



Art & Design

SEPTEMBER 1986

AN ARCHITECTURAL DESIGN PUBLICATION

£1.95

VENICE BIENNALE
ART INTERNATIONAL

BRUNO MINARDI
GARDEN FURNITURE

MARY QUANT
AUTUMN COLOURS

DESIGN & PARTNERS

MARY

ART ♦ ARCHITECTURE ♦ DESIGN
FASHION ♦ NEWS ♦ PHOTOGRAPHY

ANDY WARHOL
LITHOGRAPH
FREE INSIDE!



René Lalique, *Grande Libellule*, moulded glass car mascot, 1929



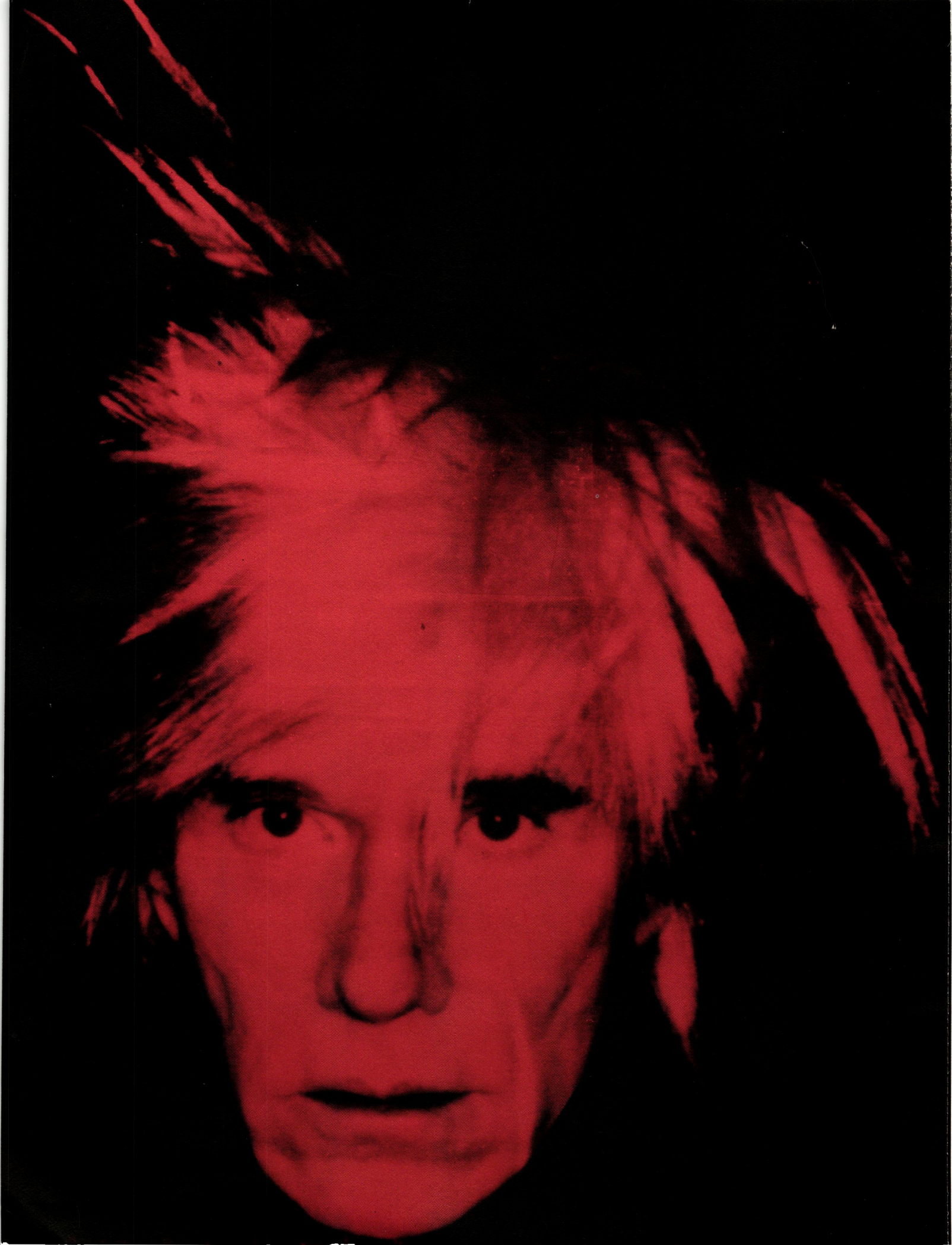
I.M. PEI & PARTNERS

Architects and Planners
600 Madison Avenue
New York, New York 10022
212 751-3122

S GRAPHIQUES

Street, London W1. ☎ 01-734 3944

ART DECO • PAINTINGS • WATER COLOURS • DRAWINGS • GRAPHICS



1926-1929
April & May

Art & Design

Volume 2 September 1986

EDITOR

Dr Andreas C. Papadakis

HOUSE EDITOR

Frank Russell

STAFF

Hugh Cumming, Louisa Denman,
Sheila de Vallée, Jo Farrell

EDITORIAL OFFICES

42 Leinster Gardens
London W2 3AN
Ø 01-402 2141
Telex: 896928

PROMOTIONAL FEATURES

Melanie Prestige
Ø 01-402 2141 ext 40

SUBSCRIPTIONS AND RETAIL SALES

7 Holland Street
London W8 4NA
Ø 01-937 6996

ROUNDUP

IN CONTEXT BY CHARLES KNEVITT 4
INSIDE STORY 6
BOOKS OF THE MONTH 9
NEW PRODUCTS 36
EXHIBITIONS AND EVENTS 44



The Orient Express, see pp 8 and 26 on Venice Biennale 1986

ART

PAINTER OF DREAMS 12
The Watercolours of Rita Wolff
Maurice Culot

VENICE BIENNALE 1986 26
A Papadakis and H Cumming

ANDY WARHOL: SELF PORTRAITS 34

DESIGN

GARDEN FURNITURE 21
Bruno Minardi

JAPANESE DISPLAY & COMMERCIAL SPACE DESIGN 24

FASHION

MARY QUANT 40
Percy Savage

ORDER FORM 48

AD An Architectural Design Publication

LITHOGRAPH BY ANDY WARHOL

Based on the series of Self-Portraits
(see feature p 34)

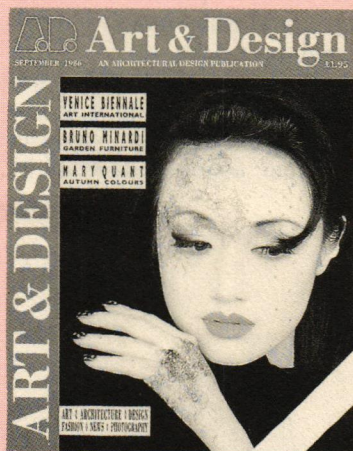
What is Post-Modernism?

Free inside this month the third and final part of the controversial critic Charles Jencks's seminal work on Post-Modernism. For those who have missed earlier issues or who want to read the complete work, the book *What is Post-Modernism?* is published by Academy Editions in paperback at £5.95 and is now available in bookshops

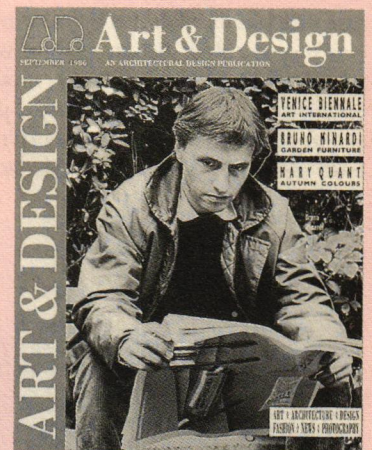
(22.2 x 13.9 cm, 48 pp,
over 30 colour ills)

Architectural Design Awards

For further information and details
of nominations and submissions
(see p 47)



Front cover: 'Lace Face' modelled
by Alice. Photograph Robin Beeche.
Make-up Phyllis Cohen (see p 43)



Back cover: Bruno Minardi specially
coloured by *Art & Design* (see inter-
view on pp 21-23)

© 1986 AD Editions Ltd. All rights reserved. The Editor does not hold himself responsible for the opinions expressed by the writers of articles or letters in this magazine. The entire contents of this publication including individual articles unless otherwise indicated are copyright *Art & Design* and cannot be reproduced in any manner whatsoever or translated without written permission from the Editor. Copyright of articles and illustrations may belong to individual writers or artists. All reasonable care will be taken of material in the possession of *AD*, our agents and printers, but we regret that we cannot be held responsible for any loss or damage. Material submitted for publication will not be returned unless it is accompanied by a sae with suitable postage.

SUBSCRIPTION RATES 1986 Combined annual rate for *Architectural Design* and *Art & Design*: UK only £45.00, Europe £55.00, Overseas US\$79.50 or current sterling equivalent. SPECIAL DISCOUNT for registered students of £5.50/US\$10.00. Back issues: *Art & Design* £1.95/US\$3.95. (Postage & packing £1.00/US\$2.00 per issue). UK newsstand distribution Spotlight Magazine Distribution Ltd, Spotlight House, 1 Benwell Road, London N7 7AX. Bookshop distribution AD Editions Ltd, 7-8 Holland Street, London W8. Typeset by Academy Design Services, London. Printed in Great Britain by Garden House Press, London.

ISSN 0267-3991

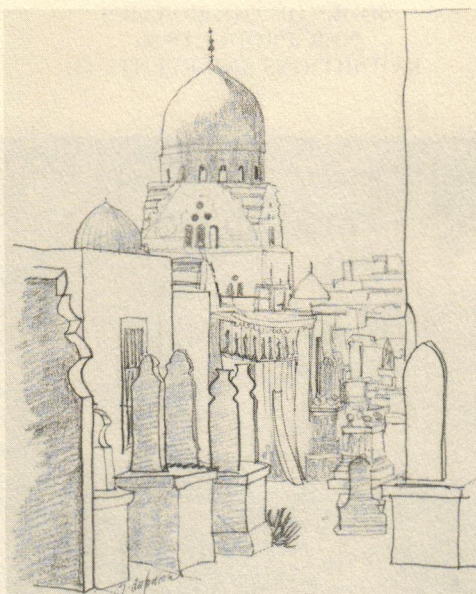
I N C O N T E X T

by Charles Knevitt, Architecture Correspondent for *The Times*

Cultural Mercenaries of the Desert

A ROYAL OPENING IS IN PROSPECT this autumn for one of the largest and most prestigious British contracts completed in the Middle East: the £225 million Sultan Qaboos University in Oman, designed by YRM International and built by turnkey contractor Cementation International. While practical hand-over took place at the end of June, work continues on the university hospital for another eighteen months. By any measure the scale of the project – and the level of British achievement – is impressive. More than 225,000 sq m of buildings, plus infrastructure, has been implanted in a virgin desert in site just four years – two years after His Majesty Sultan Qaboos Bin Said announced it in his National Day speech. The campus population will be in excess of ten thousand and nearly four thousand people made up the site workforce at its peak.

To meet such an ambitious programme, the latest design and construction technology was harnessed: YRM's comprehensive computer-aided design system was linked to Cementation's project management computer. Construction was phased in seven packages; the first was five hundred and seventy two- and three-bedroom



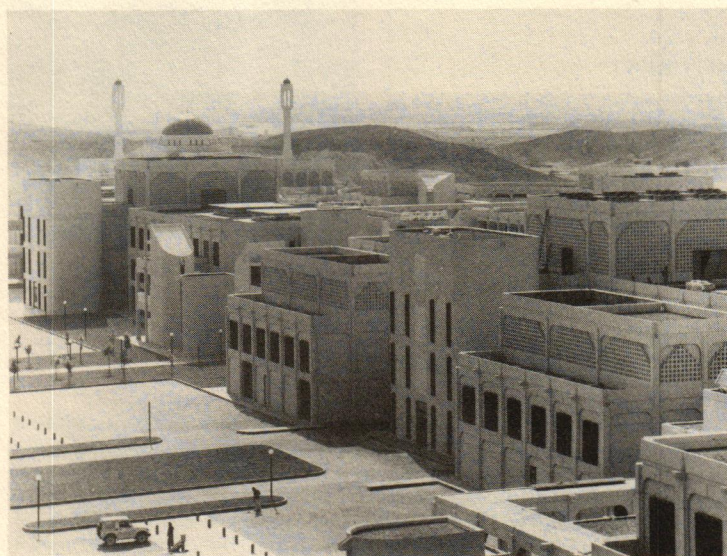
J Antoniou, Mausoleum of Qusum

houses for the university staff, the second was thirteen halls of residence for nearly two thousand students. Then came the infrastructure, the five major colleges and other academic facilities, a mosque, and finally landscaping, furniture, fittings and

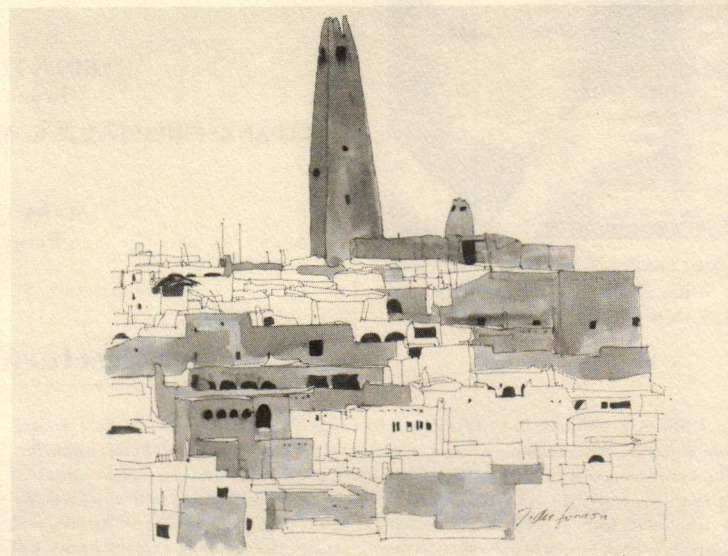
equipment. The students start moving in this month.

But there are likely to be less of such projects in future. While this country has benefitted from its strong historical ties with the region over the best part of a century, two factors are likely to have a dramatic impact on subsequent events. The first is the growing competition for a slice of the development cake, from countries such as France, South Korea, Greece and Japan, as well as America; the second is the plummeting price of oil on world markets which has caused havoc with development plans and capital expenditure programmes. A survey being conducted by architect Jim Antoniou for the Middle East Economic Digest, on the prospects for construction over the medium term, is having to be up-dated almost weekly because of the volatility of revenue expectations from oil productions of the major suppliers. In the first six months of this year the price declined to less than a quarter of what it was in January; and who knows what will happen this month or next.

With our home construction market still in a depressed state, the prospect of less work overseas to absorb spare capacity may at first seem almost catastrophic.



Sultan Qaboos University, Oman



J Antoniou, Mosque and Houses in the M'zoub

And, in an economic sense, it is. Yet for the developing countries themselves it may come as a blessing in disguise, in a cultural dimension. The point was made beautifully at an international conference on Cultural Identity which was staged a few years ago in one of the Middle East states. A local architect stood up and said: 'I came here knowing who I am . . . now I am not so sure! I assure you that *we* in fact know who we are, but it seems that the visiting consultants know who we *should* be.' In the best architectural exports – and as the Maltese architect Richard England said at the RIBA recently, 'Architecture does not travel well' – there is a cultural transfer of the best of two worlds. One can see it in Lutyens' work in Delhi and Wilson Mason & Partners' Baghdad railway station.

There is always the danger that, in uncaring hands, expediency takes prece-

dence over good manners, particularly with respect for location – the spirit of place. The cultural flavour of a place needs to be absorbed if the consultant is to respond sympathetically; and for this the 4B pencil and sketchbook is a better method of recording what that flavour is than the all-singing, all-dancing automatic camera which is unselective. The freehand impression is a more accurate description than the half-tone picture which will be drooled over in countless magazines for months after the event. Living in a world of secondary reality, when so many perceptions are based on media images rather than first-hand experience, it is easy to make subjective judgements of the quality of buildings which can be wildly inaccurate. Which is why I can offer no critique – as many surely will do – of YRM and Cementation's new university in Oman. If

Martin Pawley's recent assertion in the *Guardian* is true – that Arata Isozaki's Royal Gold Medal for Architecture this year was based on a visit by two assessors to a New York disco interior by the architect – then, we are truly living in dangerous times for our own cultural equilibrium!

There is a danger, too, as the American architect Jacqueline T. Robertson has pointed out, that travelling consultants might be no more than 'cultural or technocratic mercenaries, hired intellectual "guns" who move around the world giving counsel'. She concluded that they may be mercenaries without uniforms or armouries, yet their net effect can be just as lethal. So, to misquote one of Sir Hugh Casson's aphorisms, two cheers, then, for the travelling consultant, for getting the job, doing the business and completing on time. Save the third until he deserves it.

Domestic Opulence of a Bygone Era

The paucity of modern domestic architecture, particularly interiors, has been shown up recently in books on the 'last' – followed intriguingly by the 'latest' – country houses. What has the 20th century got to offer which can in any way compare to Dorchester House, Wimbourne House, Derby House or Londonderry House – no matter what the budget. When new flats in London can fetch up to £2 million, as the press has reported, Conrad Hilton's recipe for successful real estate – 'location, location, location,' – has proved that he was very astute fellow indeed. A score of

Paolozzis, Moores and Picassos in Penge does not equate with a Park Lane address.

In a magnificent book by David Pearce, *London's Mansions*, the opulence and glory of those British palaces – in everything but name – is faithfully portrayed in words and pictures, and with some revealing contributions from those who knew them well, including the Queen Mother and Lord Stockton. Their interiors, crammed full of pictures, furniture and *objets d'art*, could 'defy comparison with the chateaux of France and even with the Venetian *palazzi* in the days of their pros-

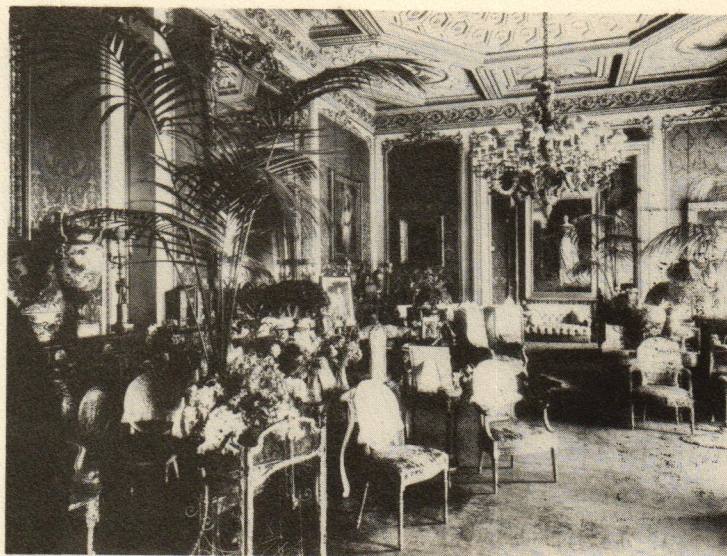
perity', said E B Chancellor in 1908.

Today the houses are mostly gone, or converted to offices for more mundane tasks than ruling over half the world and throwing lavish balls as part of an endless social calendar. Many believe that wallowing in the mud-bath of nostalgia is an unhealthy pastime, but that is no reason not to enjoy the glories of a bygone age of architecture. Pearce's book is too good for the coffee table – it deserves to be read.

London's Mansions: The Palatial Houses of the Nobility, by David Pearce, Batsford, £25.



Wimbourne House



Londonderry House

INSIDE STORY

ROGERS' ROLES

British high-tech architectural whizz-kid **Richard Rogers** is never far from the headlines these days. If he is not opening a new building, (usually Lloyds yet again) he is on a committee of some sort selecting something at the Tate, where he is Chairman of the Trustees or even judging entries for the RIBA headquarters extension (he is a council member), or preparing for his Royal Academy exhibition (he is a Royal Academician, or officiating at yet another launch of his authorized biography. He has also just received an



Richard Rogers receives his honorary doctorate at the RCA

honorary doctorate from the Royal College of Art, where in his acceptance speech, he revealed even more aspects of his youthful private life.

But the true *pièce de résistance*, despite his Pompidou Centre, is that he has just received the French Légion d'honneur, the insignia of which — a discreet rosette —

recipients rarely fail to exhibit on all occasions. But the true accolade has been given him by **John Hayes** of the National Portrait Gallery, who has commissioned no less an artist than **Eduardo Paolozzi** to create his likeness for posterity.

All Richard needs now is an architectural commission for the practice.

Architecture vs Art

The Walker Arts Center bit off more than it could chew when it offered **Frank Gehry** an exhibition. The show was firmly entitled *the Architecture of Frank Gehry* but it encompasses such fringe works as furniture, lamps, domestic objects, as well as performance spaces and projects in collaboration with artists. These include the proposal for a bridge between the Chrysler Building and the World Trade Center with **Richard Serra** and 'Camp Good Times' — a rural camp for terminally ill children, with **Claes Oldenbury** and **Coosje van Bruggen**.

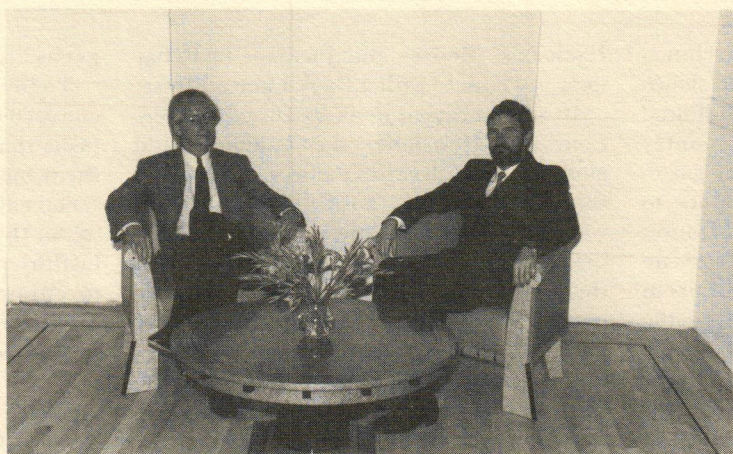
Afraid that he might be mistaken for an artist, Gehry, vehemently insists 'I am an architect'. Not a surprising reaction from the designer of the Loyola Law School, but I would settle for 75-25 if I were he, remembering such stuff as the starfighter jet above the entrance to his California Air and Space Museum.

The Architecture of Frank Gehry, an exhibition at the Walker Art Center, Minneapolis 21 September — 16 November 1986

No Room At The Showroom

As if the advance of British Post-Modernism were not enough, America's Post-Modern guru **Michael Graves** opened the showroom he designed for Sunar in London this month.

It seemed as if the whole of the London design and architecture world was there to see how it should be done. The crush was such that they all spilled over into the street where Michael joined them.



Michael Graves and **Ian Davies**, Managing Director of Sunar. No shortage of tables and chairs here — Michael designed them specially for Sunar.

Up-Date

Turner Prize

This year's shortlist, announced by the Tate Gallery's **Alan Bowness** is: **Art & Language**, **Victor Burgin**, **Gilbert & George**, **Derek Jarman**, **Stephen McKenna** and **Bill Woodrow**.

If you are an artist wondering how to make it on next year's list, you should make sure you have had a recent exhibition, a requirement that the Patrons of New Art in their wisdom consider 'the greatest cointribution' to art in Britain.



Intellectual arch enemies **Demetri Porphyrios** and **Charles Jencks** caught shaking hands under the watchful eye of **Maggie Keswick**.



From left to right: **Alan Colquhoun**, **Michael Graves**, **Rita Wolff** with her back to the camera, **Leon Krier** and **Dan Cruickshank**

Troubled RIBA

Mid-term blues for RIBA President **Larry Rolland** who has just presented his first report. The poor man is under attack on all fronts.

Community Architecture

Despite hosting the Community Architecture awards last month, the RIBA has missed the boat with the Building Communities Conference, upstaged by **Rod Hackney** once again.

RIBA Journal - sometimes known as *The Architect*. **Jonathan Glancey**, who despite his sense of design brought a little extra quality to an otherwise genteelly dull journal, has been fired. The new editor, whose instructions are to change the Journal back to the kind that advertisers like, is **David Pearce**.

UIA Conference

The least said the better, but watch this space.

RIBA Annual Conference

With a record low attendance of less than 200 paying 'delegates' (well below 1% of its British membership), it must be considered far from successful - to put it politely.

Royal Gold Medal for Architecture

This is handed out in the name of **HM the Queen** but somewhere along the line the RIBA has hi-jacked it and converted it into a lacklustre event. Even the medal itself is made of aluminium.

Headquarters Refurbishment

A laudable project but the membership is dubious. And who is going to foot the bill anyway?

All this is not surprising for an institution run by the lower echelons of its administrative staff.

Star Job

Britain's most important art job, the directorship of the National Gallery is up for grabs with the forthcoming retirement of **Sir Michael Levey**. Despite the determined efforts of the selection committee to avoid the indignities involved in finding an architect for the extension, the Trustees have done it again. Their first choice, **Edmund Pillsbury**, pulled out before the appointment was even confirmed, blaming anti-Americanism within the Gallery. Apparently he was quite content with £37,000 pre-tax annual salary. In the end **Neil MacGregor** got the job.



H.M. the Queen opens the new headquarters of the Royal Society of Medicine - an exclusive sort of medical gentleman's club in Wimpole Street. A plethora of august doctors and international guests attended, including **Dr Milko** from Yugoslavia who saved the moment by loaning HM his pen when the ceremonial one failed to function in the heat of the moment.

But if there is any anti-Americanism at the National Gallery, it certainly does not seem to extend to **Robert Venturi**.

It's Mies-Time Again

For any of you who may have thought that the Palumbo-Mies Mansion House Square Project was now dead and buried, I have news. It's alive and kicking in the form of a model photographed ad nauseum by **John Donat** and now lent by **Peter Palumbo** to the Art Institute of Chicago as the star item in an exhibition entitled 'The Unknown Mies'

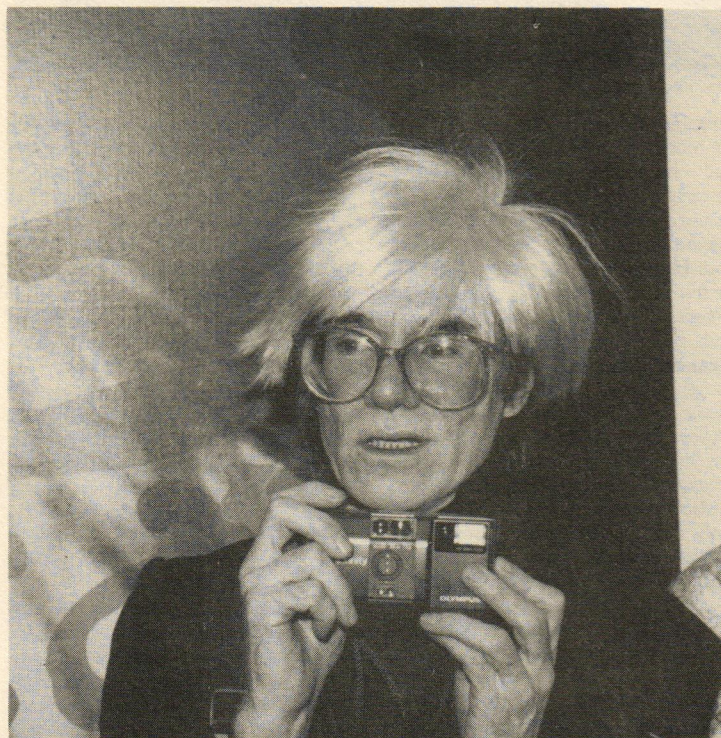
- hardly the case with this project surely!

More Murky Waters

A timely enquiry is promised by the Environment Committee of the House of Commons into canals, rivers and estuaries for later in the year. Unlikely to prove plain sailing, I would have thought.

Berlin Blues

When **Rob Krier** failed to win the Pragerplatz planning competition in Berlin, he suffered a severe setback.



Andy Warhol, an experienced editor himself, puts the press in the picture at the opening of his latest show at Anthony d'Offay, London (Photo: Art & Design)

INSIDE QUIZ STORY

This was one project he really wanted. So when **Gottfried Boehm**, who got the job in his place, approached him with a consolation offer of a small slice - a corner house of course - he was mollified and went for it with a vengeance.

But he hadn't counted on Boehm's intransigence. The old boy insisted that Krier follow strict instructions, not only with regard to massing but in great detail right down to the size and shape and positioning of windows, i.e. Rob's house was to look exactly like a Boehm house from the outside with a concrete grid and tiles. A far cry from Rob's own liberal attitude in the Rauchstrasse project when he was handing out jobs to **Hollein, Rossi, Grassi**, etc. He defined the massing and let them go their own way.

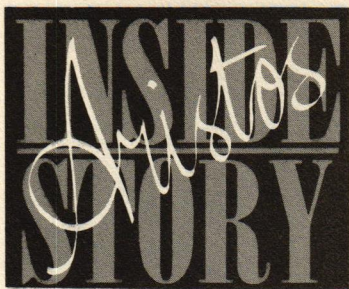
A case of paying the piper.....

Face To Face With Warhol

Of all the international artists with established reputations none draws the same publicity as **Andy Warhol**. At the recent opening of his show of new self-portraits at the **Anthony d'Offay** Gallery, London his pictures were not enough for the press, despite the fact that the same image of his face was plastered all over the gallery walls, albeit in a variety of bright colours. The real Warhol proved too much to take and the crowd followed in awe, gazing at him as if he were a painting, while Warhol remained as silent and laconic as his own portraits.

Warhol charges vast sums for the same silkscreened photographic image of himself, so the press took the opportunity to take hundreds of their own photographs. Conscious of the money slipping through his fingers, he retaliated and took his own pictures, though how much a Warhol photo of the British press will fetch is anyone's guess.

The atmosphere of entranced appreciation was finally broken when a glass-topped table crashed to the ground. But perhaps the crowd were only trying to get at the drinks, not at the master.



Venetian Pointers

GETTING THERE

By Air – European and domestic flights arrive throughout the year at Marco Polo Airport. From the Airport you can get into Venice in about half an hour by taxi (£10) or by bus (try and get a direct one), or by water taxi (£20), the best way to experience your first view of Venice. Roads take you to the Piazzale Roma (the starting point in Venice) where you discover the water buses (*vaporetti*).

By Train – Regular schedules from most major European cities. But the way to travel is on the illustrious and superlatively luxurious Orient Express. **By Bus** – They go too! **By Car** – The main autoroute comes in from Turin, clearly marked, but it tends to become very foggy in the winter.

Piazzale Roma – Your Starting Point – Go straight to the **Provinciale per il Turismo** and get your maps and free guide to events etc, *Un Ospite di Venezia*.

GETTING AROUND

Wear comfortable shoes always, but the *vaporetti* should be your main form of transport. There are three types: direct (*diretto*), few stops; the fast (*accelerato*) which is in fact the slowest doing the most stops; the *motoscafo* which in general does the periphery trips. No. 1 goes all down the Grand Canal, No.2 does it faster.

Banks/Shopping Hours

Mon-Fri 8.30am-1.20pm.

Shopping hours: 9am-1pm and 3.30/4.00-7.00/7.30pm

INFORMATION

After the Tourist Office Piazzale Roma, there is the **Assessorato Al Turismo**. Casa Giustinian (behind St. Mark's) for information on all cultural events and the **Associazione Veneziana Albergatori** 2475 S. Marco tel: 28004. For help on hotels. Just remember Venice is packed in the summer.

