the specificity of references. Even more important than the excellent indexes, though, are the notes on the quality, size and number of plates in the works discussed. The comments on color are particularly useful and rare in bibliographies.

Many thanks to Ms. Cutul from at least one harried slide librarian.

Deirdre C. Stam  
SUNY/Purchase

SEEN AT THE GALLERIES

William Gropper; Fifty Years of Drawing, 1921-1971. Nov. 7 - 27. Catalog with essay, "William Gropper," by Louis Lozowick. \$3. ACA Galleries, 25 E. 73rd St, NYC 10021.

British Master Prints. Oct. 3 - Nov. 3. Catalog with introduction by Sylvan Cole, Jr. Gratis. Associated American Artists, 663 5th Ave, NYC 10022. Includes a bibliography and many black and white illustrations. A major survey of 19th and early 20th century printmaking in Great Britain.

John Opper; Paintings. Oct. 27 - Nov. 21. Brochure with a statement by Lee Hall. Gratis. Borgenicht Gallery, 1018 Madison Ave, NYC 10021.

Art from the Colby College Art Museum. Sept. 25 - Oct. 22. Davis and Long Co, 746 Madison Ave, NYC 10021. The Handbook of the Colby College Art Museum, published by the Colby College Press is available in the galleries for \$4.50. Included as an insert is a checklist of the exhibition which includes a brief history of the art museum by Hugh J. Gourley III.

Sam Francis; the Fifties. Oct. 6 - Nov. 8. Brochure with 10 color illustrations. \$2. Robert Elkon Gallery, 1063 Madison Ave, NYC 10028. 12 p.

Joyce Kozloff; an Interior Decorated. Sept. 4 - 26. Catalog with text by Peg Weiss, Carrie Rickey, and Joyce Kozloff. \$2. Tibor de Nagy Gallery, 29 W. 57th St, NYC 10019. 11 p. The catalog includes lists of solo and group exhibitions, a bibliography, 3 color illustrations and a photograph of the artist.

Anne Ryan; Collages, 1948-1954. Oct. 13 - Nov. 7. Catalog with an essay by Eric Gibson. \$7. André Emmerich Gallery, 41 E. 57th St, NYC 10022. Includes 6 color illustrations, a biography, and a bibliography. 28 p.

John McLaughlin; Paintings, 1949-1975. Sept. 11 - Oct. 3. Catalog with tipped-in color plates and statements by the artist. André Emmerich Gallery, 41 E. 57th St, NYC 10022. Includes a list of selected one-man exhibitions, a selected bibliography, and a photograph of the artist. The supply of copies of this catalog is exhausted.

Nell Blaine; Recent Paintings. Apr. 7 - May 2. Catalog with introductory essay. \$1. Fischbach Gallery, 29 W. 57th St, NYC 10019.

Dorothea Tanning; 10 Recent Paintings and a Biography. Oct. 16 - Nov. 15. Catalog with a statement by Pontius Hulthen and the essay, "Dorothea; her Light and Shadows (a Scenario)," by Dorothea Tanning, translated from XX<sup>e</sup> Siècle, Sept, 1976. \$10. Gimpel and Witzenhofer Gallery, 1040 Madison Ave, NYC 10021. Illustrated catalog with 10 color plates.

Lithograph Suite and Related Acrylic Paintings on Paper; Robert Natkin. May 26 - June 29. Catalog with introduction by Robert Natkin. \$5. Gimpel and Weitzenhoffer, 1040 Madison Ave, NYC 10021. Includes 30 color illustrations, a chronology, and a list of selected solo exhibitions.

Paul Jenkins. Sept. 11 - Oct. 13. Catalog with statement by Mario Amaya. \$3. Gimpel and Weitzenhoffer. 10 p. Includes 8 color illustrations.

Esteban Vicente; New Paintings. Oct. 9 - Nov. 10. Illustrated brochure with a statement by Hilton Kramer taken from the New York Times, March, 1977. \$1. Grunbaum Gallery, 38 E. 57th St, NYC 10022. 6 p.

American Drawings and Watercolors. Oct. 6 - 29. Illustrated catalog listing 114 works exhibited. \$2.50. Hirschl and Adler Galleries, 21 E. 70th St, NYC 10021. 32 p.

Fotografia Polska; Featuring Original Master Works from Public and Private Collections in Poland, 1839-1955, and a Selection of Avant-garde Photography, Film and Video from 1945 to the Present. July 26 - Sept. 15. \$10. International Center of Photography. Includes a foreword by Cornell Capa; "A Photographic Heritage," by William A. Ewing; "Notes on the History of Polish Photography," by Juliusz Garzdecki; "Some Notes on the Pictorial Movement," by Adam Sobata; "Twentieth Century Experimentation," by Urszula Czartoryska; and "Polish Press Photography," by Jan Kosidowski. 50 p. Includes an insert which is the catalog of the exhibition.

Frances Benjamin Johnston and Her Feminine Colleagues, 1890-1900. Sept. 20 - Nov. 4. International Center of Photography. Available at the museum is: Women Artists in Washington Collections, by Josephine Withers. \$7.95. 143 p. Includes a chapter on Johnston and her colleagues by Toby Quitsland, curator of the exhibition.

