

BOOK REVIEWS

REFERENCE

The Book Arts Directory 1993 is a handy sourcebook for papermakers, calligraphers, printmakers, book designers, fine printers, bookbinders and their suppliers. Periodicals, Publishers and Dealers, Schools and Workshops complete this small but jampacked directory, largely for the book artists. \$4.00 from Page Two Inc., 2718 SW Kelly Ave., Suite 222, Portland, OR 97201.

The Oxford Guide to Classical Mythology in the Arts, 1300-1990s, edited by Jane Davidson Reid (New York, Oxford University Press, 1993, \$195.00) covers Achilles to Zeus in a brand new up-to-date database of works of art by subject, allowing one to do research from the early Renaissance to the present that treat subjects in Greek and Roman mythology. Excluded are subjects from classical history and the post-Aeneid legends of early Rome. More than 30,000 works of art are listed in this two-volume set, which are organized into 205 main subject entries, arranged alphabetically. In larger entries, the works are organized thematically into subentries of general and subsidiary listings. There are 131 subentries, for a total of 336 groups of listings.

Each entry begins with the artist's name, title of works, genre or medium, the date of composition, performance data, publication data, location of works, versions, translations, etc., as well as source references. Balanchine, Stravinsky, Ernst, Maxfield Parrish, Baskin, Merton join with Rubens, Rembrandt, Picasso, Giordano, Dante. A list of sources and an index of artists completes this pantheon of classical motifs easily accessible to any researcher in the English language, making this a very necessary purchase for most research collections!

Minimal Art: The Critical Perspective by Frances Colpitt (Seattle, Univ. of Washington Press, 1993, \$16.95) is a fascinating documentary history of Minimalism of the 1960s, now thought to be the most influential artistic development of that decade. Included are critical writings of the artists themselves, interviews by the author and others, and a generous sampling of illustrations. An appendix listing major exhibitions and reviews that influenced the growth of the movement and an extensive section of plates brings the movement into sharp focus.

Action Art: A Bibliography of Artists' Performance from Futurism to Fluxus and Beyond, compiled by John Gray (Westport, CT, Greenwood Press, 1993, \$75) purports to be "comprehensive international" bibliography, the first to attempt documentation of this diverse field, covering the history of "artists' performance". Ten years in the making, Mr. Gray focuses on the early 20th century antecedents such as Futurism, Dadaism, Russian Constructivism, and the Bauhaus, and then stresses the developments of groups such as Gutai, Fluxus, Viennese Actionism, Situationism, and Guerrilla Art Action.

With more than 3700 entries documenting these and 115 individual performance artists and groups from 1914 - 1992, **Action Art** has indexes by artist, subject, title, and author.

Three appendices identify reference works, libraries, and archives, and additional material not found in the book text, and two others list artists by country and by group or collective.

Created from type-written computer copy, the book is heavy. Not only that, but the volume has an Atlantic Coast-European bias, using the resources available in New York City for the most part. Allowing for other periodicals and indices to cover 1970 on, the author does include artists who are marginal to performance art, compared to those who are missing from the 1960s, mostly from the West Coast and Europe, such as Tom Marioni, Bonnie Sherk, Marina Abramovic, Barbara T. Smith, John White, Paul Koss, Howard Fried, Linda Montano, Terry Fox, Hiro Kosaka, James Lee Byars, Gina Pane, Aviva Rahmani, and Tadeuz Kantor, among others who were active in the 1960s on the West Coast and Europe. Why is Alex Hay included, and not Steve Paxton? Is the West Coast eliminated, because coverage of the performances were only in newspapers or regional alternative publications? Is there room for another "comprehensive" volume?

This is still an important addition to any major library. Scholars and researchers now have a wedge by which to do significant research. But there are still miles to go before we stop.

Sound and the Visual Arts: Intersections between Music and Plastic Arts today by Jean-Yves Bosseur, musician and musicologist (Paris, Dis Voir, 1993, \$24.95) explores the growing relationship between the plastic arts and music in the world of contemporary art. From both aesthetic and historical contexts, interviews with Iannis Xenakis, Francis Miroglio, Takis, John Cage, Milan Knizak, Wolf Vostell, Max Neuhaus, Nam June Paik and Stan Douglas. Beautifully designed with color and black and white illustrations, as well as chapters on Musical Notation, Intermedia, biographies and an index of names still leaves many people out, such as Michael Brewster, Alison Knowles and many more. But this is a first step in an important phase of intermedia. Available from D.A.P., 636 Broadway, #1208, New York, NY 10012, or call 1-(800)-338-BOOK.

MONOGRAPHS

Angelica Kauffman: A Continental Artist in Georgian England, edited by Wendy Wassing Roworth (Seattle, Univ. of Washington Press/London, Reaktion Books, 1992, \$22.50 paper) is the first monograph to be published in England since the 1950s to accompany an exhibition at the Royal Pavilion in Brighton.

Much new scholarship has gone into this volume, to divulge how a painter such as Kauffman could succeed not only as a woman painter, but one who diversified to encompass portraits and history paintings, etchings, engravings and designs for decorative paintings. The broad spectrum of interest in the art market allowed her many talents to explore and succeed especially during a 15-year period in England, and the period that she produced in Italy for British clients. After exploring the myths surrounding Kauffman's life and

career, the authors point out the reasons for her marginalization in art history, and then reassess her role within 18th century English art, patronage and taste, by focusing on her career as a committed history painter, printmaker and founder member of the Royal Academy. Her decorative work is brilliantly explained, as is her influence on many printmakers who emulated and copied her. This is a book for those interested in social history as well as the place of women in the history of art.

cut with the kitchen knife: The Weimar Photomontages of Hannah Hoch by Maud Lavin (New Haven, Yale University Press, 1993, \$40) not only discusses the work of Hannah Hoch, but the context in which it was made, namely the growth and development of the New Woman in the Weimar Republic with their appeal intact, yet their ambiguous role of being empowered and yet ornamental. Hoch cut to the core of the new feminism with her photo-montages, using all the art of the 1920s but exposing the contradictions of the new female stereotypes. There is tension between pleasure and anger, confidence and anxiety.

