

## Book Reviews

### *MUST READING*

If you do not read another book this year, then read *Better than Life* by Daniel Pennac (Toronto, Coach House Press, 1994, \$16.95 US, \$22.95 Canadian) tells us of the wonderful triangular relationship between parent, child and book. Pennac, who wrote this book in French, first asks how does the love of reading begin? How is it lost? and how can it be regained? But this is not Milton speaking. This is a lucid, up front kind of writer who loves books, but more than books, he loves reading.

As a result, he draws up a Reader's Bill of Rights, including the right to not read, to skip pages, to not finish a book, to re-read, to read anything, to escapism, to read anywhere, to browse, to read out loud, and finally the Right to Not Defend Your Tastes.

Parents can read this loving book with great zest, and readers can read this book to justify their love of reading. There is energy in every word, and you really feel the presence of the author by your side. The tone is conversational, the rationale is logical, and the end result is that you can begin another good book after this one, and another, and another, and feel good about it. This is a book you can give to any parent, any student, any lover, any reader—and know you are reaching out to them and giving them a remarkable gift. One that has power—reading power. Buy a dozen and give them away as gifts. You won't regret it.

If you have any problem getting a copy in your local bookstore, write to Coach House Press, 50 Prince Arthur Ave., Suite 107, Toronto, Canada M5R 1B5.

### *REFERENCE*

*Saints, A Visual Almanac of the Virtuous, Pure, Praiseworthy, and Good* by Tom Morgan (San Francisco, Chronicle Books, 1994, \$16.95) cull from the pantheon of saints the lively history and personalities of 120 saints that the author has determined have the most vivid, significant, and distinctive stories to tell. He has culled from medieval, Renaissance, Baroque and contemporary sources, as well as holy cards, to present lavish art work, giving an added dimension to these fascinating, often brutal stories.

Organized chronologically by saints' feast days, one can read through the year to find accounts of saints form all walks of life from the most well-known such as St. Patrick and St. Peter, to the most obscure such as Thais and Pelagia. In addition, at the back of the book is a quick reference to the names of saints for every day of the year. Better yet is the list of patron saints for all walks of life from accountants to yachtsmen. St. Jerome is the patron saint of librarians, for instance, and Peter Celestine is the patron saint of bookbinders. And so it goes. Depicted in drawings by a crown of thorns, Acacuius is invoked against headaches; Apollonia is the patron saint of teeth; and if you are looking for lost keys, appeal to Saint Zita! A nice handbook for iconographers, historians, hagiographers, and those who wish to believe. But do we need another book on Saints?

*The Egyptian Book of the Dead: The Book of Going Forth by Day being The Papyrus of Ani* (San Francisco, Chronicle Books, 1994, \$40.00 hardback, \$24.95 paper) is the first time in almost 3,500 years that this ancient scroll is presented in its entirety. There are 200 "chapters" of ancient Egyptian philosophical and spiritual thought. In fact, this is some of the earliest spiritual writings of mankind, containing the basic principles of western religion. The texts contain spells, charms, hymns, prayers, rituals, and invocations expressing teachings designed to guide the soul through the afterlife.

With the development of papyrus-making, much like books on demand, wealthy citizens of Ancient Egypt could choose various verses and vignettes to be entombed with them. Then during the mid to late 1800s, gave robbers offered European Egyptologists their looted goods which became known as "the dead man's book." This particular Papyrus was acquired by a staff member of the British Museum, Dr. E. A. Wallis Budge, who cut the Papyrus of Ani from its original 78 feet long by 15 inches deep size, and pasted it onto wooden boards for transport back to London. Of course, it became clear after his return, that by cutting the text, he had destroyed the work's sequence and the relationship between the text and images. In 1890, the British Museum published their facsimile volume of the masterpiece using 37 plates reproduced from the severed original.

This edition has been developed from state-of-the-art computer imaging technology, so that for the first time, the work is presented in its proper sequence and in its entirety. In fact, because of the design conceived by James Wasserman, the reader is able to view the material as the scroll itself was structured. In addition, the English

translation is juxtaposed directly below the ancient hieroglyphic text and images. There are also four gatefold spreads allowing the papyrus' sections to remain fluid and uninterrupted as they were originally designed.

Translation is by Dr. Raymond O. Faulkner with additional translations, introduction and commentaries by Dr. Ogden Goelet, professor of Egyptian Language and Literature at New York University. There are 80 full-color illustrations, a selected bibliography, and a glossary of terms and concepts which makes this a valuable addition to any collection on the history of books, mysticism, philosophy, anthropology, astronomy—and much more.

*Timelines of the Arts and Literature* by David M. Brownstone & Irene M. Franck (New York, HarperCollins, 1994, \$30.00) is a chronology of culture in human history, from the Magdalenian Cave Paintings to Madonna. Putting art and life in context includes film and broadcasting, theater and variety, music and dance, the visual arts and literature. Film and Broadcasting is a new category which seems to have influenced a great deal of history from 1920 on, and so this novelty is included in this detailed chronology of the cultural side of human history. This hefty book also has a detailed index of names which will lead you to even new angles in time and history. This may be the last timeline you need for reference and browsing.