THE HOTELS IN VENICE

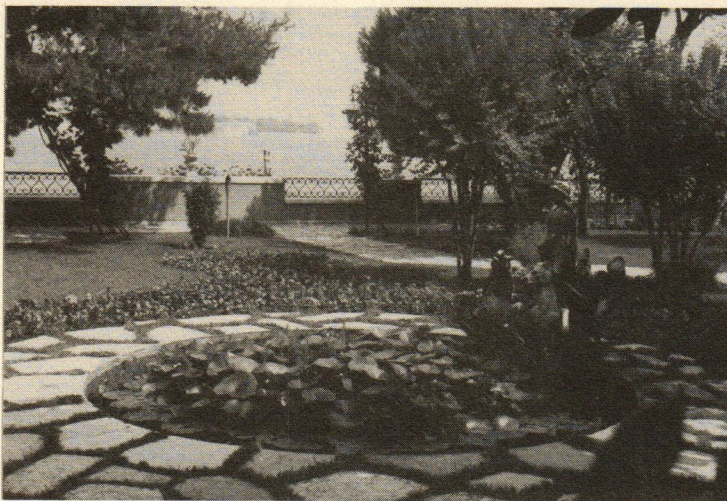
Cipriani – Of all the hotels in Venice none matches the Cipriani. In fact if you ever want a change from Venice whilst still having Venice on your doorstep the Cipriani is a separate yet complementary world of its own. For excellent food and accomodation, delightful surroundings and service so elegant and efficient you are hardly conscious of it, the Cipriani is unparalleled.

Gritti Palace (Grand Canal); **Danieli** (Grand Canal) **More likely to stay in**

the indifferent Modernist extension, but inside you won't notice, entranced by the Byzantine charm of the 14th century Venetian palace; **Europa-Regina** – All the luxury but not the old atmosphere; **Hotel des Bains** – On the Lido – Fading splendour; **Excelsior** – On the Lido too; **Monaco & Grand Canal** – The only hotel which has it's private eating out on the Grand Canal, elegant and good piano bar.

RESTAURANTS

Generally the food is good, with fish being exceptional, and often expensive. Fruit and vegetables are of impressive size and taste (as seen so constantly, being sold off boats on the small canals). Here are a few tried and tested: **Albergo All' Angelo** – A large, busy, efficient as pleasant outside as inside, very good general Italian food; **Cipriani** – Giudecca; **La Columba** – Frezzeria – a distinctly Hollein type feel about it, traditional Venetian; **Florians** – S.Marco – Must take tea for the sheer elegance; **Harry's Bar** – For all that's said it's still bustling, hussling hello, goodbye, great cocktails, good food, but you pay for



View from the Cipriani Garden

being there; **Harry's Bar** – Giudecca not the money of Harry's, but neither the food – still good to sit down at and watch the canal and the more relaxed chic. Try tea and cakes! **Da Ivo** – Calle dei Fuseri – Relaxed and pretty with more Tuscan food; **Montin** – fondamenta di Borgo – For the best atmosphere of garden eating in Venice, with good local people and food, the artist's (what's left) trattoria; **Locanda Cipriani** – Torcello Island – Do go out for the night, *Santa Maria Assunta* just wonderful in the gloaming followed by the dinner at Harry's Bar offspring with the equal gastronomic reputation; **Al Paradiso Perduto** – Fondamenta Misericordia – Rough and ready, young and lively (sometimes drunken); **San Trovaso** – Fondamenta Priuli – A true Pizzeria; **Al Teatro** – Campo San Fantin – Bar, go upstairs to eat, cigarettes, newspapers until late, which is sometimes useful.

BARS & CAFES

Venetian life revolves around dropping in for your coffee and glass of vino, but most things close down at about 11.00pm. for those who wish to carry on there's:

Haig's Bar – Campo del Giglio – theatrical people but not cheap; **Al Teatro** – Campo San Fantin – Very busy, young; **Al Paradiso Perduto** – Fondamenta Misericordia – Lively, often have music and food as well.

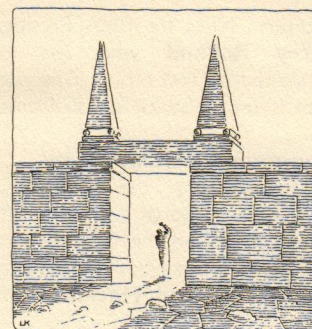
NIGHT CLUBS

These are predominantly tourist. Here are two of the more interesting ones. **Martini** – Campo San Fantin; **El Souk** Dorsoduro nr. Accademia

VENUES FOR CHANGING EXHIBITIONS AND EVENTS

Apart from the pretigious permanent collections, Venice has a variety of unique galleries that show an important range of international exhibitions. The most outstanding is the Biennale which is one of the world's foremost show cases for international contemporary art and its fortyone permanent pavilions are housed in the grounds of the Castello Giardini, Corderie dell' Arsenale.

The latest, and one of the most elegant additions to Venice's galleries, is the



ARCHITECTURAL DESIGN AWARDS

CHAIRMAN

Michael Graves

JURORS

Alan Colquhoun,

Charles Jencks,

Leon Krier,

Andreas Papadakis,

Demetri Porphyrios

We have pleasure in announcing new international Architectural Design Awards and invite nominations and submissions.

The awards, which are open to architects and architecture students internationally, are for realized or unrealized projects.

The closing date for this year's entries is 15th October 1986 and the results will be announced shortly afterwards. The winners and other selected entries will be published in December and a travelling exhibition is planned for 1987.

The Architectural Design Awards are a natural development and extension of the prestigious British Project Awards that AD has been organizing since the sixties.

Nomination/submission forms are available from:
The Awards Secretary
Architectural Design
42 Leinster Gardens
London W2 3AN

ART

The New Painting: Impressionism 1874-1886

Charles S Moffet

Phaidon, Oxford, 1986

509 pages, b&w and col ills. Cloth £38

Impressionist and Post-Impressionist Paintings in The Metropolitan Museum of Art

Charles S Moffet

The Metropolitan Museum of Art/Abrams, New York

255 pages, col ills. Cloth £35

Here are two books which seek to extend historical knowledge of Impressionism. One is an extensively illustrated catalogue of 126 Impressionist works from the Metropolitan Museum of Art, New York, the other an attempt to capture the gradual development of Impressionism into a recognised and coherent artistic movement. Often, and justifiably, one's image of the era's important paintings is created by the judgements of hindsight, and the gradual changes in an artist's style are not seen as they were when they were originally perceived. This is perhaps an impossible and unnecessary reconstruction, yet the faithful record of the context in which revolutionary works were shown helps elucidate the nature of their innovations.

The New Painting covers in sequence the eight Impressionist group shows in Paris from the period 1874-1886. It is designed as a catalogue to accompany a major Impressionist exhibition in Washington and San Francisco in 1986 which is 'the first to concentrate on the pictures that the artists themselves chose to bring before the public and the critics in order to establish the viability of their new art.' Stephen Eisenman, in an essay that attempts to trace the origin of the term Impressionism, relates it to Hume's *Essay on Human Understanding*: 'by the term Impressionism, I mean all our more lively perceptions, when we hear, or see, or feel, or love or hate or desire, or will.' Impression in painting is seen 'as a vaguely defined technique of painting and an attitude of individualism shared by an assortment of young and middle aged artists unofficially led by Manet'. The artists included range from Monet, Pissarro, Degas, Sisley, Cassatt and Renoir to Seurat. Often characterised by their concern for capturing the subjective atmosphere, form and colours of rural and urban life their work is essentially distinct.

When one sees Renoir's, Monet's and Degas' work in the context of lesser known artists such as Gustave Caillebotte one sees the true nature of their innovations. Caillebotte's paintings are contemporary realistic views of middle class urban life. He also paints labourers at work and Paris street scenes. One can see the concern for rendering the daily reality of urban life in the work of Pissarro, Degas and Monet. Yet Degas is more concerned with the mood of a personality, the form of their figure whilst performing a domestic task, or the pattern of a group of dancers at the ballet,

or horses at the track. Monet's scenes of the Gare St Lazare capture the subjective aesthetic effect of steam, trains and transparent figures as part of a single composition of tone. Degas and Monet are not necessarily interested in the reality, but in the aesthetic representation of a scene.

Impressionist and Post-Impressionist Paintings in the Metropolitan Museum of Art provides a well-illustrated selection of Impressionist and Post-Impressionist works from the collection that compliments *The New Painting*. Both books give one the chance to see Impressionist works not often seen in Europe and to reassess the delights and importance of Impressionist painting. HC

PHOTOGRAPHY

Black Sun: The Eyes of Four

Mark Holborn

Aperture/Phaidon, Oxford, 1986

80 pages, b&w and col ills. Paper £12.00

Issued to accompany a touring exhibition of photographs by four contemporary Japanese photographers, *Black Sun* brings together a series of powerful poetic images. The photographers represented here have reinterpreted traditional Japanese images and found new ones.

Eikoh Hosoe's work combines a contemporary awareness of nuclear disaster, traditional myth and dance to create dramatic rural images of fear and celebration. The atmospheric sense of brooding represented by landscape is also the theme of Masahisa Fusake's work. Following a visit to his birthplace, the northern island of Hokkaido, Fusake realised the unfinished series *Crow*. *Crow* uses the emblematic figure of the crow as a symbol for death and disaster. The pictures range from sharp silhouettes of a single crow holding its claw and talons in a human stance to images of crows in flight above a town like a pestilent flock, waiting ominously in the trees and rising threateningly from the branches.

The work of Shomei Tomatsu concentrates on a different yet equally disturbing iconography. His most famous picture is *Time Stopped at 11.02, 1945, Nagasaki* which is of a watch face that has been frozen at that particular point in time. Tomatsu uses recognized social objects, scenes and events as images. A series of pictures relating to the dropping of the atomic bomb on Nagasaki include a be-headed statue of a saint and a melted beer bottle.

The work of Daido Moriyama is concerned with the everyday objects of the city street. His pictures include compositions of bicycles, motorcycles, bottles and shop windows. He is concerned with the impressions created by the figures, objects and scenes of the city.

Accompanied by a series of essays describing the work of each photographer and the development of modern Japanese photographic trends, *Black Sun* is a valuable record of imaginative photographic images. NG

Late 20th-Century Art: Selections From the Sydney and Francis Lewis Collection in the Virginia Museum of Fine Arts

Frederick R. Brandt

Virginia Museum of Fine Arts, Virginia/University of Washington Press, Seattle and London, 1985

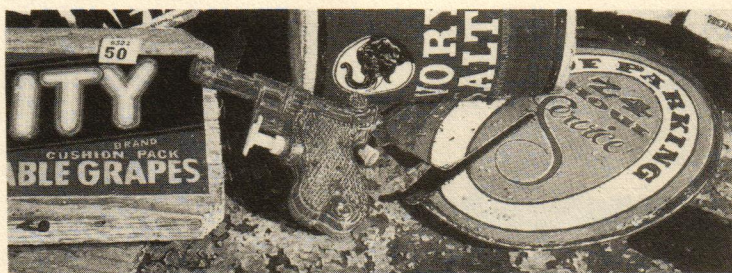
206 pages, 100 col ills. Cloth \$50.

American Realism: Twentieth Century Drawings and Watercolours. From the Glenn C. Janss Collection

Alvin Martin

San Francisco Museum of Modern Art/Abrams, New York

240 pages, b&w and col ills. Cloth £25


Idelle Weber, *Ivory Salt*, 1979

The recent revival of figurative and expressionist painting has provoked a renewed interest in the realist tradition. In an age which has seen a variety of radical departures from traditional notions of pictorial representation, work which has maintained a close fidelity to a realistic image of the material world has often been ignored or considered reactionary in the light of more formally experimental works. Criticism often fails to distinguish between the slavishly unimaginative and genuinely expressive and creative, advocating a fashionable contemporary orthodoxy to the detriment of all else. The publication of two recent books on American collections re-emphasizes the realist tradition in American 20th century art.

American Realism includes drawings and watercolours from the Glenn C Janss Collection. The most dominant American styles of recent years have been Abstract Expressionism and Pop art. Abstract Expressionism has often been concerned with formal experimentation and, in the work of Rothko, the sublime. The realist tradition in American art reflects many literary concepts such as the Gothic in works by Poe and Faulkner. A contemporary interpretation of the Gothic can be seen in the paintings of Andrew Wyeth, who mixes a realist attention to material detail with an ecstatic and mysterious atmosphere. America's most distinguished realist painter, Edward Hopper, managed to combine a concern for social realism with an expression of mood and psychological states.

Realism in painting can be seen to include New Realism, Photo Realism, Sharp Focus Realism, Social Realism, Superrealism, Hyperrealism, and Painterly Realism. *American Realism* includes a wide range of examples of all American realist tendencies which vary both in form and subject matter. A painter like Philip Pearlstein emphasizes the tone and shape of flesh so as to avoid an idealised picture of the human form. Robert Cottingham, on the other hand, is concerned with the shapes, colours and forms of house and shop facades in city streets. Duane Hanson's sculptures of modern types are life-like figures of our time that bear no visible relation to the stylised and romanticised works of other contemporary sculptors. *Late 20th Century Art* contains an example of Hanson's sculpture along with works by Cottingham, John de Andrea, Richard Estes and Jack Beal. Frederick Brandt provides a concise commentary on each of the works illustrated. NG

CULTURAL HISTORY

Coming Down The Seine

Robert Gibbings
Waterstone, London, 1986
217 pages, b&w ills. Paper £6.95

Notes of a Tour in Northern Italy

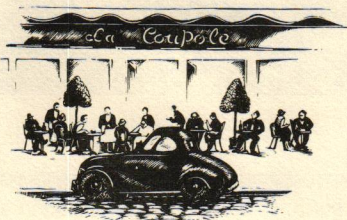
George E. Street
Waterstone, London, 1986
474 pages, b&w ills. Paper £6.95

An Artist's Letters from Japan

John La Farge
Waterstone, London, 1986
207 pages. Paper £6.95

An Art Tour to Russia

J. Bevington Atkinson
Waterstone, London, 1986
293 pages. Paper £6.95



Waterstone's new series of reprints of travel books written by artists is called *Artists Abroad*. Depending on the nature of the particular artist's imagination each travelogue has a different character, ranging from the light and impressionistic to the circumstantial and historical. In some cases their interest lies in the cataloguing of treasures and places that have either disappeared or are inaccessible. The lapse of

time since some were written provides an added attraction, so that a record of a country as it was a hundred years ago is a very different record from what it would be today.

Robert Gibbings' *Coming Down the Seine* is a light description of his trip along the Seine in a boat from Dijon to Le Havre. The trip is a collection of incidents and encounters that includes a visit to Paris. Gibbings' text attempts short atmospheric descriptions of places accompanied by musings on such subjects as the differences between city and country life. His wood engravings of scenes, landscapes, and people are more effective in capturing the spirit of the places he passed through.

The three other books in the series are from the mid-to-late-19th century and are examples of the more assiduous Victorian travelogue. George E. Street sees travel as both pleasurable and instructive. A follower of Ruskin and pupil of George Gilbert Scott his account of his travels is essentially architectural. It provides an interesting record of the effect of Italian gothic architecture on a late-Victorian sensibility.

John La Farge's *An Artist's Letters from Japan* is an early account of a trip to Japan several years after it's forcible opening-up to Western influence. La Farge's book consists of a series of letters that include descriptions of Buddhism and events from Japanese history. His semi-poetic scenic accounts of his sketching trips provide the most intriguing part of his work.

Bevington Atkinson's *An Art Tour in Russia* provides a more sober description of a tour around Russia at the end of the 19th century that encompasses major museum collections of the period. He provides a useful summary of works in Russian collections before the Revolution. RS

BOOKS RECEIVED

Contact: Illustrators and Photographers No 2

Edited by Barry O'Dwyer
Elfanide Art Publishing, Reigate, 1986
180 pages, b&w and col ills. Paper £15

Flower Painting

Claire Sydney
Phaidon, Oxford, 1986
80 pages, b&w and col ills. Paper £9.95

Erotic Drawings

Andrew Tilly
Phaidon, Oxford, 1986
80 pages, b&w and col ills. Paper £9.95

Georgian Garden Building Series. No 1. The Temple, Heveningham Hall, Suffolk

Rosemary Bowden-Smith
Decimus Publications, Worthing, 1986
32 pages, b&w and col ills. Paper £1.00

Metropolitan Zoo

Joseph Bell
The Metropolitan Museum of Art, New York/Abrams, New York, 1986
112 pages, b&w and col ills. Cloth £17.85

10 ART & DESIGN

High on New York

Photographs by Peter B. Kaplan, Introduction by Paul Goldberger
Abrams, New York, 1986
128 pages, col ills, Cloth £17.50

Coral Kingdoms

Carl Roessler
Abrams, New York, 1986
216 pages, col ills. Cloth £25.00

English Herb Gardens

Guy Cooper and Gordon Taylor
Weidenfeld and Nicolson, London, 1986
160 pages, col ills. Cloth £10.95

English Country Pubs

Derry Brabbs
Weidenfeld and Nicolson, London, 1986
160 pages, col ills. Cloth £10.95

Israel: A First View

Snowdon, foreword by John Mortimer
Weidenfeld and Nicolson, London, 1986
95 pages, col ills. Cloth £12.95

Paintability

Jocasta Innes
Weidenfeld and Nicolson, London 1986
192 pages, b&w and col ills. Cloth £12.95

RECORDS RECEIVED

ALBUMS

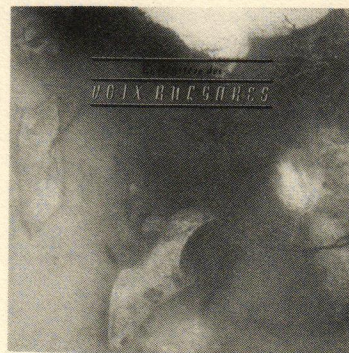
EASTERHOUSE "Contenders"
(Rough Trade)
ROY HARPER "In Between Every Line"
(EMI)
LE MYSTÈRE DES VOIX BULGARES
(4AD)
RAMONES "Animal Boy"
(Beggars Banquet)
THE WOLFGANG PRESS "Standing Up Straight"
(4AD)

12" SINGLES

BIG STICK "Shoot the President"
(Blast First Records)
COMMUNARDS "Disenchanted"
(London)
THE FALL "Living Too Late"
(Beggars Banquet)
THE ICICLE WORKS "Understanding Jane"
(Beggars Banquet)
GENE LOVES JEZEBEL "Heartache"
(Beggars Banquet)
KUNDALINI EXPRESS "Love and Rockets"
(Beggars Banquet)
PETER MURPHY "Blue Heat"
(Beggars Banquet)

7" SINGLES

BANANARAMA "Venus"
(London)
DEBBY BLACKWELL "Once You Got Me Going"
(10 Records)
DR CALCULUS "Perfume From Spain"
(10 Records)
ROGER DALTREY "The Pride You Hide"
(10 Records)
KREAMICICILE "No News Is News"
(10 Records)
MANFRED MANN'S EARTH BAND "Going Underground"
(10 Records)
MAXI PRIEST "In The Springtime"
(10 Records)



A Concrete Atlantis

U.S. Industrial Building and European Modern Architecture
REYNER BANHAM

'... subtle and detailed analysis ... This fascinating book is really a reappraisal of the misunderstood origins of the Modern Movement in architecture.' *Financial Times*
£16.50 Hardback 270pp illus. 0-262-02244-3

Houses of Glass

A Nineteenth-Century Building Type
GEORGE KOHLMAIER & BARNA VON SARTORY
(translated by John C. Harvey)

'This book is a must for any architect and historian fascinated with metal and glass building technology.' John Hix, *Architectural Review*
c.£64.95 Hardback 755pp illus. 0-262-11108-X

The Harvard Jerusalem Studio

Urban Designs for the Holy City
MOSHE SAFDIE

These studies provide a unique sense of Jerusalem's natural and built environment, its livability and cultural diversity.
c.£29.95 Hardback 336pp illus. 0-262-19247-0

On Streets

Edited by STANFORD ANDERSON
Offers a superbly illustrated study of the history and sociology of streets, their role in urban life and their design and structure.
£19.95 Paperback 416pp illus. 0-262-51039-1

American Design Ethic

A History of Industrial Design
ARTHUR J. PULOS

'This is a big, important, even a thrilling story, and it is a story well told.' *Interior Design*
£22.50 Paperback 456pp illus. 0-262-66057-1

THE MIT PRESS

126 Buckingham Palace Road, London SW1W 9SD
28 Carleton Street, Cambridge, MA 02142, USA



NEW MUSEUMS

IN THE FEDERAL REPUBLIC OF GERMANY

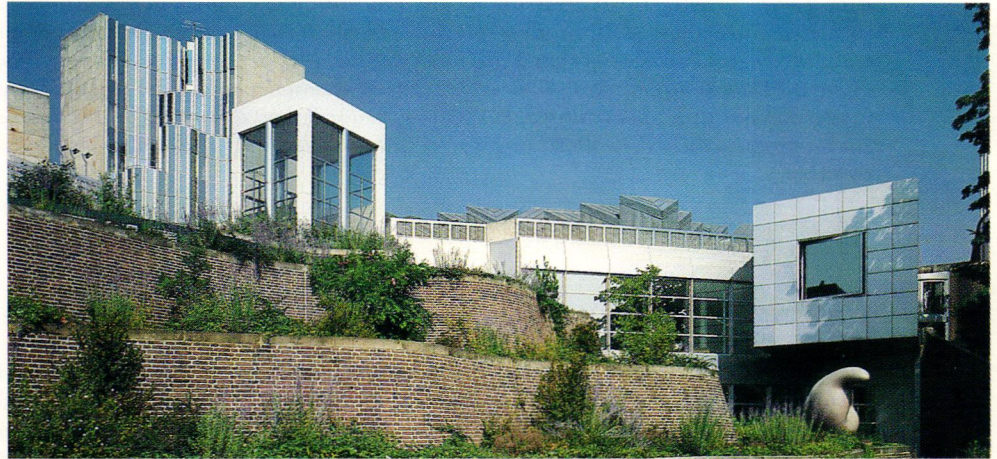
by Heinrich Klotz and Waltraud Krase

ARCHITECTURE

IN *NEW MUSEUMS* HEINRICH KLOTZ articulates a trend that is an art form in itself and is significant for the usually autonomous fields of art and architecture. A series of major contemporary architectural monuments now bring into question the nature of the museum and in turn art and architecture. It is significant that two of the most influential museums featured by Klotz, James Stirling's Staatsgalerie in Stuttgart and Hans Hollein's Municipal Museum Abteiberg Mönchengladbach are important Post-Modern buildings. What characterises both buildings is that their aesthetic nature is not subsidiary to their functional capacity: architecture is seen as having taken on an artistic role. The buildings thus become works of art in their own right. Klotz cites the requirements of Johannes Cladders, the head of Hollein's Municipal Museum Abteiberg, Mönchengladbach, as symptomatic of the new cultural shift in the nature of museum design: 'the museum itself is a work of art. It is no longer a neutral space container with neutral backgrounds for the exhibits, but exercises an influence of its own on the exhibits ...' Klotz describes the new museum architecture within the context of traditional 19th century museum design and Richard Rogers' contemporary Pompidou Centre. Leo von Klenze's Alte Pinakothek München is characteristic of the 'form of architecture which prepared visitors for the experience of art in the manner of the nineteenth century, not so much "didactically" as "emotionally"'. The most popular contemporary museum building, Rogers' Pompidou Centre, is seen as providing 'a completely different kind of escape from the workaday world, impressing the visitor with technoid miracles. . . ' which 'only serves to emphasize all the more the mundane nature of the gadgets'.

In contrast the new museums in Germany represent a different spirit. Oswald Mathias Ungers' German Architecture Museum in Frankfurt is distinct from Stirling's and Hollein's work because it is a 'demonstratively simple building' yet 'while the surfaces and facades are treated with extreme formal restraint, the whole building becomes a poetic symbol of architecture'. The almost literary function of Post-Modern architecture is a quality articulated by Charles Jencks. Jencks notices that Stirling's Neue Staatsgalerie Stuttgart is an 'allegory of a schizophrenic culture.'

Klotz sees the museum's design as 'not so



Hans Hollein, General View from Summer House, Municipal Museum, Abteiberg, Mönchengladbach.



James Stirling and Michael Wilford, View of Main Entrance, Neue Staatsgalerie, Stuttgart.

much paying tribute to the need for prestige as, rather, promising an experience — laden recreational space'. The building has a triple function: it is a museum, an autonomous work of architecture and a commentary on the nature of art and architecture. 'The starchiness of the traditional typology of public buildings disappears because the museum has been turned into an architectural scenario interspersed with a few high-tech elements.'

Hollein's Municipal Museum Abteiberg Mönchengladbach is seen as 'a varied complex whole characterized by a wide range of spatial individualities which, as an aesthetic environment, stands in fundamental opposition to, traditional museums of art'. Hollein's building gives the contemporary museum another

function: 'not the autonomy of the work of art at any price is the goal here, but the deliberately staged correspondance between space and the work of art.'

Klotz's text is accompanied by a commentary on art and architecture by the German artist Markus Lüpertz. The selection of illustrations show concisely the changes in post-war German museum architecture giving prominence to the buildings at the vanguard of the new styles. It is an important critical record of a powerful contemporary medium which is the 'best example of this strong trend towards architecture as art.'

NG

New Museums in the Federal Republic of Germany, by Heinrich Klotz and Waltraud Krase, Academy Editions, 132 pages, col and b&w ill. Paper £9.95.

PAINTER OF DREAMS

The Watercolours of Rita Wolff

Maurice Culot

Rita Wolff's architectural illustrations are internationally known in professional circles. Her main work, however, is recorded and discussed for the first time in a systematic way. Although she is self-taught and has only been painting for a dozen years it can be said that Wolff has extended that art by a new category; because unlike the dream-like subjects of Surrealism, Wolff creates pictorial records of actual dreams, of her own, of friends and acquaintances. Along with landscape painting, portraiture, cityscapes, historical mythological and religious painting, dream painting is a vast continent on which Rita Wolff has dared to tread, and from which she is sending us these beautiful and haunting pictures.

Leon Krier

BY NATURE, BY CONVICTION, OF HER OWN free will, Rita Wolff demonstrates towards her century the same reserve which imparts dignity and authority to the monuments of her art. Her attitude is one which is readily labelled conservative; but what futile resistance can a painter put up against the hugely powerful forces of abstraction and oblivion? The intuition, freshness and spontaneity which worked miracles in the past are today at best enough for a sketch, a drawing, a few canvases, but not a life's work.

The advice which Jacques Chardonne once gave to a young writer – *'One has to tread the earth lightly'* – Rita Wolff has made her own. But did I not tell you? Rita Wolff is a dream painter.

Like the past, the dream is composed of fragments which the sleeper attempts, once woken – and still full of wonder at this parallel existence – to reassemble into a story with a beginning and an end. But the dream painter – who must not be confused with the one who paints what is mad, infantile, or bizarre – cannot make do with these *a posteriori* architectures: it is her job to reconstruct the essence of the dream, which comes to her as a story, an account – dry, inert, lifeless material. It is up to her to re-establish the pose, the instant of the picture, the alignment, without dressing up or freezing the anecdote and the fragment. The dream has to be seized in its entirety: in the act of being collected by the painter from benevolent friends, it passes from the state of a dream to that of a narrative, thus the artist's first task is to bring it back to an initial state which is plausible and conceptually satisfying.

Rita knows about the science of secret affinities which bind certain images, she is aware of the mechanism which makes it possible to obtain curious, rare images, but she also knows how unreliable these can turn out to be, and that the painter's art is tied to his capacity to

eliminate what is arbitrary and accidental.

I confess here to having lacked a certain curiosity about the methods Rita Wolff uses to achieve her alchemical synthesis of dreams. Right now the important thing is to divert the attention of the onlooker from the material, the technique, the medium, the frame, the detail – everything – to have him answer an invitation to travel in time and space.

In the middle of the sixteenth century, François de Beaumont (1513-1586), the Baron des Adrets, wreaked havoc in the Midi region of France, sometimes on behalf of the Protestants, sometimes on behalf of the Catholics, reserving a horrible fate for his prisoners. Imagine the scene: from his position on a battlement of his castle, the Baron orders an orchestra to start playing on top of a tower from which the balustrades have been removed. Dancing couples with blindfolded eyes – his prisoners – begin to turn, unaware of the danger, and it is not long before they make the fatal step which sends them plunging down and down until they impale themselves on stakes driven into the ground. De Beaumont was the inventor of a metaphysical ballet: the mute music of the orchestra, the silent waltz of the couples locked into the dance, the fall or the impalement. In the foreground, the Baron des Adrets, combining the roles of director, patron, connoisseur and artist. His art, however, belongs to the past (or, say pessimists, of whom I am one, to the future); posterity is aware of it because of its refinement in evil, its ability to entrance the painter, but this awareness is achieved at the cost of exclusion, of an estrangement which precludes imitation. Rita Wolff, dream painter, presents a world which is admittedly unusual, but her world is one where physical suffering is absent, or better still, unknown. That being so, she takes extra care in case the dreams, suddenly relieved of their weight of blood, should slip away like the subtle essence of a perfume, an alcohol. And

that is where part of her talent lies. Right now, at the very instant I am writing these lines, she is in the large room which overlooks the garden, working on painting a tower without balustrades, at the top of which, on chequered marble tiles, waltzers are turning, their eyes blindfolded, to an orchestra in one of the demilunes, all that is left when the square is inscribed within the circle. The scene is viewed from a levitating room; in the foreground, a silhouette, a man seen from behind, another Baron des Adrets?

Melancholy . . . Happy lives are like so many lost secrets. But later, a long time afterwards (tomorrow perhaps?), one sees that Rita Wolff is applying herself rather painstakingly to the task of drafting a *liber veritatis* unintelligible to speakers of the common tongue, indecipherable by methods of mass determinism – a work which is one of those enigmatic outcries that precede the revolution of the times. The crowned mountain, an analogical substitute for the tower, is a recurrent theme in her pictorial interpretation of dreams. The castle up high, the observatory, the spheres of expectation, the columns which take flight on their own or in flocks, whole buildings, like the *Château des Pyrénées*, leave the ground. Rita Wolff sets in motion a process of levitation and wandering that any psychiatrist would be sure to call erotomaniac; a game of forfeits played by the amorous

sleeper racked by the rushes of desire and tenderness which have built up during the day and which are discharged in an alternating sequence of Italian skies and American nights, in those 'phallustrade' evenings already observed by Max Ernst.