Lavin brings out in an amazing text the context of mass media and modernism, Hoch's mass media scrapbook with the utopias of the twenties, Dadaism, Raoul Hausmann, as well as Schwitters, Heartfield, and the whole Dadaist movement. Written from the point of view of feminist concerns of the present, Lavin's text juxtaposes feminism today with the changing concepts of the feminine role in the past, so that there is Dada revolt balanced by more affirmative visions of the mass media. The Weimar republic becomes much better understood under the surgical analysis of Lavin, who shows us how images dictate and are dictated by a culture. This is a "cut above" most books on the Weimar Republic and especially on Hannah Hoch's role. Some of her writings are translated in an appendix, as well as a chronology. If anyone is said to have invented photomontage, Hoch did it "with a vengeance."

Malevich by Serge Fauchereau (New York, Rizzoli, 1993, \$24.95) is a timely reconsideration of the artist long known for his agitprop trains and his famous **White Square on White**. Instead of being the artist as victim of a repressive regime, Malevich is here presented at the forefront of Neo-Impressionist and Fauve influence on the Russian avant-garde and as the founder of Suprematism. With 139 illustrations, 89 in brilliant color, Malevich emerges as a central figure, thanks to recent exhibitions which have reinterpreted his influence as a preeminent modernist. Included is a chronology and a selected bibliography.

Max Ernst: Dada and the Dawn of Surrealism by William A. Camfield (New York, Prestel Verlag, 1993, the most definitive account of Ernst's indispensable contributions to the Dada movement and the emergence of Surrealism. Looking at his life and career from 1912 to 1927, the book shows how he almost single handedly invented Surrealism, breaking with 19th century conventions, inventing collage, psychic automatism, and appropriation, the forerunner of Pop Art, Abstract Expressionism, Fluxus, and appropriation art.

This book represents the catalog for the largest Ernst exhibition to tour the U.S., containing over 400 reproduc-

tions which include many prototypical works of both the Dada and Surrealist genres. All the media are represented: painting, collage, photomontage, relief sculpture, drawing, and frottage, which involved rubbing graphic on paper over wood, which he invented.

Essays by Walter Hopps, Werner Spies add to this largest survey to date of Ernst's pioneering early achievement. A selected bibliography, chronology, and list of works complete this most significant volume.

A Journey Through Other Spaces: Essays and Manifestos, 1944-1990 by Tadeusz Kantor, edited & translated by Michal Kobialka (Berkeley, University of California Press, 1993, \$50.00 cloth, \$20.00 paper) is a most important contribution to the world of the avantgarde, known in the U.S. mostly for his visually stunning productions in the theater. Having died in 1990 at the age of 75, Kantor was the driving force in Poland of an avantgarde that looked to him for his theoretically adventurous essays and manifestos. Here is the first authorized translations of his writings in English by Kobialka, together with his analysis of the corpus of Kantor's work, both written and staged.

First beginning as a painter, Kantor became interested in intermedia and the Happenings movement, moving off the wall onto the stage. These essays are still full of revolution and imagination, and we are fortunate to have them available to us in English. The magic of his theater is reflected in his words. There are an ample supply of photographs to whet your appetite for more. Videotapes of his productions can also be seen in various museums and academic institutions. Tadeusz Kantor should become part of the vocabulary of all those who seemingly "know" 20th century art. A chronology, bibliography of Kantor's works, as well as bibliography about Kantor is included. Just reading the index will tell you a great deal about the influence of this great "renaissance man".

Frida Kahlo: An Open Life by Raquel Tibol, trans. by Elinor Randall (Albuquerque, Univ. of New Mexico Press, 1993, \$18.95) will generate, "oh, no, not another book!" but this one is worth it. Written by one of Mexico's most respected art critics and art historians, Kahlo's life was written in 1983 in Spanish by a friend of both Diego Rivera and Kahlo, who spent a year interviewing Kahlo, living with her for a while at Cocoyacun in Mexico City and then for a time at Rivera's San Angel Inn home.

Included in this biography is an intimate portrait of the artist, written by a personal friend, revealing the complexities, profound sadness, and immutable creative spirit of the famed Mexican artist. Tibol places the artist and her life within the Mexican milieu of her time. There are snippets of her journal, love letters to Diego, a complete medical history of Frida and her family, and interviews with some of the people Frida surrounded herself with. There is also a wonderful description of all Frida's possessions in her famous Casa Azul in Cocoyacun, Mexico City.

As the foundation for most biographies and research for 10 years in its Spanish version, now this intimate and yet social history is a must for all aficionados and curious. An index completes this volume, which also has 8 halftones.

GENERAL

The Arts and Crafts Movement in California: Living the Good Life by Kenneth R. Trapp (Oakland, Oakland Museum/New York, Abbeville Press, 1993, \$55) is a sumptuous celebration of the beauty, skill, variety, and exuberance of the Arts and Crafts objects and architecture created in California between 1895 and 1930. Influenced by the flora and fauna of the state, its spectacular scenery, the artists in California created a unique variant of the movement.