*Eternal Network: A Mail Art Anthology*, edited by Chuck Welch (Calgary, University of Calgary Press, 1995, \$39.95) anthologizes a movement that lends itself to anarchy; structures a network that strives for chaos, and historicizes a private one-to-one correspondence by making it all public. And public it must be, for after 30 years, artists throughout the world finally have found another volume (in English) to verify, confirm and annotate the activities of a maddening network that grows and ebbs with the postal rates, rather than with the economy.

Here we have the historical roots, aesthetics and new directions of contemporary mail art in essays by prominent international mail art networkers from five continents. Names such as Ken Friedman, John Held, Clive Phillpot, Ed Varney, Anna Banana, Carlo Pittore, and Chuck Welch, Clemente Padin, Richard Kostelanetz, Guy Bleus, Pawel Petasz, Anna Banana, Vittore Baroni, John Held, Peter Meyer, John P. Jacob, Sheril Cuning, Marilyn R. Rosenberg, Bern Porter, Henning Mittendorf, and so many more make this a significant contribution to the literature.

This is not a replacement for John Held's monumental *A World Bibliography of Mail Art* (1989) and *Mail Art: An Annotated Bibliography* (1991) but adds to the historical survey and contributions of mail artists throughout the world. Interspersed are illustrations of mail art itself, documentation, photographs, etc. Included in the appendixes are short bios of the essayists, their mail art addresses, a chronology of mail art shows (1970-1994), mail art archives and collections, mail art magazines, and the networker databank. A bibliography and index complete the 304-page volume, which is divided into six parts: Networking Originals Open Aesthetics, New Directions, Interconnection of Worlds, Communication Issues and Ethereal Realms.

Some might think that this is the last gasp of a paper-oriented group of artists, but it is more a testament to the future of alternative art and the role of artists as networkers. The cover and section designs by Piemario Ciani join postage stamps, rubberstamps, postal cancellations made by artists, as well as good graphics. A must for all public library collections, including universities, colleges, art schools, and art collectors.

*Treasures from the National Library of Ireland*, edited by Noel Kissane (Boyne Valley Honey Co., dist. by Syracuse Univ. Press, 1995, \$65.00 cloth, \$24.95 paper) is a stunning history of a thousand years of book collecting in an institution that is beautiful, important and indeed a treasure house. The text is delightful, charming and informative—so different from most historical tomes, and the National Library, opened in 1877, proudly exhibits its treasures with exquisite facsimile printing. A page just whets the appetite, but such pages! Moving from printed books to official publications, posters, broadsides, and ballads, newspapers, prints and drawings, photographs, manuscripts, Gaelic manuscripts, maps, and the Genealogical Office and its Records, this book is part publicity and part pride. Its incunabula, ancient maps, stunning Gaelic manuscripts, diverse broadsides and posters all shimmer off the page. They are bold, strong printed works of art that have been handed down to be shared by all.

This book is an important addition to all bibliographic and bibliophilic collections. Book lovers throughout the world must visit the National Library of Ireland. It has treasures such as the John Joly Colour Slide collection of 300 items from 1890-1900. These experimental photographs were taken through a screen with fine red, green and blue lines onto a monochrome negative. The positive print was then made on a glass plate which was

bound up with a similar screen; when projected it provided a color image of reasonable quality. And there is so much more. Enjoy this book—then visit Dublin when you can.

*duchamp:passim, a marcel duchamp anthology* (London, Gordon+Breach, 1994, \$75.00 cloth) edited by Anthony Hill, is an anthology of articles by and about Duchamp, the revolutionary French-American artist (1887-1968), who endeavored to change the concept of art in the 20th century.

Anthony Hill uses the material he created for the Duchamp Supplement for Studio International 1975, planning it as a centenary tribute to appear in 1987, but opinions have changed, Duchamp has been reassessed and valued more today than even 10 years ago, and so we read an anthology of articles by Duchamp and about Duchamp, together with illustrations of his works both in black and white and in color, exploring not only the essence of his art, but also his contribution to chess, film, music, humor and eroticism.

Some of the authors are Gabrielle Buffet-Picabia, Margit Rowell, Dore Ashton, George Heard Hamilton, Frederick Kiesler, Gavin Bryars, Donald Knaack, Max Bill, Hans Richter, Karl Gerstner, George Brecht, Takiguchi, Richard Hamilton, Teeny Duchamp, Rose Selavy, Raymond Rousel and Gertrude Stein, among others.

You will be happy to have this anthology. It will help you understand the importance of this icon—and teach you how wonderful it is to have it all in one volume instead of seeking all this bibliography out.

