12. Magritte's *Le Therapeute*, shown in *For Children* at Rice University's Institute for the Arts.

exhibition consists of a selection from the finest art objects the collector has assembled since 1958. A small sample includes: *The Sleeping Muse* by Brancusi, Braque's *Duo pour Flute,* Courbet's *Portrait of Juliette Courbet, Violin and Glass* by Gris, *Stack* by Judd, *Wisteria No. 1* and *Wisteria No. 2* by Monet, and Vuillard's *Portrait of Mme. Hessel.* The catalogue published by the Fogg is the third volume in a series covering the period from 1958 to the present. All three of the catalogues have been written by Charles Chetham, who is Director of the Smith College Museum of Art. There will be essays by other experts in the field.

A one-man exhibition of paintings and drawings by A. B. Jackson, DARTMOUTH COLLEGE's artist-in-residence for the spring term, was seen in the Jaffe-Friede Gallery, Hopkins Center, in May. Included in the showing of nearly forty works, mostly from the past three years, were some examples of the artist's "Porch People" series, the studies which helped to establish his reputation. His most recent work in the series, entitled *Porch People Composite,* was begun in Norfolk, Virginia, where he teaches on the faculty of Old Dominion University and had just been completed in his Hopkins Center studio in time for his opening. Jackson says, "I want to portray places and people —not one or the other." He says of his technique, "My primary preoccupation is with getting an inner light—a luminescence happening within the painting."

The final exhibition at the RUTGERS UNIVERSITY Art Gallery for the 1970-71 academic year displayed works by three contemporary sculptors: Paul Sutton, Christopher Shelton, and George Smith. The works by Shelton and Smith were the first pieces of sculpture by black artists to have been shown at the Gallery. Sutton's minimalistic constructions are made of large, flat sheets of steel placed together at right angles and are pierced by circular and rectangular holes. Shelton's works, also minimalistic, are large 8 foot panels balanced on long, low bases. Smith's works are created with painted canvas, string and wood: constructions that hang on walls or lie on the floor.

A preview of sculpture shown in New York in the fall was offered at THE UNIVERSITY OF IOWA Museum of Art in the summer. The works are the first two pieces in a new series of stainless steel and bronze sculpture by Julius Schmidt, who was a visiting artist and head of sculpture in the School of Art, 1970-71. The sculptures are designed with movable sections which can be changed to give the pieces a continually new look. One is six feet in diameter and the other, three. Schmidt has made maquettes for forty works in the series.

The Department of Art of MIAMI UNIVERSITY, Oxford, Ohio, will present from January fourth to twenty-second a "Material and Techniques Exhibit" in the Hiestand Gallery. This show is an attempt to define the major arts and is geared specifically to the art student. Examples and various technical aspects of oil and tempera painting, encaustic and fresco, the various print media and aspects of sculpture will be shown. A show of this type will be of aid to the beginning student and will expand the understanding of the upperclassman in the basic knowledge of techniques that he has not included in his program of study.

In the early fall, the Chapel Arts Center, ST. ANSELM'S COLLEGE showed "Contemporary Prints," in which many printmaking techniques and styles were represented in this selection of modern American and European works, many of them recently acquired by the Currier Gallery of Art, David S. Brooke, Director. The following exhibition complimented the first, showing "How a Silk Screen Print is Made," with prints and screens from the campus studio.

This fall the first major Edward Hopper Exhibition since his death in 1967 will open at the Pennsylvania Academy of Fine Arts, Philadelphia, during the same time that the Whitney Museum in New York will be exhibiting a large portion of the extraordinary bequest of works they received from Hopper's estate. This is the first time the artist's watercolors and oils have ever been shown in Philadelphia in an exhibition devoted exclusively to Edward Hopper.

At the Andrew Dickson White Museum of Art, CORNELL UNIVERSITY, from January 25-March 5, 1972, there will be seen "Civilization of Llhuria," never before known to historians, discovered by Norman Daly. The exhibition will consist of many artifacts, fragments of temples and monuments, translations of the ancient mythology, recordings of the rituals and music, and a reconstruction of the interior of a ceremonial chamber. Visitors are encouraged to suspend disbelief and enter into the experience of discovery. A catalogue will accompany the show.

Also at Cornell, from March 14-April 23, there will be an exhibition of the "Photographs of Margaret Bourke-White," consisting of about 280 photographs and focusing on her key works between 1930 and 1950, including photo-essays for *Life* and *Fortune* and the important books. The show was organized with the cooperation of the late Miss Bourke-White and *Life's* Archives of negatives. A well-illustrated catalogue will accompany the show.

An exhibition, we didn't hear about in time for the last issue: DUKE UNIVERSITY's "19th Century Jewelry from Rococo to Art Nouveau" organized by Dora Jane Janson (Mrs. H. W.) and held during the late spring, 1971. (Described by Mrs. Janson in an article "From Slave to Siren" *Artnews,* May 71.)

THE YALE ART GALLERY has an active schedule of exhibitions planned for the coming academic year. An exhibition of Josef Albers prints and drawings began the exhibition season in September and continued through October. Albers, originally on the faculty of the Bauhaus in Germany, was Chairman of the Department of Design at Yale from 1950 to 1958. On October 14, an exhibition of 100 Dürer woodcuts and engravings from the permanent collection opened, celebrating the 500th anniversary of Dürer's birth. Most of Yale's Dürer prints were donated to the University by Frederic Achelis in 1925, but five of them were acquired in the past two years, including superb impressions of the woodcuts, *St. Jerome,* 1511, and the *Mens' Bath,* ca. 1496-97. In November and December, the Gallery will show Picasso drawings from the collection of Mr. and Mrs. Walter Bareiss. In mid-winter (December 8, 1971 to January 16, 1972) the Gallery will present an exhibition of historical and contemporary

Art Journal 31, no. 2 (Winter 1971)