The virtues of good living and high thinking, complemented by material well being, generated this emphasis on the "good life". Accompanying a major exhibition at the Oakland Museum through 15 August 1993, which then will travel to the Renwick Gallery in Washington, DC and then on to the Cincinnati Art Museum in 1994, this sumptuous volume includes various essays by leading scholars in the field, 212 black and white and sumptuously beautiful color plates.

The essays cover everything from living in a California Bungalow to developing an Arts and Crafts garden, as well as dealing with the San Francisco Bay Area, the Southland, San Diego, as well as the tiles, interiors and resorts, pottery, metalwork, furniture, etc. of California. Biographies and company histories, a carefully focused bibliography, and an index complete this important volume.

Picasso and the Age of Iron by Carmen Gimenez, Dore Ashton, and Francisco Calvo Serraller (New York Rizzoli, 1993, \$59.95) documents the best exhibition ever held in the Guggenheim Museum, where sculptures of Calder, Picasso, Gonzalez, Smith and Giacometti coalesced with an architecture that gave them space, circular viewing, and a context in which to appreciate the period leading up to the Spanish Civil War and World War II. Dore Ashton writes brilliantly about the context between the two world wars, in which changes from the 1920 led to abstractionists pitted against those wishing to re-instate figuration, when Picasso and Gonzalez ushered in a new Age of Iron.

Accompanying the catalog is a chronology, an anthology of writings by the artists, biographies of the artists and an ample bibliography. This is an important volume for any contemporary and modern collection.

The Universe and Eye: Making Sense of the New Science with text by Timothy Ferris and illustrations by Ingram Pinn (San Francisco, Chronicle Press, 1993, \$15.95) is a great help in demystifying the current scientific ideas such as the greenhouse effect, the limits of artificial intelligence, the value of scientific reasoning, Chernobyl, libraries on disc ("Their ultimate contribution may be to reintroduce students to the old-fashioned merits of words in books") and genetic engineering. The text is lucid, the illustrations are ironic and at the same time hilarious.

Signs of Our Time by John Margolies and Emily Gwathmey (New York Abbeville Press, 1993, \$21.95) surveys the best in American outdoor signs, ranging from the 1920s to the 1960s. The invention of the automobile created a catalyst for the greatest individuality and design ingenuity, from "Burma shave" ditties to Mobil's Flying Red Horse.

Organized under Transportation, Main Street, Food and Drink, Roadside Attractions, and Stopping at Motels, this volume also covers unusual roadside structures that in themselves have functioned as signs, such as buildings in the shape of teapots, hot dogs, elephants, huge ducks, beer barrels, etc.

Over 200 color illustrations make this a must for anyone interested in Americana and in the history of American graphic art.

The Shell Poster Book (Boston, David R. Godine, 1993, \$19.95) has 92 color plates, documenting a remarkable advertising campaign organized by Jack Beddington of Shell, commissioning every BRitish artist you could imagine such as Paul Nash, Edward Ardizzone, Graham Sutherland, and others to promote a product and a service using sophisticated and effective visual techniques, not infantile images and sophomoric slogans. As a result, these posters hold up well, representing the role of advertising in a free society, done with taste.

Recipes for Disaster: Dinner at the Illustration Gallery, edited by Pam Sommers (San Francisco, Chronicle Books, 1993, \$9.95 paper) is the brainchild of Sommers, the owner of the Illustration Gallery in New York City, the only gallery in the country dedicated to the work of contemporary cutting-edge illustrator. In 1990, while Sommers was preparing an exhibit of food and wine illustrations called *The Artist's Palate*, she was struck with the idea of doing a cookbook. After a few phone calls, she was rewarded with 41 ready contributors. They had complete freedom to do what they wanted as long as it was a recipe for something.

You will find 84 wildly inventive drawings and cartoons, with work of Art Spiegelman, whose recipe for Kapusniak is on p. 84; Rodney Alan Greenblat's recipe for Strawberry Cream Twinkies; Roz Chast's recipe for Complete Jerk Chicken on p. 25 plus many more from Ed Korin, Henrik Drescher, Pamela Hobbs, Ken Brown, etc. Much fun and a great gift too for cooks with a sense of humor.

En Route: Label Art from the Golden Age of Air Travel by Lynn Johnson & Michael O'Leary (San Francisco, Chronicle Books, 1993, \$14.95 paper) brings together a collection of luggage labels from airline carriers during the roaring twenties, the Art Deco style of the 20s, and the war years. With over 125 full-color examples, tips for the collector on acquiring and preserving vintage labels, and a chapter on the growing popularity of luggage label collection, **En Route** is a treasury of nostalgia, a reference guide for graphic designers, and a special guide for the collector. Black and white airline photos for publicity give a flavor to this book, which is handsomely designed. Social history is also analyzed by these labels, showing shifts and even countries that have disappeared. The coalescence of art, history and technology are reflected in these labels.

Clearly Art: Pilchuck's Glass Legacy by Lloyd E. Herman (Seattle, Univ. of Washington Press, 1992, \$29.95) celebrates the world's most famous school of glass, along with the sophisticated and technical virtuosity of its international faculty. This book compliments the national exhibition organized by the Whatcom Museum of History and Art in Bellingham, Washington. From its counterculture summer

glass camp beginnings, with impromptu tent structures and a glass furnace constructed by the first summer's students, Pilchuck is now a professional art school with a waiting list of prospective students. There are color illustrations of 76 objects by 66 renowned glass artists. A bibliography and a list of faculty since 1971 complete this fascinating volume.