### MONOGRAPHS

*James Rosenquist: The Big Paintings: Thirty Years with Leo Castelli*, ed. by Susan Brundage (New York, Rizzoli, 1995, \$50.00 cloth) is a big book for a big artist, who started with Castelli in New York City nearly 30 years ago. And of course, he opened with an 84-foot painting, "F-111", which filled all four walls. This politically-charged image, 13 feet longer than the American warplane it depicts, was an immediate sensation that helped popularize Pop Art.

This big book for big art reproduces 18 of Rosenquist's other "big" paintings in beautifully reproduced full-color foldouts that represent the breadth of this artist's career. Included are works such as *Horse Blinders*, *Star Thief*, *Pearls Before Swine* *Flowers before Flames*, and *Horizon Sweet Home*.

Included are photographs of the artist at work and an engaging interview with Rosenquist, conducted by Craig Adcock, Director of the School of Art & Art History at the University of Iowa. The spirit of the artist is captured in this book, although the billboard-size work can only be experienced in scale by having seen them. Yet this elegantly designed book is a tribute to the career of this extraordinary artist. Reviews by major critics, quotes from the artist, full color spreads make this big book something more than a coffee table book.

### GENERAL

*Averse to Beasts: 23 Reasonless Rhymes*: Book and Audiotape written, illustrated and read by Nick Bantock (San Francisco, Chronicle Books, 1994, \$16.95) is a collection of rambunctious ditties, each fancifully illustrated with a rich color drawing, along with an original 30-minute audio recording of Bantock reading the poems aloud to a honking, tweeting, mewling crowd of animals. Finding a new voice, Bantock now is renowned for his Griffin & Sabine series as well as 20 years of making pop-up books, but Bantock, the poet, is a new discovery for short and surly rhymes, oftentimes humorous, sometimes quietly scathing, ranging from subtle feminism to blatant silliness.

This is as much a book for adults as for children, and the smile on your face or the howl as you read these will make you want to listen to the tape and realize that Bantock has found a new profession: performance poet! He gives new dimension to the poet's original oral tradition—here Bantock finds the magic in multi-accented performance using comic diversity, giving each of the poems a unique wit and rhythm.

*Noa Noa*, the Tahiti Journal of Paul Gauguin (San Francisco, Chronicle Books, 1994, \$17.95 hardback) is the first time this masterpiece is back in print with the text and stunning artwork together for the first time. In 1894, Paul Gauguin left Europe to spend two years in Tahiti, feeling Europe was morally bankrupt. He was so inspired by his new environment that he produced his most beautiful and best-known paintings.

To be sure, women were his greatest catalysts in their myths and legends, their natural beauty, and their deeply felt memories. He kept a journal, detailed, illustrated and sensuous, containing brightly colored woodblock prints and whimsical sketches made to accompany the text. Upon his return to France, he attempted to publish the journal, but most printers felt it was too "racy" for French consumption, so he published it himself. Sound familiar?

And because it was so expensive, he could not include the color woodblock illustrations. So on the occasion of his centennial visit to Tahiti, this edition of *Noa Noa* will dazzle a whole new generation of "readers".

Mingled with personal observations by the painter, whose work and reputation will be clearer to readers of this book, the myths and lore of the aboriginal people of Tahiti become manifestly influential in understanding the art of Paul Gauguin. This is a wonderful contribution to the literature and art of Gauguin, the artist and the man.

*Seven Mythical Creatures*, a pop-up book by Celia King (San Francisco, Chronicle Books, 1994, \$9.95) is the fifth book in this series of exquisitely rendered, three-dimensional illustrated pop-up books which illustrate such legendary creatures as Pegasus, Medusa, and the Sphinx. These stories were created over the centuries by storytellers in order to make sense of the mysteries of nature and humankind. Many of these stories come out of an oral tradition before art and literature allowed these words and pictures to be handed down for centuries. Dragon, Mermaid, Phoenix, Unicorn, Sphinx, Medusa and Pegasus are all part of the Western Tradition of myths which are as appealing to adults, as children.

*Arthouse* by Graham Percy (San Francisco, Chronicle Books, 1994, \$16.95) is the fantasy of every art lover, a dreamhouse created by artists. In this sketchbook-inspired compendium, Percy's imaginary house includes an attic for Caspar David Friedrich and Anselm Kiefer, a great bedroom for El Lissitzky with large constructivist furniture, a mailbox and garden wrapped for Christo, the refrigerator overflowing with luminous oranges for Paul Cezanne, a hallway for Georgia O'Keeffe hung with lush, exotic flowers; a rug for Grant Wood depicting an undulating agricultural landscape; and Hieronymous Bosch's kitchen filled with bizarre utensils and countertops alive with small creatures. And that's only the beginning!

This beautifully printed book is a visual feast, the work of designer, illustrator and painter Graham Percy. Long interested in architecture, fine arts, interior and furniture design, and landscape and garden design, Percy has created this extraordinary house in which each room could be the work of one of forty famous artists, but isn't.

