

Michelangelo's study for Adam in the Creation of Adam, 1511.

### Drawing Card

The largest collection of drawings by Michelangelo ever displayed in this hemisphere will be on view at the Pierpont Morgan Library in New York City from April 26 through July 28. The collection of 24 leaves and 41 illustrations traces the artist's development, from the early, quite simple "Bathers" cartoon to the

studies of Adam and sketches for the fresco of the "Last Judgment" in the Sistine Chapel.

*Michelangelo and His World* reveals the artist's painstaking struggle to achieve perfection. Philip Morris, Inc. and the National Endowment for the Arts deserve praise for sponsoring this exhibit.



Chris Sarandon as Webber and Lee Grant as his lover, Esther Jack.

### Decry Wolfe

Poor George—rejected by his hometown, disillusioned by the fame he had so desperately sought, friendless among New York's cultural elite. Even the relative peace he found when he fled to Europe was spoiled by the forbidding presence of the Nazis.

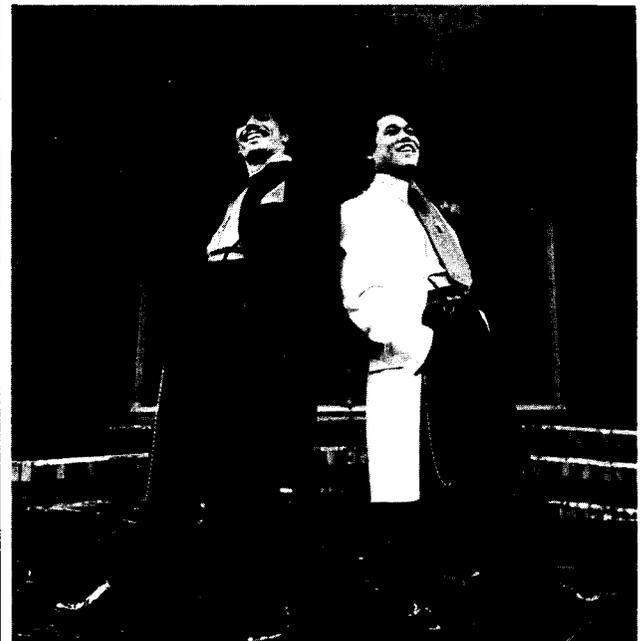
George Webber, whose

striking resemblance to his creator Thomas Wolfe was no accident, will be brought back to life on April 24 in CBS's adaptation of *You Can't Go Home Again*. The quality of the source material is unarguable, but how can Wolfe's colossus be squeezed into two hours of air time?

### Mozart, Boy Wonder

Concertgoers are well acquainted with such songs of Mozart as "Warnung," "An Chloe," "Das Veilchen." Over 30 more are available in Philips's two-disc album of Complete Mozart Lieder, sung by Elly Amerling. The songs range from "An die Freude" (written by the genius at 11) to "Komm Lieber Mai" (adapted from

the B flat piano concerto, K. 595). Mozart's music is truly the pre-dawn of the German art song, later echoed in works by Schubert, Richard Strauss, and Hugo Wolf. And in Amerling's voice is the artistry to make Mozart's songs one delight after another. Her pianist is Dalton Baldwin, long famed for his work with Gerard Souzay.—I.K.



Zoot-suiters Edward James Olmos and Daniel Valdez.

### Clothes Make the Zoot-Suiter

Luis Valdez's West Coast hit *Zoot Suit* has come East to the Winter Garden Theater in New York City. The play focuses on life in the Mexican-American barrios of Los Angeles during the turbulent World War II years of 1942 and 1943. The infamous Sleepy Lagoon murder case, which left one youth dead and 17 convicted of killing him, and the ensuing "Zoot Suit Riots," which left four dead and dozens in jail, marked the beginning of decades of persecution of those Mexican-Americans known

as "zoot-suiters." Valdez uses the zoot suit—with its reet pleat (pleated, high-waisted pants), carlango (jacket), and tando lid (hat)—in the same way that those young men used it, as an expression of their nonconformity and vitality. Valdez contends that the American press misrepresented the zoot-suiters and fed on the public's fear of the volatile youths. His play offers not a restatement but a reevaluation of that violent time.

## **"American Orchestras on Tour" makes music world news.**

A music world "first" occurred on March 5, when the Philadelphia Orchestra launched a tour of the Southeast with a concert at the Kennedy Center for the Performing Arts in Washington, D. C. While orchestras often tour, this occasion was unique. It marked the beginning of the largest commitment ever made by a company toward symphony orchestra tours: the Bell System's support of "American Orchestras on Tour," a program of cross-country tours to some 100 cities over the next several years by a number of America's finest symphony orchestras. Joining the Philadelphia Orchestra in this program during 1979 will be the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic, the New York Philharmonic, and the Pittsburgh Symphony Orchestra.

This symphony orchestra tour program continues a long Bell System tradition. Since 1940, when we first began to sponsor "The Bell Telephone Hour," we have felt that enhancing America's quality of life through sponsorship of the arts was among our responsibilities to the communities we serve.

