

# BOOK REVIEWS

## REFERENCE

**Who's Who in Art**, in its 20th edition, provides biographical sketches of about 3,000 artists, designers, craftspersons, critics, writers, teachers, collectors, curators, and other exponents of art in Great Britain. The volume also includes a section containing some 500 facsimile signatures and monograms, as well as details on nearly 50 academies, societies and associations. A hefty \$72.00 from Gale Research Co., Detroit (in USA) and Art Trade Press, England.

**Who's Who in American Art**, 15th ed., now has over 10,000 profiles of individuals active in the visual arts in U.S., Canada and Mexico—with some 1,000 first-time entries. Still doesn't cover everyone who should be covered, but each edition gets better. \$75.00 plus shipping and handling from R. R. Bowker Co., 1180 Avenue of the Americas, NYC 10036.

**Regionalist Art: Thomas Hart Benton, John Steuart Curry, and Grant Wood: A Guide to the Literature** by Mary Scholz Guedon (Metuchen, NJ, Scarecrow Press, 1982). Covers bibliography from 1924 - 1980 and includes books, exhibition catalogs, periodical articles, newspaper articles, dissertations, and archival sources. \$13.50

## PHOTOGRAPHY

**Bermuda Abstracts** by Graeme Outerbridge does indeed abstract the architecture of Bermuda where the photographer lives, in gorgeous color, the colors of Bermuda from pistachio green to mango orange and everything in-between. There are hardedged, two-dimensional abstractions (Providence, Matrix Publications, 1982) \$22.50 cloth, \$13.95 paper.

**14th Street**, photographs by Sy Rubin and Larry Siegel, (Matrix, \$11.95 softcover) is a socio-political, as well as an aesthetic document. A few years ago I attended a party given by Larry Siegel on 14th Street. I heard about their project of documenting the street where the Midtown YMWHA Gallery was located, founded and directed by Mr. Siegel. I saw the faces of the people at the party, and looked up and down the street upon arriving and afterwards during the day. And this book reveals all the human fragility, foibles and diversity of this wild, overworked artery of New York City's heart. Paul Goldberger, architectural critic for the *New York Times*, contributes a most illuminating introduction about the architecture of the neighborhood.

**Wesleyan: Photographs** by Philip Trager is a loving tribute to a New England campus by one of its alumni. If that were the only subject, then the book would have been ordinary, but Trager's love affair with his camera produces a silent but moving tribute in abstraction to a landscape and built environment. Each photograph becomes a still life—each photograph is a quiet tribute. (Dist. by Columbia Univ. Press, \$35.00 cloth, \$15.95 paper).

**Avant Garde Photography in Germany, 1919-1939** by Van Deren Coke is an expanded version of the catalog of the same title published by the San Francisco Museum of Modern Art. In this, Van Deren Coke, introduces the reading public to a whole area of photography long neglected and literally un-

known—photography between the wars in Germany—with names such as Moholy-Nagy, Renger-Patzsch, but also Lucia Moholy, Erich Salomon, Christian Schad, Andreas Feininger, Lux Feininger, Hans Finsler, Irene and Herbert Bayer and so many more. We get a socio-political view of the culture which created this movement in photography. His discoveries in Europe have led to a fascinating eye-opening section of photographic history little known, basically untapped. Each photo can be viewed anew with different insights each time, and new appreciations. Biographies, chronologies, selected bibliography, A must! Published by Pantheon, \$17.50 hardcover, \$9.95 paper.

**Picture America** with photography by Jim Alinder, and words by Wright Morris, gives us a look at an America seen by Jim Alinder's discerning eye, and interpreted by Wright Morris' word passages to accompany each image. With fragments of dialogue, recollections, and introspections, Morris draws pictures with words as Alinder sees with exceptional insights. There are 55 duotones taken during the 1970s. \$29.95 published by New York Graphic Society/Little Brown.

**Architectural Photography: Techniques for Architects, Preservationists, Historians, Photographers, and Urban Planners** by Jeff Dean is a "how-to" book including a 35mm single-lens-reflex camera rather than large-format view cameras. In 12 chapters, there is a step-by-step process of equipping, training and informing yourself to take high-quality photographs of modern and historic architectural subjects.

This is the first book to deal with the use and value of perspective-correcting (PC) lenses for 35mm cameras. There are hundreds of helpful hints on planning and executing architectural shots. The illustrations, all photos taken by the author, illustrate points in each chapter. There is a list of camera importers and manufacturers, and a addresses of organizations helpful to photographers. Also a bibliography and index make this a rich handbook. Published by the American Association for State and Local History, 708 Berry Rd., Nashville, TN 37204.

## GENERAL INTEREST

**Political Graphics: Art as a Weapon** by Robert Philippe (New York, Abbeville Press, \$50) is an examination of 500 years of engravings, posters, prints, leaflets, caricatures, and periodical illustrations. Philippe traces the iconography of political illustration in Western civilization beginning with images of kingship from the Renaissance and Restoration leading to Feiffer, Blechman and Sorel. What counts here is the message, not the medium, but this is truly a history of social consciousness and political reaction through art. Stunning color reproductions.

**Words**, edited by Mark Soppeland (Los Altos, CA, William Kaufmann, Inc., 1980) contains more than 150 evocative, artistic illustrations of words—more like visual poetry than anything else. These are works of students in a class of Soppeland at the University of Akron, leading from words of substance to words of action and change. \$6.95

**Adolf Loos** by Benedetto Gravagnuolo, with a preface by Aldo Rossi, has been published by Rizzoli. This is the first

book to present Loos' complete works, with 50 previously published projects, including a catalog of 180 of his works, each with critical analysis, visual references, a complete bibliography, and contemporary photos by Roberto Schezen. 384 illus., 84 in color, \$50.00.