The Integrative Art of Modern Thailand by Herbert P. Phillips (Berkeley, Lowie Museum of Anthropology/dist. by Univ. of Washington Press, 1993, \$24.95 paper) is sumptuously illustrated with 96 color plates, bringing contemporary Thailand art to the Western World. The coalescence of both Buddhist and contemporary Western art bring together a different kind of visual expression of seeking personal identity, the forces of natural phenomena, Buddhist tradition, as well as impressions of daily life. A fascinating study completed with an amply bibliography.

Cubism and La Section d'Or: Reflections on the Development of the Cubist Epoch, 1907-1922 by R. Stanley Johnson (Chicago, Klees/Gustorf, dist. by Univ. of Washington Press, 1993, \$45) features 63 prints, drawing, watercolors, and gouaches by Braque, Delaunay, Derain, Gleizes, Gris, La Fresnaye, Leger, Marcoussis, Metzinger, Picasso, and Villon, as well as four original editions of books on cubism. The *Section d'Or* exhibition held in Paris in October 1912 was a milestone in the history of cubism, even though neither Picasso nor Braque participated. This volume brings back reminiscences and lively discussions of why this exhibition was so important to this important period of modern art, by a renowned art historian, dealer, collector.

Made in Japan: Transistor Radios of the 1950s and 1960s by Roger Handy, Maureen Erbe, and Aileen Farnan Antonier (San Francisco, Chronicle Books, 1993, \$16.95 paper) features over 250 lavish photographs accompanied by lively, informative text. Alongside this exhibit, there is a stunning history of the transistor radio, from its American invention to its Japanese mass production, and all of the fabulous stylistic developments in-between.

Analogies between space travel and automobiles and the transistor radio designs is immediately noted from the history and the illustrations. The transistor was introduced in 1955 by two Texans, who became Texas Instruments. Because of portability, novelty, and modest cost, the "Regency" enjoyed a phenomenal success, so much so that Japanese manufacturers began to compete for a share of the transistor radio market. They were Sony and Toshiba as they are known today.

But aside from the technological advances brought about by the transistor radio, the emphasis in this book is on the aesthetic triumphs as a reflection of popular culture and design trends. Appealing to the yuppies who find great joy in collectibles, this book is also of interest to designers, collectors, and social historians. The over 250 photographs by Henry Blackham certainly are glorious!

Paperwork: The Potential of Paper in Graphic Design by Nancy Williams (London, Phaidon Press dist. by Chronicle Books, 1993, \$39.95) is a real treat for bookmakers, as well as those who love paper. Despite the growing importance of environmental issues, may graphic designers and printers

remain unaware of the huge potential of paper. This book opens the world of paper to anyone who is interested in advice on die-cutting, embossing, pop-up and sculptural effects and a wealth of special printing techniques.

There are wonderful suggestions for book designers and graphic artists about paper, from persevering to find the right paper, to experimenting with extraordinary ideas and extraordinary papers, using them by folding, cutting, binding, embossing, etc.

The illustrations in this book are fantastic not only for their own excellent, but for how they illustrate the points made by the author. They are well conceived, joyful to look at, and informative. The author uses them to demonstrate offset litho, tipping-in, embossing, cutting and folding, die-cutting, as well as alternative materials. It is a joy to see a book that can be a handbook, yet be beautiful in design and in execution. There are samples of paper folding, manipulation, artists' books, paper sample books, etc. Equipped with a glossary of terms and techniques, this book should be in every reference collection in all libraries, private and public. A must!

The Sixties: Art Scene in London by David Mellor (London, Phaidon Press dist. by Chronicle Books, 1993, \$29.95 paper) documents a decade which saw the emergence of many of Britain's most important artists, such as Anthony Caro, Robyn Denny, Richard Hamilton, David Hockney and Bridget Riley. With the rapid changes in music, fashion, art and advertising, London was propelled into one of consumer optimism and experimentation. The decade was a transformation for a London which had survived a war and needed the shot in the arm which the 60s produced, exploding changes in technique and in styles which rocked a society through a tremendous decade.

Mellor, a professor at the University of Sussex, has created a "partial survey of various chosen moments in avant-garde art and culture between 1956 and 1969: backing up the visuals with a great deal of documentary material, interspersing the long text with photos, drawings and the documentation to make a package that one cannot avoid. This is the 1960s in London--where John Latham burned book sculptures and chewed Clement Greenberg's book *Art and Culture* with friends and students from the St. Martin's School of Art, and Liliane Lijn created poem machines, to name a few of the book artists who might be of great interest to the readers of *Umbrella*. The Situationists re-emerge in this volume, but alot which seems to be avantgarde to the author really does not deserve the designation. A chronology, artists' biographies (lacking one for Joan Hill by virtue of her association with Mark Boyle, a faux pas), and an index make this an invaluable reference for all those who lived through the sixties or who wished to have done so!

The Data Market: An Anthology of Poetry, translated and with an introduction by Willard Bohn (Carbondale, Southern Illinois University Press, 1993, \$34.95 cloth, \$14.95 paper) is the most comprehensive collection of Dada poetry ever compiled. 42 poets writing in seven different languages are presented in a bilingual format with the original text and Bohn's English translation on facing pages.

Poets such as Walter Arensberg, Andre Breton, Malcolm Cowley, Max Ernst, Mina Loy, Francis Picabia, Man

Ray, Kurt Schwitters, and Tristan Tzara are included. 12 works by 10 Dada visual artists illustrate the book. These wild poems reflect the movement's chief concern liberty of all kinds--social, moral, artistic, and intellectual. With an anarchical spirit and distrust of logic, Dadaists venerated scandalous behavior and spontaneity. These poems will be a necessary adjunct to any art historian's understanding of a movement that endured only a few short years (1916-1923).