He has furnished the house with wacked-out dishes for Ernst, pink silverware for Kandinsky; a dollhouse for Andy Warhol and a soft piano for Calder; a multi-perspective TV room for Picasso and a bird-infested living room for Audubon; a crazed linen closet for Stella and a tiny bathroom for Joseph Cornell. Brief biographies

of the honored artists are included in this witty, hilarious and oftentimes outrageous homage to the masters.

*A Aga* by Jake Gordon Young (San Francisco, Chronicle Books, 1994, \$6.95) is a saga about men, by a precocious three-year-old boy. This bookwork is brief, yet sophisticated, told in 10 phrases and accompanied by energetic pictographs, covering the themes of friendship, violence, romance and the rite of passage—all from a little boy.

The hero, named Jake after the book's author, rides a horse through a forest and encounters two "bad guys" and a "good guy". After promptly doing away with the bad buys, he and the good buy become friends and go hunting for food together. After feasting on the deer they kill, they go back to Jake's castle, where Jake simply "sees a girl and lives happily ever after."

The book was originally a birthday present for his father, an artist, poet and hand bookbinder. His father then made a special letter press edition for close friends and family. Now Chronicle has done a hardbound trade edition. The only complaint about this little book is its binding which is in soft purple cloth, but much too heavy for the charming little book it protects.

*Auguste Rodin and Camille Claudel* by J. A. Schmoll gen. Eisenwerth (New York, Prestel/te Neues, 1994, \$25 cloth) narrates the sensational story of one of history's most tempestuous artistic liaisons, that of Rodin and Camille Claudel, the epic romance between the sculptor and his pupil and mistress, who was 24 years his junior. Tracing the trajectory of their affair from 1883 to 1898 and beyond, the book narrates their volatile erotic involvement, their creative interactions, and Claudel's tormented and unsuccessful efforts to move out from under Rodin's shadow, which culminated in madness and tragedy.

With 83 duotone photographs, the author interprets selected works by each artist for clues that allude to their respective influences upon each other, chronicles the menage a trois between Claudel, Rodin, and Rose Beuret, his long-term consort and mother of his son, and assesses the work of Claudel in context of European art and finally her last project. Included is an index as well as selected bibliography. Part of the Pegasus Library series, which Prestel continues to publish.

*Roar and quieter moments from a group of Melbourne artists, 1980-1993* by Traudi Allen (Langhorne, PA, Craftsman House, 1995, \$39.95 cloth)

documents the cooperation of several artists in Melbourne who decided to find accommodations for group exhibitions and openings, as well as small-scale artists' studios. As an attempt to show the system that it can be done by collaboration and cooperation rejecting the means and methods of the established system, this group decided to go it alone, following their natural instincts of Expressions and homage to the Cobra group.

The group imposed membership dues to help defray basic costs and shows were open to almost all comers, especially young artists and children, women and Aborigines. The artists were quickly approached by gallery directors to join their stables. The original group consisted of 20 would-be artists, who were known for their raw energy and youth. The work, generally figurative, linked it less with its time than with other earlier Australian groups and European movements. Other critics found their work "neo-expressionist" and as a result, an uproar in the critical journals transpired, involving Paul Taylor, editor of *Art & Text*, which began a schism among critics about the Roar group.

The Roar group used the figure abundantly, painted urban landscapes and seascapes, and eventually created a stir with success and discussion. Melbourne was never the same, and this book documents the contribution of the Roar Studios to the recent art history of Melbourne and Australia. Biographies of each artist are included in the appendix, as well as an abundant group of color illustrations add to the discussion.

## PHOTOGRAPHY

*The Body, Photographs of the Human Form* by William A. Ewing (San Francisco, Chronicle Books, 1994, \$29.95 slipcased paperback) is a kind of encyclopedic archive of the human form as expressed in works of art, nearly 400 duotone and color images, many of them previously unpublished, culled from public and private collections worldwide, including all the great masters of the art.

Divided into 12 chapters: *Fragments, Figures, Flesh* and *Metamorphosis* look at the different approaches within the rich tradition of the nude. *Eros* looks at titillating imagery, *Idols* emphasize idealism, *Mirror* reflects the photographers' images of themselves, *Estrangement* features the darker side of human experience: war, famine and death. *Probes* explores scientific study; *Prowess*, sports and dance. *Politic* presents forceful works that critique conventional notions of the body or seek to

persuade. *Mind* delves into the realm of dream, desire and obsession.

This book looks at the human form in all manner of endeavor, teaching the viewer/reader that there are many interpretations of the body, many ways in which to view it. This book is provocative and evocative. Reading this book makes one never take for granted the body, nor underestimate the controversy surrounding it.