Rita Wolff, heroine of the starlit darkness, applies dream treatments to the rare collection she has built up, to Hugo's *L'Aquarium de la nuit*, for example, where the automatic images, hallucinations and fantasies evolve: she finds fugitive images that she intertwines, resurgent dreams that take the same broken path as the knight on some invisible chessboard, successions of fragments waiting for someone to master them; she paints displaced rooms in the air that are visited by swimmers in diving suits and levitating mummies that are tied down only by their bandages, at the mercy of the faintest puff of wind. The future archaeologist's critical work will be arduous and his interpretations contradictory. Did Rita Wolff intend to capture outdated charms, make snapshots of a time of optimism, of builders of worlds; or was she busy, like a transcriber monk, drawing up a derisory and broken survey of a lost continent? Will the aesthete see in a retrospective of her work an increasing awareness of a poetic productivity that was inexhaustible and not dependent on its source, the human dream? Master of her chosen landscape – her daydreams go back to the type of



TORTURE – A DREAM, 1985, 287 x 337mm



DEMETRI'S DREAM, 1982. 270 x 340mm

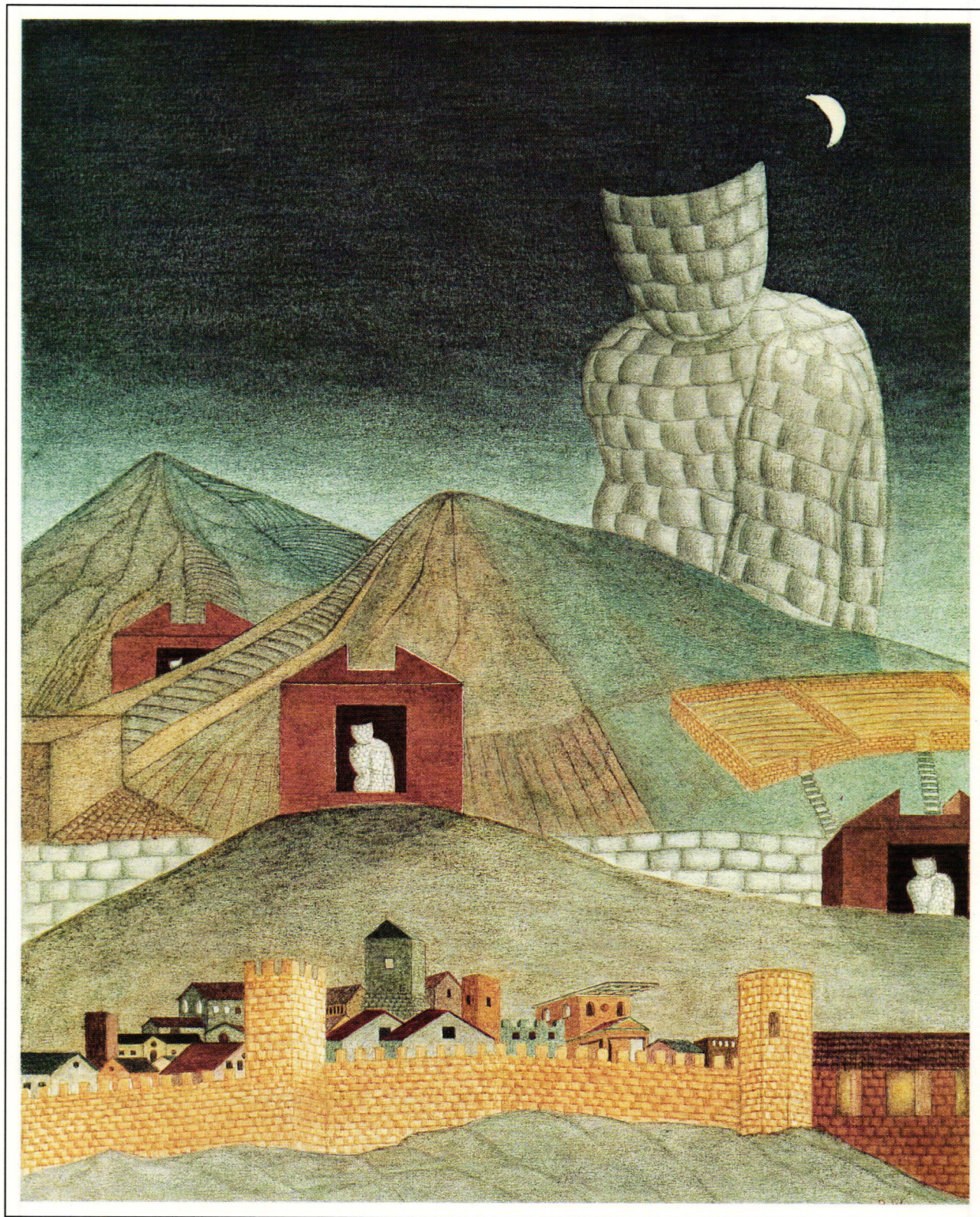
landscape where the figures and the follies, the creatures and the buildings are secondary – Rita observes the dream, as Claude did nature, in order to transform it by applying to it an ideal sense of beauty. This is a beauty whose spectre appears only to those who voluntarily confuse the notions of *wanting* to do and *being able* to do – to Rita who takes upon herself the altruistic task of fusing dreams with a personal antiquity made of fortresses, solid houses, high walls, sun-scorched piazzas, obvious monuments, but also silent factories, deserted encampments, broken aeroplanes, serpentine rivers . . . a fusion which leads to the creation of an elegiac universe, a cartography for solitary travellers.

Rita Wolff is what she is, but if you were forced to assign her some elevated goal, this could only be a desire for beauty in peace. Her taste is definitely for the fragile, and in order to be certain of treading still more lightly on the ground, she has chosen the most ethereal of materials: the dream. Is Rita Wolff a narcissist then? A little, a lot, not at all . . . she knows that today even more than ever it would be vain to try to conquer the difficulties of rational ordering by means of the dream and its representation. Rita paints in the manner of a guide, like a friend for anyone who is willing to accompany her for a moment, without reservation, on a journey, a quest for contact with Being which can only be equalled in the strength of its

desire by the eroticism of lovers.

For Rita's art does not lend itself to the game of 'I like this' and 'I don't like that' enjoyed so much by those who feel the constant need to draw up their own limits, prisons in which it is better not to find oneself. The thinking modern artist, sure of himself, a seasoned campaigner, has to meet his destiny in the form of the most unpredictable of obstacles: the temptation to commit suicide. Tormented, made feverish by doubt on the dangerous path which he has nevertheless travelled so many times before, being led from what was *pure necessity* to what was *beautiful* and from there to the *outrageous* and the *excessive*. The artist has outstepped the bounds of the kingdom of which he was master. But he will have to go back one day, for absolute thirst does not remedy nostalgic longing. Then one looks for the ferrymen. Rita Wolff is one of those who point out the rare passages, the fissures, those places one can infiltrate with the hope in one's head that the civilisation which is still ours can once again theorise what is its highest expression, the only one which justifies our aspirations under the dead regard of the stars.

The extract by Maurice Culot and the illustrations for this feature are taken from the forthcoming book *Rita Wolff Watercolours*, introduced by Demetri Porphyrios, with an essay by Maurice Culot, published by Academy Editions. Colour illustrations. Cloth £17.50 Paper £12.50



THREATENED CITY, 1978. 200 x 170mm

JOURNAL OF THE INTERNATIONAL SOCIETY

LEONARDO

FOR THE ARTS SCIENCES AND TECHNOLOGY

LEONARDO

Journal of the International Society
for the Arts, Sciences and
Technology (ISAST)

Executive Editor: Roger F MALINA
Associate Editors: Lisa Bornstein,
Elizabeth Crumley and Marjorie Malina
Managing Editor: Pamela Grant-Ryan
Main Editorial Office: 2112 Berkeley Way,
Berkeley, CA 94704, USA

Leonardo is an international journal for artists and others interested in the contemporary arts. It features illustrated articles written by artists about their own work, and is particularly concerned with issues related to the interaction of the arts, sciences and technology.

The journal focuses on the visual arts, and also addresses music, media, performance, language, environmental and conceptual arts — especially as they relate to the visual arts, or make use of the tools, materials and ideas of contemporary science and technology. New concepts, materials and techniques and other subjects of general artistic interest are treated, as are legal and political aspects of art.

Since its first issue in 1968, *Leonardo* has served as an international forum for promoting communication among artists, art theorists and historians, architects, art teachers and students, designers, engineers and scientists. It seeks to blend the philosophical with the technical, the personal with the social.

Subscription Information

Published quarterly (Volume 19)

Annual subscription (1986)

Two-year-rate (1986/87)

Individual rate

Individual subscription to *Leonardo* includes membership to ISAST.**US\$150.00****US\$285.00****US\$30.00****Forthcoming issues**

Sonic and visual structures: theory and experiment, N SCHOFFER.

Art and flight: historical origins to contemporary works, S POLESKIE.

VIDEOPLACE: A report from the artificial reality laboratory, M KRUGER.

Sound Poetry: I. History of electro-acoustic approaches. II. Connections to advanced electronic technologies, L WENDT.

Neurocosmology: ideas and images towards an art-science-technology synthesis, T SILER.

Computer-aided design of environmental sculpture, R FISHER & R MASTERS.

Partial Contents of a Forthcoming Special Issue in Commemoration of Jacob Bronowski.

On the integrity of science — the issues since Bronowski, G HOLTON.

The next evolutionary step in the ascent of man, J SALK.

Bronowski's two cultures — plus one and a half, B MAZLISH.

Bronowski and human progress, C GROBSTEIN.

Software Survey Section — This new section reports developments in appropriate specialist software.

FREE SAMPLE COPIES AVAILABLE ON REQUEST

Advertising rate card available on request. Back issues and current subscriptions are also available in microform.

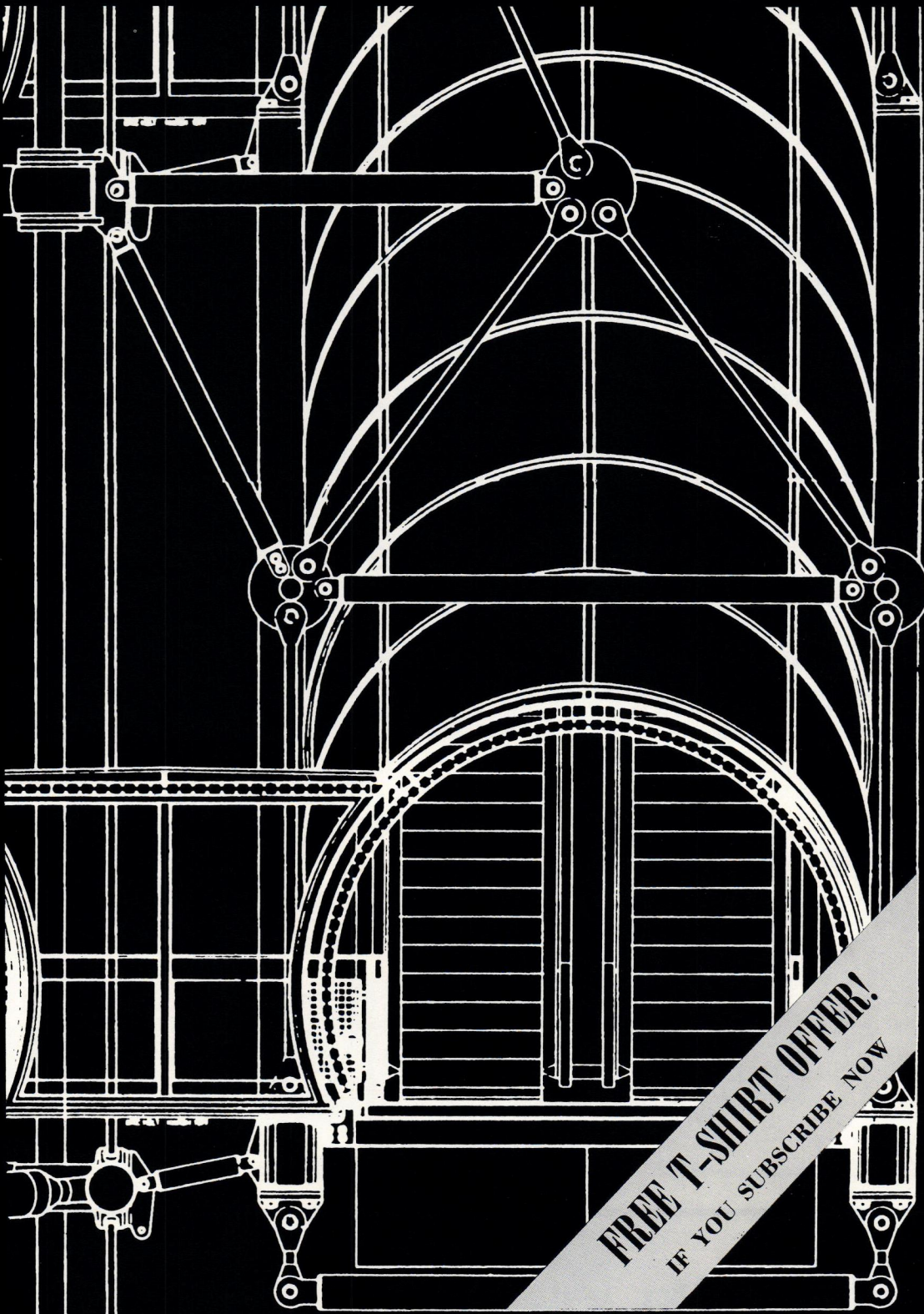
Prices are subject to change without notice. Journal prices include postage and insurance. Sterling prices are available to UK and Eire customers on request.

**Pergamon**

Headington Hill Hall, Oxford OX3 0BW, UK
Fairview Park, Elmsford, New York 10523, USA

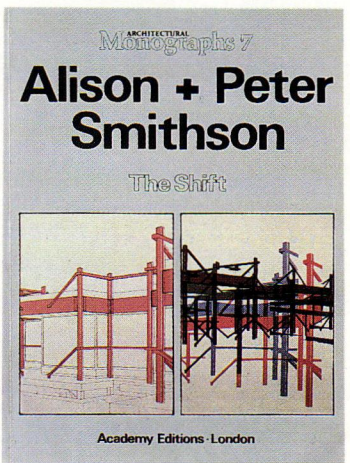
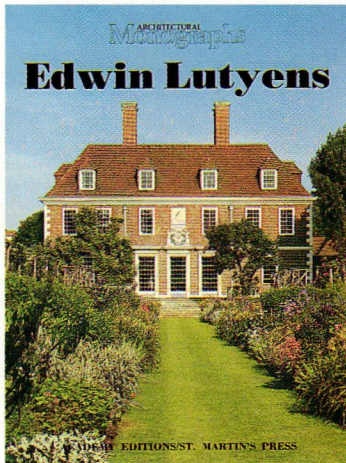
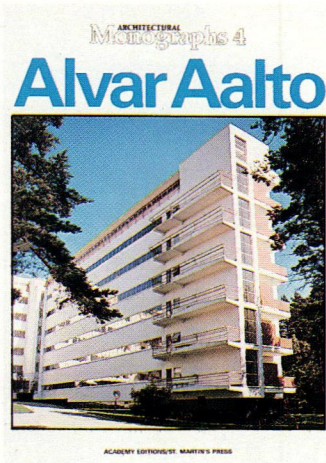
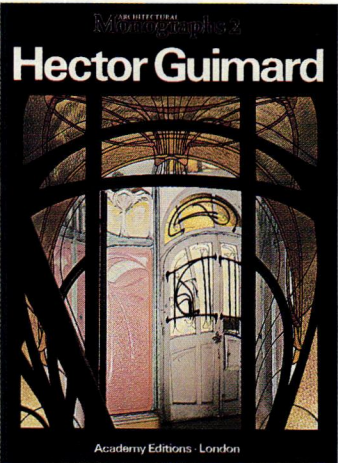
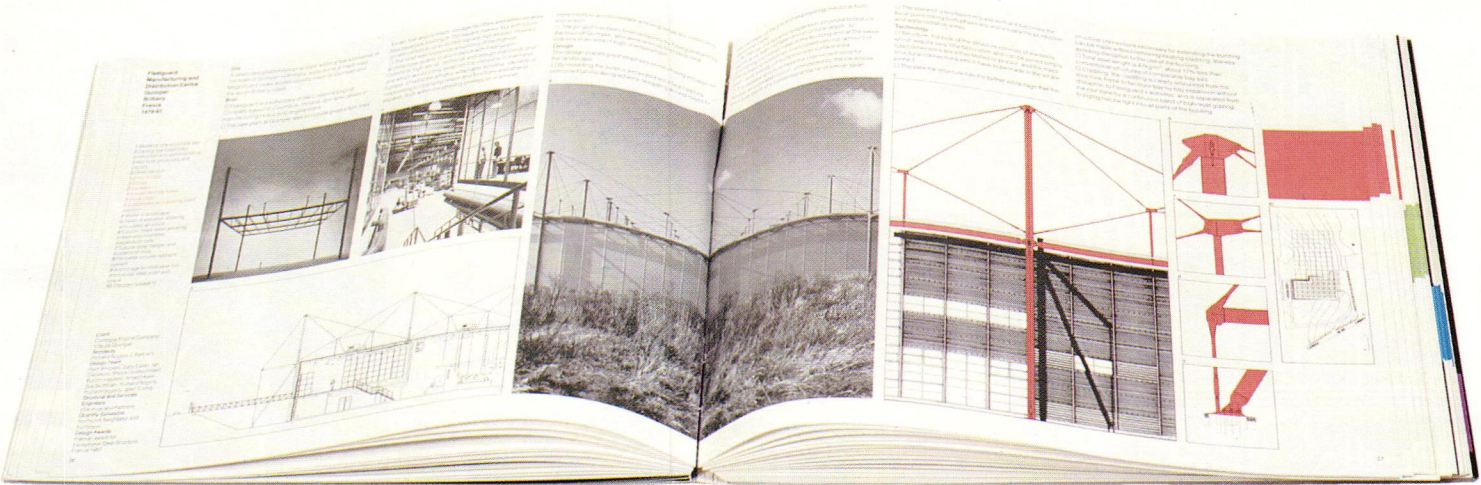
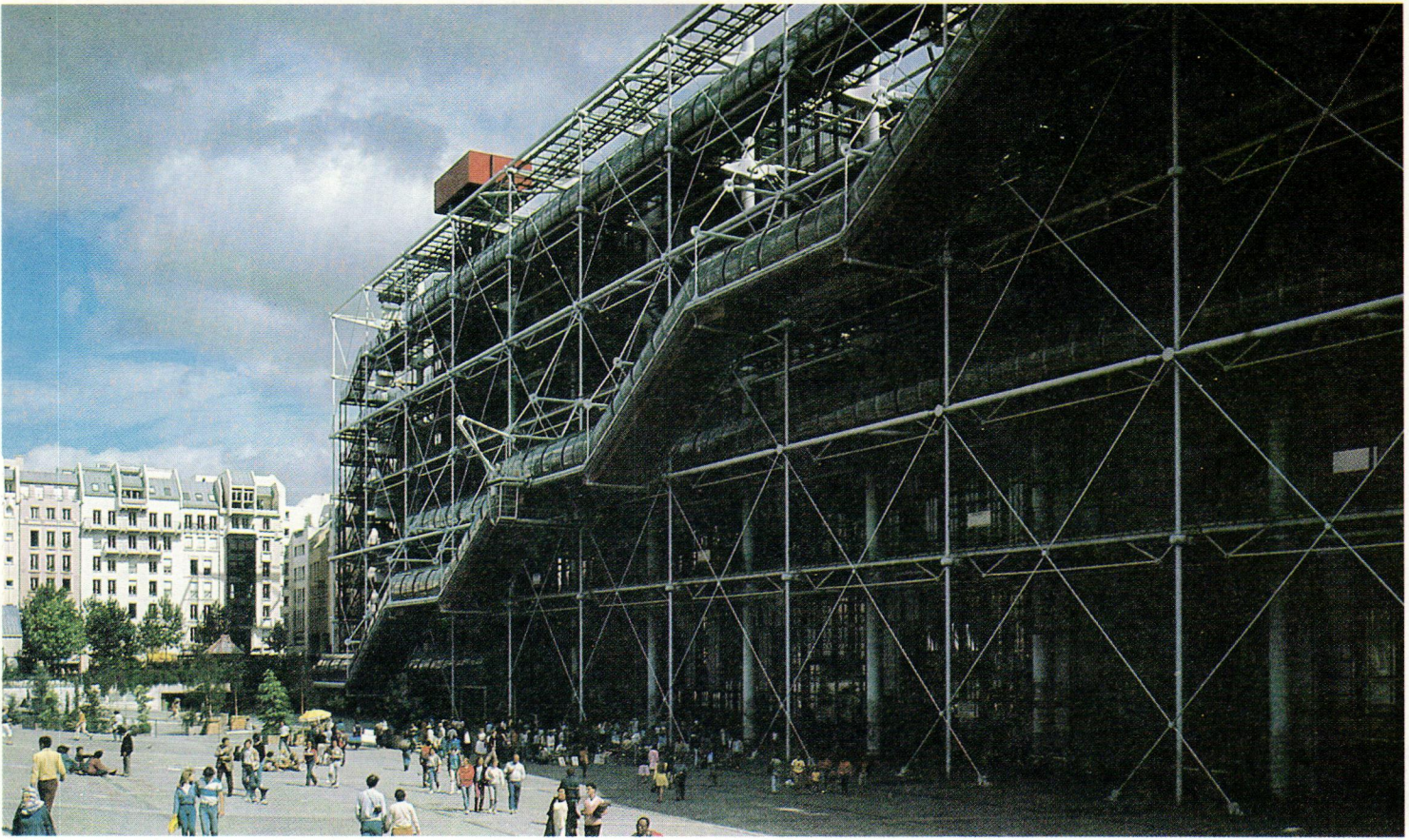
9D/1/85

MONOGRAPH ARCHITECTURAL



FREE T-SHIRT OFFER!
IF YOU SUBSCRIBE NOW

ARCHITECTURAL MONOGRAPHS are designed to give you up-to-date information on the major figures of the past and the most influential architects working today. By subscribing now you will be sure of receiving each Monograph on publication. You will not have to pay any price increases while your subscription lasts and you will be giving your support to this important series which combines academic scholarship with a stunning visual presentation at a modest price. **TAKE ADVANTAGE OF OUR SPECIAL OFFER AND SUBSCRIBE NOW!**



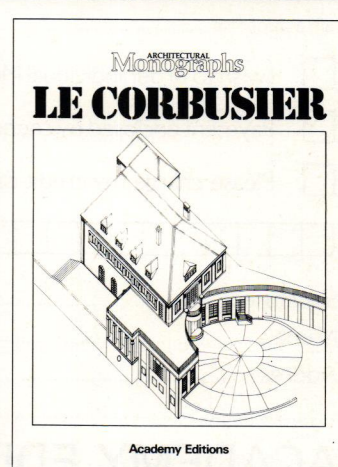
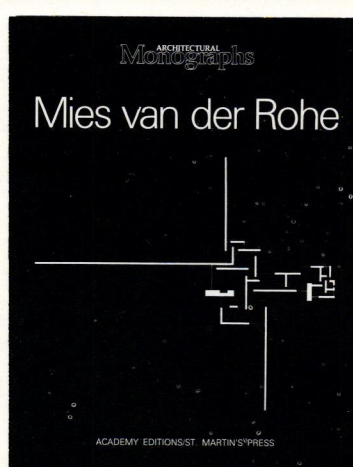
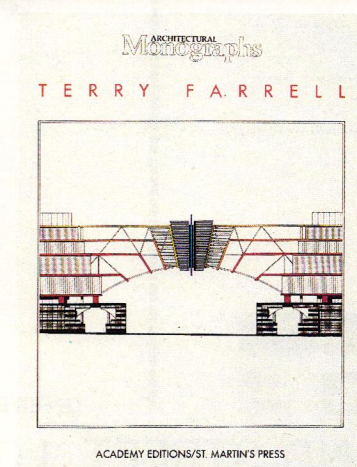
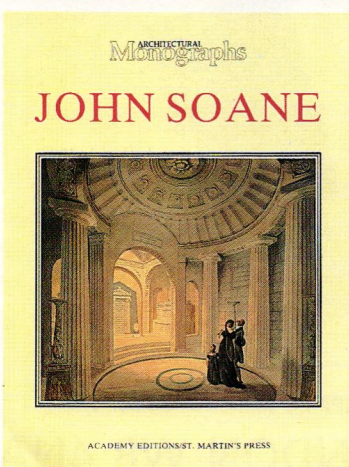


Subscribe now and receive completely free a Richard Rogers T-shirt worth £6.95/US\$13.95. See subscription form overleaf.

RICHARD ROGERS + ARCHITECTS

ARCHITECTURAL MONOGRAPHS bring you the first in-depth presentation of the work of RICHARD ROGERS, one of the world's leading progressive architects. Prepared in collaboration with Rogers' office, this volume contains the early projects with Norman Foster and Su Rogers, a comprehensive account of the CENTRE POMPIDOU and the construction of the LLOYD'S building, and many major new commissions now in progress. PETER COOK discusses the work of the practice, while Richard Rogers himself

in an important essay puts forward many seminal ideas on the current and future state of architecture. Buildings and projects are presented in an original and exciting manner, lavishly illustrated with presentation drawings and photographs, and colour-coded by type of project to allow easy access of information. In addition there is an up-to-date chronology of works, a selected bibliography and résumés in French, German, Italian and Spanish.



ARCHITECTURAL Monographs

☐ 2 Hector Guimard

A catalogue of Guimard's architecture from the early works and the Paris Metro to the full flowering of Art Nouveau in the Castel Beranger and the ingenious apartment buildings of the 1920s.

122 pages including 8 in colour

ISBN 0 85670 363 X

£9.95/US\$19.95

☐ 4 Alvar Aalto

Four leading architectural writers offer their interpretations of Alvar Aalto's enigmatic but profoundly influential work. Many specially commissioned photographs in colour.

126 pages including 16 in colour

ISBN 0 85670 421 0

£12.95/US\$24.95

☐ 6 Edwin Lutyens

Sir Edwin Lutyens dominated the architecture of Britain and its Empire from the turn of the century to the Second World War. Here is a selection of the country houses that provided the mainstay of his career. The second edition contains seven new gatefolds in full colour.

110 pages, 30 in colour (including 7 gatefolds)

ISBN 0 85670 422 9

£12.95/US\$24.95*

☐ 7 A. & P. Smithson

The Smithsons collaborated on the design and production of this study of 'The Shift' from a functionalist view of architecture to one which asks how buildings can be authentically decorated.

110 pages including 24 in colour

ISBN 0 85670 680 9

£9.95/US\$19.95

☐ 8 Sir John Soane

Three important essays and a pictorial description of the architect's own house. Sir John Summerson of the Soane Museum writes on the man and his style, David Watkin describes Soane and his contemporaries, and G. Tilman Mellinghoff discusses the Dulwich Picture Gallery and Mausoleum.

128 pages, 44 in colour (including 6 gatefolds)

ISBN 0 85670 805 4

£12.95/US\$24.95*

☐ 9 Terry Farrell

The theory and practice of one of Britain's leading architects and premier Post-Modernist with critical essays by Colin Amery and Charles Jencks and an assessment by the architect himself of the state of British Post-Modernism.

128 pages, 32 in colour (including 4 gatefolds)

ISBN 0 85670 842 9

£12.95/US\$24.95*

☐ 10 Richard Rogers + Architects

The first in-depth analysis of Rogers' work including the early projects with Norman and Wendy Foster, a comprehensive study of the Pompidou Centre, and his many recent commissions including the Lloyd's Building in London.

160 pages, 476 illustrations, including 79 in colour

ISBN 0 85670 786 4

£12.95/US\$24.95*

☐ 11 Mies van der Rohe

A study of the formative years in Europe examining Mies' preoccupations, methods and the range of his work, which included villas, exhibition pavilions and furniture design. Many specially commissioned photographs.

112 pages, over 200 illustrations

ISBN 0 85670 685 X

£12.95/US\$24.95*

☐ FORTHCOMING

Le Corbusier: Works at La Chaux-de-Fonds

A series of houses and a cinema in his native town were Le Corbusier's first works that shed light on a little-known phase of his career when he combined the traditional vernacular of the Jura with motifs borrowed from Art Nouveau.

112 pages, over 200 illustrations, including many in colour

ISBN 0 85670 804 6

Due Winter 1986

£12.95/US\$24.95*

*Also available in cloth at £17.50/US\$35.00

WHEN ORDERING INDIVIDUAL ISSUES PLEASE ADD £1.50/US\$3.00 PER MONOGRAPH FOR P&P

☐ Please enter my subscription for four consecutive Architectural Monographs

UK & Eire £45.00 Europe £55.00 Overseas US\$79.50 Special student discount £5.50/US\$10.00

I wish to start with No.....(subscriptions may be backdated)

I am a student at

☐ I wish to order individual Monographs Nos.....

☐ Payment enclosed by cheque/postal order/draft. Amount £/US\$

☐ Please charge my credit card account No: (all major cards accepted)

.....

Expiry date.....

Signature

Name

Address



OFFER EXPIRES 31ST OCTOBER 1986

ACADEMY EDITIONS, 7/8 HOLLAND STREET, LONDON W8 4NA

BRUNO MINARDI

AD: Minardi as designer: is this your first experience in the field?

BM: Yes, to all intents and purposes, apart from the fact that several years ago I designed some technical parts for regatta sailing boats, which were very successful.

AD: That's an odd thing to have done.

BM: I was interested in sailing at the time, I went in for regattas and other things. I remember that one of my 'enterprises' was to move a regatta boat from la Rochelle to Italy...that was the period when I designed the parts I mentioned, such as blocks, carriages/trolleys and other things.

AD: How did you get involved in designing garden furniture?

BM: My old friends at Alchimia of Milan asked me to do the project for Zabre, a new firm which has also commissioned furniture from Mendini, Branzi and Robert Venturi: it will be producing mine in the very near future, in the spring, I think.

AD: So Zabre...

BM: Yes, it's going to be promoted through Zanetta, so you will easily be able to get it in the UK, too.

AD: Can you describe it to us, briefly?

BM: The theme was a series of pieces of garden furniture, but the sort of garden which could also be a terrace, or a particular interior. In fact I think this furniture would be good in a house somewhere between inside and outside, in a variety of settings.

It will be made with traditional techniques, using painted iron and perforated sheet metal, with cushions; but the actual line of the furniture is meant to be slightly classical, though without being tied to any particular style.

AD: To shift the emphasis somewhat, what do you think of design in general?

BM: My interest in design has always been relative, in the sense that I'm not terribly interested in modern furniture. But I do think that in a way design lives by its own laws, in the sense that a good designer isn't necessarily a good architect, and vice versa.

Often a good architect will turn designer making mediocre things, perhaps scaling down his architecture in miniature, but this has more to do with the memory of architecture than with design proper.

In any case the furniture and things which I look at and study most often are connected to the world of antiques.

AD: What periods do you prefer?

BM: This is a commonplace thing to say, but I feel there are so many beautiful things in every period and style. Still, what I feel drawn to and what is most congenial to me is the whole of the eighteenth century, and by that I mean 1720-1820.

AD: Could you say more about that?

BM: I feel that I am a classical architect, how can I put it, I aspire to the classical, with all the difficulties that a claim of this sort may entail. The furniture of the eighteenth century is absolutely classical in its lightness and charm: Louis XVI could not have existed without Louis XV, and vice versa: this apparent ambivalence is the root of my interest in the period.

Skipping the interesting century, I would say that another magical moment is Danish art deco and the Bauhaus: the pieces by Mies are quite simply the best of the twentieth century. In comparison with Mies Le Corbusier is simply pedestrian, But Mies too is classical...

AD: And what do you think of Post-Modern classicism?

BM: That's not easy to answer in a few words ... I'll try to be brief, if perhaps somewhat unclear. I'm only interested in a contemporary classicism, even if I know that classicism, which has developed in order to challenge the passing of time, can today challenge only itself. What I mean is that the old castles weathered the centuries, whereas our houses can in fact last out only the odd decade. In the light of this unavoidable reflection, caught between the ruins of the past and the bits and pieces of the present, I have always worked with temporary materials with a fairly clear-sighted involvement.

Hence my view that to mask the architecture of the present with Post-Modern rubbish is like giving a tonic to a dead man.

Despite the facile temptations encountered en route, to my way of thinking, the road that architecture should take is still that of seeking out the simplest way of saying things: anyone setting out on a long journey must travel light.

All in all I am convinced that today the less that is planned and built, the better. So it's better to leave the old city be. In Venice a law has blocked any building for the immediate future, leaving 'architects' in a state of bewilderment. I think it's a brilliant idea: with all those houses and abandoned palazzi, what point is there in building new ones... and in any case, if the new is to be limited to the 'things' which our masters are strewn across Italy, well, really, it's better to leave things be.

AD: What are you referring to?

