

religious images and delicate lace-like wood patterns of birds and angels. Farmers walked in the fields, digging up the earth with a wooden plow pulled by a horse as family members, young and old, hoed and raked the soil. The setting sun cast a golden glow on the carefully stacked rolls of drying hay. Occasionally a car would pass by. Horse-drawn wood carts on car tires loaded with hay or families and furniture slowing made their way from village to village.

The 16th century Christian Orthodox monasteries in Moldavia were architectural books, illustrated with remarkably preserved frescoes from floor to ceiling inside and outside. One could spend hours reading visions of hell, historical accounts of Stephen the Great, the Siege of Constantinople, Aristotle, Socrates, and Plato, or be horrified by the very descriptive images of tortured martyrs. Inside the images began to darken toward the vaulted ceiling, covered with centuries of smoke from candles. Here nobles worshiped inside while peasants sat on the outside being converted and warned of the horrors of going astray.

I saw my Romanian experience as a book in very much the same way the peasants saw the images on the monasteries; overlapping images and history with the imagined, feared and misunderstood. Each day there was a new page to absorb, observe and understand as reality or as a film, book, or tragic poem.

Much more could be written about this trip, for each day was an experience I will never forget; encounters with gypsies, the grave yards, the music, the food, the incredible artists I met, dinners with Romanian families, the delightful director of the school, Professor Ioachim Nica, and his home made wine, the beer gardens and my wonderful traveling companions who were responsible for my trip, Carrie Galbraith and Bogdan Achimescu.

—Howard Munson, Book Artist and
Instructor, SFCBA



SHOWS NOT TO MISS

Balthus at the Palazzo Grassi in Venice, Italy with more than 200 works borrowed from 90 museums and private collectors, including some paintings rarely displayed in public. www.palazzograssi.it

Alfred Jensen: Concordance at the Dia Center for the Arts, 548 W. 22nd St., Chelsea through 16 June.

Hirschfeld's Hollywood at the Academy of Motion Picture Arts and Sciences in Beverly Hills, through 20 January 2002.

Vital Forms: American Art and Design in the Atomic Age, 1940-1960 at the Brooklyn Museum of Art through 6 January.

Jean Dubuffet at the Georges Pompidou Center in Paris through 31 December 2001.

Masterpieces and Master Collectors, Guggenheim Hermitage Museum, Las Vegas, through 7 April 2002.

The Art of the Motorcycle at Guggenheim Las Vegas, through June 2002.

The Short Century, an enormous show organized by Okwui Enwezor devoted to the independent and liberation movements in colonial and post-colonial Africa between 1945 and 1994 at the Museum of Contemporary Art, Chicago through 30 December and then traveling to P.S. 1 in Queens from 10 February - 5 May.

Hélio Oiticica: Quasi-Cinemas, conceptual Brazilian artist involved in sculpture, performance, film, sound installation and a personal charisma that lingers on, organized by Carlos Basualdo at the Wexner Center for the Arts, Columbus, OH, through 30 December.

Objects for Use: Handmade by Design: 200 American Artists Create Stunning Works for Everyday Use at the American Craft Museum, New York City through 6 January.

Darger: The Henry Darger Collection at the American Folk Art Museum in New York City from 11 December- 30 May 2002. www.folkartmuseum.org

New Worlds: German and Austrian Art, 1890-1940 at the Neue Galerie New York, a museum for German and Austrian fine and decorative arts, at 1048 Fifth Avenue at 86th Street. Through 18 February.

Pop Culture! at the Norton Simon Museum in Pasadena, CA through 11 February with 47 paintings, sculptures and works on paper.

Giacometti at MOMA New York City through 8 January.

Monks and Merchants: Silk Road Treasures from Northwest China, Fourth through Seventh Century through 6 January at the Asian Society and Museum, New York City; Norton Museum of Art, Palm Beach, FL (7 Feb. to 21 April).

Streamline: Dawn of Tomorrow: US Design from 1930 to 1950 at the Stedleijk Museum, Amsterdam through 24 February 2002. Emphasis on the aesthetics of waste, the culture of consumption, spend and be a patriot. Doesn't it sound familiar?