To be sure, we can cite some artists who have been overlooked, who lend themselves not only to the author's thesis, but also to his examples, but it is difficult to be comprehensive in such a vast panorama. This book will be a textbook as well as an insightful study of the human body in all dimensions and facets of the photographic study. This is an important addition to any visual library or collection!

*Talking Pictures: People Speak about the Photographs that Speak to Them* (San Francisco, Chronicle Books, 1994, \$40.00 cloth, \$24.95 paper) is the culmination of the authors' interviewing 70 of "the world's most interesting people—some famous, some not", asking them to select one single image and explain why it became a catalyst for their direction in life, or had made their lives richer. The outcome of a seven-year search, this book and accompanying CD-Rom is on a two-year traveling tour, which demonstrates how photography has become part of our consciousness in the Western World.

Dr. Benjamin Spock., moved so deeply by the horrifying newspaper photograph of Vietnamese children fleeing a napalm attack, had more ammunition for his political activism. John Baldessari, purchasing movie still photographs, found one which was so charged and so sublime as art that he never used it in his own work, but contemplates it to this day as art. Diane Keaton chose a photo of her father just before he did not complete a cycle of radiation, and then died shortly after the photo. The fear and inner strength of this man are clearly manifested in this image. So many of these people are moved by a photograph that can change the world, or become an intimate document of a family or dear friends. Whether public or private, the photograph generates an emotional reaction or a career move. Each section is accompanied by a portrait of the speaker, a beautifully printed reproduction of the image, and first-person narratives, providing a rare opportunity to contemplate both contemporary culture and the meaning of photography. The CD-Rom gives the viewer an opportunity to see the subject "live" and experience the actual reaction to the photograph as document and as catalyst.

*Seeing the Unseen: Dr. Harold E. Edgerton and the Wonders of Strobe Alley* (Rochester, NY, Publishing Trust of George Eastman House, dist. by MIT Press, 1994, \$39.95 hardcover, with photo CD) is a remarkable document, which studies the life and science of Harold E. "Doc" Edgerton, who for over 60 years, experimented with the ultra high-speed, stroboscopic flash photography, which became his signature. He "stopped time", making visible the elusive gestures and trajectories of our world in action—from the dripping of water to a bullet's path. His experiments resulted in hundreds of new, and not incidentally, beautiful images of a realm beyond human vision. It is a tribute to him and his experiments that the excitement of the image is no longer as enticing, since electronic images are not as new as they were in the 1930s and 1940s.

He did most of his work in a area called Strobe Alley, where he and his students had the freedom to test and try new techniques and experiments without censorship or inhibition. It was called "Strobe Alley", an amalgam of equipment such as dozens of relays, capacitors, spools of wire, and shelves of tools used by his students who had the encouragement to follow an impulse to inquire into the unseen.

Designed to look like one of Doc's own laboratory notebooks, the book places his work in its historical technological context. In a vivid biographical essay by Douglas Collins, Edgerton with his own plain-spoken and witty brand of genius is placed in the pantheon of pioneers. From his early years in Nebraska, his beginnings at MIT as a graduate student in electrical engineering in 1926, the decades of inspired research and teaching in "Strobe Alley" and his fruitful collaborations with everyone from Hollywood filmmakers to Jacques Cousteau, Harold E. "Doc" Edgerton was an inventive genius, a lifelong teacher, and great human being.

The design of this book/catalog, containing 143 illustrations and 122 photo CD illustrations, should be honored as one of the best books of the year. It includes a Portfolio Photo CD, produced by George Eastman House and curator James Sheldon, which contains a gallery of 150 of Edgerton's most striking images, and is compatible with any CD-ROM player.

The exhibition is traveling in late 1995 to Sci Works in Winston-Salem, NC, then to the Pacific Science Center in Seattle, the Museum of Science in Boston, Middlebury College in Vermont and the Museum of Photographic Arts in San Diego, CA in 1997.

*Conversatio, Cistercian Monastic Life*, a limited edition portfolio of photographs by Lance Hidy and Text by Carolyn Coman, records in pictures and words contemporary monastic life in rural northern Virginia. On land bordered to the east by the Shenandoah River and the Blue Ridge Mountains, and to the north by West Virginia, the twenty-five monks of Holy Cross Abbey follow the sixth-century Rule of Saint Benedict as it has been lived in the Cistercian tradition since the eleventh century.

For a contribution of \$1,000 or more, a portion of which may be tax deductible, this beautiful portfolio includes text centered on interviews with members of the Holy Cross Abbey community, with introductory essays by the Cistercian monks Thomas Merton, Flavian Burns, and Benedict Simmonds. The text is printed letterpress by Michael and Winifred Bixler in a limited edition of 200 numbered and 50 lettered copies. For more information, contact Holy Cross Abbey, Route 2, Box 3870, Berryville, VA 22611. Or contact *Umbrella* for a folder of information about the portfolio.