Robert Davidson: Eagle of the Dawn, edited by Ian M. Thom (Seattle, Univ. of Washington Press, 1993, \$50) documents the life's work of this Haida artist born in Alaska, master carver of masks and totems, printmaker, painter and jeweler. His acclaimed body of art is anchored by a series of large totem poles featured in collections around the world. Sculpture in argillite, bronze, and wood; paintings on both paper and deerskin drums' drawings and sketches for projects' jewelry in silver and gold; and astounding prints are documented in 50 color plates and sixty photographs. An assessment of Davidson's place in Haida art by Aldona Joanitis, as well as extensive comments from Davidson and his peers on the importance and symbolic content of a number of his pieces. Bibliography, chronology and index complete this important volume. To see his art at one with his life and his culture is to enjoy this book. An exhibition of his work has just closed at the Vancouver Art Gallery.

Art & Environment by John Grande (Toronto, The Friendly Chameleon, 1993, \$30.00 Canadian) has written this handsomely printed book, which crystallizes the emergent ethos behind the art and ecology movement and charts a new course through these waters with lucidity and precision. This new art, Grande states, has nature in it, but with a difference: in this emerging sensibility, nature is both catalyst and co-creator. There are many controversial concepts in this book, which should generate long and heated discussion. Not only does he feel that exhibitions really emphasize individualistic propensities while our art institutions now seem to demonstrate what Ivan Illich has called "paradoxical counter-productivity." The emphasis should be on the resources to make art, not the art itself. For more information, write to Friendly Chameleon Publishers, 23 St. Patrick Sq., Toronto, Ont. M5T 1W8, Canada.

REPRINTS

The Design of Books by Adrian Wilson, with foreword by Sumner Stone (San Francisco, Chronicle Books, 1989, 1993, \$14.95 paper) addresses every step from manuscript to final publication, including layout, typography, printing methods, paper, etc.

Miró: A Toute Epreuve, illustrations by Joan Miró, Poems by Paul Eluard, has been beautifully reproduced in facsimile paperback by George Braziller, Inc. (New York, 1993, \$29.50, 84 color illus.). Having published a facsimile of this extraordinary work in 1984, now with the exhibition of Miró at the Museum of Modern Art and with Miró's reputation soaring, Braziller has made this outstanding 20th century *livre d'artiste* accessible to all.

For over 10 years, Miró, the Catalan artist, and Eluard, the Surrealist poet, collaborated via the intermediary Gerard Cramer, the Swiss publisher and book dealer. The idea of woodcuts, the symbiotic relationship between the poetry and the art pulled together in a remarkable story, as indicated in the preface by Anne Hyde Greet, which makes for a remarkable history of a bookmaking venture which affirms "sound hidden in silence, motion in immobility, life in the inanimate, infinity in the finite." (Miró) The book and the reader are "Ready for Anything" which is a rough translation of the title.

PHOTOGRAPHY BOOKS

REFERENCE

Photography at Bay: Interviews, Essays, and Reviews by John Bloom (Albuquerque, University of New Mexico Press, 1993, \$50 cloth, \$25 paper) is divided into sections which reflect the people John Bloom has interviewed, or the articles he has written. History and Historical Constructions includes interviews with Naomi Rosenblum and Weston J. Naef, Modernism includes those with Van Deren Coke and Aaron Siskind, Notations as Fact with Sandra Phillips, Sabastiao Salgado, and much more; The Poetic Imagination with Henry Holmes Smith, Meridel Rubenstein; Aspects of the Psyche with Anne Noggle, Diana C. du Pont; and Culture and Cultural Constructs with Thomas F. Barrow, Mark Alice Durant, Betty Hahn, and on it goes. This series of essays and interviews reflects the ever-growing and expanding photographic scene in the Northern California area from the 1970s through the early 1990s. This is a fascinating collection, one which should be consulted for inspiration and edification.

REVIEWS

Looking at Death by Barbara Norfleet (Boston, David R. Godine, 1993, \$40 hardcover, \$25 soft) documents the role of photography in helping people deal with the experience of death. Culling 107 duotone photographs from the more than four million images that make up the archival collections of Harvard University and Radcliffe College, the author selected photographs which document the many nuances of death, covering the period between 1850 and the present.

The early days of America had death at its side, everpresent, constant, and inevitable, but as the twentieth century progressed bringing longer life expectancy and decreased infant mortality, death has receded as an integral part of everyday life. Now, with the advent of AIDS, the tremendous complexity of our society, and the prevalence of random violence, death has become a "topic of legal, ethical and social debate." So that the time has come to re-examine our attitudes toward death, the most inevitable of natural processes.

From an autopsy by 11 medical students in 1905 to the death of Mussolini and his mistress in 1945, as well as babies lying in their coffins, the ossuary in a Capuchin church in Rome, as well as Eugene Smith's Spanish Village in 1950, Norfleet has brought death back to life.

At Home Only with God (New York, Aperture, 1992, \$29.95) by Arnold Eagle with text by Arthur Hertzberg is a portrait of the religious Jews of the East Side of New York, in their homes, in their synagogues, recording the rigors and rewards of deeply felt observance. The deep, rich black and

white portraits are striking images of an isolation that the pre-war Jews entertained in America. There are many evocative remembrances in these poignant photographs. Assimilation is yet to arrive, after the war.