Artists of Brücke is at the Museum of Modern Art, New York City 's Web-only exhibition at moma.org/brucke with more than 110 etchings, woodcuts, and lithographs from the museum's collection of German Expressionist prints.

Terrors and Wonders: Monsters in Contemporary Art at the DeCordova Museum, Lincoln, MA through 6 January.

May Wilson at Gracie Mansion Gallery, 504 W. 22nd St., New York City from 29 November - 29 December. Collages with a difference!

Jewish Artists on the Edge: 50 artists explore their Jewish Identity at the Yeshiva University Museum, Center for Jewish History in Chelsea through February 2002. (15 W. 16th St.)

Rapunzel, Rapunzel! Let Down Your Hair!, an exhibition that offers varied artistic treatments of the well-loved fairy tale, on view at the National Museum of Women in the Arts through 27 January 2002. Catalog available with full color illustrations, an essay by the curator, Krystyna Wasserman, checklist of the books, checklist of the illustrations and recommended reading. Available for \$12.95 from the museum shop or by mail order (800-222-7270).

Rupture & Revision: Collage in America from 29 November - 5 January 2002 at Pavel Zoubok, 1014 Madison Ave., New York City with 60 artists including Barton Lidice Benes, Wallace Berman, Joe Brainard, Buster Cleveland, Bruce Conner, Joseph Cornell, Sari Dienes, John Evans, Al Hansen, Geoffrey Hendricks, George Herms, Ray Johnson, Alison Knowles, Robert Kushner, Elaine Lustig Cohen, Martin Mullin, Judy Pfaff, Anne Ryan, Al Souza, H.C. Westermann, May Wilson among so many others.

Surrealism: Desire Unbound is at the Tate Modern through 1 January 2002 and then appears at the Metropolitan Museum of Art, New York from 6 February - 12 May 2002.

Into the Light: The Projected Image in American Art, 1964-1977 at the Whitney Museum of American Art, New York City through 6 January.

Russel Wright: Creating American Lifestyle at the Cooper-Hewitt National Design Museum, New York City, through 10 March.

ART PEOPLE

Frank Gasparro, former chief engraver of the U.S. Mint, whose designs ranged from the Lincoln Memorial side of the penny to the Susan B. Anthony dollar, died in October at the age of 92. He also did the John F. Kennedy half-dollar and the Dwight Eisenhower dollar. In Philadelphia, he taught at the Fleischer Art Memorial for 47 years, holding his last class just three weeks before his death.

Steven Izenour, an architect and an author with Robert Venturi and Denise Scott Brown of "Learning from Las Vegas", the influential radical manifesto of 1972 that celebrates the gaudy glories of the American commercial strip, died in August at the age of 61. He guided the firm's exhibition and graphic designs, project presentations, research and office organization. In addition, he lectured, taught and was a critic at architecture schools and at universities in the U.S., Canada and Europe.

Ethel Scull, the Mom of Pop Art, who amassed one of the finest collections of contemporary art in the 50s and 60s, died on 27 August at the age of 79. She and her husband, Robert, gave generously to museums, became patrons to a new generation of artists, threw lavish parties in their art-filled home across the street from the Metropolitan Museum of Art and became one of the most talked-about couples in New York society. Warhol, Rosenquist, Johns and Rauschenberg were among their collection

Stuart Sherman, an innovative performance artist and playwright who also worked creatively in film, video, sculpture and other visual arts, died in September in San Francisco at the age of 55 of AIDS.

Juan Munoz, 48, a sculptor whose enigmatic work has been featured in exhibitions around the world, died of a heart attack in late August while vacationing in Ibiza. His retrospective opened in October at the Hirshhorn in Washington and will appear at MOCA in Los Angeles from 21 April through 28 July.

David Ross, who abruptly announced his resignation in August as director of the San Francisco Museum of Modern Art after just three years, is said to have left the post to keep his other job: director of the London-based Web site Eystorm, which sells art online.

Carlos Bueno, a draftsman, painter and muralist who helped launch the Chicano art movement in the 1970s as co-founder of an important East Los Angeles art Center, Self-