*Hot Off the Press: Prints and Politics*, edited by Linda Tyler and Barry Walker (Albuquerque, University of New Mexico Press for Tamarind Institute, 1995, \$24.95 paper, \$45.00 cloth) is a collection of essays by printers, artists, curators, and historians, first published in 1994, but now available in paperback. Focusing on issues surrounding the interaction of the printmaker with the political realities of society, *Hot Off the Press* pays tribute to the New Deal, with its WPA art projects, a golden age for lithographic printmakers. Included is a tribute to Gustave von Groschwitz, a central figure in the federal Graphic Arts Division of the WPA in New York; an essay on the imagery in the 1936 calendar of the American League Against War and Fascism; and an essay on and checklist of the prints of Robert Gwathmey, active in the Philadelphia WPA project and concerned with conditions of African Americans in the South.

An essay on Leon Golub and Nancy Spero by Lynne Allen, Clinton Adam's conversation with Patrick Nagatani, and an interview with Eric Avery, including a print by Eric Avery are just some of the articles in this timely publication. With 152 pages, 85 halftones on coated stock, this volume will be a welcome addition to most contemporary collections.

## BOOKMAKING

Paul Johnson, a teacher in Manchester, England, who has traveled the world performing with his books and

proselytizing for the use of book arts to develop children's writing and visual communication skills in a most holistic manner, has written two books which should be used by educators and artists who make books as well.

*A Book of One's Own* (Portsmouth, NH, Heinemann, 1992, \$19.00) introduces teachers to a novel way of helping children develop through book arts. He discusses the book as art, story making, concertina books, actually making the book, many types of books, as well as computerized books and theme books. There are detailed diagrams, general hints on making books, equipment and supplies, and useful bibliography. As Senior Lecturer in Art Education at Manchester Polytechnic and Director of The Book Art Project he has had years of experience with children and with adults, creating a kind of performance in his presentation with his sculptural books. He has taught

children through the years and can trace their growth and development by their books.

In the second title, *Literacy through the Book Arts*, (Portsmouth, NH, Heinemann, 1993, \$18.95) he continues the journey into the mystery of the book form. Both parents and teachers are shown what children are capable of achieving in words, illustrations, and design. He emphasizes the concertina book and origami (demonstrating how many different book forms can be made from a single sheet of paper) using only paper, pens, and a pair of scissors. Bibliography and appendices are also included. Teachers are also encouraged to become book artists as well.



## EXHIBITION CATALOGS

**Jochen Gerz: People Speak**, the first comprehensive reference work on Gerz published in English with essays by Gary Dufour, Senior Curator of the Vancouver Art Gallery and exhibition organizer, and Roald Nasgaard, is a full-color catalog of 128 pages, covering the work of the German-born artist who lives in Paris, from 1968 to 1994, featuring two decades of multimedia works, installations, video and multi-panel photo/text works. Included are early selections from 1968 - 1975, never before exhibited in North America, as well as documentation of Gerz's major public works in Hamburg and Saarbrücken which deal movingly with the Holocaust and fascism in Germany. There is a completely illustrated catalog, including a list of works, biography, solo exhibitions, group exhibitions and selected bibliography. Available from Newport Harbor Art Museum, 850 San Clemente Dr., Newport Beach, CA 92660-6399 for \$24.00 plus postage.

**Indigo Island: Art Work** by Alison Knowles with essays by Hannah Higgins, Alison Knowles, Bernd Schulz and Kristine Stiles documents a major exhibition by this Fluxus artist, famed for performance, sound pieces, and multiples, among others. This exhibition catalog features some of her latest work, sun prints on cloth and huge paper pages, but this exhibition catalog also documents all her past work, in photographs, curriculum vitae, exhibitions, collections, events, books and pamphlets, bibliography, awards and residencies. The catalog is bilingual--German and English--and is probably one of the most sensitive exhibition catalogs on any one artist.

Available from Stadtgalerie Saarbrücken, Germany.

**Reinventing the Emblem: Contemporary Artists Recreate a Renaissance Idea**, curated by Allison B. Leader at the Yale University Art Gallery, New Haven, 20 January - 26 March 1995, is a museum experiment. Juxtaposed are 16th and 17th-century emblems with contemporary works directly inspired by that tradition. Almost all of the contemporary works have been produced specifically for this exhibition. The whole tradition of symbolic communication is put into focus with this exhibition. Essays are by Richard S. Field and Allison B. Leader.

Included are artists Mariona Barkus, Thomas Barrow, Judith Barry, Mike Bidlo, Grisha Bruskin, Arthur Cohen, Robert Cumming, Dina Dar, Sharon Gilbert, Peter Greenaway, Peter Halley, Walter Hamady, Jane Hammond, E.F. Higgins III, Suzanne Horvitz, Martin Kippenberger, Mark Kostabi, Joseph Kosuth, William Larson, Hung Liu, Scott McCarney, Richard Mock, Robin Miller, Peter Nadin, Peter Nagy, Joseph Nechvatal, Louise Neaderland, Megan O'Connell, Howardena Pindell, Harry Polkinhorn, Sheila Pinkel, Richard Prince, Marilyn R. Rosenberg, Erika Rothenberg, Sonia Sheridan, Lawrence Weiner, Terry Winters, William Wiley and Paul Zelevansky, among others. It's a great idea and a great catalog!