Mexico Through Foreign Eyes, 1850-1990, edited by Carole Naggar and Fred Ritchin (New York, W.W. Norton, 1993, \$50) could very well be named, "One Hundred Fifty Years in the Life of Mexico" as seen by photographers from all over the world, fascinated by the land, its people, its customs and traditions. From Abbas to Wynroth, with Boubat, Callahan, the Capa brothers, Cartier-Bresson, Linda Connor, Gilpin, Gutmann, William Henry Jackson, Kertesz, Kozloff, Levitt, Modotti, Muybridge, Outerbridge, Plachy, Porter, Siskind, Solomon, Tress, Weston and Witkin-well, it's quite a book in English and Spanish, the images spliced with 16 texts, including Andre Breton's incantatory homage to Diego Rivera, Sergei Eisenstein's reliving of the ironically life-affirming Day of the Dead festival, and Swiss journalist Gertrude Blom's report on the rape of Mexico's tropical jungles. This book is a love affair with a country, one well worth indulging oneself as a voyeur through text and photos. A tribute to Pedro Meyer, to whom the book is dedicated.

Edward Weston: Photographs from the Collection of the Center for Creative Photography (Tucson, Center for Creative Photography, 1992, \$100) is the largest catalog ever published of a photographer's work. 1826 images are chronicled in depth by Dr. Conger, using the Edward Weston Archive at the Center which houses his daybooks, logs, records, and correspondence, as well as his negatives and fine prints. Each photo is reproduced in small format and on coated paper, providing a thumb guide to this body of work. Included is a biography, bibliography, list of exhibitions, description of Weston's negative numbering system, and other appendices, including an index to personal names. Using this material and supporting data from other photographers' archives, Conger introduces this extensive catalog with an essay, "What Edward Weston did to Me" which involves 12 years of reading Weston's mail and his daybooks, as well as looking carefully at the photographs. She comes to the conclusion that she has "a lasting and deepening sense of excitement and awe for the pictures themselves", an appreciation for intellectual honesty and straightforwardness, as well as his sense of mission.

Conger justifies this work, by virtue of the fact that photography has to be fully accepted as a fine art; thus, a catalog raisonné of all the surviving works of art by a most significant photographer must be compiled, as should other catalogs for other significant photographers. This volume pays tribute to a great scholar whose humility reflects that diligent and careful scholarship that has gone into this fascinating volume.

Martin Munkacsí, a biographical profile by Susan Morgan (New York, Aperture, 1992, \$35.00) brings to light this Hungarian who worked in Budapest and Berlin, where he was quickly acclaimed as a newspaper writer, sports photographer, and influential photojournalist. In 1934, however, he fled the Nazis, emigrating to the United States. Thanks to Edward Steichen, Munkacsí was introduced to **Harper's Bazaar**, which began his career in America. He was a photographer of action, sports, parachuting, as well as a portraitist of the famous, such as Katherine Hepburn, Fred Astaire, Charlie Chaplin, Eleanor Roosevelt, Frida Kahlo

and Diego Rivera, and many more. As many Hungarians, he was flamboyant, egotistical, and charming, photographing superstars and beautiful women with great delight. A bibliography completes this volume, which includes many prints never before published. A beautiful monograph of an important photographer of the 20th century.

Colombia: A New Vision by Santiago Harker (New York, Abbeville, 1993, \$45.00) is a stunning, magical book of a land which astonishingly varied landscapes haunt the viewer, while this land of unexpected beauty and haunting faces are so vividly captured by the camera of Harker. The dramatic aspects of everyday life, the wide sweep of landscape, the keen eye of discovery are all witnessed by these magnificent photographs of La Luz, an area of Colombia in his highest regions, where the wind dominates, and the light continues on the surface of the river down to the burning lowlands, where the sand forms vast golden beaches. This is a magnificent revelatory travelogue through a country that has known violence for almost all of its existence. Its peace with the land is made known to us through the lens of Santiago Harker.

Desert Light: Myths and Visions of the Great Southwest: Photographs by Dean Lee Uhlinger, edited by John Miller (San Francisco, Chronicle Books, 1993, \$17.95 paper) weaves Native American creation myths with 84 of Dean Lee Uhlinger's best photographs of desert landscapes in Arizona, California, New Mexico, Texas and Utah. This pairing pays tribute to the spirit of the indigenous people.

Peter Naborokov in his introduction explains the mystical background of these myths, revealing the spiritual connection between land and people. For instance, in the Pima creation myth, the Earth Doctor created the sun, moon, stars, and Milky Way from ice, song, crystal and ashes. In Sia legend, rain comes from the cloud people; and according to the Navajo, Coyote arranges the stars in the Big Dipper. This book is a spectacle of wonders, allowing one to "remember the earth, remember the Mother" and remember those visions which are stirring and spiritual.

The Passionate Observer: Photographs by Carl Van Vechten (Albuquerque, University of New Mexico Press, 1993, \$40.00 cloth, \$25.00 paper) captures 60 of the finest of the 15,000 photographs Van Vechten made between 1932 and 1964, recording the most prominent painters, writers, actors, and musicians of his time with both warmth and style.

Van Vechten photographed for his own pleasure, while serving as music critic for the **New York Times**, as well as novelist, literary critic, a writer of two books on cats, and over 200 magazine essays and book reviews. The notes place each full-page portrait in its historical and artistic context. It is a great album of greats—from Billie Holiday to Dizzy Gillespie, Thomas Mann to Tennessee Williams, and so much more.

Of Passions and Tenderness: Portraits of Olga by Baron de Meyer (Marina del Rey, Graystone Books/dist. by Univ. of New Mexico Press, 1992, \$50) contains a lengthy and fascinating essay by Alexandra Anderson-Spivy, which tells of de Meyer's devotion to his wife, Olga, whose portraits he cherished all his days. Although their lives celebrated refined ostentation, their personal lives were entwined until her untimely death at 59.