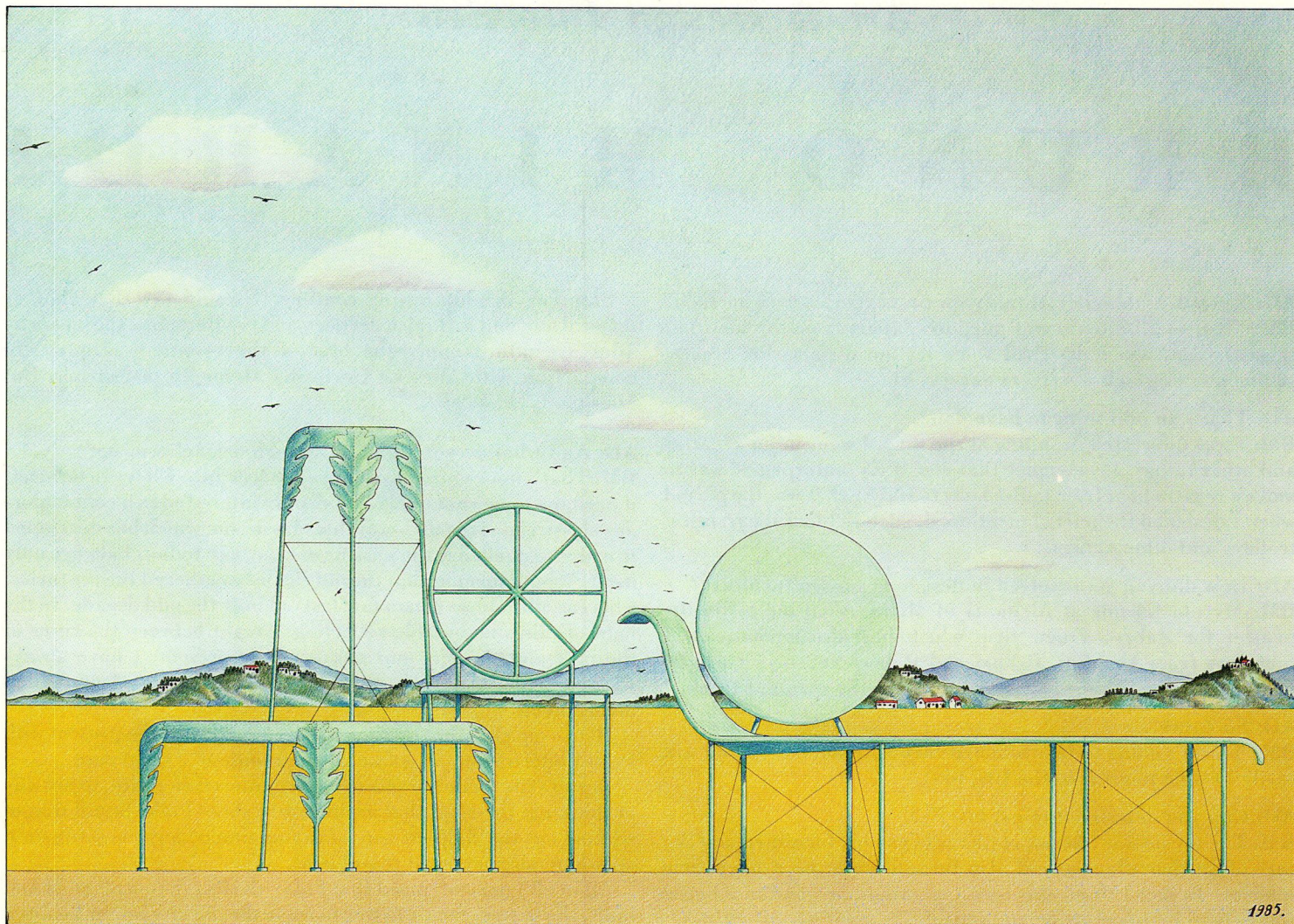
BM: Without naming names, I believe that the very important theoretical experiments made in Italy in the sixties later suffered from a drop in tension in the people who had done them, perhaps because of the lack of a real tradition of culture of the place, apart from facile slogans ... possibly what I mean will be clearer if I quote, as positive examples, two figures whom I regard as exemplary: James Stirling and Aldo van Eyck.

AD: They are architects very remote from your methods and outlook ...

BM: I don't think so. Stirling has appealed to me for his subtle use of technology combined with local building traditions; from Van Eyck I took the idea of houses with pitched roofs sloping at right-angles with the street filtering it through my passion for the Arsenal in Venice; such houses have featured in my projects for fifteen years, and all in all, it seems to me, they've been pretty successful everywhere.

AD: These are pretty pluralist acknowledgements.

BM: Yes, not surprisingly. Because really the architect is like a ruminant which can swallow everything: the important thing is for him to have a strong stomach, otherwise he'll get indigestion.



1985.

Bruno Minardi

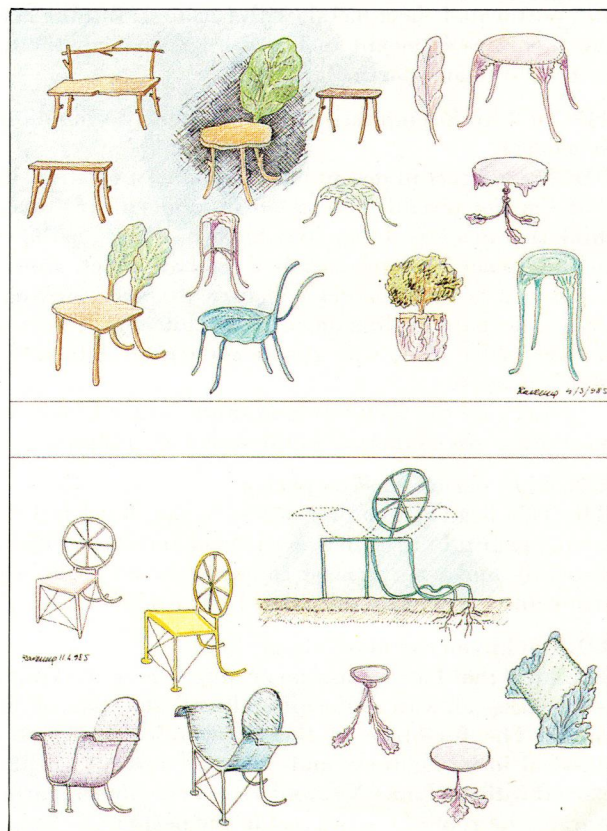
AD: One odd thing: you live in Ravenna, which is really a small city, rather cut-off, while your projects are published all around the world...

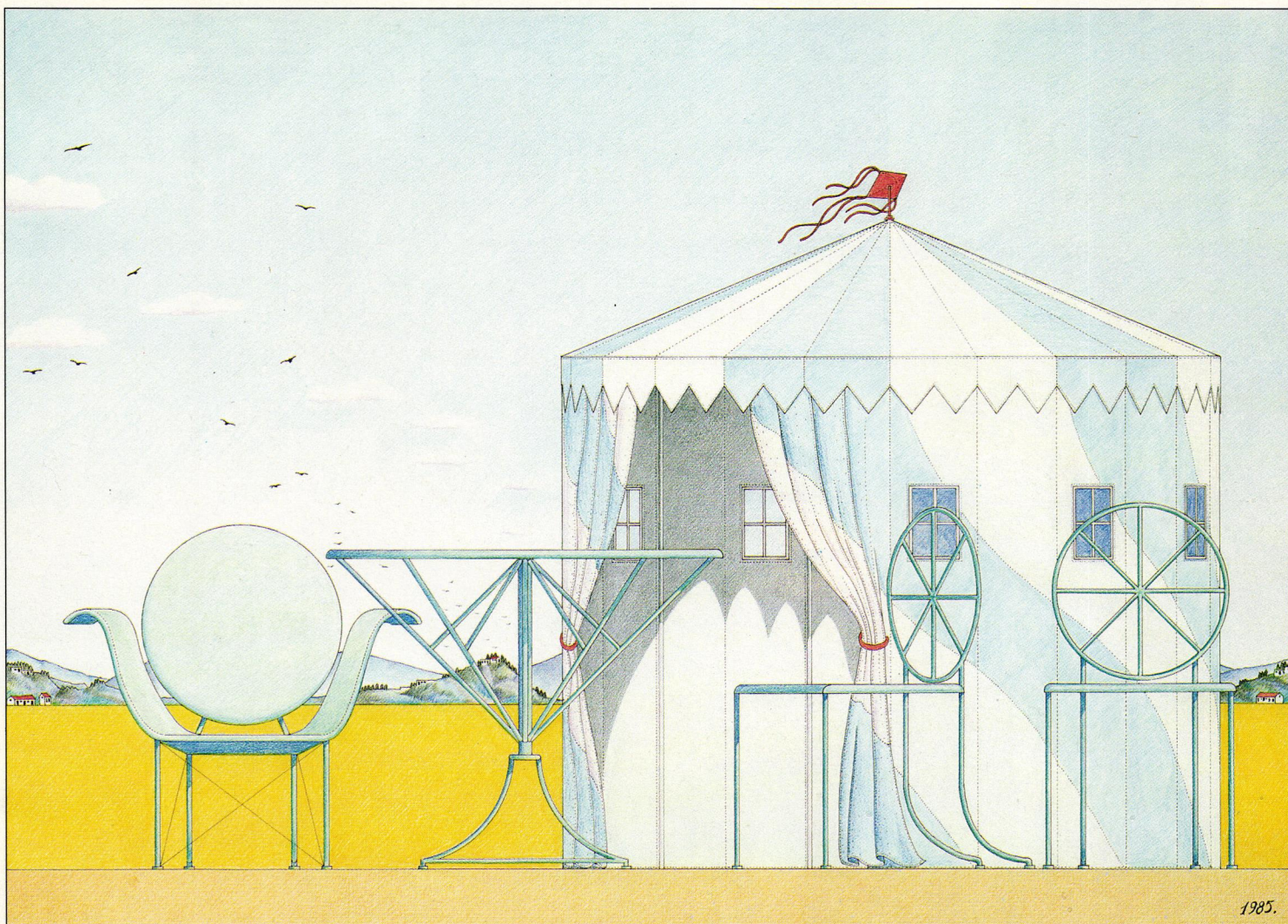
BM: Do you think that is contradictory? I don't. For me Ravenna is an excellent filter between some aspects of my work and my private life. In big cities a lot of really rather secondary things happen, like exhibitions, openings, lectures; people call round and expect contact and you end up seeing one another, as if in watertight compartments, according to the work you do. In Ravenna, after I've finished working, I do whatever I happen to feel like and I see old friends, who are involved in the most wide-ranging activities; above all I never talk about my work, and I find this very restful.

AD: What is Ravenna like?

BM: How can I put it, I was born there and for me it is a vital factor; everything else is secondary. But if I had to define it in a few words I would say that it is a city that is made of nothing, with little to offer except for the most beautiful churches in the world. Its other advantages are that everything is very close, the sea is nearby, there are hills not far off, the countryside is within easy reach and in spring you can go and eat on the beach at midday: that's worth a lot, for me.

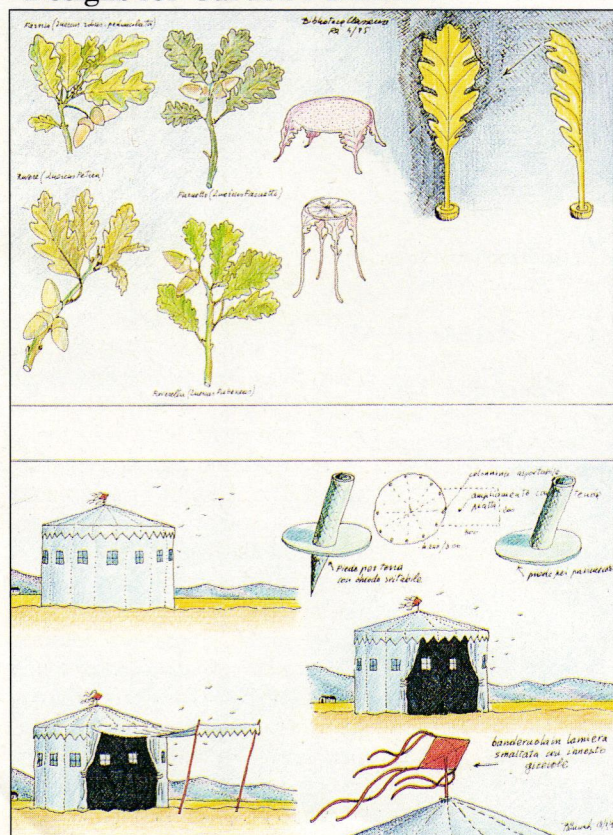
AD: So you have a love-hate relationship?





1985.

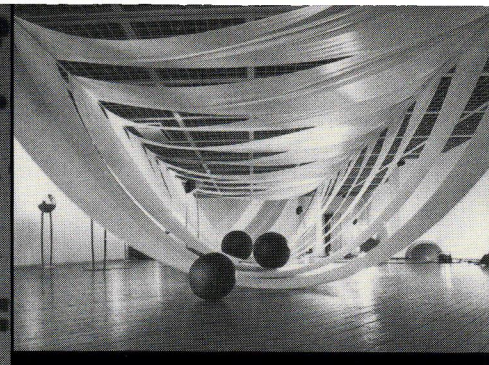
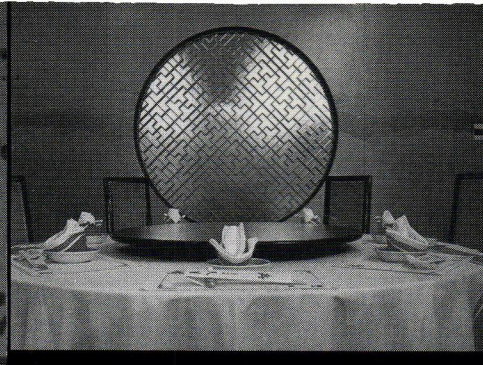
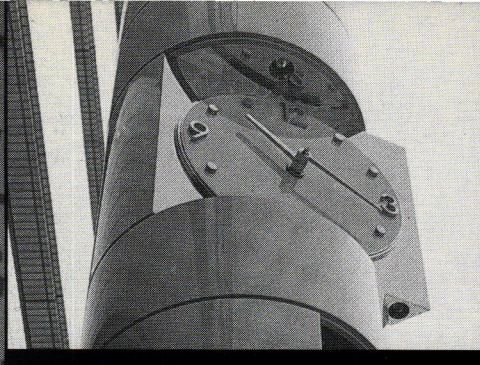
Designs for Garden Furniture



BM: Mutual indifferences might be a better way of putting it. Don't think that in Ravenna I am known for the things you know me for: my style is to aim for something very far away, so that the people who are near me don't know what I'm aiming at, and this makes me feel very secure. I should also add that, just in these recent years, I realized that my way of planning, my style if you like, is indissolubly linked to my city and the places I've always known: without Ravenna I would never have perfected my world of forms and the elements I use to make them.

AD: To conclude, what do you think about work?

BM: I regard it as work; perhaps I like it rather too much, but it is work. For some time now I've found it inconceivable to do things without being paid. Working means effort and one works to live. Italy has been developing a bad habit: that of planning gratis; there's a Biennale di Architettura, and off go the architects planning gratis, pinning their faith on some piece of paper to be exhibited; a town needs electoral propaganda and away go the architects planning for nothing again, hoping for some commission which will never materialize; a town council has some 'architectural' problem and so we have a competition with hundreds of groups who make plans without being paid; I find all this extremely disturbing. As far as I'm concerned, in such a situation, I'd rather go to the seaside...



Japanese Display & Commercial Space Design

IN JAPAN THE USE OF A highly imaginative sensitivity to the organisation of space in order to display the products of the advanced technological and communications industries has produced what has come to be seen as a new commercial design aesthetic.

The Annual of Display & Commercial Space Designs in Japan 1986 includes the best of Japanese show window, shop and store, restaurant and services, commercial establishment and sign design. Traditional Japanese architectural forms are often mixed with technological designs and modern materials. However each interior shares a characteristically Japanese sense of order and economy even in the most colourful and elaborate designs.

The restaurant and Bar 'MG Planet' in Tokyo is an underground bar where the interior creates an illusion of cosmic space in which images of stars and the Milky Way are set. The asymmetry of a broken stone motif on the walls contrasts with the sharp angularity of the walls and shelving space. The sense of space created by the illusion of chaos is countered by the balance of the forms.

In the Mitsubishi Chemical Industry's booth for the Japan Shop Show 1985 Masanori Umeda shows an imaginative use of space that combines a variety of sculptural forms using the material of the product. The booth was constructed 'according to a design concept in which the material of the product was harmonized

Above—left to right: Hideo Endo, **Mul-lion Clock**, 1984, Yurakucho, Tokyo; Takenaka Komuten and Takao Hayashi, **Chinese Restaurant "Tendan"**, 1984, Kita, Osaka; Ryoichi Yokata, **Sunny-side Up**, 1984, Sagacho-Roppongi, Tokyo; left: Umeda Design Studio, **Restaurant & Bar "MG Planet"**, 1985, Ginza, Tokyo.

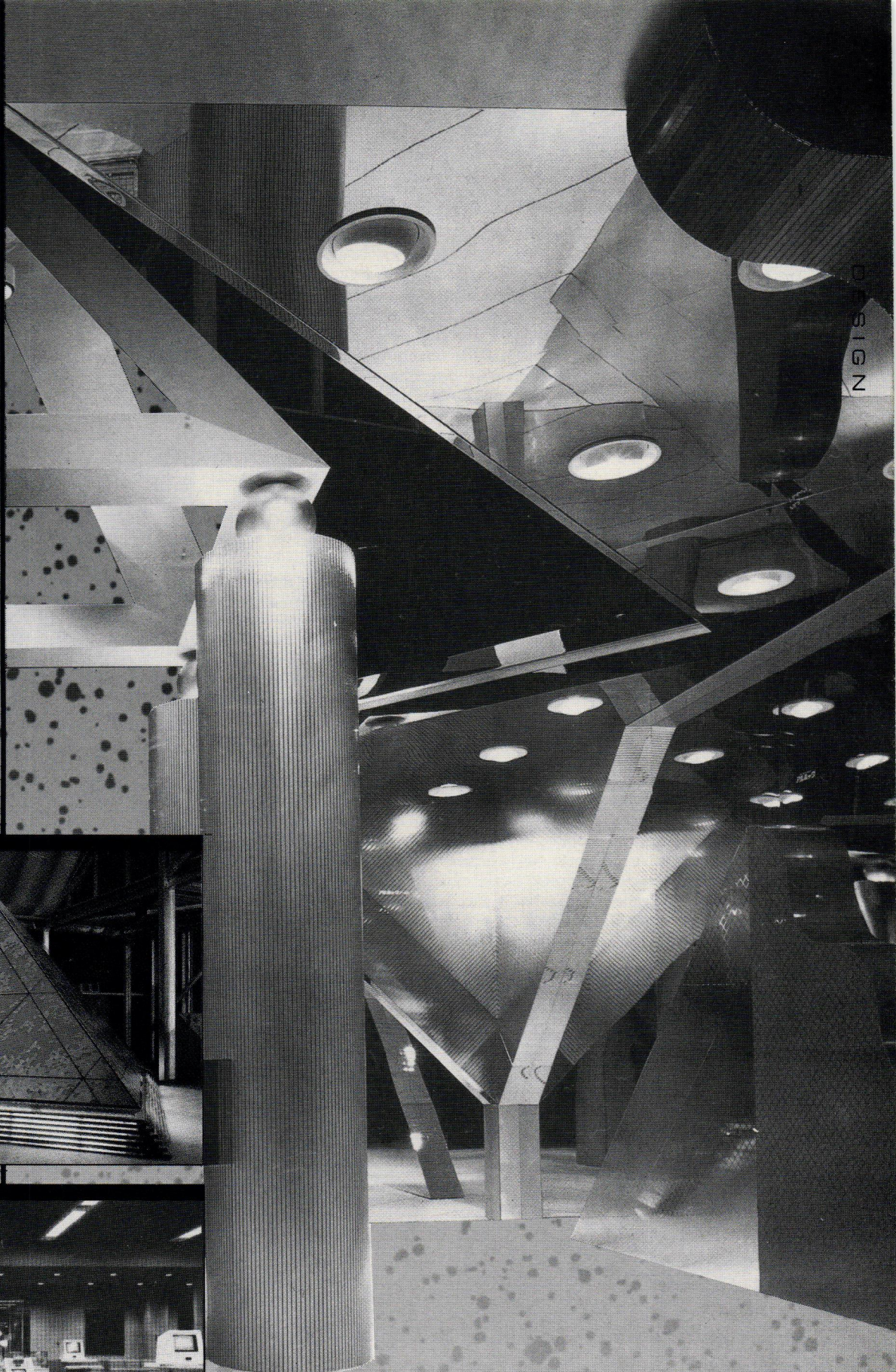
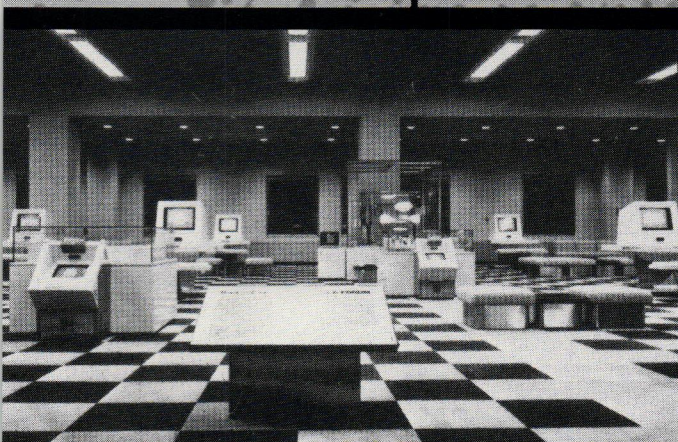
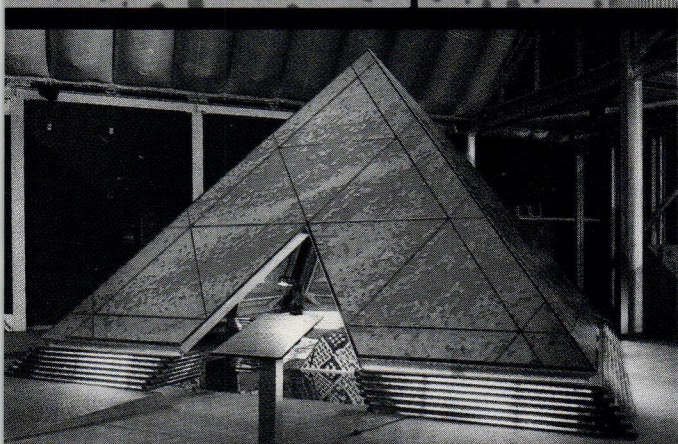
directly with space by taking into consideration the colour, pattern and mirror effect of the material'. Ryoichi Yokota's design for Sunnyside up at Sagacho-Roppongi, Tokyo is a unique environment in which long stretches of white cloth to define space. 'The whole space is structured by furniture, lighting, installation, sound and light to express the sensitivity and response found in the city'.

The *Annual* is a comprehensive catalogue of the best and latest

g n s

designs in the field. As well as bringing together all the major Japanese commercial space design award winners it features the Tsukuba Expo 85, an international display on the theme of 'Human Living Environment and Science and Technology'.

Annual of Display & Commercial Space Designs in Japan 1986, published by Rikuyo-sha, distributed by Rotovision, London, 384 pages, col. ill., Cloth £52.50



Above left: Katsuhiro Otomo, Bunzo Nakazawa, **Tsukuba Expo' 85 "Techno Cosmos Pavilion"**, 1985, Tsukuba, Ibaraki; left: Osamu Goto, Masanori Fukano, Masatoshi

Shindo, Yasuto Hayashi, **Tsukuba Expo' 85 "Tsukuba Expo' Center"**, 1985, Tsukuba, Ibaraki; above: Masanori Umeda, **Japan Shop Show 85 "Mitsubishi Chemical Ind. Booth"**, 1985, Harumi, Tokyo.

VENICE

Andreas Papadakis and Hugh Cumming

ART

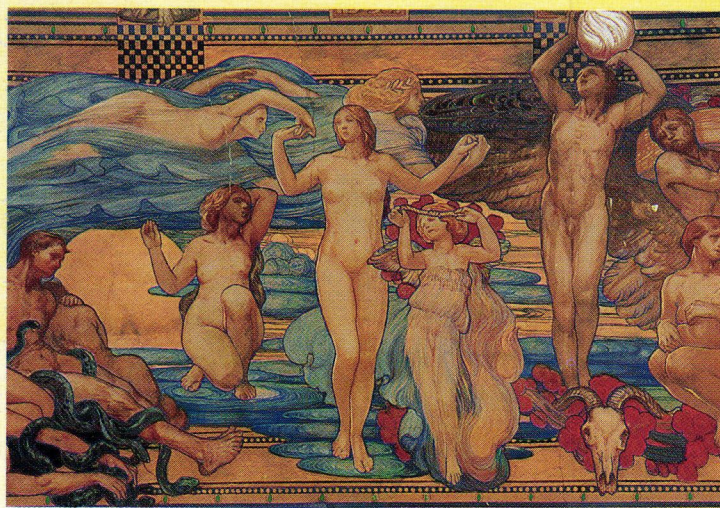
IF THERE IS ONE AREA OF THE INTERNATIONAL CIRCUS WHERE nationalism is not only acceptable but indeed a positive asset, it can only be the numerous cultural festivals that have sprung up all over the world. The mother of them all, the most prestigious and influential, is the Venice Biennale where innumerable civil servants from more than forty countries have persuaded their masters to spend good money for the sake of art.

With all the hassles and haggles with the Venetian authorities forgotten, the fashionable openings typically took place before the official opening. By that time, all the artists, designers and officials had packed their bags and gone home.

These openings are packed with Venetian society – or at least those of its members who are prepared to walk around twenty-nine pavilions in the Giardini del Castello not to mention the Corderie dell'Arsenale, Ca' Corner della Regina, the Gallerie dell'Accademia and the Palasport.

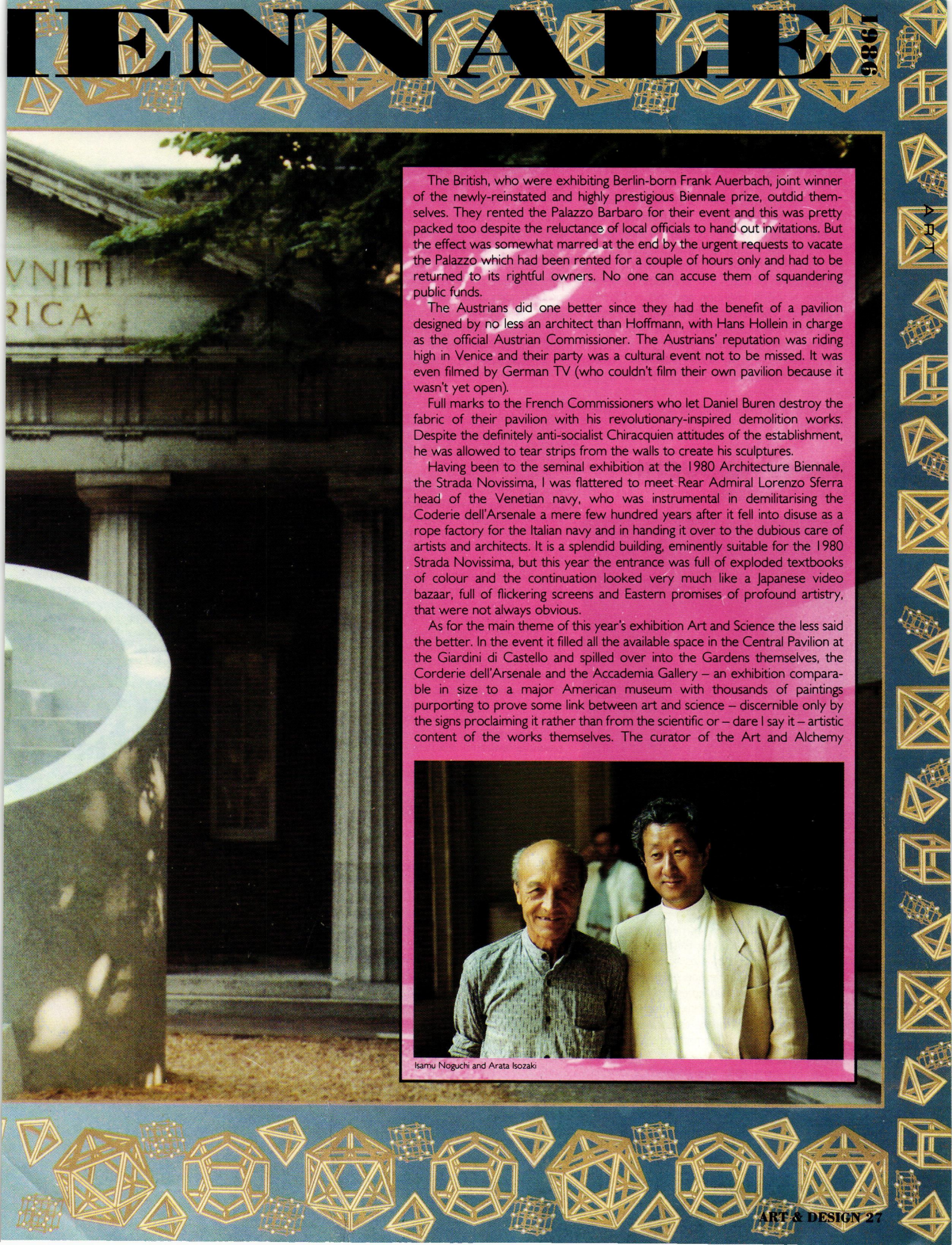
The national pavilions are refurbished for action every two years to display for just a few months lavish presentations of national artistic wares. Fortunately – though to the confusion of the glitterati – 'national' in art is interpreted very loosely. For example, the Americans showed Isamu Noguchi in an exhibition designed by the highly-respected Japanese architect, winner of this year's Royal Gold Medal for Architecture, Arata Isozaki. Asked to design an exhibition on the theme *What is Sculpture?*, they rose to the occasion by including concrete, lampshades and architectural models as well as the specially-designed marble slide outside. The exhibition was not to the liking of critics who wanted to see young artists promoted but it is a brave exhibition and an approachable one.

As if viewing many acres of artistic pavilions was not enough, tradition demands that each country hold a party, the sole aim of which is the enrichment of the summer cultural life of Venice. The Americans – courtesy of the Peggy Guggenheim Museum – invited 2000 people but 3000 turned up despite strict controls – if it hadn't been for quick thinking on the part of Jorge Glusberg, Argentine Commissioner, that doyen of art critics and Roman senator Carlo Argan would not have been allowed in. Not that he would have missed much – you could hardly move in the courtyard let alone the museum and neither Noguchi nor Isozaki were anywhere to be seen. Isozaki had in fact rushed off to Egypt at the prospect of a new commission and was represented by his wife, a successful sculptor.



Galileo Chini, *Origins*

Slide Mantra by Noguchi in front of American pavilion



1986

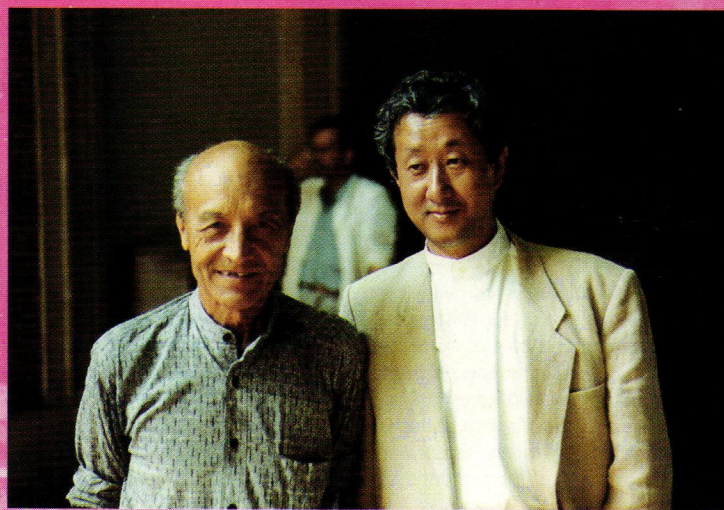
The British, who were exhibiting Berlin-born Frank Auerbach, joint winner of the newly-reinstated and highly prestigious Biennale prize, outdid themselves. They rented the Palazzo Barbaro for their event and this was pretty packed too despite the reluctance of local officials to hand out invitations. But the effect was somewhat marred at the end by the urgent requests to vacate the Palazzo which had been rented for a couple of hours only and had to be returned to its rightful owners. No one can accuse them of squandering public funds.

