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Sat., Oct. 11 - 8 PM

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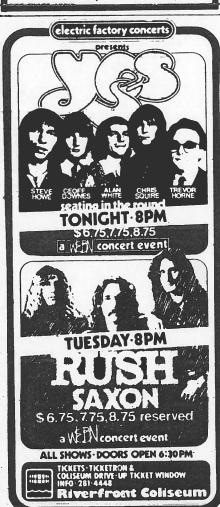
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Deborah Taft's fabric works do not take a back seat to the sculpture in the Brickhead exhibition. The softness, color and texture are a pleasing contrast. Here are the large-scale works in the show form are transfered and some are in the show. Some are tapestries and some are costumes—oversize wraps designed for theater but equally evocative when hanging on a wall.

IN ONE of the other new showings around the city, Chicago painter John Dilg is on exhibition at the Carolyn Schneebeck Gallery, 330 E Eighth St. Dilg is on sabatical from the University of Iowa and painting in his native Chicago. His art is non-objective, with his imagery growing out of the painting process. He is showing drawings, paintings on paper and large canvases, each treated in a different manner and all with equal dexterity. It is a well painted body of work, al-

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The popular, American-born, Britishbased architectural historian and critic Charles Jencks would answer: "E. All of the above.

He did, in this glossy new book on "Late-Modern". He was the man who spread the word, "Post-Modern," in The Language of Post-Modern Architecture, published in 1977 and already in its third edition. But he makes it clear at the outset that Late-Modern is not a style to replace Post-Modern.

He also makes it clear that primary sympathies remain with Post-Modern. He did not coin the term. "Post-Modern" goes back to at least 1945—before most American "Modern" architecture was built. It meant something else then and described the house of the future in an article by Joseph Hudnut in Architectur-al Record. It became widely used, in the ense Jencks uses it, in the '60s. But he defined the term, presented examples and made a case for the existence of a Post-Modern movement in his Post-Modern book

He does not do the same for Late-Modern in this one. It is as copiously illustrated and written in the same colorful, Neo-Hysterical (Jencks' phrase), Tom Wolfian style. But, by Jencks own admission, it is merely a collection of previously-published essays, "not a proper book on the subject."

Only a few of the essays are even on Late-Modern. Others focus on James Stirling, Japanese architecture, the Supersensualists, Philip Johnson, Rationalism, Bruce Goff and "Architecture and Morality." Like the books Jencks produces almost every year, these tend to be clever, provocative and a bit superficial. Those which are devoted to the sub-ject of the title primarily define the style and compare it to Post-Modern

THE DISTINCTIONS Jencks makes are worth considering, even if they do not merit book length treatment.

"Late-Modern architecture takes the ideas and forms of the Modern Movement to an extreme, exaggerating the structure and technological image of a building in its attempt to provide amusement, or aesthetic pleasure ... It sometimes merits the labels 'Slick Tech', or 'Supersensualism'," writes Jencks.

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Leonardo Noteb

BY WILLIAM BORDERS

LONDON — A 36-page illustrated noteb Leonardo da Vinci, one of the rarest works to be offered for sale in recent years, will t tioned here in December, Christie's anno

Experts in the field said that the 16t. tury manuscript, which is being sold by the ly of the Earl of Leicester, was likely to b price of \$7 million or more, which would highest auction price ever paid for any w

Entitled "Of the nature, weight and ment of water," the manuscript is a collec-notes and very detailed drawings on wat-cosmology, spilling over into such related jects as astronomy.

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