G. Ray Hawkins who was offered the collection in 1988 resolved to memorialize this couple's devotion to each other

by doing this book. It is a tribute to a dedicated dealer and collector that this book is testament to an amazing relationship. 50 sepia-toned plates are beautifully produced in this album-type of book, a fine design.

Ansel Adams: New Light: Essays on his legacy and legend (San Francisco, Friends of Photography, 1993, dist. by Univ. of New Mexico Press, \$16.95 paper) includes essays by Robert Silberman, John Pultz, Sandra Phillips, David Featherstone, Renee Haip, Robert Dawson and Ellen Manchester, and Charles Hagen bring the influence of the great photographer to readers and viewers alike--as a result of a symposium, of which these are the papers. A fine addition to photographic scholarship.

Re-Arrangements, A Book of Flowers with photographs by Debra Heimerdinger and text by Colette (San Francisco, Chronicle Books, 1993, \$22.95) is truly an artist's book. Innovative and mysterious images are beautifully paired with the sensuous text of Colette. As Colette wrote, "As subject matter, flowers are universally familiar." Heimerdinger presents those familiar subjects in most unfamiliar surroundings, challenging the reader to see with new eyes and to utilize the sensual associations of memory. The photographer makes the viewer use instinct and intuition, rather than learned behavior, to appreciate the subject matter.

The photographer uses extreme grain and muted tones characteristic of turn-of-the century autochromes in her 50 prints, which are divided into five sections: "Wallflowers", "figures", "Intimations", "Remembrance" and "Constructs". What is more fascinating than the "arrangements" of these constructs are the overlays of typography which change with each image to reflect a mood and a texture. With more than 100 pages of thought-provoking images and fascinating typography, flowers in this bookwork come under a different rubric--no longer just the familiar colorful delight, but alluring, mysterious and provocative. This book is a must!

La Jetée, ciné-roman by Chris Marker (Cambridge, MIT Press for Zone Books, 1992, \$24.95) contains the screenplay in both French and English as well as the full set of still images from the 1964 landmark science fiction film. The single moving image from the film is transformed into two stills. Yet beyond the mechanics comes an extraordinary story of a man's journeys through time in the wake of a nuclear apocalypse. Haunted since childhood by a disturbing scene he witnessed at the Orly airport runway, he has been chosen from amongst the survivors of World War II for the strength of his vision. His captors are the war's self-proclaimed victors, and they submit him to a procedure that has brought death or insanity to others in order that he might draw on his remembered scene to create a path to survival that passes through Time. Yes, the aim of the experiments was to send emissaries into Time, to summon the Past and Future to the aid of the Present.

Yet this is not a photo-novel--it is a true film--and as your hand turns the pages, even quickly, it is an extraordinary experience--different from most books published by trade publishers, closer to artists' books with time and motion as part of the mechanism. Marker is known for his film, **Far from Vietnam**, in 1967. His filmography completes this extraordinary book.

Imogen Cunningham: Ideas without End, a life in photographs by Richard Lorenz (San Francisco, Chronicle Books, 1993, \$35.00 hardcover, \$22.95 paper) is the first complete retrospective of her work with 200 of her photographs--nearly half of which have never before been published--ranging from her earlier efforts at the turn of the century to her many now-famous images.

One of the first women to make a living as a photographer, Cunningham consistently experimented with a wide range of techniques during her exceptional career which spanned 7 decades. Lorenz takes us on a journey from Portland, Oregon where she was born to Seattle, where she set up her first studio. She had travelled to Dresden to study new techniques and see European photography in 1909, where she studied art history and life drawing at the conservatory of art. Refreshed and renewed, she entered upon her career as a portrait photographer, but still maintained ties to the artists of Seattle. As a result, she created a body of pictorialist imagery often based on poetic and allegorical themes, while using nude males and females, which was scandalous at the time. She continually experimented during the 1920s and 1930s, making a name for herself as the most sophisticated, experimental, and Europe-oriented photographer on the West Coast. She was a friend of Edward Weston, Ansel Adams, Alfred Stieglitz, and Dorothea Lange, among other musicians, dancers, and other leading artists.

More than 120 duotone plates reveal her extraordinary and eclectic range of landscapes, architectural studies, still lifes, and portraiture. This is a biography with pictures that sets the tone of greatness which is due this amazing photographer. Chronology, selected bibliography and index complete this finely designed volume

Women of South Africa: Their Fight for Freedom with photographs by Peter Magubane and text by Carol Lazar (Boston, Bullfinch Press/Little, Brown, 1993, \$40.00 hardcover, \$24.95 paper) tells the story of the courage and strength of the women of South Africa in the face of unbelievable hardship, deprivation, and brutality, chronicling their fight to abolish apartheid.

The photographer, Peter Magubane, has spent 38 years preserving on film both the historical and everyday events of life in South Africa under apartheid, from the 1950s bus boycotts to the 1990 release of Nelson Mandela. These 100 duotone photographs are complemented by a concise historical text by journalist Carol Lazar, and a moving introduction by Nobel prizewinner Nadine Gordimer.

These photographs demonstrate the political ferocity and the private intensity of these women. This is a story of a people still struggling for freedom, still hoping for liberation.

The Russian Heart: Days of Crisis and Home with photographs and journal by David C. Turnley and introduction by Bill Keller (New York, Aperture, 1993, \$40) documents the Russian coup and counter-coup, documented by Pulitzer Prize winner Turnley, who portrays the people in color with his camera and in his journal, giving us a stunning recollection of the spiritual essence of a nation in turmoil.

From Olympic training to prisoners in Siberia, Turnley looks through his lens in a human way to see the people who made a second Russian revolution, one in which courage,

bravery and spirit dominated. This book is a "You are there" testimonial to the determination of a people to be free.