The Austrians did one better since they had the benefit of a pavilion designed by no less an architect than Hoffmann, with Hans Hollein in charge as the official Austrian Commissioner. The Austrians' reputation was riding high in Venice and their party was a cultural event not to be missed. It was even filmed by German TV (who couldn't film their own pavilion because it wasn't yet open).

Full marks to the French Commissioners who let Daniel Buren destroy the fabric of their pavilion with his revolutionary-inspired demolition works. Despite the definitely anti-socialist Chiracque attitudes of the establishment, he was allowed to tear strips from the walls to create his sculptures.

Having been to the seminal exhibition at the 1980 Architecture Biennale, the Strada Novissima, I was flattered to meet Rear Admiral Lorenzo Sfera head of the Venetian navy, who was instrumental in demilitarising the Coderie dell'Arsenale a mere few hundred years after it fell into disuse as a rope factory for the Italian navy and in handing it over to the dubious care of artists and architects. It is a splendid building, eminently suitable for the 1980 Strada Novissima, but this year the entrance was full of exploded textbooks of colour and the continuation looked very much like a Japanese video bazaar, full of flickering screens and Eastern promises of profound artistry, that were not always obvious.

As for the main theme of this year's exhibition Art and Science the less said the better. In the event it filled all the available space in the Central Pavilion at the Giardini di Castello and spilled over into the Gardens themselves, the Corderie dell'Arsenale and the Accademia Gallery – an exhibition comparable in size to a major American museum with thousands of paintings purporting to prove some link between art and science – discernible only by the signs proclaiming it rather than from the scientific or – dare I say it – artistic content of the works themselves. The curator of the Art and Alchemy

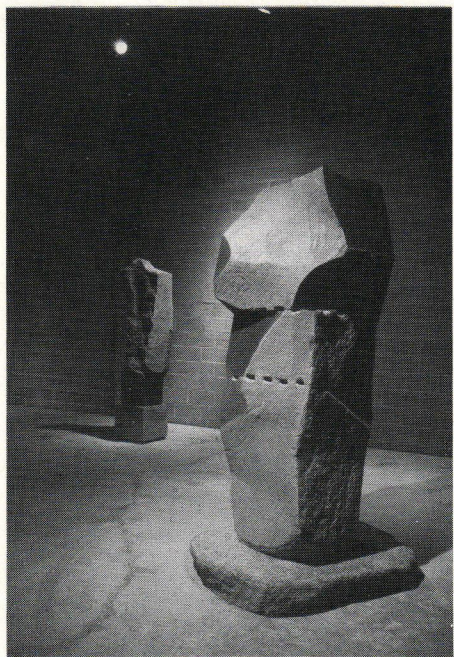


Isamu Noguchi and Arata Isozaki

exhibition (for the purposes of this event, alchemy has been elevated to a science) deserves the Schopenhauer prize for assembling the most depressing and unsympathetic collection of paintings to be seen in one place, although it did include the prescribed Picassos, de Chiricos and other Surrealist works. One interpretation of science in art does, however, deserve a special mention and that is scientific restoration. The Central Pavilion at the Giardini has been refurbished and in the process the Biennale has restored the paintings in the octagonal room that were done by Galileo Chini in 1909 but covered up by Giò Ponti in the twenties. In these more liberal Post-Modern days they can once again be seen in pristine condition.

AP

ISAMU NOGUCHI (United States)

Isamu Noguchi, *Brilliance*, 1982

'The essence of sculpture is for me the perception of space, the continuum of our existence. All dimensions are but measures of it, as in relative perspective of our vision lie volume, line, point, giving shape, distance, proportion. Movement, light and time itself are also qualities of space. Space is otherwise inconceivable. These are the essence of sculpture and as our concepts of them change, so must our sculpture change.'

I say it is the sculptor who orders and animates space, gives it meaning.'

'Everything was sculpture. Any material, any idea without hindrance born into space, I considered sculpture. I worked with driftwood, bones, paper, strings, cloth, shell, wire, wood, plastics, and magnetite... The way it works, thin with burlap reinforcing, permits shell-like hollow structures. One day I put an electric light bulb inside, marking the birth of light sculpture... More and more we live indoors; perhaps soon in the atomic age, we will all live in caves. Already the outdoors is missing where much of the sculpture should be seen. They are indoors and artificially illuminated. Thus I felt it reasonable to conceive of self-illuminated sculptures...' I.N.

The major exhibition at this year's Biennale is *Isamu Noguchi: What is Sculpture?* at the American pavilion. The pavilion courtyard contains a new work by Noguchi *Slide Mantra* which contrasts with the pavilion's neo-classical facade.

Noguchi's influences combine modern European sculptural forms with Japanese and Zen notions of form and space: he worked with Brancusi and studied the form and design of Zen gardens which acted initially as inspiration for a series of brush drawings.

It is significant that the Japanese architect Arata Isozaki has designed the two galleries that exhibit Noguchi's *akari* sculptures. Noguchi is famous for his *akari* or light sculptures which show his interpretation of the modern notion of sculpture.

The exhibition starts with a random placement of five stones called *Beginnings* which are 'deviations from the stone gardens of Japan'. The exhibition also includes the *Tetra Helix*, the *akari* and the *Slide Mantra*. The works show the progressive use of forms such as the triangle, square and spiral. The use of the triangle or 'asymmetrical triangulation' represents the changing indeterminacy of nature'. In contrast the square represents 'the meditative determinants of symmetry: the canons of taste and order, the frame of art'.

DANIEL BUREN (France)

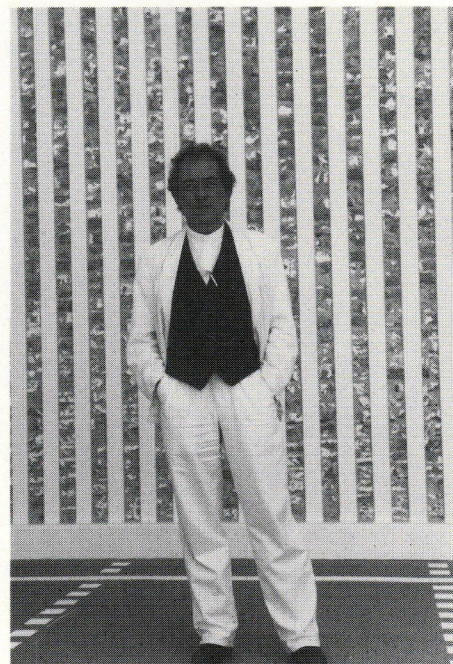
'However important, not to say essential, it may be in the field of basic research as well as for presentation and many other things, the Museum has lost, irretrievably, it seems to me, the ability to put forward beyond its walls, the often exciting subjects of debate which are discussed inside. This is because its power has extinguished or better still has always known how to extinguish anything which could threaten to disrupt its equilibrium by turning any whim ipso facto to acceptable and accepted aestheticism. The street does not have such power of discrimination, such power to select. It has the power to disrupt anything whatsoever as well as the possibility of being itself in turn disrupted by less sophisticated means. The struggle becomes less

one-sided, more open, and more aggressive in the process. Above all, everyone takes part, which is at once hard to bear and elating. That is what the transition from a limited public to a broader one means to me. That way, even if it means losing all comfort you can show and make a greater number of people aware that there is a type of art which concerns them, and that it is no longer necessary to wait another seventy-five years to see it happen'.

D. B.

Buren transformed the French pavilion at this year's Biennale using his familiar 'visual tool' of balanced coloured and white stripes. He succeeded in removing strips of plaster from the hitherto sacred pavilion walls to create his display. When asked how he managed to persuade the French authorities to allow him to do so, he claimed that he just went ahead and did it.

Buren sees his work as a public manifestation, an attempt to extend the significance of art beyond the walls of a museum. The very nature of his medium is almost architectural rather than decorative. By balancing stripes of colour against pure white bars he creates a unique aesthetic environment whether in a gallery room, the street or the Biennale pavilion. It is significant that Buren began to develop the public exhibition of his work in Paris during the student demonstrations of '68 when he bill-posted Paris street walls with 200 striped posters. His unauthorized bill-posting continued when in 1969 an advertising board was covered once a week during July, August and September, with similar striped posters. Buren seems to share some of Christo's concerns in his development of art from a free 'happening' to an environmental spectacle.



Daniel Buren in front of French pavilion wall

SIGMAR POLKE (West Germany)



'... Polke heterogeneously unites images combined in single optics, which are already in multi-levels. These workings on the image develop up to the present in an acuity that is sometimes dramatic, and quite without any pathos.' Dierk Stemmler

West Germany promised to have works which were to be produced on the spot. It was an undertaking which ensured that the pavilion did not open on time. However, they were finally represented by the work of Sigmar Polke whose mixed media abstract compositions have developed into images that combine the figurative with the graphic and playfully decorative.

MAX PEINTER, KARL PRANTL (Austria)

'Five years later Max Peinter had another surprise for us; he started drawing. We could not have believed it of him, since he wielded the pencil with an iron fist, digging deep into the drawing, and apparently devoid of all verve. To him the stroke of his stylus was not, however a direct medium of communication - as it came to be later on - but rather a tool of presentation. It was the content of what he communicated that was important to him as he dealt with paradoxes or revealed a critical approach to his environment at an early time. Attracted by the technological preoccupation of the period, though sometimes ironically critical of it, he also described new developments in breathtaking visions - an early 'environmentalist,' who did not, however, confine himself to warning of dangers but at the same time conveyed an artistic message.'

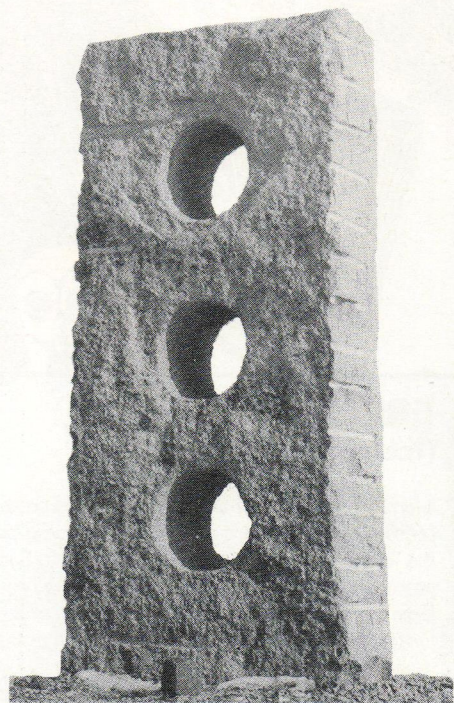
'Karl Prantl has been one of the leading and dominant figures of Austrian art in the last few

decades. As a sculptor - as one who shapes stones - he has produced an oeuvre of rare consistency and coherence born out of an awareness of the fundamental concerns and utterances of man... Prantl conceives his work, his stone, in complex relationships - relationships that have to do with the origin of the stone material, with the quarry from which it was first broken. Relationships too, with locations, with landscape, and with other human beings, other artists. This approach caused him to develop his idea of symposia, which was echoed throughout the world. Not only did Prantl become an international figure, his works - giant blocks weighing many tons - can now be seen in many lands, firmly attached to the ground and forming an integral part of the site.'

Hans Hollein.

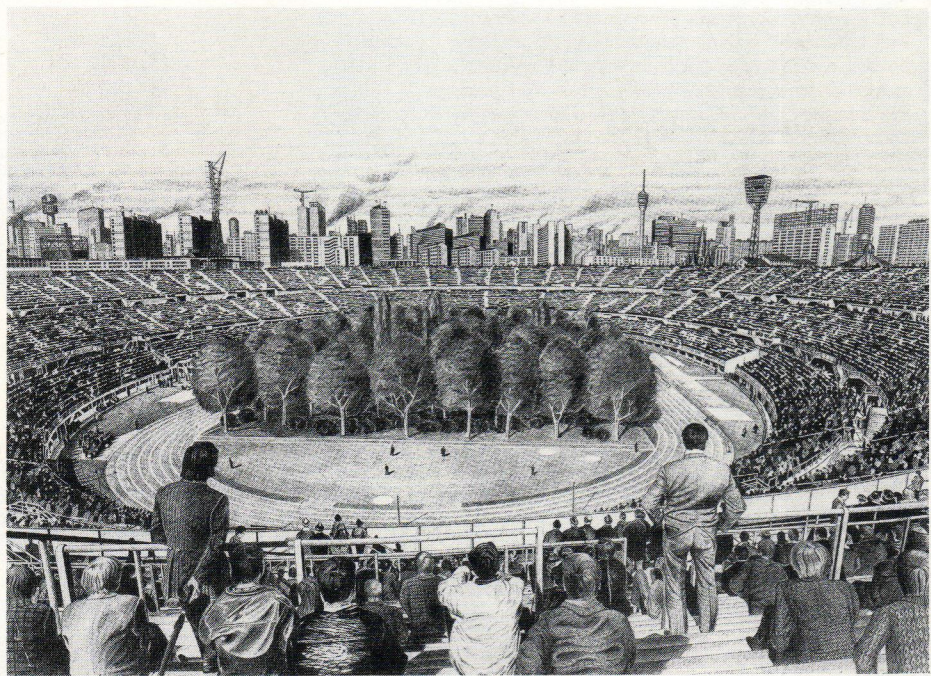
The Austrian pavilion designed originally by Hoffmann was restored this year by the Austrian commissioner, architect Hans Hollein, who selected an artist and a sculptor to represent Austria. Max Peinter began as an architectural draughtsman. His interest in architecture can be seen in the themes and finely detailed draughtsmanship of his drawings from the early 70s. Many combine a surreal combination of images such as *Nature Still Draws a Crowd* where a section of a forest is presented as the source of a spectacle in an urban sports stadium. The drawing reveals an oppressive crowded horizon of daunting Modernist buildings. Peinter wittily shows a world in which a domineering urban environment has relegated the natural world to the role of a momentary pastime.

Karl Prantl's sculpture shows a similar empathy for the natural source from which his material is drawn.



Karl Prantl, *Three Invocations*, 1961-2

Hollein stresses the importance of the relationship between the sculpture and 'the quarry from which it was first broke' and in this respect his work bears a similarity to that of Max Peinter. Although both use different media they are interested in the values of the natural world.



Max Peinter, *Nature Still Draws a Crowd*, 1970-1

Erró, Birds

ERRÓ (Iceland)

'Humour in conjunction with the unexpected predominates and with it the unusual is born from the juxtaposition of highly diverse elements. Such procedures have been used and propagated to a large extent by the Surrealist movement. Erró goes further than that. The accumulation and the wide range of beings and objects depicted, classify him within Pop culture which, it has often been said, was born out of the postwar industrial expansionism. But in addition, his taste for direct onslaught and destruction of taboos, puts him with the Situationists who knew how to make the best use of estrangement techniques (that of the comic strips in particular).'

Jean Hubert Martin

Erró is a contemporary satirist who uses a Pop concern with cultural and political heroes. His targets include political leaders, systems, and ideologies. Works such as *Mao at San Marco* and *In Front of New York* take romanticised Chinese images of Mao and place them in uncharacteristic Western settings. The visual juxtaposition of the images has a surreal effect that is primarily satirical. Ideologies and ways of life suggested by the symbols are satirized by combining them as one image. In *Gemini Twins* a familiar Boucher nude is juxtaposed with what appears to be an American astronaut undergoing tests. A technological and an aesthetic ideal are contrasted and act as a comment on the nature of contemporary ideals. Another format used by Erró is the large political cartoon. Erró's *Maggie and les Malouines* brings together cartoon images of Margaret Thatcher at the time of the Falklands War.

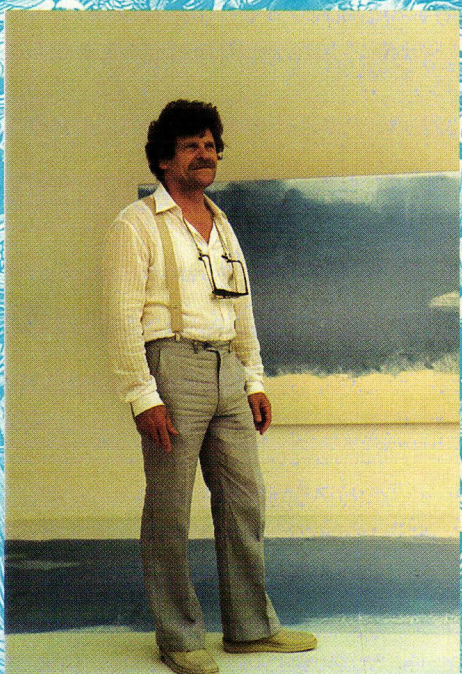
COSTAS TSOCLIS (Greece)

The Greek artist Tsoclis is fascinated by the theme of reality and illusion in his various works. Whilst each of his paintings and displays convey an image or sonic

rhythm he ensures that they act as commentaries on the very illusory quality of their nature. In *Reflection* Tsoclis uses a mirror to create a reflected image of a seascape painted on the floor. Thus the work of art comments on its own nature as an illusion. The process of reflection is also a contemporary interpretation of the traditional image of the sea as a mirror.

Tsoclis' construction of a hundred taps attached to tall pipes dripping into buckets uses common domestic and industrial objects to create a changing sonic pattern. The sound of a natural source is manipulated aesthetically.

Tsoclis' projection of video images of figures onto painted canvas suggests 'the precarious dependence' of the figures 'upon the technical means the artist has chosen'. Altogether Tsoclis' work shows an imaginative combined use of a variety of traditional and modern media.



C. Tsoclis

FRANK AUERBACH (Great Britain)

'What I have in my mind is as it were the lump of the subject, the three-dimensional entity which I somehow try to inhabit and become in a way that an actor would don a character or a part.'

'Being modern is not putting on an avant-garde uniform, but behaving with courage in a particular situation. Art is the performance of remarkable feats and requires exceptional efforts. . . . Painting is a dumb activity, it has its own language and it is, of course, essential to watch what the conjurer does and not listen to his patter.'

'I mean, to put down an ideogram of a table so that people will recognise it as a table is not the work of a painter, but to sense it for a moment as a magic carpet with a leg hanging down at each corner is the beginning of a painter's imagination.'

F.A.

Britain's contribution to this year's Biennale is the work of Frank Auerbach. Auerbach's portraits retain a skeletal suggestion of a figure or face that with heavy, textured layers of mixed colour create a shadowy yet deeply felt impression of character and psychological state. The figures are sad, almost anonymous, yet the lively angle of a pose and the vigorous contours created by the painting have an expressive vitality that capture intensely and immediately the personality of a character. Auerbach is also interested in the almost sculptural quality of a painting. It is not just an image on a flat surface but has a dramatic quality.

Auerbach trained under David Bomberg and his work is often compared with that of Giacometti and Bacon. Auerbach sees his contemporaries as Leon Kossoff and Lucien Freud. The renewed interest in Auerbach's work is seen as part of the return of interest to figurative painting. Although it is possible to make comparisons with European movements, Auerbach remains a highly expressive artist whose style is personal. Whether the times herald an interest in the figurative or not, Auerbach remains the powerful painter that he is and he deserves his current attention and the award of the Biennale prize for being an inventive and serious artist.



Frank Auerbach, Head of Gerda Boehm, 1978-9

VLADIMIR FAVORSKIJ (USSR)

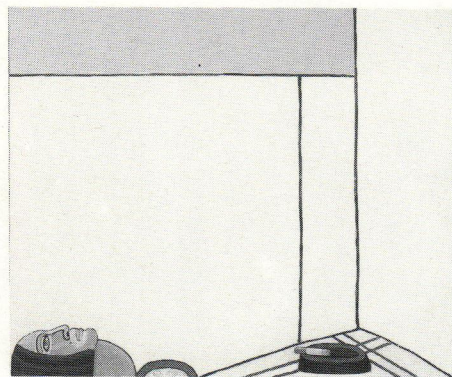


Vladimir Favorskij, *Tales of the Armament of Igor*.

'This fusion of art and history is specific not only in painting, but also generalised in other artistic sectors, in particular theatre.' Vladimir Gorianov

The greater part of the work of Soviet artists at this year's Biennale is graphic. Although sneered at, their quirky presentation included a range of illustrations for poetry, such as those by Vladimir Favorskij, and a variety of stage designs that are seen to be symptomatic of the contemporary Russian artist's relationship with his cultural history.

LUCASSEN (Holland)



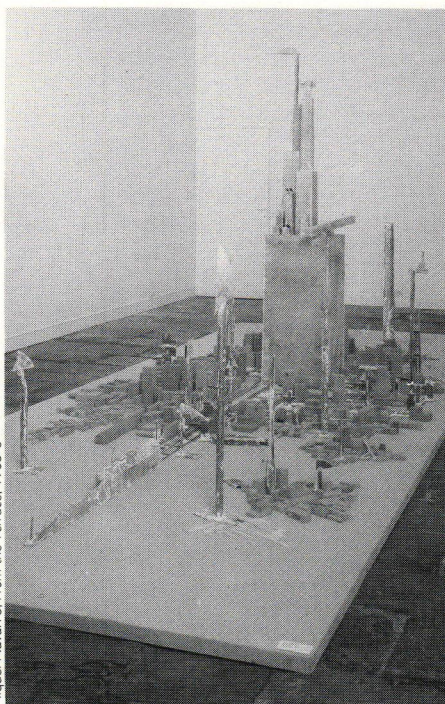
Lucassen, *Woman in Interior*, 1975

'Originality has nothing to do with whether one can devise a form which cannot be identified with anything or anyone. There's no such thing... To me originality is the meaning one can bestow on things.'

In my style there would be room for both figurative and non-figurative art, the business-like as well as the more emotional approach'. L.

The Dutch pavilion are exhibiting the work of Lucassen who was a member of the Cobra group and whose paintings in the 60s featured comic strip characters and screen heroes. He retained an interest in figurative work when conceptual art was fashionable and has continued to develop his figurative style, often setting figures against a background motif taken from the work of a painter such as Mondrian.

MIQUEL NAVARRO (Spain)



Miquel Navarro, *From the Terrace*, 1985-6

'...my work is intemporal, that is not fixed on time, as valid for antiquity as for now.'

My last exhibition at the Vandrés of which the principal piece was The Pyramid is ... a little like what Kafka used to say about being happy, but with a sentiment conceived at the window sill on the way out (the ultimate solution: to jump out of the window). It is to have taken on board with serenity the tragedy of life. I feel all right, but the sense of tragedy I have not entirely forgotten.'

The change came about because at that moment I didn't see myself resolutely as a painter. More exactly I did not see myself as a good painter. I think, if I were to return to painting now, I would do it better. But there came a moment when I got the impression that I was really quite bad. Also the fact that I needed the object...

I chose The Pyramid because of its many different meanings. I chose it as an element locked in history as a geometric thing. The Pyramid is also a

funeral building which evoked a series of philosophical questions about sex, life and death. But to speak of the meanings of the pyramid is an impossible task.

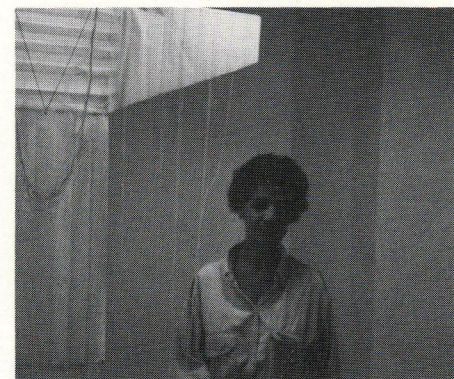
I am not obsessed by the idea of description. I am obsessed by the idea of purification ... of purifying myself.' M.N.

The Spanish pavilion has a group of artists who represent 'the revolutionary cultural change which has broken with the country's historical isolation'. Miquel Navarro takes recognisable urban forms such as city grid structures, styles of architectural ornamentation and vernacular and modernist architecture as inspirations for his sculptures. His works include imaginary utopian structures, sculptural interpretations of architectural typology and the use of architectural form as sculptural symbols. A variety of influences can be discerned in his work: de Chirico, Giacometti, Russian Constructivism, Egyptian pyramidal architecture and neo-classical architecture. Navarro's work can be seen to follow a pattern of 'displacement and recreation' in his imaginative combination of architecture, art and sculpture.

MARIA LOIZIDOU (Cyprus)

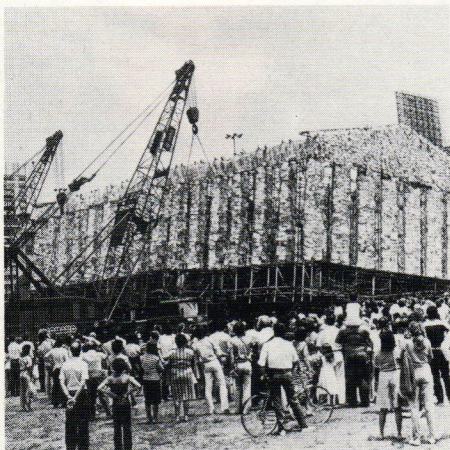
'The subjects she has chosen to develop, based on the Myth of Ariadne, are mainly two: the adventure of knowledge and the adventure of language. Both subjects are interwoven into one story which in its telling transmits the feeling of continuity and flow. A story which also speaks of a mystic space, the labyrinth, unapproachable and yet approachable at the same time. It is a space based on a logical structure but without specific or directly discernible dimensions.' Efi Strouza

Maria Loizidou is a young Cypriot artist whose use of ephemeral material such as plaster, wood, silk and paper is combined with video technology to comment on the contemporary consciousness and relevance of classical mythology as in her installation for the Biennale, 'The Myth of Ariadne in Three Acts'.



Maria Loizidou

MARTA MINUJIN (Argentina)



'The bronze and plaster reconstructions of Marta Minujin are investigations into the most specific and hidden pole of her work; they are inspired by Greek art, and liberate classic forms and volumes, widening the field started by Henry Moore. This liberation from traditional sculpture, this demythification of key works in the history of art, stripped of their context, offers a new spatial conception. This had undoubtedly originated in her anterior stage: a monumental art whose objective was to produce recreations of great monuments and communal mythologies.

Jorge Glusberg

The main artist at the Argentinian pavilion is Marta Minujin whose more recent works include 'a form of monumental art which consists of re-creating well-known cultural monuments'. By this process of reinterpretation she comments on 'collective mythologies'. The process of 'deconstruction and reconstruction' involves reproducing famous sculptures and classical figures such as the Venus de Milo, Apollo, and Eros of Centroeille in 'a movable and fragmentary way'. The multiple reproduction of a recognised image or sculpture and its fragmentation is seen to form 'a new spatial conception and a new sculptural rhythm'. The rhythm is one of rupture and fragmentation, both literal and cultural. Visibly the sculpture is composed of fragments which suggest the divide between the classical past and the present. Not included at the Biennale is Minujin's *Parthenon of Books*, which represents a theme which we have spoken strongly against in an earlier issue.

Minujin's work is accompanied by that of the CAYC Group which includes work by Jorge Glusberg. 'The basic premise of the group is to refrain from competing with art dealers and galleries and to foster the process of communication between artists and public and between spectators and producers... CAYC is against

both artistic conservatism and the spurious avant-garde'.

The work of the CAYC group echoes the theme of the Biennale, that of Art and Science. Glusberg's *Urban Typologies* suggests the theme in reflecting many of his preoccupations such as urban lighting. The CAYC Group in its events of pre-Columbian science and art intend to articulate 'occult science; that of the secrets of physical, psychic, mental and spiritual nature, developed by initiates through intuition or revelation'.

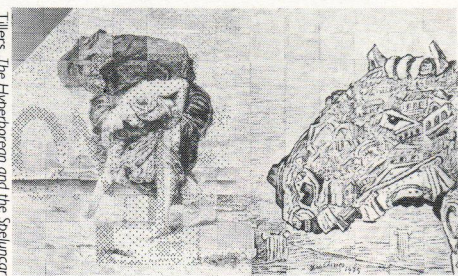
IMANTS TILLERS (Australia)

'The recent and brutal history of Australia is strewn with many corpses... This social history is of course a metaphor for our cultural present. While the dot-screen of mechanical reproduction renders all images equivalent, interchangeable, scale-less and surface-less, the consumption and regurgitation or "re-creation" of these images reinvests them with an aura, surface, substance and scale entirely different from their corresponding "originals". In this sense mechanical reproduction is a purgatory or limbo for image patterns. Like disembodied souls floating textureless in books, they are waiting to be reborn, to be recreated, to feel the actuality of their reality.'

I. T

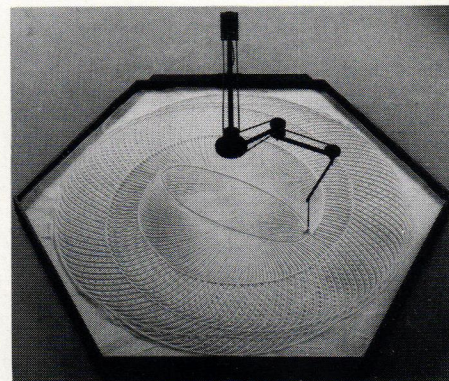
Tillers reacts against what he sees as the enforced provincialism of Australia. Recognising the fact that Australia's experience of art is often through photographic reproductions of paintings, drawings and sculptures he attempts to deconstruct and then re-invent a work by using examples from magazine illustrations. Whereas Roy Lichtenstein, who was also aware of the effect of the dot-screen, took popular iconography for his paintings, Tillers takes recognized works of art. In *Hyperborean* and the *Speluncar* he combines a Victorian image with a Modernist interpretation of classical forms. The reproduction of the painting by de Chirico that is the source for part of the painting comes from this very magazine.

Tillers' paintings act also as a commentary on the nature of Australian culture and its relationship with the rest of the world. Tillers has sought to confront tradition by interpretation.



Tillers, *The Hyperborean and the Speluncar*

OSMO VALTONEN (Finland)



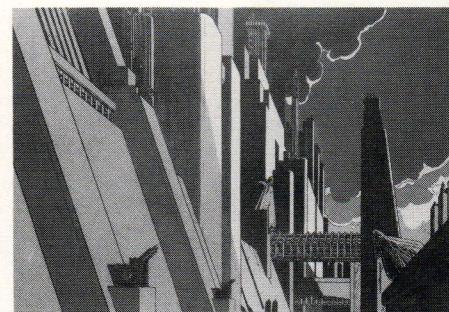
Osmo Valtonen, *Ellipsograph*, 1982

'When I find something within mathematics that fascinates me I want to show it to others - and movement is the most illustrative way to do it in. My ambition is to entertain certain people with mathematics'.

O.V.

The Finnish artist Osmo Valtonen managed to interpret the theme of art and science in a unique way with his *Ellipsograph* and *Circulograph*. He shows an aesthetic interest in geometrical forms produced by means of a motorised steel needle in a bed of sand.

FRANCOIS SCHUITEN (Belgium)



Francois Schuiten, *Les Cites Obscures*

'I believe that if modernity in comic strips exists, it is not to be found in a graphic technique, but rather in the impurity of the medium, in the fact that anatomy, accurate research, etc., all those elements that are outdated in Painting today, are here re-worked in the form of a story.'

F.S.

The Belgian pavilion included the work of Francois Schuiten, an illustrator and cartoonist whose architectural strip cartoons have drawn attention because of their use of architectural landscapes and figurative composition within a narrative structure.