Once again, we are honoring that responsibility. Your local operating telephone company and AT&T are pleased to bring you "American Orchestras on Tour."

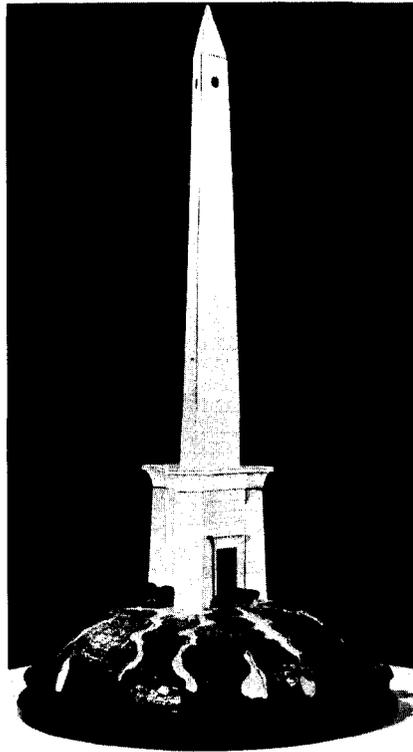


# ARCHAEO-ART

by Eleanor Munro

RECENTLY IT'S BECOME possible to detect a trend on all three levels of the art world: "high historic" museum shows and installations; commercial, popular, or "folk" art; and contemporary work by young living artists. So widespread an idiom has to be rooted in a genuine need; it must have meaning in human terms. This circumstance, in other words, can be taken as clear evidence of that flooding back into the visual arts of humanist concerns some critics have derisively called cultural backslide. Backward this particular idiom is, but deliberately so. Archaeo-art involves the isolation, as I construe it, of things from the real world for new purposes of communication. One of several shapes this trend takes is a fascination with miniature things, isolated little objects modeled from real life, "relics"—a chair, a door, a lamp—or miniature ensembles that can be as narrowly focused as a corner of a lunchroom, or as embracing as a whole city. In sum, the method is directly related to that of archaeology, the science which can be taken as a metaphor for the human mind sifting the past, salvaging bits of it, making inferences and projections about larger issues—time, human history, the human destiny. At its most purposeful (like archaeology itself), archaeo-art adds to the hindsight procedures of search-and-rescue the oracular procedures of prophecy.

Orthodox archaeological museum shows are the starting point: Tutankhamun's treasures or, more intellectually challenging, the array of Nubian relics recently shown at the Brooklyn Museum that projected a new view of cultural history. But the use of archaeology in the sense we speak of here is better hinted at in the installation this past year of the Egyptian Temple of Dendur. Somewhat measly, historically negligible, the temple sits at the Metropolitan Museum in an *encadrement* so out of proportion in size, costliness, and sheer



Hollweg's Victory Monument (1974-75, 68").

visual stunningness that it is reduced to a toy, a minitemple in the giants' play yard, a talisman-memento of time gone, like a Roman coin on a lawyer's watch-chain.

At the other extreme, we have the present popular mania for dollhouses and dollhouse furniture: now this nation's second-largest hobby after stamps! A walk down most any New York avenue will reveal a number of shops wholly devoted to this trade. In fact, an industry reaching from Hong Kong to Sussex is turning out "antique" furniture, paintings, and textiles for these dwellings in whose "historic" purlieu no child's hand wanders. These houses are almost never contemporary: The wish is to relive the days of yore in Victorian or Early American settings. What that hobby really "means" was suggested this past

fall by a charming exhibition of 17th- and 18th-century American samplers at the Museum of American Folk Art in New York. These familiar but newly evocative works keep the viewer's mind (as once the seamstress's) moving back and forth between time warps. One arm of the dialectic is revealed in the stitched images of those flower-banked Georgian houses that epitomized even then the (now lost) cultural values of balance, harmony, and confidence in the future. The antithesis of course lies in the lines of oracular verse also stitched by little girls in their flowering adolescence: "And must this body die/This mortal frame decay/And must these active limbs of mine/Lie mouldering in the clay...: Amy Mode's work in the 11th year of her age, 1834."

Between Dendur and the dollhouse lies the land of living art. Since the late 1960s, sculptors like Robert Graham, Ira Joel Haber, and Michael Hurson have exhibited minisculptures, scenes of architecture with, or more usually without, figures that, though reduced to jewel-case size and often precision, convey quite another mood from the sumptuous miniworks of the courtly past (compare the glorious bejeweled miniatures in the show of Dresden treasures at the Met this past season). Around the same time, sculptor-site-worker Charles Simonds began to make his little terra-cotta ruins of abandoned minipueblos. The Museum of Modern Art showed them in 1976; before then and since, walkers in New York have occasionally come on his "relics" affixed to random buildings like wasps' nests under eaves.

Gradually the idea has been picked up by galleries and museums for theme-shows. In 1977, the downtown wing of the Whitney Museum showed *Small Objects*. Recently the Pratt Graphic Center in New York held a competition for miniprints, none to be more than four inches square. Last year several galleries here and there put on shows of miniworks. The Walter