**Recycling with Imagination: Art from Detritus**, curated by Vernita N. Cognita, was shown at the Metro Regional Center in Portland, Oregon from 28 September - 23 October 1994 with the participation of a myriad of artists who all deal with recycling materials such as Rosemarie Castoro, Coco Gordon, Janet Nolan, Franc Palaia, Mimi Smith, and many more. Artists each have a page which they designed for the catalog, and the exhibition is available for traveling. Just get in touch with Artists Talk on Art, Box 1149, New York, NY 10013.

## ARTPEOPLE

**George Cunha**, 82, an internationally respected expert in preserving books, documents, posters and brittle historical materials, died in December in Lexington, Kentucky. He was first the chief conservator at the Library of the Boston Athenaeum, then co-founder of the Northeast Document Conservation Center in Andover, Mass.

**Friedel Dzubas**, an abstract painter associated with the New York School in the 1950s and Color Field art in the 1960s, died in December at the age of 79.

**Max Bill**, painter, sculptor, architect and a former member of the Swiss Parliament who was known for his austere geometric forms and advocacy of modern design, died at the age of 85 in December in Berlin.

**Elizabeth Esteve-Coll** resigned as director of the Victoria & Albert Museum in London, leaving in September 1995. The announcement came only a day after the museum unveiled Canova's *Three Graces*, which went on view in the main hall. She will become vice-chancellor of the University of East Anglia.

**Leigh Bowery**, 33, an Australian performance artist and designer in London who was perhaps best known as a model for the English painter, Lucien Freud, died on 30 December near London of AIDS.

**Don Celender**, the "conceptual documentarian" who started making books about "The Olympics of Art" and also did the Holy, Holy Art Cards for O.K. Harris Gallery, where he exhibits, opened a new exhibit in December featuring the responses of famous people to queries about art and taste, and this time: "If you could have your portrait painted by a famous artist of the past, or present, whom would you select? Why?", called *Portraiture Study*.

**John Travolta** chose **Edward Hopper**; **Ed Asner** chose **Velasquez**; **Estelle Getty** opted for "anyone who could make me look taller, thinner and younger"; **Walter Matthau** named show business caricaturist **Al Hirschfeld**. **David Geffen** of Hollywood fame cited **David Hockney**, "because he's a friend of mine."

Among visual artists, **James Rosenquist** named **Manet**; **Maurice Sendak**, **Goya**; **Christo**, **Giotto**; **Richard Kostelanetz** named **Ad Reinhardt**, who painted totally black canvases, "thus leaving my face a historical secret."

**Herb Caen** of the San Francisco Chronicle chose **Picasso** "because my eyes are one side of my nose."

**Matthew Cohen**, an artist, graphic designer and founder of the Museum of Modern Mythology in San Francisco, died on 3 June at his home in Berkeley, California at the age of 41. The Museum was founded in 1982 to display the trademarks and other images of commerce that have become icons of American culture through advertising on television and in print. Its permanent collection of more than 3,000 items includes models of *Bibendum*, the *Michelin Tire Man*; *Poppin' Fresh*, the *Pillsbury Doughboy*; the *Jolly Green Giant*; *Mister Clean*; *Mister Peanut*; *Charlie the Tuna*, and *Ronald McDonald*. The collection is in storage, pending the location of a new home.

**Giulio Turcato**, a painter and sculptor who was a prominent member of Italy's postwar avant-garde, died in Rome at the age of 82.

**Albert Elsen**, an art historian at Stanford University and a leading authority on the sculpture of *Auguste Rodin*, died in February at the age of 67 of a heart attack.

**Henry Krause**, a labor historian and expert on medieval art, died at the age of 89 in Paris. He was known for his books, sometimes written with his wife, such as "The Living Theater of Medieval Art," *Hidden world of Misericords*, "Gothic Stalls of Spain" and others.

**Aaron Betsky** has been named curator of Architecture and Design at the new San Francisco Museum of Modern Art.

**Antony Gormley**, awarded Britain's top art prize in late 1994, the Turner prize, was ridiculed by jeering demonstrators who called the prize elitist. Gormley uses molds of his own naked body.

**Thomas N. Armstrong 3d**, the founding director of the Andy Warhol Museum in Pittsburgh, announced his resignation effective 1 March 1995. He will remain with the Andy Warhol Museum in an advisory capacity.

**Lynn Zelevansky** has been named associate curator of 20th-century art at the Los Angeles County Museum of Art. Zelevansky has worked in the department of painting and sculpture at the Museum of Modern Art in New York since 1987. She curated the 1994 exhibition "Sense and Sensibility: Women Artists and Minimalism in the '90s" and many of the museum's "Projects"

shows.