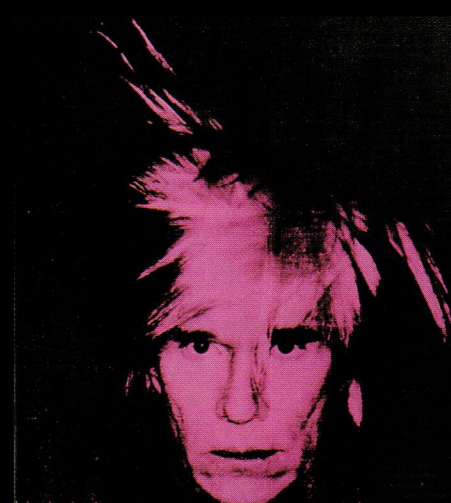
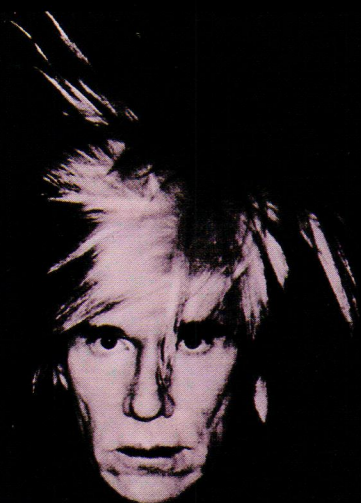
AT THE OPENING OF ANDY Warhol's latest show of Self-Portraits in London it was Warhol's personality that was the main attraction. For a man who claims that he likes 'boring things' it would seem to be an anomaly that his personality should generate so much publicity. It may seem tasteless to talk of personality in relation to art yet in the case of Andy Warhol his personality is essential. More than any other contemporary artist he is a star, a star as opposed to a character.

In the past, Warhol has concentrated on drawing his imagery purely from the field of popular and commercial design. The process, associated with the growth of American Pop art, has been described by a contemporary of Warhol's, Claes Oldenburg, as a modern interpretation of the classical notion of parody. Warhol's work and personality has also been associated with modern popular subculture and its imagery and personalities. He directed a series of underground films such as *Trash* and *Chelsea Girls*, managed the cult rock band the Velvet Underground and currently runs *Interview* magazine.

Warhol does not hide his attraction with the parodic and mechanical nature of his images. 'The reason I'm painting this way is because I want to be a machine. Whatever I do, and do machine-like, is because it is what I want to do. I think it would be terrific if everybody was alike'. His statements are intentionally humorous and flippant. He has the air of an ironic showman who is both fascinated by the sense of spectacle his work can create and is aware of its ephemeral nature.

ANDY WARHOL

SELF - PORTRAITS



His latest series of Self-Portraits are versions of a single silk-screened photographic image. The use of bright electric acrylic colours are intended to create variants of the same portrait. The most elaborate are a series that use a camouflage motif that is reminiscent of the psychedelic patterns of the 60s. The portraits reveal an interest both in the effect of how a single image can be adapted by changing the graphic effect of colour and in his own personality. Warhol stares sharply from the canvas. His face is sombre and almost stern and yet it has the same almost characterless quality as his portraits of Marilyn and Elisabeth Taylor.

Warhol's portraits have an ambiguous function. The sharp immediacy of colours and the contrasts created by variants of the same image are visually attractive. As to the nature of the personality of the subject Warhol's commentary seems impassive. He appears to be at once happy with the mystique of the star and aware of its cold, faceless, inexpressible quality. What we see is the work of an artist who has embraced the imagery and processes of modern industrial culture, introduced some of those processes into a field usually noted for the recognisable individuality of its creations, to express his ambivalent fascination with its nature. HC

We are grateful to Antony d'Offay, London for supplying all the material for this feature, inclusive of the frontispiece.

Self-Portraits: above, a series of six paintings, acrylic and silkscreen on canvas, 22x22in/56x56cm; left and right, acrylic and silkscreen on canvas, 80x80in/203x203cm

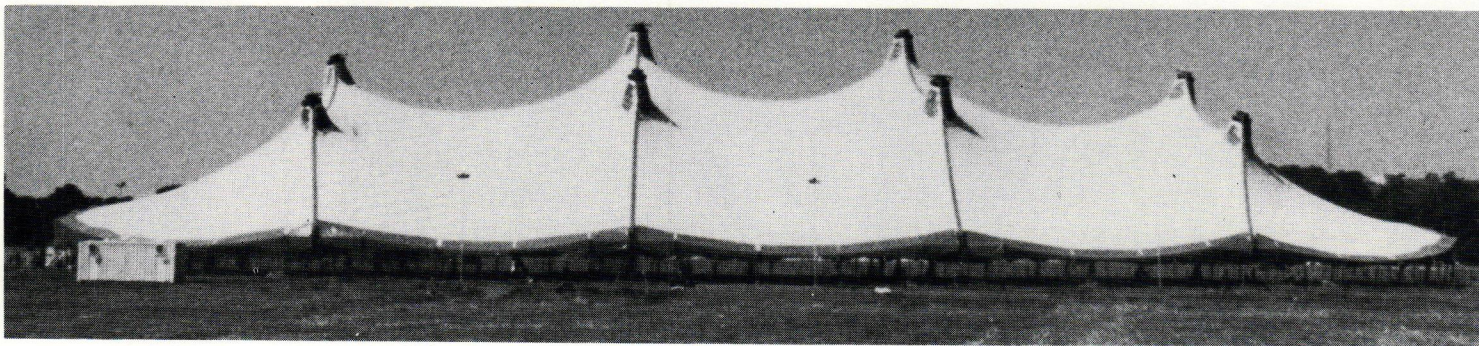


WARHOL

SELF-PORTRAITS

DESIGN/NEW PRODUCTS

World's Biggest Tent Made In Britain



Edinburgh-based Clyde Canvas Ltd has recently completed a £300,000 order for a lightweight tensioned structure for use by a missionary organisation in Africa. Measuring 130m by 95m and covering a ground area of over 12,000m² the tent is 25m high and is supported by twelve steel masts. It has been specially designed to be demountable and damage resistant and is believed to be the largest tent of its type in use anywhere in the world today. Currently located in Harare, the German-based international missionary organisation Christ for All Nations (CFAN) plan to move the tent to new sites every three months. For ease of handling it has been designed in twenty panels, the largest being 30m square and weighing 1.6t. Under direction and on a prepared site, the missionary staff erected the new tent themselves in one day. British consultants Buro Happold designed the new tent and used Bristol University's wind tunnel for model testing and their own advanced computer design facility to establish a structure capable of withstanding a once-in-fifty-year wind speed of 39 m/s. (87.24 mph). Clyde Canvas, who won the order against five

competitors in Germany and America, manufactured the tent at their Winsford, Cheshire, factory. Made from 1.6mm thick PVC coated polyester, the joints were seamed using high frequency welding machines. Special reinforcing belts were subsequently stitched in to limit any damage which might be incurred when in use. The tent has an anticipated life of ten years. Commenting on the mammoth tent, Clyde Canvas Managing Director Gordon Pratt said 'This is a fine example of a high-tech tension structure in which we specialise. Working in close conjunction with Buro Happold, who have designed some fifty similar tents for world markets, we believe we are highly competitive in this field. We have just completed another BH designed tension structure for the 1986 Commonwealth Arts Festival in Edinburgh, which will cover the existing bandstand and seat over 2000 people. There is no doubt that demand for this type of attractive, modern design tent is growing world-wide.'

Contact: Clyde Canvas Ltd, 50 Lindsay Road, Leith, Edinburgh EH6 6NW Tel: (031) 554 1331

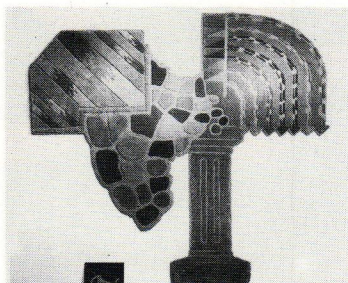
Solar Slide Sunroof



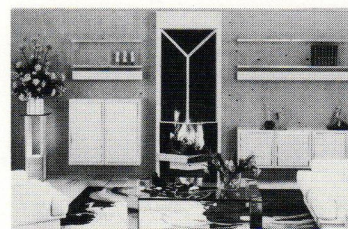
The Solar Slide sunroof is a new British designed and manufactured modern glass replacement for the older vinyl fabric roof. It combines the advantages of a large open area and ease of operation with the economy of glass manufacture. Available in two sizes and four colour codes the roof incorporates an integral wind deflector, designed as a result of wind tunnel research to minimise wind noise when in the open position. It can even be fitted in place of existing pop-up sunroofs if the motorist wishes to up-date his car with a more sophisticated product. Contact: Arrowin Ltd, Unit 13, Phoenix Road, Wolverhampton WV11 3PX Tel: (0902 726598).

John French Opens Showroom

John French, well-known designer and manufacturer of handmade carpets and wall decorations has recently opened new showroom and office facilities in Central London. Situated at H.N. Barnes, Whittington House, Alfred Place, EC1, just off Tottenham Court Road the new showroom houses examples of latest product developments in handmade carpets and wall decorations and presentations of recent projects. John, who trained as an artist, and worked as such for many years, brings this same creative flair to designing and originating exclusive contemporary textile art. Contact: John French Atelier Ltd, 19-30 Alfred Place, London WC1E 7EA Tel: (01) 631 4750.



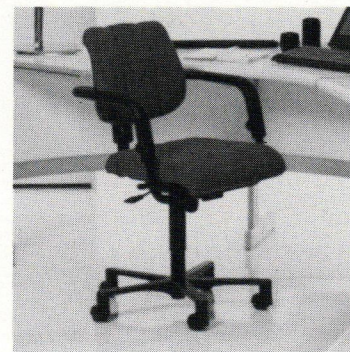
Boley Fireplaces



A range of stylish and stunning fireplaces, designed and manufactured by the Dutch firm Boley is now available in Britain. For close on 20 years, interior and industrial designer Harry Boley has been creating modern fireplaces, unique in both design and choice of materials to meet the demand of those clients in Europe and America who value exclusivity and beauty. Boley fireplaces are designed in harmony with the spirit and character of today's living environment and provide an eye-catching feature to any interior design scheme. This range is available in Britain through Modus Design Ltd who can advise on the most suitable fireplaces for gas or solid fuel applications and who will also undertake the installation, including the provision of a flue if required. Contact: Modus Design Ltd, 16 The Warren, Radlett, Herts. WD7 7DX Tel: (09276) 7224.

Tailor-Made Chair

Have you ever dreamed of having a chair tailor-made to your own personal requirements? This is the exciting, new Håg concept – practically every section of these chairs is fully adjustable, from the arms and back to the seat depth and height. Even the 5-spur base is available with hard or soft castors as well as gliders, depending on your flooring. In addition, the Credo is free-flowing so it moves with your body, tilting backwards and forwards when you do. It has a 'waterfall' front to avoid vein pressure and a special lever locks the seat into any position. Contact: The Backstore 324a King Street, Hammersmith, London W6 0RF Tel: (01) 741 5022.



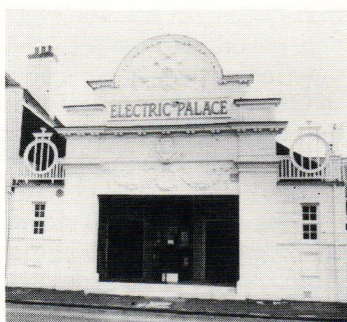
DESIGN/NEW PRODUCTS

Inset Fire



Traditional open fires operate at very low efficiency with approximately 80% of the heat produced disappearing up the chimney with the flue gases. However, the new Dovre Inset, available in the UK from Strax Distribution Ltd, increases heat efficiency three or four times with a super control of the rate of combustion. Like other models in the Dovre range, the new Inset features ceramic glass doors and is made from high grade cast iron, guaranteeing durability. In addition to radiant heat, the Dovre Inset produces convected heat through its fan assisted convection system, based on air passing from the front and then through a tubular shaped structure at the rear before being discharged into the room. The Dovre Inset burns wood, smokeless fuels or coal. **Contact:** Strax Distribution Ltd, 41B Brecknock Road, London NW9 0BT Tel: (01) 485 7056.

Heating System



Once installed, Thermaflex Flexel heating cannot be seen and this was the major reason why one of England's oldest cinemas, recently restored to its original glory, chose the system. The Electric Palace cinema in Harwich is believed to be the first UK cinema to install direct electric underfloor heating. To date the Thermaflex system has been successfully installed in some 150 churches and halls. Economy was the other important reason why the Harwich Electric Palace Trust, the board of volunteers responsible for saving the cinema from certain ruin, selected the heating system. **Contact:** Thermaflex Ltd, Queensway Industrial Estate, Glenrothes, Fife, Scotland KY7 5PZ Tel: (0592) 757313.

Le Clic Camera

Le Clic, the newest, hottest accessory to take the American fashion world by storm, is now poised to create an equally strong impact in the UK, making everyone sit up and say 'cheese'. The first fashion-right camera, Le Clic is aimed at the 'always-wanting-something-new' 12-20 year old. Positioned as a fashion accessory, it's meant to be seen as much as used, making it different from all other cameras. Produced by the well-established Keystone Camera Products Corporation of Clifton, New Jersey, and utilising high quality optics and technologically advanced mechanisms, Le Clic is available in bright, fun colours – pink, purple, grey and yellow – each shot with vibrant accents of green, blue and red. Le Clic is just right for today's varied lifestyles. Kids will want one for parties, sports and just 'hanging out'. Parents will use Le Clic to record family activities, holidays and hobbies. **UK contact:** Mr H. Dodds, Vice President, Keystone Camera Corporation, Unit 31, Ashville Road, Whetstone, Leicestershire Tel: (0) 533 841067.



Bar Furniture

A new range of stylish bar furniture with art deco styling and durable painted finish option is being introduced by Shaw Manufacturing of Billingshurst, West Sussex. The Octagon range is designed for use in up-market bars of hotels, restaurants, discotheques, night clubs and pubs. The chairs, stools and tables have solid timber frames with stained or painted finish in any British Standard colour. The range comprises club and upright chairs, bar and occasional and high and low tables. **Contact:** Shaw Manufacturing, Daux Road, Billingshurst, West Sussex, RH14 9SW Tel: (040381) 466114.

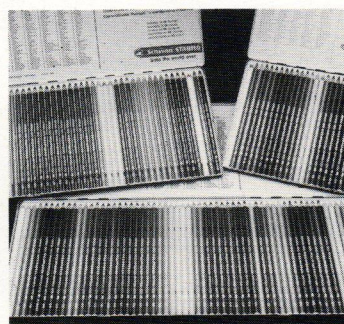


Hotel Furniture



Launched this year at IDI, the Lamond Bedroom Range from the Dimmock Furniture Company combines an attractive design with the kind of durability which is demanded by hotel specifiers. Although designed specifically for hotels, the range will also appeal to designers specifying bedroom furniture in areas where toughness is important such as university halls of residences, hospitals and sheltered housing schemes. The new range, finished in either oak or mahogany, includes bedside units, dressing tables, wardrobe, fixed wall mirror, chests of drawers, linking top, luggage rack and stools in a choice of upholstery. With the addition of bedroom furniture to the Lamond range, a hotel can now be fitted out with complementary furniture throughout. **Contact:** The Dimmock Furniture Company, Ideal Works, Hayes Lane, Lye, Stourbridge, West Midlands, DY9 8RB Tel: (038482) 4411.

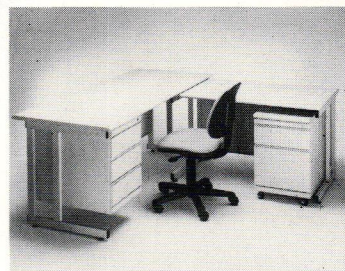
Pastel Pencils



Carb-Othello 'coloured charcoal' pastel pencils from Schwan-Stabilo combine the versatility of pastels with the convenience of the pencil form. There are 60 vibrant colours in the Carb-Othello range, including black in three degrees of hardness. They can be smudged and erased, and blended with water as required, to create a wide variety of subtle effects. The pencil form makes Carb-Othello ideal for outdoor sketches, which can then be worked on at leisure indoors. The 60 colours are available individually, or in metal box sets of 12, 24, 36, 48 or 60. **Contact:** Swan Stabilo Ltd, 74 Buckingham Avenue, Slough, Berkshire, SL1 4PA Tel: (0753) 821941.

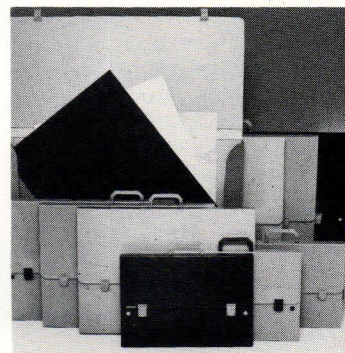
Sankey Sheldon Desking

The 'new look' Sankey Sheldon is set to launch its second new range of the year hot on the heels of 'Workforce' seating. Workforce desking, like the seating range, has a strong emphasis on versatility, flexibility, quality and value for money. The new desks are designed to compliment most office environments and are offered in choices of cool, simple colours such as French Ivory, the classical look of wood in quality oak veneer or in colourful combinations, such as burgundy and pearl grey, for the most modern of offices. A comprehensive choice of items is available within the range including conference tables and work tables. A complimentary choice of ancillary items is offered to give the customer ultimate flexibility. **Contact:** Sankey Sheldon, Weybridge Trading Estate, Weybridge, Surrey, KT15 2RL Tel (0932) 53434.



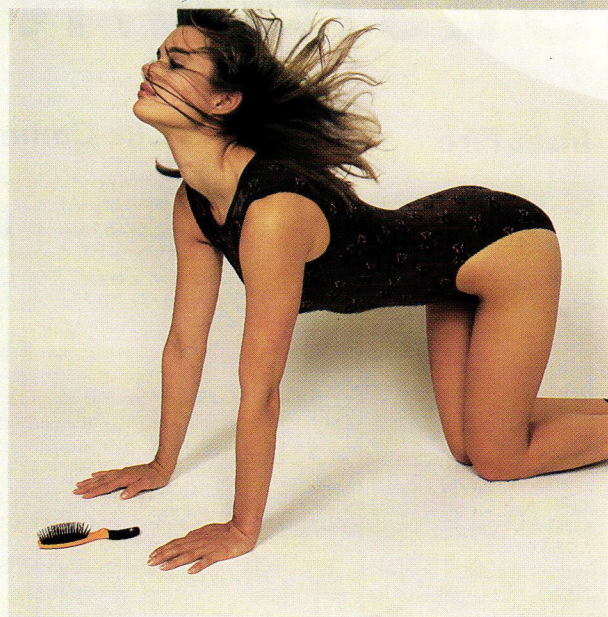
Designer Artcases

Letraset have just taken the wraps off a brand new range of modern, colourful artcases. These light-weight yet sturdy cases are made of corrugated polypropylene which will withstand the worst excesses of a client visit or a trip in the rain and still come out smiling and looking good! The capacious cases feature a large opening flap which makes them easy to open and close, this means that you can easily get at the work inside and can also quickly pack it away without difficulty. The catches on the flap are studded for strength and consist of a simple but secure 'snap-lock' action. Three sizes are available – A1, A2 and A3 – and each size comes in four colours: black, silver grey, blue or red. **Contact:** UK Limited, 195-203 Waterloo Road, London SE1 8XJ Tel: (01) 928 7551.





Right: Mary Quant Japan black and white striped sleeveless top, mini-skirt and leggings. Mary Quant fuchsia pop-pin socks, back pack, 'Minx' sunglasses, 'Naughty Spot' watch and 'Pinstripe' watch; inset: Mary Quant Japan brown fish leotard with matching socks. Mary Quant dressing brush with rubber pad, small size in orange.



MARY QUANT

MARY QUANT HAS RE-
cently sown the seeds of
her new fashion empire in
Japan. Seed is the operative word,
for it is the name of the latest
department store of Seibu, the
multi-million yen Japanese trading
organisation, Seed is entirely dedi-
cated to the young fashion market,
and Mary Quant's Colour Shop is
the only designer name outlet in
the store other than that of Issey
Miyake.

Along with other top interna-
tional designers of the 80s, Mary
Quant heads a design studio, tuck-
ed away in little-known Ives Street
in Chelsea. She licenses her de-
signs to nearly forty different com-
panies throughout the world to
manufacture and market her diffe-
rent products. In England alone,
over a dozen different licensees
are producing and packaging the
ideas and articles that stem from
her drawing board. Her cosmetics
and perfume, knitwear, tights and
socks, sunglasses, hair combs,
watches and shoes appeal to
teenagers from top to toe as much

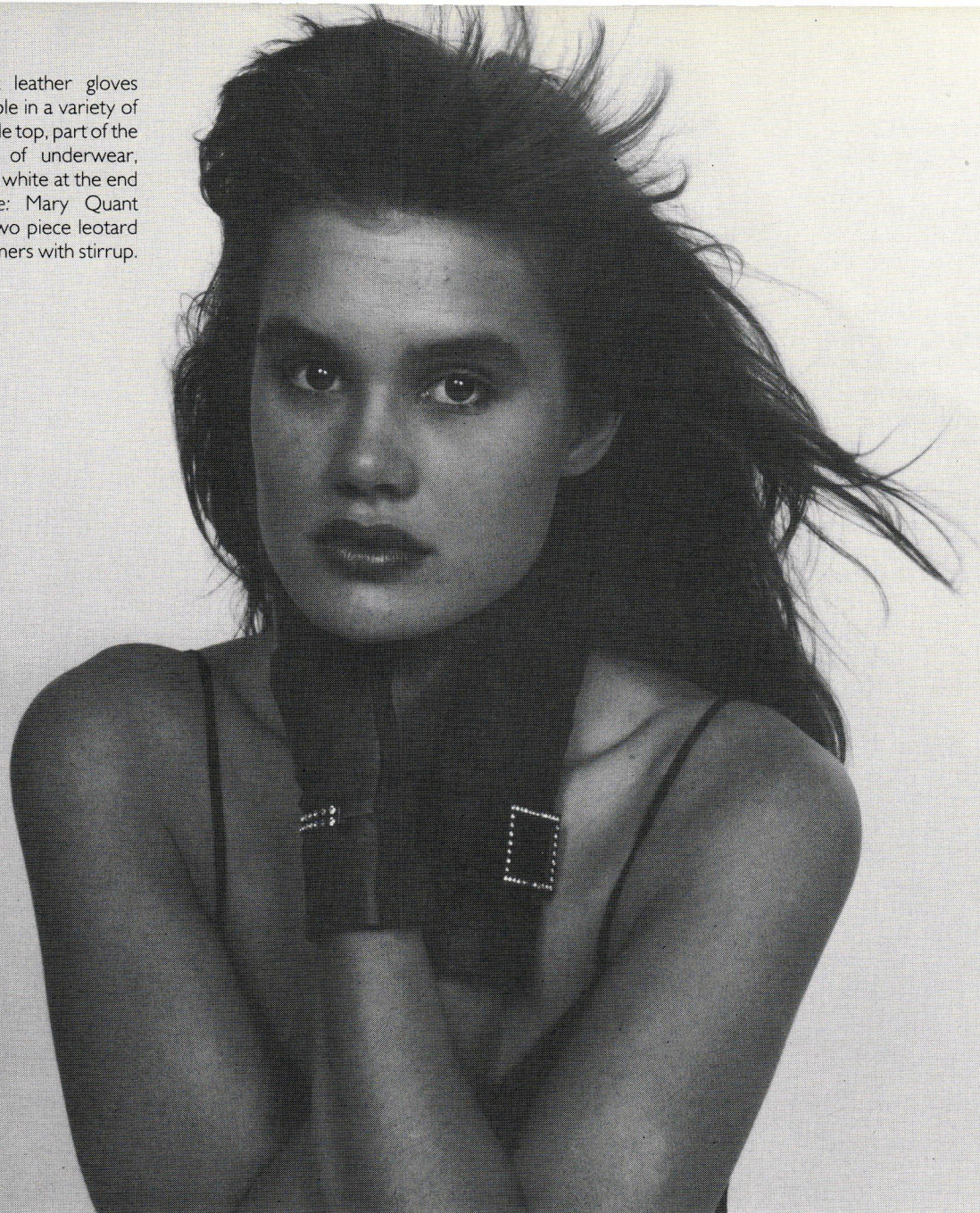
today as they did twenty-five years ago in the Swinging Sixties. Then, as champion of the mini skirt, she drew as much attention to London and British fashion as Saint Laurent and Courreges did to Paris fashion.

Mary Quant is such an important and dominating figure in the field of fashion and beauty design, that in the current 'Les Années Soixante' exhibition at the Cartier Foundation Pour l'Art Contemporain at Jouy-en-Josas, just outside Paris near Versailles, her work was selected by Peter Knapp, one time art director of *Elle*, to figure prominently in the fashion section of the exhibition.

Left: Mary Quant Japan lilac 'tube' dress. Mary Quant leather gloves with diamante-mango; inset: Mary Quant.



Below: Mary Quant leather gloves with diamante available in a variety of colours. Black camisole top, part of the Mary Quant range of underwear, available in black and white at the end of October. Opposite: Mary Quant Japan black ribbed two piece leotard set and black legwarmers with stirrup.



The exhibition was opened by Francois Leotard, France's Minister of Culture and great-grandson of Jules Leotard, the inventor of the leotard as we know it today. In his opening speech Francois Leotard mentioned how increased sales of the leotard had been boosted by Mary Quant's invention of the mini skirt and the need for tights as opposed to the suspended or gartered stocking.

Neither Mary Quant nor her husband Alexander Plunkett Greene, were present at the inauguration, as they were in Tokyo organising the opening of their eightieth Japanese Mary Quant Colour Shop. While a vast number of the products are available in England on different floors of department stores, such as Harrods, it is Selfridges, who will shortly be opening the first Mary Quant Colour Shop in London.

Mary Quant's first book *Quant by Quant* was published by Cassell in 1966, some ten years

after she and Alexander opened the first revolutionary Bazaar shop in Kings Road, Chelsea. Their second Bazaar shop was opened in Knightsbridge: Shirley Conran found it for them and Terence Conran designed it. Bronwen Pugh, later Lady Astor, was the star model, and Clare Rendlesham of *Vogue* led the press pack. The third Bazaar shop was opened at 113 New Bond Street. In the late 60s Mary Quant decided to concentrate more on the cosmetic and perfume side of her business and all three Bazaar shops were closed. Lady Rendlesham, no longer with *Vogue*, snapped up the Bond Street site and in 1969 it became the first of the Saint Laurent Rive Gauche shops in London.

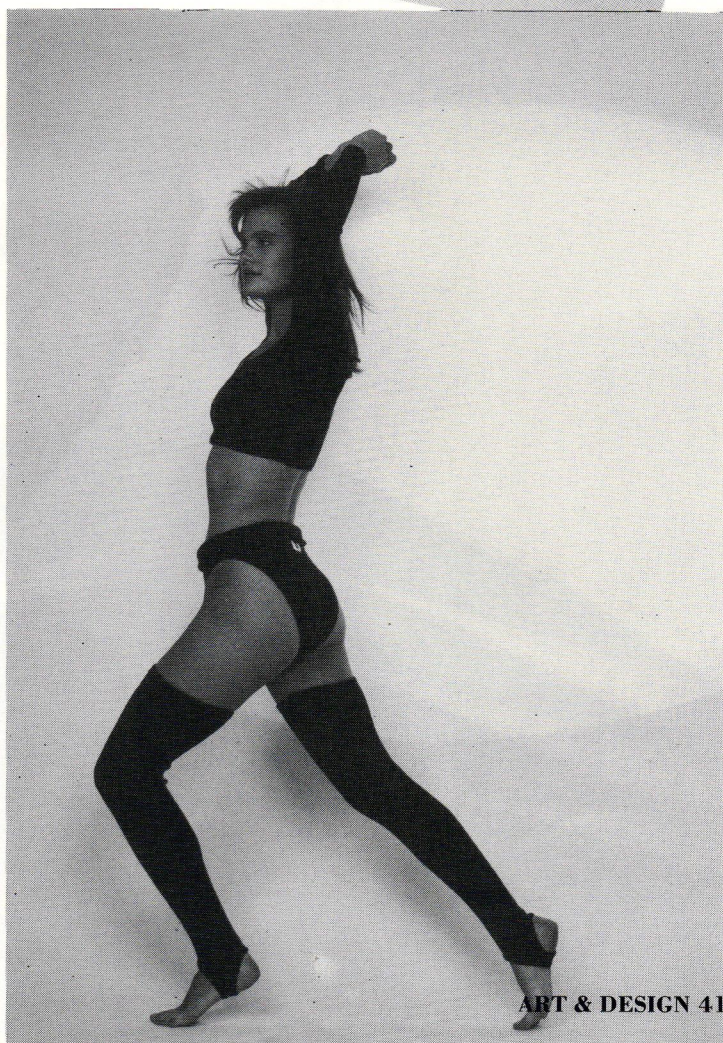
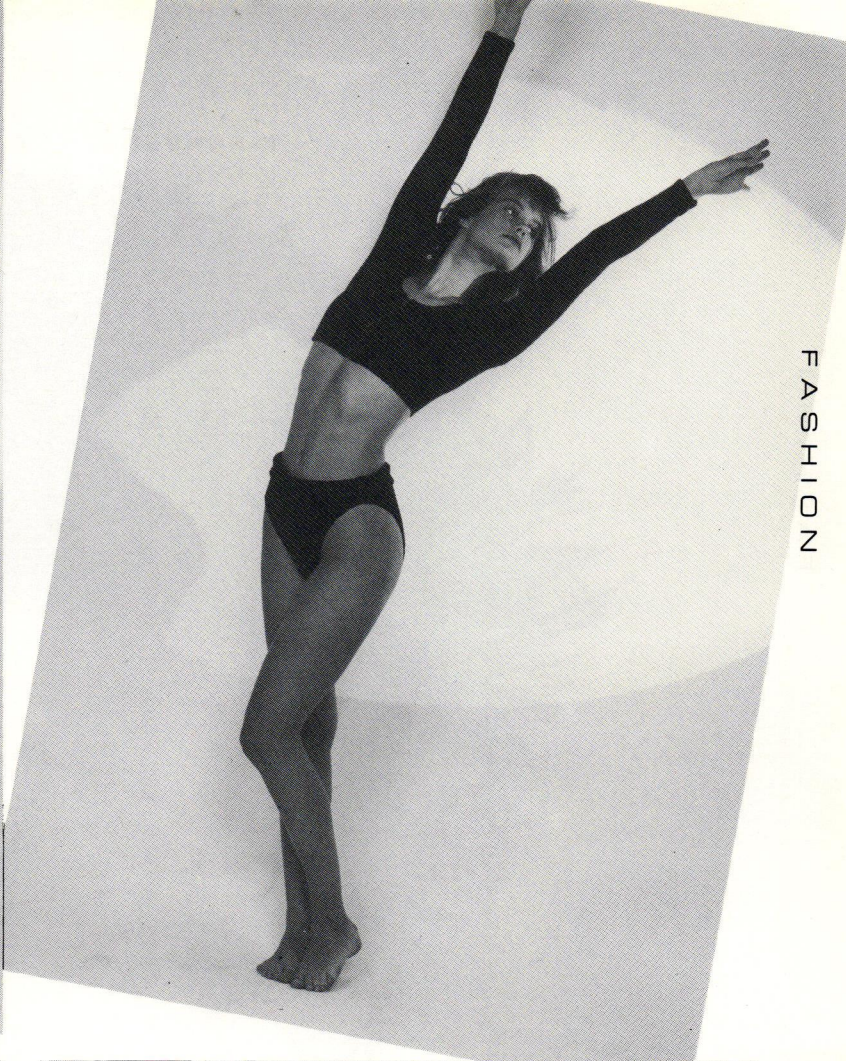
Mary Quant's latest book *Quant on Make-up*, is based on her entire concept of make-up and self-expression through self-adornment, so vital to all ages, whether teen or 'tween. It is a very personal issue and Mary Quant makes it

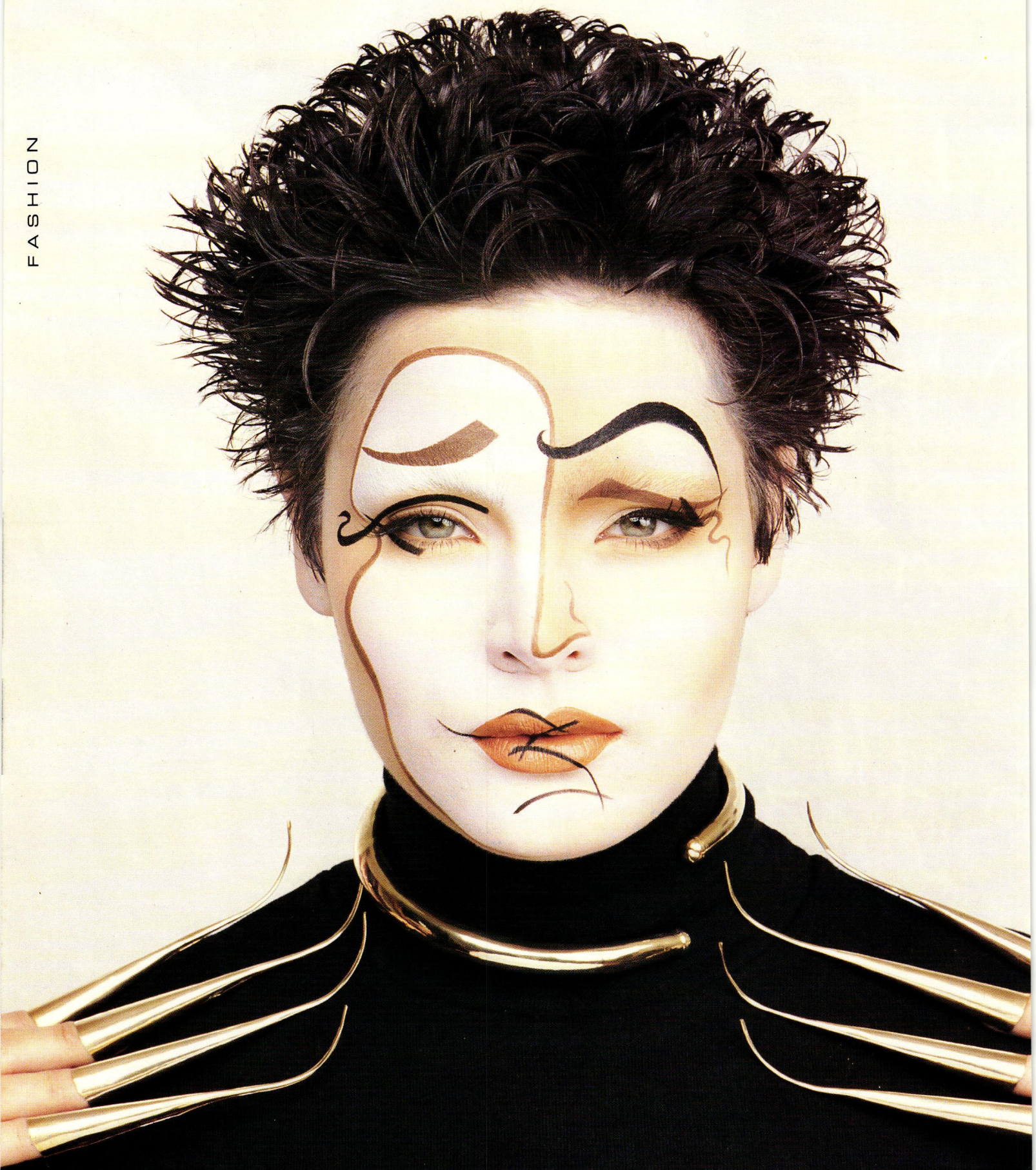
evident that there is a wealth of options available for the widest variety of readers, who need everything from 'everyday chic' to the 'no make-up' look. The four generally accepted 'seasonal looks' are well covered and follow through to the evening, party and fantasy faces. The teenagers can learn about old tricks, and the 'tweenagers will be able to learn some new ones.