(SEEN AT THE GALLERIES, Continued)

- Basle Ede; American Birds. Oct. 17 - Nov. 10. Illustrated catalog with introduction by Gerold M. Wunderlich. \$5. Kennedy Galleries, 40 W. 57th St, NYC 10019.
- Charles E. Burchfield; the Late Years and Selected Earlier Works. Oct. 10 - Nov. 3. Illustrated catalog with foreword by Lawrence A. Fleischman and introduction by John I. H. Baur. \$10. Kennedy Galleries.
- Drawings by Elihu Vedder. Sept. 12 - Oct. 6. Illustrated catalog with the essay, "Elihu Vedder," by Martha Fleischman. \$5. Kennedy Galleries. Index.
- 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. Includes 62 color illustrations representing 44 American artists.
- Alexander Calder/Ferdinand Leger. Oct. 4 - 27. Illustrated catalog with preface by Lawrence Rubin and the essay, "Ferdinand Leger on Alexander Calder." \$2. M. Knoedler and Co, Inc, 19 E. 70th St, NYC 10021. 24 p.
- The Legacy of Leonardo: Italian Renaissance Paintings from Leningrad. Aug. 21 - Sept. 30. Catalog by Everett Fahy with introduction by Armand Hammer. \$10. M. Knoedler and Co. 116 p. A poster is available for \$3; sets of 11 post-cards are also \$3.
- Richard Diebenkorn. May 12 - 31. Catalog with 6 color illustrations of paintings from the Ocean Park series. \$2. M. Knoedler and Co.
- Pierre Alechinsky; Paintings on Paper and Three Monumental Etchings. Oct. 9 - Nov. 10. Illustrated catalog with the essay, "Pierre Alechinsky," by Carlos Fuentes. \$1. Lefebvre Gallery, 47 E. 77th St, NYC 10021. 12 p.
- Burgoyne Diller, 1938-1962; Paintings, Drawings and Collages. Jan. 27 - Feb. 21. Catalog with essay by Kenneth W. Prescott. \$5. Meredith Long Contemporary, 7 W. 57th St, NYC.
- Barbara Hepworth; Carvings and Bronzes. May 5 - June 29. Catalog with preface by Alan Bo Whess and introduction by Nicolas Wadley. \$8. Marlborough Gallery, 40 W. 57th St, NYC 10019. 72 p. The catalog includes 61 illustrations, some in color, and a biography.
- Brassai; Artists and Studios. Sept. 8 - Oct. 6. \$4. Marlborough Gallery. The catalog includes text, a biography, a list of one-man exhibitions, a list of books on Brassai, and 8 black and white illustrations.
- 5 Action Painters of the 50's at Pace. Sept. 21 - Oct. 13. Color plates in a portfolio with the essay, "The American Action Painters," by Harold Rosenberg, written in Dec., 1952. \$6. Pace Gallery, 32 E. 57th St, NYC 10022. Works of the following five artists are included in the show: Willem De Kooning, Franz Kline, Lee Krasner, Robert Motherwell and Jackson Pollock.
- American Abstract Artists; the Language of Abstraction. June 19 - Aug. 3. Catalog

with introduction by Judith Rothschild and an essay by Susan Larson. \$5. The exhibition was held jointly at: Betty Parsons Gallery, 24 W. 57th St, NYC 10019, and at Marilyn Pearl Gallery, 29 W. 57th St, NYC 10019. Includes a list of American Abstract Artists publications and members.

Shunga; the Erotic Art of Japan, 1600 - 1979. Spring - Summer, 1979. Catalog with 200 illustrations, many in color, and a short introduction. \$12. Ronin Gallery, 605 Madison Ave, NYC 10022. The catalog includes an abbreviated bibliography and is an excellent addition to the literature on Japanese erotic prints.

Eye Music: New Images by Gordon Parks; an Exhibition of 33 Color Photographs. Sept. 26 - Nov. 3. Catalog with introduction by Louise Tolliver Deutschman, the essay, "New Images in Color," by Robert Emmett Ginna, Jr, and a biography. Gratis. Alex Rosenberg Gallery, 20 W. 57th St, NYC 10019. 12 p. Includes 3 excellent color plates and a color cover.

Honoring the Centenary of the Birth of Paul Klee; an Exhibition of Oils, Watercolors, Mixed Media, and Drawings by Paul Klee Dating from 1913 to 1940. Mar. 22 - May 19. Catalog with checklist and four black and white illustrations. Gratis. Saidenberg Gallery, 1018 Madison Ave, NYC 10021.

William Bailey; Recent Paintings. Jan. 6 - Feb. 10. Catalog with the essay, "William Bailey: New York," by Mark Strand. \$3.50. Robert Schoelkopf Gallery, 825 Madison Ave, NYC 10021. 16 p.

Paintings by Robert Morris. Feb. 7 - Mar. 3. Catalog with essay by Roger Angell. Gratis. Washburn Gallery, 42 E. 57th St, NYC 10022.

The New Season: Nine Contemporary Photographers. Sept. 5 - Oct. 13. \$3. Witkin Gallery, 41 E. 57th St, NYC 10022. The catalog includes a portrait of the photographer, a list of collections, lists of selected one-person and group exhibitions, a biography, bibliography and a statement by the photographer for each of the following: Anthony Barboza, Jo Ann Callis, Lou Brown DiGiulio, Debora Hunter, Paul Joyce, Barbara Kasten, Alex Kayser, Elaine O'Neil and Wayne Sorce.

Photo Sculpture; Doug Prince. Sales catalog with statement by Doug Prince. \$3.50. Witkin Gallery, Inc, 41 E. 57th St, NYC 10022. Includes 12 black and white illustrations, 2 photos of the photographer, a biography, and a bibliography.

Zogbaum at Zabriskie. Apr. 3 - May 5. Catalog with essay, "Wilfrid Zogbaum, 1915-1965," by Beth Urdang. Gratis. Zabriskie Gallery, 29 W. 57th St, NYC 10019. A 6 page catalog with 4 illustrations and a portrait of the artist.

Persistent Patterns. Jan. 30 - Mar. 3. Catalog with essay by John Perreault. Gratis. André Zarre Gallery, 41 E. 57th St, NYC 10022. The exhibition includes 11 artists whose work is representative of the new pattern painting or new decorativeness.