**Guy Debord** (1931-1994), writer, filmmaker, drinker extraordinaire, recluse, and the 20th century's greatest theorist of refusal, killed himself on 30 November. Famed for his book, *La Societe du Spectacle*, he proposed a social order where all nature (human and otherwise) is systematically replaced with its commodity double. He took over the Lettriste movement in the early 1950s and began to explore the glamour of delinquency. In 1957, with a handful of colleagues, Debord founded the Situationist International: The only adventure is to contest the totality, whose center is this way of living..."

**Jake Tilson** is currently the Erna Plachte artist in residence at The Laboratory in the Ruskin School of Drawing and Fine Art, Oxford University, for 1 - 2 years. He is involved in video and audio work and electronic distribution on the Internet. There will soon be a Web Site for Atlas, his work of art and publication.

**Daniel Robbins**, an art historian who specialized in 20th century art and helped encourage the study of it while director of the Museum of Art at the Rhode Island School of Design and briefly at the Fogg Art Museum, died in January at the age of 62. He was champion of artists such as Louise Bourgeois, the Color Field Painters, Robert Irwin, Albert Gleizes, etc.

**Alberto Burri**, 79, Italian painter and sculptor known for his use of odd materials such as burlap, plastic and tar, died in Nice, France of emphysema. Formerly a doctor who served in the Italian army during World War II, captured by the Allies in Tunisia, he was taken to a prisoner-of-war camp in Hereford, TX, where he began painting vivid landscapes. When he returned to Europe in 1946, he gave up medicine for art, reportedly because he was "sick of humanity" and thought mankind no longer deserved his care. His work was exhibited throughout Italy, in New York, Los Angeles, and San Francisco.

**David Chamberlain** of Boston is the first American artist officially invited by the Vietnamese government to visit and work at the Fine Arts University of Hanoi. He plans to work on monotypes while in Vietnam. But he learned that he himself would have to raise most of the money--approximately \$65,000--himself. He convinced Takach Press of Albuquerque to donate printing equipment to the fine arts institute, and talked French paper company Canson-Talens into supplying

the high-quality paper he and his collaborators will need. He got 24 aprons donated, as well as printing services, oil paint and studio supplies, and Kodak is sending film.

**Bruce Nauman** was given the Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance for his self-titled retrospective of multimedia works by the College Art Association.

**Jules Heller**, Art Professor Emeritus at Arizona State University and **Andrew Forge**, Art Professor Emeritus at Yale University, were presented with the Distinguished Teaching of Art Award by the College Art Association.

**Ida Applebroog** was presented with the Distinguished Artist Award for Lifetime Achievement. Since her first solo show in 1971, she has consistently explored new material, always allowing her particular vision of ordinary humanity to shine through.

**Jan Avgikis** received the Frank Jewett Mather Award for art journalism for her incisive, varied and prolific criticism which articulates for her audience the direction of art after postmodernism.

**Meyer Schapiro**, arguably the greatest art historian of our time, was presented with the College Art Association's Special Award for Lifetime Achievement at CAA's Annual Conference, held this year in San Antonio, Texas.

**Gerhard Richter** won the \$100,000 Wolf Prize in the Arts for 1994-95 from the Wolf Foundation in Israel.

**Billy X. Curmano**, who has attempted to swim the 2,552 mile length of the Mississippi River as both performance and environmental statement. He recently has been a visiting artist at University of North Carolina, Chapel Hill, where he showed objects which document the swim, called "Objects Collected and Created in the Course of a Swim."

**Rob Scholte**, a 36 year old Dutch artist of some note, was car bombed while in his garage in the center of Amsterdam on 23 November. Both his legs were amputated. Scholte who has exhibited at the Venice Biennale and at documenta, had recently completed his most important commission to date in Japan, in Nagasaki. Dutch police believe the bombing to be a case of mistaken identity. The bombers mistook the car for the identical model belonging to an Amsterdam

lawyer whose office is only a few hundred meters away from Mr. Scholte's home.

**Jeanne Calment**, who recently celebrated her 120th birthday, is the last person on earth who can claim to have seen Vincent van Gogh when she was 13 when he first came to her native Arles to paint in 1888 and 1889. She felt he was "very ugly, ungracious, impolite and not well. One day, my future husband wanted to introduce him to me. He glanced at me unpleasantly, as if to say 'not worth bothering with.' That was enough for me." That was 106 years ago. Yet we'll never know about the sound of his voice.

**Art Kane**, a photographer whose 1958 picture of a group of jazz greats inspired a documentary film nominated for an Academy Award, was found dead in February at the home of his former wife of a self-inflicted gunshot wound. He was 69. The film, "A Great Day in Harlem" by Jean Bach tells the story of how that photograph came to be, and it is wonderful for enthusiasts of jazz, American culture, and photography.

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