Mentawai Shaman, Keeper of the Rain Forest, Man, Nature and Spirits in Remote Indonesia, photographs and journals by Charles Lindsay (New York, Aperture, 1992, \$39.95) tells in images and words the story of "the original people", or Mentawaians, an archaic tribe who from time immemorial have lived on Siberut--an isolated, ecologically unique jungle island in Indonesia, a place where spirits reside in rocks, animals and man. This book is a guide to how the natives are trying to retain their original culture, against all odds.

The author/photographer began to compile a phrase book for the unwritten Mentawai language and was permitted to join a ritual monkey hunt. He was also invited to attend the important festival culminating Aman Lau Lau Manai's shamanic studies. With this friendship and threatened by a fever which the shaman treated, Lindsay became an adopted member of the new shaman's family. As a result, Lindsay was allowed over the years to photograph the shaman in his everyday life, his sacred duties, as well as secret rituals such as tattooing, teeth chiseling, rites of healing and mourning, animal sacrifice, frenetic dance, and trance.

A historical essay by Dr. Reimar Schefold, an internationally respected anthropological authority on the Mentawaians, provides a learned yet accessible overview to their esoteric way of life and the extent to which it is menaced by "progress".

At Home Only with God: Believing Jews and their Children, photographs by Arnold Eagle, essay by Arthur Hertzberg (New York, Aperture, 1992, \$29.95) has documented the East Side of New York City in the 1930s, under the auspices of the WPA, showing the Orthodox Jewish enclave, largely impoverished and fiercely insular, a self-sustaining theocracy, constructed around the religious traditions so lovingly borne from Eastern Europe. From Torah reading to the Seder table, boys in cheder, mothers lighting the shabbat candles, as well as the mean streets and cramped lodgings where peddlars, laborers, and pushcart vendors struggled to raise their families. There is much more in these beautiful black and white prints.

Martin Munkacsi: Biographical Profile by Susan Morgan (New York, Aperture, 1992, \$35) records the life of the acclaimed photographer with the photojournalist technique who left Hungary for Weimar Germany and finally to ultrachic New York. Applying his technique to the world of beauty and style, Munkacsi became the predominant fashion photographer of the thirties and forties.

Fleeing the Nazis, he emigrated to the U.S. in 1934, and was recommended by Steichen to Carmel Snow, then editor-in-chief of *Harper's Bazaar*. Munkacsi was flamboyant, egotistical and charming, a perfect match for the superstars and beautiful women he was to photograph for the stylish magazine. He was the first to move models outside the studio into movements of swimming, jumping, running, diving, dancing, floating leaping and many more activities. He worked with Alexey Brodovitch in the 1930s to make the pages of *Harper's Bazaar* become classic in their own time.

From the early photographs which explore life in Europe, a comfortable life of sports and car racing, of an easier life, his memorable portraits of Chaplin, Astaire, Katherine Hepburn, Jean Harlow and Marion Davies show his candor, irony and wit. His death in 1963 ended a lifetime career in photography, one which is only now being fully appreciated.

Special Collections: The Photographic Order from Pop to Now (New York, ICP, 1992, \$19.95 paper, \$29.95 hardcover) represents an exhibition catalog for a travelling show which reaches all points of the U.S. through 1994. Stainback suggests that Walter Benjamin's suggestion in his seminal essay, "The Work of Art in the Age of Mechanical Reproduction" cited that the very invention of photography changed the nature of arts--and this was mostly evidenced in the 1960s. Then he cites the artists who love to catalog, classify, archive, and order numerous photographic elements into a complete, unified piece. So, photography has become one component incorporated into an artwork made up of many diverse elements in mixed-media, across-media presentations. So the artists include Dennis Adams, John Baldessari, the Bechers, Christian Boltanski, Sarah Charlesworth, Judy Fiskin, Robbert Flick, Robert Heineken, Douglas Huebler, Allan Kaprow, Sol LeWitt, Annette Messager, Alan Rath, Ed Ruscha and Andy Warhol, 25 in all.

A socio-political timeline from 1955 to 1992 orients the reader within the larger cultural context, along with a timeline bibliography; the 39 full-page illustrations, 10 in color, accompany statements by the artists, as well as a checklist of the exhibition, and biographies of the artists. This exhibition closely coincides with the 30th anniversary of the emergence of Pop Art, Fluxus and the monumental changes in the American and international art world that began three decades ago.

Portrait of a Racetrack, A Behind the Scenes Look at a Racetrack Community, photographs and text by David Grant Best (Redmond, WA, Best Editions, 1992, \$24.95 paper) initially is a memorial to a beautiful thoroughbred track near Seattle, as it existed during the last two years of its 59-year chronicle, 1991 and 1992. After taking 2,500 photographs and selecting only 84 prints, Best discovered that he had really documented a way of life, rather than just a racetrack. Trainers, grooms, owners, jockeys, exercise riders, blacksmiths, farriers, veterinarians, racing officials, and so many more workers, along with horses, are seen in their daily chores, or relaxing. The photographs go beyond a documentary approach, such as the WPA/FHS documentary project in the 1930s. Instead, not only are these photographs a reflection of a way of life, but the portraits of these men and women demonstrate their character and their feeling about the track. They are documents of people, organic beings who breathed life into the racetrack and indeed made it a community.

Having taken these pictures with a large wooden field camera using high-speed film to obtain the finest black and white reproduction, Best allows us to see the worn faces, the lively humor, the joy in doing a job well-done. Longacres seemed to have been a green open space in the midst of urban sprawl, and now will turn into an industrial park for Boeing, who bought the track.