Mary Quant has produced an intriguing and seductive book with all the right ingredients. Three eminent make-up artists have produced their ideas of what to use and where to put it, and the photographs do justice to their results. Orchestrated by Mary Quant, the production has been given admirable Art Direction by Graham Davis.

Percy Savage

Quant on Make-up by Mary Quant with Vicci Bentley, Century Hutchinson, 80 pages, col. ill. Cloth £12.95





The Oriental Face from *Quant on Make-up* by Mary Quant.

Photographs by Robyn Beeche

From Quant on Make-Up

This busy, stunning make-up, as shown on this month's cover, is far easier to achieve than it looks. Based on a mixture of printing with lace and scattering a collage of tiny coloured paper shapes over the face, it's more of a theme to ad-lib and adapt than to agonise over exactly.

Prepare the base with a very pale, near-white cake foundation, dabbing it evenly over the skin with a damp sponge, then fixing it with talcum powder.

Shading the eyes with silver and grey.

Brush blend charcoal powder shadow **1** next to the upper lashes and hazily under the lower lashes with a slim, rounded brush, keeping to the outer halves of the eyes. Then use a corner of latex sponge to blend **1** upwards through the socket, across the lid to meet the inner tip of the brows on the browbone. Blend silver-white powder **2** over the inner lids and outer browbones so that **1** and **2** merge at their edges. Brush **1** through the eyebrows with a wedge-shaped brush. Apply black false eyelashes to the upper lids, then trace black eyeliner **3** over the join, extending slightly at the outer eye corners.

Coating the lace, then printing. Cut sections of lace around one to two inches square, following the pattern at the edge. Use a latex sponge to coat one surface with black kajal **4** (or use black grease paint, available from theatrical supply shops). Pick up the lace at one edge, then place on to the skin. Press firmly and smoothly with a tissue, then carefully peel off the lace. Repeat the printing process over the forehead, browbone, temple and cheekbone of the right side of your face, re-coating it with **4** after each application. Overlap the pattern every now and again for extra density.

Cutting, then placing the collage. Cut thin red and blue card **7** and **8** into narrow strips, then unevenly sized squares and triangles. Apply a dot of eyelash glue to one side, then using tweezers, place the shapes at random over the left side of your face.

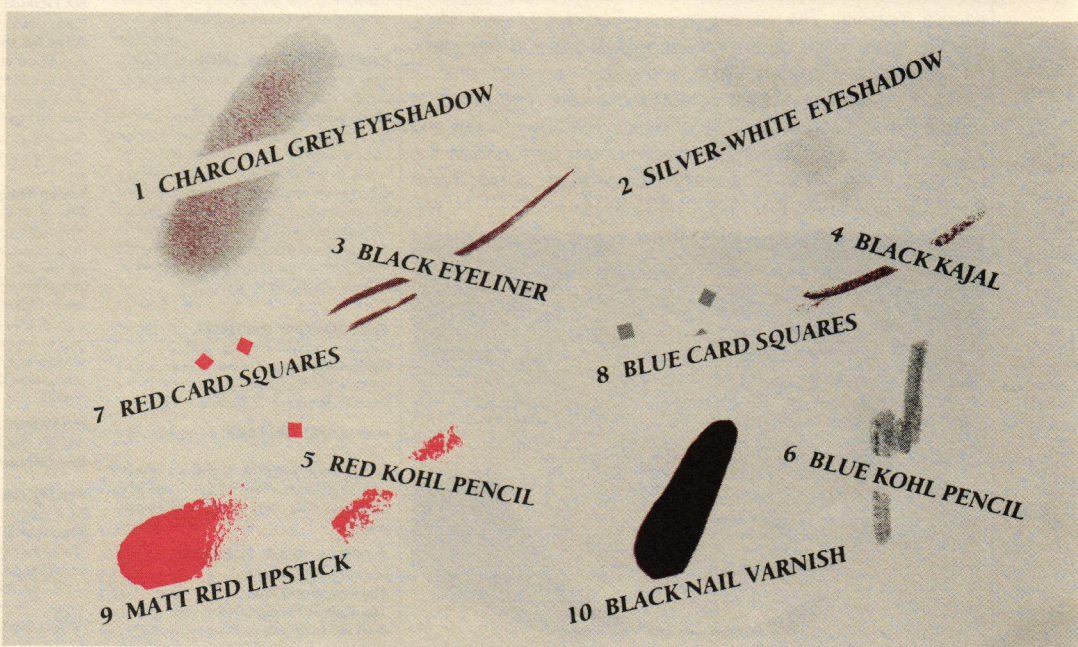
Embellishing the pattern. Trace selective scrolls and dashes over the lace-printing using sharp red and blue kohl pencils **5** and **6**. Press lightly with loose powder to set.

Balancing the lips with strong colour. Using matt, positive red lipstick **9**, paint a full lip shape with a definitive and rounded cupid's bow. Blot with a tissue, then re-paint to reinforce the colour.

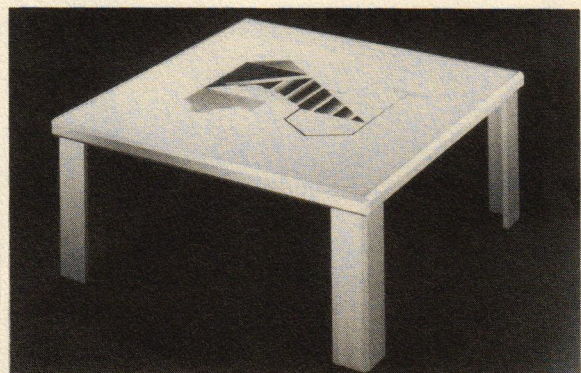
Echoing the theme on the hands. Prepare, print and colour the hands in the same way as the face. Stick a collage of **7** and **8** along the fingers and on the nails, over black nail varnish, **10**. Paint a clear top-coat varnish over the paper shapes to seal them on to the nails.

THE LACE FACE

FASHION



Art Focus

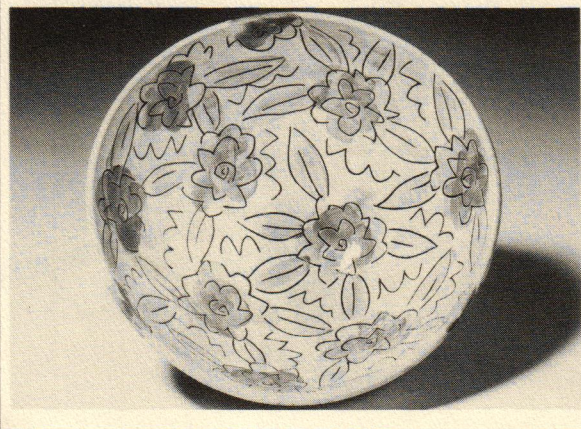


DESIGNS FOR LIVING AT THE ASB GALLERY

Hardy Rensch has designed a new table which is not only an interesting piece of furniture, but is also fully integrated into the ASB furniture system. The idea is simplicity itself and the possibilities are infinite. Special table top finishes created by ASB artists are on exhibit in variation. These include paintings and reliefs between two sheets of glass, chess sets and even stained glass. Such a table makes an interesting focal point for a waiting room or office foyer, or something unusual for the home. As the table is minimal when seen from above, it provides an excellent stand for a unique piece of marble or granite. The table here shows a subtle but striking watercolour on canvas by Pinin Manoukian set between glass.

ART ON THE TABLE

The idea behind the recently opened **Camden Pottery** is that handmade pots can be modern, stylish, humorous, and certainly functional. The pots - thrown in red clay and covered with a white slip - are richly decorated with patterns of flowers and drawings of modern-day figures and environments. A clear glaze covers the painterly brush work and gives the colours a richness which is rare in pottery. Mike Levy, potter, admits to being influenced by Clarice Cliff, Suzie Cooper and the Rheads but insists his work is not nostalgic. He loves to depict modern life and uses day to day images as source material. The atmosphere at Camden Lock is ideal; the site hosts many other craftspeople, artists and designers. At weekends Camden Lock is transformed into one of London's busiest and most colourful markets. The canalside shop exhibits a colourful range of handmade bowls, mugs and vases. These bright and stylish ceramics can be found at the Camden Pottery, 26-27 Camden Lock Place, Chalk Farm Road, London NW1 8AF. Tel: 01 485 5116



GALLERIES AND MUSEUMS IN LONDON

BARBICAN ART GALLERY, Barbican, EC2 Tel: 638 4141

Let Truth be the Prejudice. Photographs by W. Eugene Smith. Until 19 Oct
Lion Rugs. Offers a glimpse of the fast-disappearing, but culturally rich, world of nomadic tribes. Draws together 65 traditional Iranian folk carpets from private collections, dating from the mid-eighteenth century to the Second World War, characterised by the lion motif. 6 Nov-4 Jan

THE BRITISH LIBRARY Great Russell Street, WC1. Tel: 636 1544.

Sir Henry Ellis and Domesday. Shows the contribution made by Ellis to our understanding and exploitation of the Domesday Book as a unique historical source of data on 11th century England. It also shows how Ellis' career in the British Museum coincided with the most eventful and expansive period in the history of that national institution. Until 2 Nov

The City in Maps: urban mapping to 1900 Until 31 Dec
St Augustine of Hippo (354-430). Until 5 Oct

For further details of films and talks, telephone the above number

BRITISH MUSEUM. Great Russell Street, WC1 Tel: 636 1555

Money: From Cowrie Shells to Credit Cards. An amusing yet informative look at money and how different cultures measure it; examines the multiple meanings of value and worth. Until 26 Oct

CRAFTS COUNCIL GALLERY, 12 Waterloo Place, London SW1. Tel: 930 4811.

The Artist Publisher. Promises to be the most comprehensive international survey of its kind and provide a unique overview of the various ways in which artists have used publication as a medium. Work on display will be as diverse as the Bauhaus and Vorticist manifestos, artist bookworks such as Richard Long's 'Mud Hand Prints' and Clemente's 'Vetta', ephemera including artists' money and alternative playing cards, artists magazines and Ian Hamilton Finlay's paper gliders and spiral bound boats. In conjunction with

Roger Powell: Bookbinder. A ninetieth birthday celebration. Powell has been a major figure in the world of bookbinding over the past sixty years. He has created many finely decorated bindings to commission and has pioneered important conservation techniques which developed out of his rebinding of the Book of Kells and conservation of books damaged in the Florence flood of 1966. Until 2 Nov

CRAFTS COUNCIL SHOP, at The Victoria & Albert Museum, South Kensington, London SW7Tel: 589 5070

Fiona Salazar. Ceramics. Salazar's hand-built pots are highly distinctive and individual each pot taking between two and three weeks to complete. Bold, colourful imagery enhances the simple forms, which are inspired by cultures as diverse as Roman, Egyptian, Early Chinese and Pueblo-Indian. Her sources of imagery can come from the natural world, in the form of animal markings fish or water, or from a particular song or poem. 4-30 Oct

THE GOETHE INSTITUT, 50 Princes Gate, London SW7. Tel: 581 3344
Berlin Cityscapes. The city of Berlin is busy preparing for its 750th anniversary in 1987, this exhibition forms part of this programme. Until 4 Jan

HAYWARD GALLERY, South Bank, SE1 Tel: 928 3144

Dreams of a Summer Night. Scandinavian paintings at the turn of the century. Until 5 Oct
L'Amour Fou: Surrealism and Photography. Until 5 Oct

IMPERIAL WAR MUSEUM, Lambeth Road, SE1 Tel: 735 8922

The First World War Until 1988
The Call of Empire. Portrayals of African, Asian and Arab peoples in the Second World War. Until 28 Sep

LIBERTY, Regent Street, London W1. Tel: 734 1234

Carolyn Quartermaine. Liberty have commissioned Carolyn to create a total environment, combining textiles, pots and rugs with furniture of her own design. The result of this brief promises a highly individual collection of co-ordinating furniture and accessories and will be Liberty's presentation to the interior design community at the 1986 DESIGNERS Saturday on October 11th. 9-25 Oct

INSTITUTE OF CONTEMPORARY ARTS. The Mall, SW1 Tel: 930 3647

The Mirror and the Lamp. This major international exhibition of recent art focuses on the ways in which identity is constructed through perception. The camera (mirror) and projector (lamp) are the twin metaphors used by the artists to explore perspective, distortion and anamorphosis, fragmentation and reflection. There are a number of self-portraits and recreations of childhood, memory and fantasy, and the exhibition includes a wide range of media, from paintings and sculpture to life-size polaroids, slide projections and installations. The intention is to involve the viewer in the work (sometimes with the use of mirrors), and to provide a popular introduction to ideas which are being seen as 'post-modernist'. Artists included are Arschwager, Boltanski, Chadwick, Coleman, Cragg, Dokoupil, Gilbert and George, Paolini, Richter, Salle, Sherman, Ulay and Marina Abramovic. A seminar discussing the ideas behind this exhibition will be held on 2 Oct at 7.30 in the Seminar Room with Michael Newman, Allen Fisher, Robert Harbison and Mandy Merck. Until 12 Oct

ART AT HOME



Carole Miles, *Easily Swept Away*.

NATIONAL PORTRAIT GALLERY. St Martin's Place, WC2 Tel: 930 1552

Faces for the Future. New 20th Century Acquisitions at the National Portrait Gallery. Offers a selection of some of the many paintings, drawings, photographs and sculptures acquired since the department was set up in 1984, which have not yet been included in the permanent display owing to shortage of space in the Gallery. Until 5 Oct

Evelyn Waugh 1903-1966 'In Close-Up' One of Britain's most widely-read modern novelists is the subject of the latest 20th Century Department display. Records his career including the only major surviving oil portrait of Waugh painted by Henry Lamb in 1930, drawings by Osbert Lancaster and Cecil Beaton, and a good selection of important family photographs. Includes personal items, such as his wartime forage cap, a specimen of correspondence, and a Bow Street Summons for drunkenness. Until 4 Jan

NATIONAL THEATRE South Bank London SE1 9PX Tel: 928 2033

Ernst Dryden Until 4 Oct

PHOTOGRAPHERS' GALLERY 5 Great Newport Street, WC2 Tel: 240 5511

The Animal in Photography 1843-1985. Traces the history and use of animal imagery from over 200 photographs from 80 sources. Work by Paul Strand, Thurston Hopkins, Eugene Atget, Humphrey Spender and Richard Avedon to name but a few. Until 6 Sep

Humphrey Spender. Black and white work by this Picture Post photographer, best known for his Mass Observation images during the 40s and 50s. Until 3 Oct

Photography as Performance: Message through Object and Picture. Until 18 Oct

From Time to Time. Installation by John Harper. Until 11 Oct

Karen Riedener Until 11 Oct

PUBLIC RECORDS OFFICE. Chancery Lane, WC2

Domesday The making of the Book and its history; medieval government and the continuity of royal administration; Domesday Book and the computer. Until 30 Sep

THE REGENT STREET GALLERY, Polytechnic of Central London, 309 Regent Street, London W1.

Typewriter Art. Half a century of Experiment. Until 12 Sep

Contemporary Cuban Film Posters. Consists of fifty Cuban Film posters. These are produced mainly by the silk screen printing process and in their design tend to rely less on the graphic, photomechanical process than would be found in similar work in Europe and America. Until 10 Oct

RIVERSIDE STUDIOS, Crisp Road, Hammersmith W6 9RL Tel: 741 2251.

David Mach. One of Britain's most exciting and innovative young sculptors, David Mach has been described as someone who conjures most extraordinary experience from the most ordinary objects; he makes the everyday miraculous. Until 7 Sep

ROYAL COLLEGE OF ARTS. Kensington Gore London SW7

Make or Break: Design and British Industry in 1946. Looks back at the exciting 'Britain Can Make It' exhibition held, forty years ago, at the V&A, to celebrate the role of design in post-war British industry and to encourage high standards in the home consumption of domestic products. 9 Sep-24 Oct

TATE GALLERY, Millbank, SW1 Tel: 821 1313

Stephen Cox. Born 1946 Cox is one of Britain's most productive sculptors. He first became known ten years ago as the author of some of the most radical minimal sculpture: reduced to a clean surface of plaster, it challenged the definitions of modernist sculpture and painting. Until 19 Oct
The Third Turner Prize will be awarded on 25 November by the Patrons of New Art to the person who, in the opinion of the New Art Jury has made the greatest contribution to art in Britain in the previous twelve months. The first Turner Prize was awarded in 1984 to the painter Malcolm Morley, and the second in 1985 to the painter Howard Hodgkin

VICTORIA AND ALBERT MUSEUM. South Kensington, SW7 Tel: 589 6371

British International Print Biennale: A Selection for London. Until 21 Sep
Blitz Designer Collection of Lewis Jackets. Until 28 Sep

Masques et Sculpture d'Afrique et d'Océanie dans les collections du Musée.

Jean-Loup Sieff.

Until 7 Sep

Musée de l'homme, Place du Trocadéro, Paris.

Coté Femmes.

Until 30 Sep

THE METROPOLITAN MUSEUM OF ART, 82nd Street and Fifth Avenue, New York, New York 10028. Tel: 212 879-5500

Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860-1912. 125 prints drawn mostly from the collection of about 200 woodblock prints, mostly triptychs.

Until 7 Sep

SOLOMON R. GUGGENHEIM MUSEUM, 1071 Fifth Avenue, New York 10028. Tel: 212 360 3500

The Expressive Figure from Rousseau to Bacon: European Art in the Guggenheim Museum Collection. Illustrates the permanent importance of the human figure as basic subject matter for many masters of 20th century art.

Until 21 Sep

By the Muse Inspired. 20 Masterpieces of sculpture drawn from the Museum's permanent holdings.

Until Nov

Angels of Vision: French Art Today, 1986 Exxon International Exhibition.

3 Oct-30 Nov

Phoebe Adams has been selected as the 1986-7 grant recipient of The Guggenheim Museum Sculptor-in-Residence Program at Chesterwood. Phoebe Adams's bronze sculptures suggest calligraphic drawing and in their delicacy evoke such natural phenomena as flowing water and the human organism.

WALKER ART CENTRE, Vineland Place, Minneapolis 55403. Tel: 612 375 7600

The Architecture of Frank Gehry. This is the first major exhibition of the architecture of Frank Gehry, whose consistent originality places him in a pivotal role today, balancing between traditional modernism and a unique formal expressionism that Cesar Pelli describes as 'architecture pushed to be primarily a work of art.' Gehry's highly expressive work has bridged the long-standing gap between architecture and the arts of painting and sculpture.

21 Sep-16 Nov

Visions of the City: City Life and Hugh Ferriss: Metropolis. City Life features a wide selection of prints from the 1930s that focus on the American city as subject matter. Metropolis presents drawings of urban architecture from the 1920s by one of America's most celebrated architectural delineators, Hugh Ferriss. In expressive charcoal drawings, he exaggerated the monumental qualities of structure and suppressed ornament and detail, reducing buildings to the profound power of their simple masses.

Until 9 Nov

COMPETITIONS

ARCHITECTURAL BRICKWORK AWARD SCHEME Open to projects completed between December 1983 and 31 December 1986 and may be any type of building. Practices of all sizes are eligible.

Closing Date: 31 December

Information & Entry Forms: LW Thompson, The Brick Development Association, Winkfield, Windsor. Tel: 0344 885651

ART AND WORK AWARDS 1986.

Organised by Art For Offices. There are three categories of awards: 1. the award for a site-specific commission for a corporate building; 2. an art collection for a corporate building; 3. the most outstanding contribution to art in the working environment. Final date of receipt of entries is 15th September. For further details contact Art For Offices, Tel: 01 481 1337

CMF STOVE DESIGN AWARD Sponsored by the Coal Merchants Federation.

Eligibility: Professionals and students

Closing Dates: Enrolment: 29 November - Completed Designs 13 December

Information: The Award Organiser, The Old Barn, Mariners Cross, Cotleigh, Honiton, E Devon

CONFEDERATION OF ASSOCIATIONS OF SPECIALIST ENGINEERING CONTRACTORS A prize of £300 will be offered for the best submission for a new logo type for CASEC

Closing Date: 30 September

Information: Logo Competition, CASEC, Esca House, 34 Palace Court, London W2 Tel: 229 2488

FRANZ VOGT DESIGN PRIZE

Architects and designers are invited to enter an international competition for the design of a new system of office furniture sponsored by VOKO Franz Vogt.

Information: VOKO Franz Vogt, Abt. VM, PO Box 6540, D-6300 Giessen, W. Germany

Closing Date: 31 October

IIDA 1987 2nd International Interior Design Award. One prize of £10,000 will be awarded to an individual interior designer for the best interior completed between 1 Jan 1985 and 1 Jan 1986. Residential, domestic or religious projects will not be accepted

Closing date: 14 November

Information: From AGB Westbourne Ltd, Audit House, Field End Road, Eastcote, Middlesex Tel: 868 4499

INTERIEUR 86 International competition of projects which make a creative contribution to the field of interior design, and are not in production at the opening date of Interieur 86 (18 October)

Closing date: 15 September

Information: Interieur 86, Casinoplein 10, 8500 Kortrijk, Belgium

KODAK BLACK AND WHITE PHOTOGRAPHY AWARD The overall winner receives £1,000 for both the photographer and the printer in each of the following categories: News, Sport, Royalty, Industrial/Commercial, Advertising/Fashion, Fine Art/Pictorial. Must have been taken on or after 1 October 1985 on Kodak film

Information: Kodak Professional Sales, Kodak House, Station Road, Hemel Hempstead, Herts Tel: 0442 61122

Closing Date: 3rd October

3RD INTERNATIONAL COLOUR DESIGN PRIZE 1986/87 Award for the use of colour in the fields of architecture (facades and interiors) and industrial design as well as for contributions to design theory for the teaching sector. The value of the prize will total DM 40,000

Eligibility: All architects, colour designers, industrial designers and authorities involved in colour design or objects

Closing Date: 1 December

Information: Farb-Design-International, Danneckerstrasse 52, (Architektenkammer), 7000 Stuttgart 1, West Germany

INTERNATIONAL WORK SPACE DESIGN COMPETITION. San Francisco, LIMN announces this international event for designers and architects, co-sponsored by Workspace and the Institute of Business Designers, Northern California Chapter. For details and entry forms contact Meredith Tromble 415 397 7471. The deadline for entries is June 1, 1987.

LECTURES/FILMS

AA GRADUATE SCHOOL Under the directorship of Roy Landau offers a selection of studies specialising in three areas: Energy, History and Theory and Housing, leading to a one-year AA Diploma, two-year Graduate Honours Diploma or MPhil and PhD advanced research degrees. Day release courses are also available. Prospective candidates must complete application forms obtainable from the Co-ordinator, Graduate School, Architectural Association School of Architecture, 34-36 Bedford Square, London, WC1B 3ES. Tel: 636 0974.

FINANCE FOR EXECUTIVE WOMEN. The London Conference Co. in association with Peat Marwick at the The Portman Hotel, London W1. Any executive woman in a managerial position, or aspiring to one, will benefit from this highly specialised one day seminar. Registration forms from Mrs Austin, Peat Marwick Mitchell & Co, 1 Puddle Dock, Blackfriars, London EC4. 23 Oct

ICA, THE MALL, London SW1. Tel: 930 0493
Telephone the above number for details of lectures.

THE NATIONAL GALLERY, Trafalgar Square, London WC2 Tel: 839 3321
Lectures start at 1pm on weekdays and 12 noon on Saturdays. Full details of all lectures are available from the gallery.

OXFORD PROGRAMME OF DEVELOPMENT WORKSHOPS
Urban Land Development & Planning Directors: Patsy Healey & Roger Zetter. The workshops are intended for experienced professionals active in environmental economic and social planning in developing countries
Information: Gill Long, Dept of Town Planning, Oxford Polytechnic, Headington, Oxford

SCIENCE MUSEUM, South Kensington, London SW7 Tel: 589 3456

Demonstration in the Printing Gallery One or more of the following will be demonstrated each Wednesday pm 2-3 & 3.30-4.30:
Use of hand press; Simple papermaking; Direct-entry photosetting; Use of a photosetter editing terminal

TATE GALLERY, Millbank, London SW1 Tel: 821 1313. For further details telephone Recorded Information service: 821 7128

THE VICTORIA AND ALBERT MUSEUM, South Kensington, London SW7 Tel: 589 6371

A series of short talks at 12.00 every day Mon to Thur, focusing on aspects of the Museum's collections

ANGELA FLOWERS



Rothenstein, At Luigi's 1984.

GERMANY: DEUTSCHES ARCHITEKTUR-MUSEUM, Schaumainkai 43, 6000 Frankfurt 70.

Vision of the Modern: The Principle of Construction. Organized by Heinrich Klotz, this exhibition was conceived as a reply to the Museum's earlier exhibition, Revision of the Modern.

Until 17 Sep

GESAMTHOCHSCHULE KASSEL, Hessen University, Hall K18, Menzelstrasse 13, 3500 Kassel.

Groupartwork. is the title of an international art exhibition to be held in 1987, for group, rather than individual, artworks. Further information about submission is available from Professor Hel Attar at the Gesamthochschule Kassel.

ITALY: PALAZZO GRASSI, San Samuele 3231, Venice.

Futurismo Futurismi. See feature June issue pp8-11.

Until 12 Oct

VENICE BIENNALE, Theme of 42nd Biennale in which 42 nations are taking part. Looks at the relation between art & Science and treats such themes as: Space, Colour, Technology, and Information, Art & Biology, and Art & Chemistry. It also shows the work of young artists who have never before exhibited at a Biennale.

USA

HARVARD UNIVERSITY ART MUSEUMS, 32 Quincy St, Cambridge, MA 021 138

German Realist Drawings of the 1920s. Germany in the 1920s was a turbulent, topsy-turvy world, beset with post-war malaise, inflation, violent politics, and economic and social disarray. The disturbing, often shocking events of the time have been recorded in literature, in film, and in the works of group of artists known as the 'New Realists', men and women who courageously responded to the chaos of their times with a powerful, vividly-relaxed, and richly-executed art. The drawings of some thirty of these artists, including George Grosz, Otto Dix, Max Beckmann, Gottfried Brockmann, Karl Hubbuch, and Hanna Nagel will be represented in this, the first major exhibition of its kind in America.

Until 28 Sep

MUSEUM OF MODERN ART 11 West 53 Street, New York, NY 10019. Tel: 212 708 9400

Vienna 1900: Art, Architecture, and Design 1898-1918. Features the rich visual art production around the turn of the century, notably the painters Klimt, Schiele, and Kokoschka, alongside architectural works and beautiful decorative objects.

Until 22 Oct

Rosalind Solomon: Ritual. 35 black and white photographs taken between 1976 and 1985 of the rituals and communal rites taken during her travels in Latin America and India.

Until 30 Sep

MUSEUM OF MODERN ART, 401 Van Ness Avenue, San Francisco

Facets of Modernism. Photographs

Until 2 Nov

MUSEUM OF THE CITY OF NEW YORK, Fifth Avenue and 103rd Street, New York.

Beyond the Golden Door. Settlement Houses in New York.

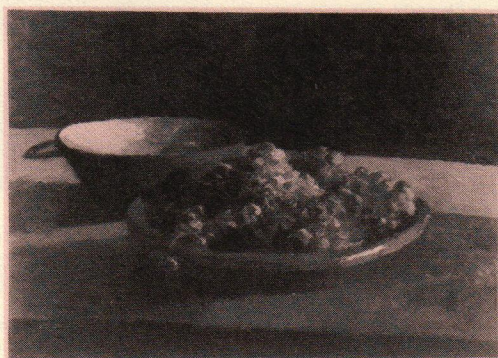
Until 9 Nov

NATIONAL BUILDING MUSEUM, Pension Building, Judiciary Square, NW, Washington.

