

## BOOK REVIEWS

### REFERENCE

**Artspeak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present, 2d ed.** (New York, Abbeville Press, 1997, \$18.95 paper, \$29.95 cloth) contains 17 brand-new entries, 11 additional reproductions, updates to the timeline and original entries, and an index annotated with birth and death dates for the many cited artists. There are now entries for comics art, computer art, existentialism, feminist art, and online art.

**Art and Propaganda in the Twentieth Century: The Political Image in the Age of Mass Culture** by Toby Clark (Perspectives Series) (New York, Harry N. Abrams, 1997, \$18.95) is a wide-ranging overview of the relationship of art to politics where governments seek to bend art to their own purposes; artists resist and subvert such efforts. Work is examined here from all over the globe, from the state propaganda of communism to the public art of democracies, from protest art of the 1960s to Act-Up and the Names Quilt Project. With 108 illustrations, of which 78 are in full color, bibliography and timeline, this makes a fine survey of the field in contemporary terms.

**Discover Los Angeles, an Informed Guide to L.A.'s rich and varied cultural life** by Letitia Burns O'Connor (Los Angeles, J. Paul Getty Trust, 1998, \$16.95 paper) is a guidebook to the hundreds of cultural landmarks in the Los Angeles community, as well as a repository of essential information. Nine geographic chapters provide in-depth background on the most important institutions, as well as such tips as the best local parks, time and place of weekly farmer's markets, and the principal branch of independent library systems.

Ten local experts broaden the perspective, contributing essays on more ephemeral aspects of cultural life in Los Angeles that will allow readers to identify venues throughout the county that match their particular interests such as Public Art, Art Galleries and Auction Houses, Theater and Dance, Film and Video, Religion, Murals, Music, Literary L.A. and Virtual L.A. Kevin Starr, California State Librarian, provides an introductory overview of the city's cultural history and treasures.

The book is in black and white. The city is always in flux. Many of the art galleries are not listed. Others have moved. We will see how often they must update this directory. Any guidebook becomes obsolescent as soon as it is published.

**The Dual Muse: The Writer as Artist, The Artist as Writer** with essays by Johanna Drucker and William H. Gass (St. Louis, Washington University Gallery of Art and International Writers Center with Philadelphia, John Benjamins Publishing Co., 1997, \$45) is the catalog to an exhibition organized by Washington University Gallery of Art and the International Writers Center in November 1997. The two essays take two different tacks: William H. Gass is known for his famous typographical and graphic explorations of text such as in his 1995 novel, *The Tunnel*, and he emphasizes the "hand" rather than the visual in his striking essay which when read aloud reads like poetry, but Gass's examples are all writers, not artists, whereas Johanna Drucker emphasizes "The Art of the Written Image" with her emphasis on typography and the physical attributes of language. What they both seem to exhibit is that there is a dichotomy in their minds between a writer who makes art and an artist who writes, a confine which seems to be cast in stone and appears to be impenetrable. I don't think that was the intent of the symposium (the papers of which will be published in another volume), but their essays reflect this division.

The hardback book also illustrates the 67 pieces in the exhibition with 38 color plates, and contains an introduction by Cornelia Homburg, the curator of Modern Art at the St. Louis Art Museum. A bibliography and notes as well as a checklist of the exhibition is included. The book may be ordered from John Benjamins North America, P.O. Box 27519, Philadelphia, PA 19118-0519. Tel: (215)836-1200 (fax): (215)836-1204. e-mail: [service@benjamins.com](mailto:service@benjamins.com) or toll free ordering: (800)562-5666. The papers will be available from John Benjamins North America for \$35.00 later in the year.

**Visual Explanations: Images and Quantities, Evidence and Narrative** by Edward R. Tufte (Cheshire, CT, Graphics Press, 1997, \$45.00) is the third book on the display of information. The first two books dealt with pictures of numbers and pictures of nouns, but this one is about pictures of verbs, the representation of mechanism and motion, process and dynamics, cause and effect, explanation and narrative. So many illustrations weave through the book including statistical graphics, charts for making important decisions in engineering and medicine, technical manuals, diagrams, design of computer interfaces and web site, animations and scientific visualizations, techniques for talks, and design strategies for enhancing the rate of information transfer in print, computer screens, and presentations.

Tufte, a professor at Yale University, demonstrates the use of visual evidence in deciding to launch the space

shuttle Challenger. There is a chapter on explaining magic (co-authored with a professional magician, Jamy Ian Swiss) demonstrating techniques of disinformation design. There are a lot of examples showing before redesign and after, as well as the redesign of a supercomputer animation of a thunderstorm.

The author is eclectic in taste, and these visuals certainly belie a collector's instinct and a visual cultural historian. This book took 7 years to make, designed and printed in luscious colors including four built-in flaps for showing motion and before and after effects. An exquisite reference tool for anyone in the visual culture of the late 20th century— that means you! Order from Graphics Press, Box 430, Cheshire, CT 06410. Add \$3.00 for postage and handling. Or order from EDWARD\_TUFTE@YALE.EDU

## MONOGRAPHS

**Paul Klee: Painting Music** by Hajo Düchting (Munich, New York, Prestel, 1997, \$25.00 hardback) is the first major attempt to focus on the fascinating bond between music and painting in Klee's work, particularly at the Bauhaus, where his theories and practice first merged, and where he was to develop his Color Spectrum, Square, and Polyphone painting series. With color plates and an analytical description of the process, this book includes a short biography and a selective bibliography.