**Focus on Art** by Werner Spies introduces the English-speaking world to this internationally renowned German author and critic. The articles cover 1967-1981, from leading figures in the art world to Centre Pompidou, from interviews with Albers, Picasso and Ernst, to the validity of the comic strip as an art form. Fascinating reading. \$14.85 paperback from Rizzoli.

**Hardy Strid's Work and Swedish Modernism in Art from 1935 to 1980** (Munich, Omnibus Press, 1981) is a monograph by Jean Sellem concerning the artistic work of Hardy Strid, which encompasses that time space providing a description of the fate of an artist in a land which has long been remarkable for its relative cultural isolation in the European context. It is also, however, an attempt to reconstruct the history of modernism in art during this period of Swedish cultural life. The Lundada Swedish Collection includes books, photo collages, toys, paintings, linocuts, and much more. 224 pages, 41 color and 33 black and white illustrations. \$12.00 from Gallery A, Kleine Gartmanplantsoen 12, 1017 RR Amsterdam, Holland. Bibliographies and index.

**Seeing is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin** by Lawrence Weschler is essential reading, not only because fortunately this is one of the few books ever written on a living West Coast artist, but because he is articulate, sensitive, a thinker, and it's interesting reading from Tokyo to Torino. 212 pages, \$14.95 from University of California Press, 1982. 9 pages of halftones.

**The Heritage of Japanese Art** by Masao Ishizawa et al has 161 color plates which shimmer on the page and are extensively captioned. You get a broad survey of how art affected the social, political and religious life of the time. Bibliography and index (Kodansha, \$47).

#### BOOKS RECEIVED & NOTED

**Joseph Mugnaini: Drawings and Graphics** (with a foreword by Ray Bradbury) (Metuchen, NJ, Scarecrow Press, 1982) \$20.00

Anscombe, Isabelle. **Omega and After: Bloomsbury and the Decorative Arts** (New York, Thames & Hudson, \$24.95)

Cram, Ralph Adams. **Impressions of Japanese Architecture and the Allied Arts** (reprint of 1930 ed.). Rutland, VT, Charles Tuttle, 1982, \$11.00.

**Art of the Christian World, A.D. 200-1500: A Handbook of Styles and Forms** by Yves Christe, Tania Velmans et al. New York, Rizzoli, 1982. \$35.00

**The Artists in American Society: The Formative Years 1790-1860** (Univ. of Chicago Press, 1982) reprint of 1966 ed. with new preface by Neil Harris. \$10.95

## EXHIBITION CATALOGS

**Sandra Lerner: Beyond the Garden Wall** is an exhibition catalog for her current exhibition of painted reliefs at Marian Locks Gallery, 1524 Walnut St., Philadelphia, PA 19102. Included in the exhibition is a paper sculpture produced in an edition of 300 by Nexus Press, Atlanta, as well as **Ruffled Passions**, a book published by Synapse: A Visual Art Press of Philadelphia.

**El Greco of Toledo** with contributions by Jonathan Brown, William B. Jordan, Richard L. Kagan, Alfonso E. Perez Sanchez, has 187 black and white duotone illustrations and 74 color illustrations. Exhibition opened at the National Gallery in Washington in July, after its first appearance at the Prado, and then will travel to Toledo Museum of Art, and the Dallas Museum of Fine Arts. \$35.00 from Little Brown (a New York Graphic Society offering).

**The Architecture of Richard Neutra: From International Style to California Modern** covers the exhibition at the Museum of Modern Art in New York City, co-authored by Arthur Drexler and Thomas S. Hines. In its 114 pages, the volume has a detailed chronology of Neutra's life and work, as well as 185 illustrations in black and white and 2 in color. \$10.00 from Museum of Modern Art.

**Masterpieces of the Moderns** (June - July 1982) at Galerie Gmurzynska, obenmarspforten 21, 5 Koln 1, West Germany, includes work of Jean Arp, Braque, Chagall, Dixel, van Doesburg, Ernst, Jawlensky, Kandinsky, Kupka, Leger, Marcoussis, Moholy-Nagy, Picabia, Picasso, Judith Rothschild, Schwitters, Servrancks, and Gino Severini. Beautiful catalog as usual with biographies, photographs, chronologies and full-color illustrations of all the works.

**Douglass Morse Howell Retrospective** records the life and work of a handmade papermaker for over 30 years. As an artist and scientist, his reputation as a master craftsman of contemporary handmade paper is well known. There is a detailed chronology which is literate and anecdotal and a large selection of his sheet paper, books, flax works and scrolls which are lovingly photographed in color and in black and white. There is a selected bibliography, exhibitions, artists who have worked with Howell's papers, collections, students and the catalog itself from the American Craft Museum II, International Paper Plaza, 77 West 45th St., New York, NY 10036.

**Making Paper** is an exhibition catalog for two shows at the American Craft Museum, one **Papermaking USA, History, Process, Art** and **The Handmade Paper Book** including a complete catalog of the works, with work from Caroline Greenwald, Coco Gordon, Kathryn Clark and Marjorie Levy, Clinton Hill, Susan Gosin, Joyce Schmidt and Bilge Friedlaender among others.

**Stock Exchange of the Imaginary** has a preface by Pierre Restany which is bilingual and deals with the Sociological Art that Fred Forest has been pursuing. There is an interview with Jules Gritti, a visual biography of press photos with famous people, a written biography, Forest's dealings with the press and the media, and a bibliography. The book represents the work of an artist who deals with art of the