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Celebrating 175: Correspondence, Pindell, Howardena, 1970-1984

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show the predilection of a modernist painter for color, surface, and abstract pattern. Samarughi prefers to work these concerns in photography, taking reality as a given, Siskind in color. Price: \$100. Published by the artist, c/o Tyler School of Art, Lungotevere Arnaldo da Brescia 15, Rome.

Fred Sandback, *Untitled* (1976), a wood engraving signed and numbered by the artist in an edition of 35. Each print is 14x19 in. and was printed on Kitikata paper by the artist in New York. The print centers a 1x4-1/2 in. block in red. The block has been incised with a wide, right-angled U above a straight horizontal line. The lines can read as perspective, redefining the space of the block much as Sandback's yarn sculptures dominate a room, or with the change of focus coexist as two-dimensional pattern. One of several recent Minimal prints of more than minimal interest. Price: \$125. Published by Brooke Alexander, Inc., New York. An offset poster printed in red on newsprint is available for \$1.

Pat Steir, *The Burial mound Series* (1976), a portfolio of seven prints signed and numbered by the artist in an edition of 35 with five artist's proofs each. Each print is 10x10 in. and was printed on custom HMP paper at Landfall Press in Chicago. Individual titles are *Introduction*, *Little Line*, *Space*, *Meaning*, *Being*, *Identity*, and *I Don't Know*. Each bears a square that is often further lined into halves or a grid. Each bears many notations in a childlike hand. The *Introduction* is lined round its edges with a sentence that begins "This is the Burial Mound where all People are Dancers and old wishes are buried there and first loves and last loves and old gloves and other personal ornaments..." Charming and clear enough till the sentence goes on to be gibberish. Each notation, each device designed to convey meaning is similarly subverted, whether letter, system, word or marking. Even the childlike hand masks a worldly defense for indecisions that are arbitrary and deliberate, the artist seeming to say no meaning is clear and no symbol really shared. What is shared is a very physical record of her presence. Printed in sepia on hide-like paper and boxed in linen. Portfolio price: \$600. Published by Landfall Press, Chicago.

Paul Strand, *Portfolio I: On My Doorstep* (1976), a portfolio of 11 photographs signed and numbered by the artist on the colophon in an edition of 50 with eight artist's proofs. Print sizes vary from 7-1/2x9-1/2 to 12-1/2x9-3/4 in. Each print was printed by Richard Benson at Orgeval under Strand's supervision, drymounted back to back with photographic paper, stamped and numbered on the verso, and fixed within 16x20 in. rag board. Individual titles are *Snow, Backyards, New York City, 1914*; *Abstraction, Porch Shadows, Connecticut, 1915*; *Jug and Fruit, Connecticut, 1915*; *Jug and Fruit, Connecticut, 1915*; *Rebecca, New York City, 1922*; *Toadstool and Grasses, Georgetown, Maine, 1928*; *Torso, Taos, New Mexico, 1930*; *Akeley Motion Picture Camera: New York City, 1923*; *Side Porch, Vermont, 1947*; *Susan Thompson, Cape Split, Maine, 1945*; *White Horse, Ranchos de Taos, New Mexico, 1932*; *Iris Facing the Winter, Orgeval,*
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