The Pension Building: Its Design, Construction and Renovation

Extended indefinitely

BRUTON GALLERY



Giles Sackick, les Raisins de Locam

CRAFTS COUNCIL



Richard Long, Mud Hand Prints 1984

INTERNATIONAL EVENTS

INTERIEUR 86: 10th BIENNIAL OF INTERIOR DESIGN CREATIVITY, Kortrijk, Belgium 18-26 Oct

ENERGY WORLD, Milton Keynes, August 1986 saw the opening of Energy World - a show village of low energy houses and the first exhibition in Milton Keynes Energy Park. Around fifty houses on this specially prepared and landscaped site will demonstrate to the public and subsequently during a special 'Business Week' to a wide technical audience, a range of energy saving measures. The event is expected to attract over 100,000 visitors from around the world. Open to the public Until 21 Sep 26 Sep-1 Oct

THE BIGGEST EVER NATIONAL GRAPHIC DESIGN SHOW IN LONDON'S NEWEST EXHIBITION CENTRE. The National Graphic Design Show is to be held in the modern custom-built surroundings of the Business Design Centre, Islington. 21-24 Oct

DESIGNERS' SATURDAY. Under the Chairmanship of Fred Appleton of Scott Howard, Designers' Saturday 1986 aims to reconfirm the objectives behind the event to inform and entertain the design professions and to provide a forum for designers to view what is new and what is best from the eighteen participating companies. 1986 will see the launch of a new award sponsored by the SIAD which will invite entries under two categories; best commercial interior for the public sector and best student scheme for an interior for the public sector. The leading entries under these two categories will be on display in the showrooms during Designers' Saturday. 11 Oct

ENERGY EFFICIENCY: The key to good building. A joint professional approach at RIBA, 66 Portland Place, London W1. Tel: 580 5533. 18-19 Sep

WORLD PLANNING AND HOUSING CONGRESS, Adelaide, South Australia. 28 Sep-3 Oct
Information: Congress Secretariat, International Convention Management Services, PO Box 2609, Sydney, NSW 2001. Deadline for offers of papers with abstracts: 30 Sep

1986 WORLD EXPOSITION. Expo 86. PO Box 1986, Station A, Vancouver BC. Until 13 Oct

I.D.D.A. DECOREX. The Interior Decorators & Designers Association 9th International Trade Exhibition to be held at the Kensington Rainbow Exhibition Centre, Derry Street, London W8. IDDA is the premier British exhibition of the fabrics, wallcoverings, wallpapers, modern and reproduction furniture, ceramics, lighting carpets, and floorcoverings, architectural and interior design accessories of the leading trade suppliers in the UK. 30 Sep-2 Oct

1986 EUROPEAN CONFERENCE ON SOLID MODELLING, held at the Royal Garden Hotel, London. The conference is mainly intended for professional engineers, designers and computer specialists who wish to find out more about solid modelling and how its use can lead to cost-savings, error-reduction and productivity increases in their organisation. A solid modeller creates complete unambiguous descriptions of the parts and assemblies modelled in a database which can be accessed by other engineering and analysis functions. Such product descriptions are a key element in the development of the automated factory. 11-12 Sep

BENELUX ROOFING EXHIBITION DAK 1986. At the RAI exhibitioncentre in Amsterdam, the Netherlands. The entire spectrum of the roofing trade is covered. Further information: Expoconsult, P.O. Box 200 3600 AE Maarssen, The Netherlands. Tel: 03465 73777. 28-31 Oct

STYLE FOR 87. Top Norwegian designers Sven Ivar Dysthe and Svein Gusrud Will be among the speakers at a major design seminar to be held at the exhibition style for 87. The seminar will focus on design and lifestyle and in particular the relationship between the designer, the end-user and the retailer. The two Norwegian speakers will cover the development of the Norwegian furniture industry and trace the process of new product development in Norway today. Further information from: Amanda Clark, Cameron Choat & Partners, Tel: 01 373 4537. 21 Oct

SALEROOMS

BONHAMS Montpelier Galleries, Montpelier Street, SW7 Tel: 584 9161
Bonhams auctioneers of Knightsbridge will be holding a special auction sale of fine paintings of children with a small section of other child related items. The sale is planned to coincide with UNICEF's 'World Childrens week', and a percentage of the sale proceeds will be donated to help with this campaign. 18 Sep, 6pm

CHRISTIE'S SOUTH KENSINGTON, 85 Old Brompton Road, SW7 Tel: 581 7611
Old and Modern Silver. 1st Sep
Old and Modern Jewellery. 2 Sep
English and Continental Pictures. 2nd Sep

Carpets and Decorative Objects.

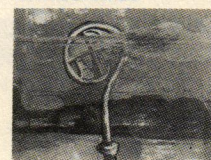
Furniture. 3rd Sep
English and Continental Watercolours and Drawings. 3rd Sep
Dolls. 4th Sep
Printed Books. 5th Sep
All Sales start at 2 pm unless otherwise stated. Telephone 581 7611 for information on other sales.

PHILLIPS, 7 Blenheim Street, New Bond Street, London W1. Tel: 493 8080
All Sales start at 11 am unless otherwise stated. For further information on other sales, Tel: 01 629 6602

SOTHEBY'S, 34-35 New Bond Street, London W1. Tel: 493 8080
Fine Dolls, Teddy Bears, Automata, Toys, Games, Textiles, Costume and Mechanical Musical Instruments. 23 Sep 10.30am & 2.30pm

General Printed Books. 23 Sep 12 noon
Finest and Rarest Wines, Spirits, Vintage Port and Collectors' Items, 24 Sep
Musical Instruments. 25 Sep 10.30am
Victorian and Modern British Paintings. 30 Sep, 11.00am & 2.30pm

WHITECHAPEL



Julian Schnabel, St Patrick 1983

Profit by Design

Image is even more important when running a business these days. A well designed interior attracts people and creates atmosphere, making the office a better place in which to work, a hotel stay more relaxing, a meal in a restaurant more enjoyable or shopping more pleasant.

If you are in the business of designing or furnishing commercial premises in Scotland, come to Glasgow this September to an exhibition packed with the latest ideas from furniture to floorcoverings, desks to display equipment, lighting to landscaping, soft furnishings to shop equipment, mannequins to murals and much more...

For further details about exhibiting or visiting, contact Eileen Clayton, AGB Exhibitions Ltd., Audit House, Field End Road, Eastcote, Middlesbrough HA4 9XE, 01-868 4499 or return the coupon below:

Name _____

Company _____

Address _____

Post Code _____

Tel _____

☐ I am interested in exhibiting

☐ I am interested in visiting

Please send me _____ tickets

THE SCOTTISH
INTERIORS
&
SHOPFITTING
EXHIBITION

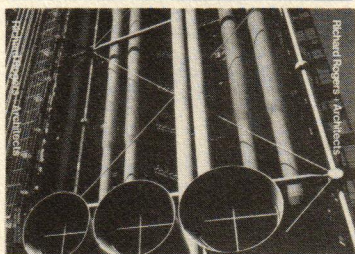
7-10 September 1986
Hall 5, Scottish Exhibition Centre
Glasgow

Tickets Hotline 01-429 2850

ORDER FORM

PLEASE ADD £1.00/US\$2.00 PER ITEM FOR BOOKS AND £2.00/US\$4.00 PER ITEM TOWARDS POSTAGE AND PACKING FOR ALL OTHER ITEMS

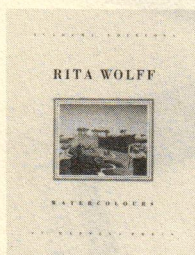
ARCHITECTURAL MONOGRAPHS



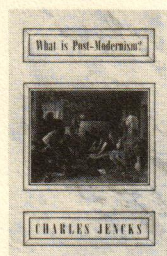
- ☐ **RICHARD ROGERS**
Contributions by Peter Cook, Richard Rogers
HB£17.50/PB£12.95
- ☐ **MIES VAN DER ROHE**
Contributions by Sandra Honey, Adrian Gale,
James Gowan HB£17.50/PB£12.95
- ☐ **JOHN SOANE**
Contributions by Sir John Summerson, David
Watkin, G. Tilman Mellinshoff HB£17.50/PB£12.95
- ☐ **TERRY FARRELL**
Contributions by Colin Amery, Charles Jencks,
Terry Farrell HB£17.50/PB£12.95
- ☐ **EDWIN LUTYENS**
Contribution by Peter Inskip. Revised, enlarged
edition with 7 col gatefolds HB£17.50/PB£12.95

BOOKS ON ART AND DESIGN

- ☐ **ALPHONSE MUCHA: MASTER OF ART NOUVEAU**
Victor Arwas HB£10.50/PB£5.95
- ☐ **ART DECO**
Victor Arwas HB£35.00
- ☐ **ART DECO POSTERS AND GRAPHICS**
Jean Delahaye PB£6.95
- ☐ **ART DECO STYLE**
Yvonne Brunhammer HB£17.50/PB£9.95
- ☐ **ART NOUVEAU POSTERS AND GRAPHICS**
Roger Sainon PB£6.95
- ☐ **ART NOUVEAU STYLE**
Laurence Buffet-Challie HB£17.50/PB£9.95
- ☐ **MUCHA: COMPLETE GRAPHIC WORKS**
Ann Bridges (Ed) HB£25.00/PB£12.50



- ☐ **RITA WOLFF**
Essays D Porphyrios & Maurice Culot
HB£17.50/PB£12.50
- ☐ **THE LIFE AND WORK OF JMW TURNER**
Andrew Wilton HB£49.50



- ☐ **WHAT IS POST-MODERNISM?**
Charles Jencks
Available July PB£5.95

ABRAMS TITLES

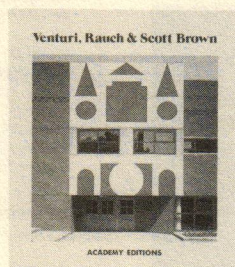
- ☐ **AMERICAN REALISM**
Alvin Martin HB£25.00
- ☐ **CHILLIDA**
Peter Selz and James Johnson Sweeney
HB£46.50
- ☐ **CORAL KINGDOMS**
Carl Roessler HB£25.00
- ☐ **DALI**
Max Gérard (Ed) HB£21.50
- ☐ **DOUBLY GIFTED**
Kathleen G Hjertter HB£21.50
- ☐ **RED GROOMS: A RETROSPECTIVE**
Essays by Judith Stein, John Ashbery and Janet
Cutler PB£21.50
- ☐ **HIGH ON NEW YORK**
Photos by Peter Kaplan HB£17.50
- ☐ **IMPRESSIONIST AND POST-IMPRESSIONIST PAINTINGS IN THE MOMA**
Charles Moffett HB£35.00
- ☐ **ROY LICHTENSTEIN: LANDSCAPE SKETCHES**
Constance Glenn (Ed) HB£53.50/DE£180.00
- ☐ **LIGHTS, CAMERA, ACTION!**
Louis Goldman HB£25.00
- ☐ **MEN IN THE CITIES**
Robert Longo PB£13.50
- ☐ **METROPOLITAN ZOO**
Joseph Bell HB£17.85
- ☐ **MOVIE POSTERS: THE PAINTINGS OF BATISTE MADALENA**
Judith Katten PB£10.50
- ☐ **NURSING: THE FINEST ART**
M Patricia Donahue HB£35.00
- ☐ **ORDEAL OF THE HERMITAGE**
Sergei Varshavsky and Boris Rest HB£28.50
- ☐ **PHOTOGRAPHY AND THE OLD WEST**
Karen and William Current HB£12.00
- ☐ **CHARLES M. RUSSELL: PAINTINGS, DRAWINGS AND SCULPTURE**
Frederick Renner HB£17.85
- ☐ **SETS, SERIES AND ENSEMBLES IN AFRICAN ART**
George Nelson Preston HB£14.50
- ☐ **PAT STEIR PAINTINGS**
Carter Ratcliff HB£17.50/PB£10.50
- ☐ **TOKYO: FORM AND SPIRIT**
James R. Brandon et al HB£28.50
- ☐ **TOULOUSE-LAUTREC AND CONTEMPORARIES**
Ebria Feinblatt and Bruce Davis HB£25.00

BOOKS ON ARCHITECTURE

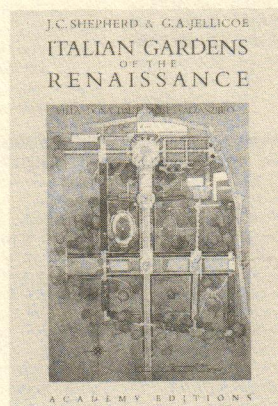
- ☐ **ARCHITECTURE: FORMAL APPROACH**
Jerzy Wojtowicz & William Fawcett PB£9.95
- ☐ **ART NOUVEAU ARCHITECTURE**
Frank Russell (Ed) PB£14.95
- ☐ **A CENTURY OF CHAIR DESIGN**
Frank Russell, Philippe Garner, John Read
PB£12.50
- ☐ **CONCEPTS OF URBAN DESIGN**
David Gosling and Barry Maitland
HB£20.00/PB£14.95
- ☐ **CONSTRUCTIVIST ARCHITECTURE IN THE USSR**
Anatole Kopp HB£25.00
- ☐ **CURRENT ARCHITECTURE**
Charles Jencks & William Chaitkin HB£39.50
- ☐ **ENCYCLOPEDIA OF WORLD ARCHITECTURE**
Henry Steirlin PB£9.95
- ☐ **HAMPSHIRE ARCHITECTURE**
Colin Stansfield Smith (Ed) HB£17.50/PB£12.50

FLIGHT OF FANCY

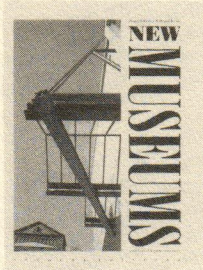
Brent C. Brolin HB£25.00



- ☐ **VENTURI, RAUCH AND SCOTT-BROWN**
A Sanmartin (Ed) PB£14.95



- ☐ **ITALIAN GARDENS**
J.C. Shepherd & G.A. Jellicoe HB£25.00
- ☐ **KINGS OF INFINITE SPACE**
Charles Jencks PB£12.50
- ☐ **LANGUAGE OF POST-MODERN ARCHITECTURE**
Charles Jencks PB£12.50
- ☐ **MIGUEL ANGEL ROCA**
Oriol Bohigas, Jorge Glusberg, Miguel Angel
Roca PB£15.00



- ☐ **NEW MUSEUMS**
Heinrich Klotz (Ed) PB£9.95
- ☐ **SYMBOLIC ARCHITECTURE**
Charles Jencks HB£35.00

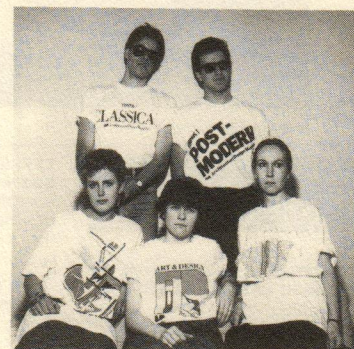
AD PRODUCTS

ALL UK PRICES IN £ STERLING. ALL OVERSEAS PRICES
IN US DOLLARS. PLEASE TICK ITEMS YOU REQUIRE

AD T-SHIRTS

- ☐ **ALLEN JONES** (4-col) £9.95/US\$13.95
- ☐ **ALPHONSE MUCHA** (4-col) £6.95/US\$13.95
- ☐ **RICHARD ROGERS** (blue and red) £6.95/US\$13.95

- ☐ **ACADEMY PETER BLAKE** (4-col) £9.95/US\$19.95
- ☐ **THINK! CLASSICAL** (black) £6.95/US\$13.95
- ☐ **THINK! POST-MODERN** (black) £6.95/US\$13.95
- ☐ **TERRY FARRELL** (blue) £6.95/US\$13.95
- ☐ **CHERNIKHOV** (black and red) £6.95/US\$13.95
- ☐ **ART & DESIGN PETER BLAKE** (4-col) £9.95/US\$19.95



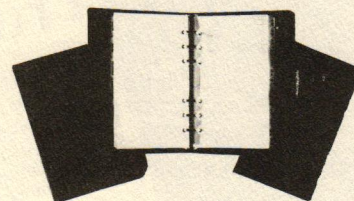
- ☐ **THINK SYMBOLIC** (black and red) £6.95/US\$13.95

THE AD SWEATSHIRT

- ☐ **ART & DESIGN PETER BLAKE**
(4-col on white XL) £14.95/US\$29.95

All the T-shirts are white 100% cotton and are
available in a baggy unisex size.

AD FILOFAX



- ☐ **SLIMLINE** Burgundy or black calf leather pocket version £29.95/\$60.00
- ☐ **PROFESSIONAL** Winchester black leather wallet £49.95/US\$85.00
- ☐ **STUDENT** Red canvas binder £25.00/US\$40.00

CALCULATOR AND TORCH



- ☐ **DURABEAM TORCH** Special A&D issue in two colours £3.95/US\$7.95
- ☐ **BRAUN CALCULATOR** Superbly designed, easy to use, in protective case £29.50/US\$60.00

HB = Hardback PB = Paperback DE = Deluxe Edition

PLEASE MARK THE TITLES AND ITEMS REQUIRED AND RETURN WITH THE ORDER FORM OPPOSITE

ORDER FORM

PLEASE ADD £1.00/US\$2.00 PER ITEM TOWARDS POSTAGE AND PACKING FOR BOOKS

ART & DESIGN

Back issues available

- | | |
|---|----------------|
| ☐ February 1985 | £1.95/US\$3.95 |
| ☐ March 1985 | £1.95/US\$3.95 |
| ☐ April 1985 | £1.95/US\$3.95 |
| ☐ May 1985 | £1.95/US\$3.95 |
| ☐ October 1985 | £1.95/US\$3.95 |
| ☐ November 1985 | £1.95/US\$3.95 |
| ☐ December 1985 | £1.95/US\$3.95 |
| ☐ February 1986 | £1.95/US\$3.95 |
| ☐ March 1986 | £1.95/US\$3.95 |
| ☐ April 1986 | £1.95/US\$3.95 |
| ☐ May 1986 | £1.95/US\$3.95 |
| ☐ June 1986 | £1.95/US\$3.95 |
| ☐ July/August 1986 | £1.95/US\$3.95 |
| ☐ September 1986 | £1.95/US\$3.95 |

ARCHITECTURAL DESIGN

Back issues/Profiles available:

- ☐ **INT CURRENT PROS 6-86**
Leonidov, Rob Krier, James Stirling
£3.95/US\$7.95
- ☐ **INT CURRENT PROS 5-86**
Stirling Wilford Assoc., BDM, Norman Foster
£3.95/US\$7.95
- ☐ **INT CURRENT PROS 4-86**
Bruno Minardi, James Gowan, ABK
£3.95/US\$7.95
- ☐ **INT CURRENT PROS 3-86**
Arata Isozaki, Rick Mather, Terry Farrell
£3.95/US\$7.95
- ☐ **63 NATIONAL GALLERY**
Projects by the 5 unsuccessful finalists
£7.95/US\$14.95
- ☐ **60 LE CORBUSIER ARCHIVE**
Guest-ed Alexander Tzonis
Drawings from the Fondation 1920s-60s
£7.95/US\$14.95
- ☐ **59 SCHOOL OF VENICE**
Guest-ed Luciano Semerari
Incpros by Rossi & Gregotti £7.95/US\$4.95
- ☐ **58 REVISION OF THE MODERN**
Guest-ed Heinrich Klotz
The collection of the German Architecture
Museum £7.95/US\$14.95
- ☐ **57 CROSS-CURRENTS OF
AMERICAN ARCHITECTURE**
Eisenman, Graves, Gehry, Pelli, Stern, Beeby,
Duany, Meier £7.95/US\$14.95
- ☐ **56 CAIRO INTERNATIONAL EXHIB**
Projects by world-famous architects
£7.95/US\$14.95

- 55 IAKOV CHERNIKOV**
 Guest-ed Catherine Cooke
 His approach to architectural design
 £7.95/US\$14.95

54 LEON KRIER
 Houses, palaces, cities
 Guest-ed D Porphyrios £7.95/US\$14.95

53 BUILDING AND RATIONAL ARCHITECTURE
 Guest-ed Demetri Porphyrios
 New directions in rational architecture
 £7.95/US\$14.95

52 BRITISH ARCHITECTURE 1984
 AD Project Awards £7.95/US\$14.95

51 URBANISM
 Guest-eds Gosling and Maitland
 New approaches to urban problems with case studies
 £7.95/US\$14.95

50 BERLIN HISTORY
 Guest-ed Doug Clelland
 A metropolis and its culture £7.95/US\$14.95

49 ELEMENTS OF ARCHITECTURE
 Guest-ed Rob Krier
 Study of arch composition £7.95/US\$14.95

48 ABSTRACT REPRESENTATION
 Guest-ed Charles Jencks
 A new synthesis in today's architecture
 £7.95/US\$14.95

47 RUSSIAN AVANT-GARDE
 Guest-ed Catherine Cooke
 Map guide to Moscow £7.95/US\$14.95

46 DOLLS' HOUSES
 The AD Dolls' House Competition
 £7.95/US\$14.95

45 ARCHITECTURE IN PROGRESS - IBA
 Winning projects from the Berlin competitions
 £7.95/US\$14.95

44 FOREST EDGE/POST-WAR BERLIN
 Guest-ed Doug Clelland
 Essay by Robert Geddes £7.95/US\$14.95

43 ANIMATED ARCHITECTURE
 Guest-ed D Walker
 Theme parks inc Disneyworld and Epcot
 £7.95/US\$14.95

42 MODERN ARCHITECTURE AND THE CRITICAL PRESENT
 Guest-ed Kenneth Frampton
 International critics & architects assess the current scene
 £7.95/US\$14.95

41 CLASSICISM IS NOT A STYLE
 Guest-ed Demetri Porphyrios
 Classicism as a continuing tradition
 £7.95/US\$14.95

39 FREE-STYLE CLASSICISM
 Guest-ed Charles Jencks
 A new, broader definition of classicism
 £7.95/US\$14.95

38 CURRENT PROJECTS
 12 leading contemporary architects
 £4.95/US\$9.95

37 ANGLO-AMERICAN SUBURB
 Guest-eds Robert Stern and J M Masseneagle
 The planned suburb £6.95/US\$11.95

35 METHODOLOGY OF ARCH HISTORY
 Guest-ed D Porphyrios £7.95/US\$14.95

34 ROMANTIC HOUSES
 28 schemes are discussed £4.95/US\$9.95

33 BRITISH ARCHITECTURE 1981
 AD Project Awards £6.95/US\$11.95

32 FUTURISM TO RATIONALISM
 The origins of mod Italian arch £6.95/US\$11.95

31 URBANITY
 The Paris Biennale 1980 £6.95/US\$11.95

30 LES HALLES
 Guest-ed L Mottio
 The major international competition
 £6.95/US\$11.95

29 STIRLING GOLD
 James Stirling's Gold Medal
 With introduction by Norman Foster
 £6.95/US\$11.95

28 POST-MODERN CLASSICISM
 Guest-ed Charles Jencks
 39 projects by 24 leading architects
 £7.95/US\$14.95

27 VIOLETT-LE-DUC
 A reassessment £6.95/US\$11.95

26 NEW FREE STYLE
 The remarkable innovations in Europe and America around 1900 £6.95/US\$11.95

25 AALTO AND AFTER
 The Aalto legacy £4.95/US\$9.95

24 BRITAIN IN THE THIRTIES
 Guest-ed Gavin Stamp £6.95/US\$11.95

23 NEO-CLASSICISM
 Guest-ed Geoffrey Broadbent
 The history and implications for today
 £6.95/US\$11.95

22 HAWKSMOOR'S CHRIST CHURCH
 Building and restoration £3.50/US\$6.95

21 LEON BATTISTA ALBERTI
 Guest-ed J Rykwert
 A reappraisal £6.95/US\$11.95

20 ROMA INTEROTTA
 Guest-ed Michael Graves £6.95/US\$11.95

19 SAINSBURY CENTRE
 Guest-ed A Peckham
 Norman Foster's revolutionary design
 £3.50/US\$6.95

17 BEAUX-ARTS
 Guest-ed R Middleton
 Map guide to Beaux-Arts Paris
 £6.95/US\$11.95

16 BRUCE GOFF
 Guest-eds J Sergeant and S Mooring
 A comprehensive survey £6.95/US\$11.95

15 FRANCE: LABORATOIRES DE L'ARCHITECTURE
 Guest-ed Antoine Grumbach
 Paris map guide £6.95/US\$11.95

14 HANDBUILT HORNBY
 Handmade buildings £3.50/US\$6.95

11 SURREALISM AND ARCHITECTURE
 Leading artists and architects £6.95/US\$11.95

10 POST-MODERN HISTORY
 Guest-ed Charles Jencks £3.50/US\$6.95

7 MILLBANK COMPETITION
 Reflections on British architecture
 £3.50/US\$6.95

4 POST-MODERNISM
 The first-ever exposition of Jencks' controversial theory
 £3.50/US\$6.95

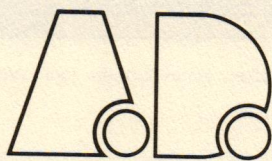
3 TAFURI-CULOT-KRIER
 3 leading European architects with a Marxist viewpoint
 £3.50/US\$6.95

1 ARATA ISOZAKI
 Japan's leading architect £3.50/US\$6.95

AD SPECIAL PROFILES

- ☐ **QUINLAN TERRY** £6.95/US\$11.95
- ☐ **LOS ANGELES I & II**
A study of LA culture and way of life
Map guide £12.95/US\$24.95
- ☐ **JAMES STIRLING**
Major projects £7.95/US\$14.95
- ☐ **BRITISH ARCHITECTURE 1982**
Giant format £14.95/US\$29.95

SUBSCRIBE TO



**ART & DESIGN
AND
ARCHITECTURAL DESIGN
NOW!**

Fill in the special card or write
direct to the following:

MAIL ORDER FORM

Please supply me with the items marked:

- ☐ I enclose my cheque/postal order/draft VALUE £/\$.....
- ☐ Please charge the total amount to my credit card account no:

[illegible]

Expiry date

- ☐ AMERICAN EXPRESS
☐ DINERS CLUB
☐ ACCESS/MASTER CHARGE/EUROCARD
☐ BARCLAYCARD/VISA



Signature.....
Name.....
Address.....
.....
.....

AD SUBSCRIPTIONS, 7/8 HOLLAND STREET, LONDON W8 4NA

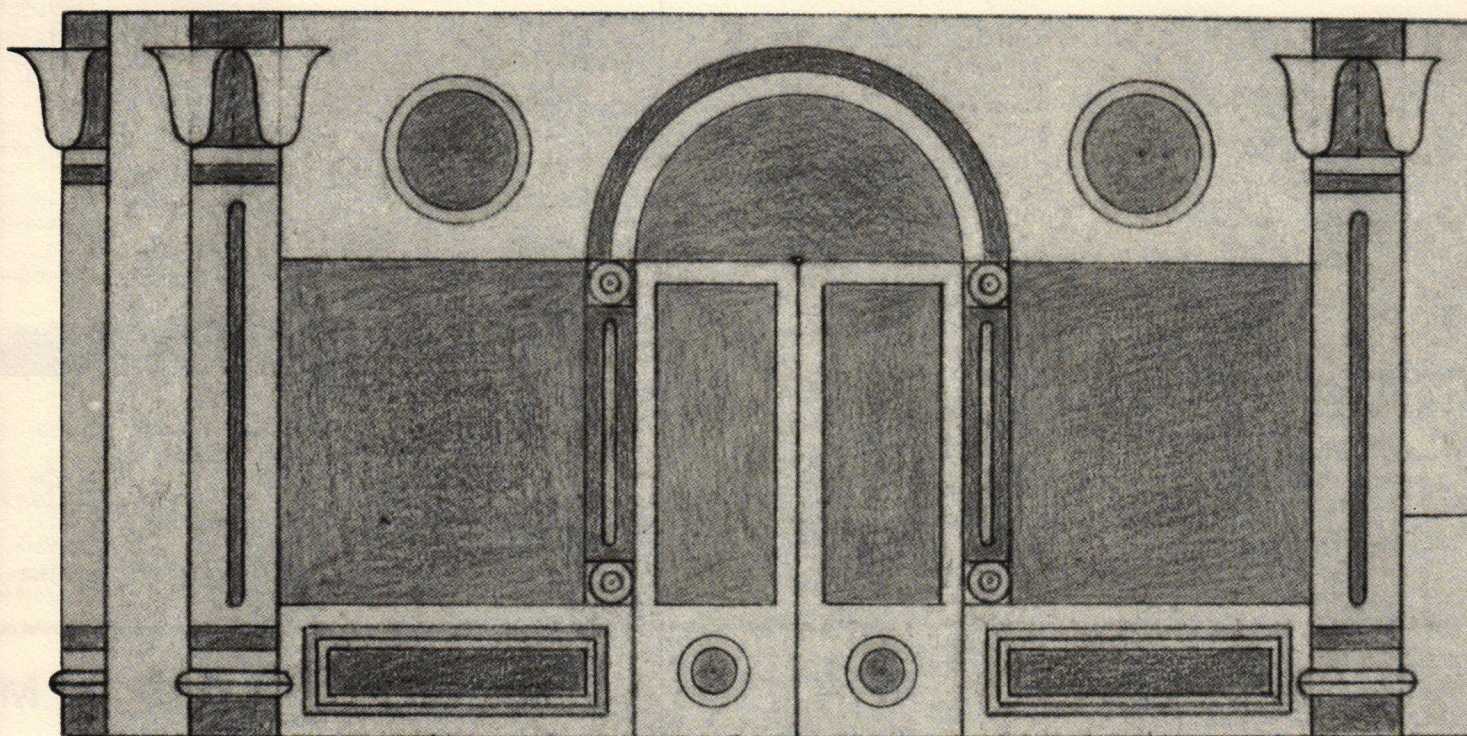
ART & DESIGN 49

OPENING SEPTEMBER

THE Art Shop

AT THE ROYAL COLLEGE OF ART

KENSINGTON GORE, LONDON SW7 Ø01-589 1790
 Entrance opposite the Royal Albert Hall
 10.00 - 6.00 Monday - Saturday and all views



The Art Shop entrance facade designed by the Environmental Innovation Group, Royal College of Art: Derek Walker, James Gowan, John Wright

**ARTISTS' MATERIALS
 BOOKS & MAGAZINES
 ORIGINAL STUDENT WORKS**

OPEN TO THE PUBLIC

AVAILABLE SOON

Architecture

FROM PREHISTORY TO POST-MODERNISM

MARVIN TRACHTENBERG ISABELLE HYMAN

FROM GOOD BOOKSHOPS EVERYWHERE

Destined to become the standard history of architecture for years to come, *Architecture: From Prehistory to Post-Modernism* is a splendid survey of Western architecture that succeeds in conveying the quintessential quality of historic buildings, their creators and their times. Viewing architectural history in broad terms as a series of dynamic innovations, Professors Trachtenberg and Hymen take into consideration what caused dramatic changes in construction and taste, where influences have originated and what their effects have been, and how technological advances have moulded our surroundings. Beginning the story with early prehistoric structures, they carry the thread of architectural inventiveness through nine thousand years of civilisation. Architectural peaks in every age are described, with emphasis on major buildings which are presented in great detail, and further supplemented by a huge cast of other works, all set in the matrix of social and political events that nourished them. This fascinating cultural history is a joy to read and yet sufficiently penetrating to satisfy even the most critical of readers. Richly illustrated with photographs and plans and drawings which add eminently to the reader's understanding and enjoyment of this complex subject, no library should be without this comprehensive book.

29.2x22.0 cm; 11½x9 in, over 600 pages with more than 1000 illustrations. Hardback £35.00. Special pre-publication price until 31st December £29.50.

SPECIAL PRE-PUBLICATION PRICE
UNTIL 31 DECEMBER 1986
£29.50



Art & Design

SEPTEMBER 1986

AN ARCHITECTURAL DESIGN PUBLICATION

ART & DESIGN



VENICE BIENN
ART INTERNATIO

BRUNO MINA
GARDEN FURNIT

MARY QUAA
AUTUMN COLO

Bruno
Minardi

ART ♦ ARCHITECTURE ♦ D
FASHION ♦ NEWS ♦ PHOTOG