**Keith Haring**, edited by Germano Celant with contributions by Barry Blinderman, Germano Celant, David Galloway, and Bruce D. Kurtz (Munich, Prestel, 1997, \$29.95 paper) has 182 plates, essays by Blinderman, Celant, Galloway and Kurtz, in large size paperback with selective bibliography and chronology. A stunning and affordable addition to any library.

**Gordon Parks: Half Past Autumn, a Retrospective** (New York, Bulfinch/Little, Brown, 1997, \$65) is a stunning monograph of a remarkable photographer, filmmaker, a poet, novelist, musician a decent human being, and a catalyst for heroic accomplishment in photography, who worked at *Life* magazine for more than two decades and made his mark on American images.

With almost 300 images collected in this volume, the full span of this photographer's achievements is presented for the first time. Working with the FSA (Farm Security Administration) making documentary images for the Historical Section, Parks was the second generation of photographers, including his famous American Gothic photograph of Ella Watson, a black charwoman in Washington, DC. Meanwhile, he landed fashion gigs at *Vogue* (Harper's Bazaar had rejected him because they wouldn't hire blacks), which paved the way

for his later forays into the world of Parisian haute couture. His portraits are memorable of all the greats and more, as well as his potent photo-essays on Harlem families, the Black Panthers, European images, and his portfolio of Parks's recent abstract work in color all are included, interspersed with engaging anecdotal text make this volume truly a significant contribution to one of our great chroniclers of America's great racial divide as well as a role model for generations of Americans.

**Bill Viola**, edited by David A. Ross et al (New York, Whitney Museum of Art in collab. with Flammarion, 1997, \$60) is the comprehensive monograph of internationally-renowned video artist, Bill Viola, who is widely acknowledged as the leading video artist on the international scene. This volume has been published in conjunction with "Bill Viola" the first major survey of the artist's work and the largest exhibition ever devoted to an individual video artists. In addition to the selection of works from 1972 to 1996 compiled by Kira Perov and Bill Viola, the book includes written descriptions by the artist, a conversation between Viola and poet/scholar Lewis Hyde on the spiritual roots and cultural traditions underlying Viola's art, and an overview of the artist's work by David A. Ross. Included are 125 full-color and 25 black-and-white illustrations in this beautifully designed volume.

With a chronology examining the process and personal perspective behind the work, source material which has influenced the artist, checklist, exhibition history, videography and selective bibliography, **Bill Viola** is sure to become the major authority on the artist and installation video art in general.

**Georgia O'Keeffe: A Celebration of Music and Dance** by Katherine Hoffman (New York, George Braziller, 1998, \$35.00 hardback, \$20.00 paper) deals with a very specific aspect of George O'Keeffe's work never before explored. Shifting from the persistent focus of sexual symbolism and specific thematic imagery, Hoffman brings to light the melodies and rhythms of O'Keeffe's imagery. Putting the work in perspective of the milieu in which O'Keeffe worked, the richness of experimentation in all the arts in the early 20th century influenced the artist directly and indirectly, providing her with an opportunity to create a unique language that contains elements from the worlds of music and dance.

Influences from Kandinsky, Rodin, Matisse, Isadora Duncan, Martha Graham lead the reader to discover the presence of so many new elements in O'Keeffe's work, adding new levels of meaning and enjoyment to her paintings. 37 color illustrations with many black and white enhance this new study of an artist who has become a cult figure in our society.

## GENERAL

**The Panorama: History of a Mass Medium** by Stephan Oettermann (New York, Zone Books, dist. by MIT Press, 1997, \$37.50) is a boon to historians of the modern forms of spectacle and visuality, since this in-depth study offers a much needed source of ideas and documentation about one of the most influential forms of visual display and popular entertainment in the 19th century. They really had something to do with opera, and P.T. Barnum used them in his circus.

With 176 illustrations and because of the markedly horizontal design of the book, Oettermann gives readers a palpable sense of the structural and experiential reality of the panorama and the many forms it took throughout Europe and North America, a yeoman's task, since very little remains of physical evidence of these panoramas. Oettermann also outlines the many ways in which these remarkable and often immense 360-degree images were part of a larger modernization of the status of the observer and of mass culture. So the panorama is almost the beginning of this visual culture in which we live, creating a new kind of image, an idealistic perspective, but also serving as an architectural and informational component of the new urban spaces and media networks. One would be hardpressed to avoid this book, if one were dealing with the Internet or Video or Film or the Visual Culture of the late 20th century. There is a list of existing panoramas some of which have been restored, bibliography and index. An outstanding contribution.

**Trademarks of the 60s & 70s** by Tyler Blik (San Francisco, Chronicle Books, 1998, \$16.95 paper) is a wonderful survey of those logos which make us recognize a product or a corporation. The proliferation of trademarks in the 60s and 70s shows a society grounded in a world of consumer goods and services, and a world of sophisticated corporate presence.

**Buddha Book: A Meeting of Images** by Frank Olinsky (San Francisco, Chronicle Books, 1997, \$19.95 cloth) is visual journey through paintings, carvings, photographs, and drawings, likenesses of the Buddha around the world from ancient Asian sculptures to Nam June Paik's *Whitney Buddha Complex*, this is a joyous exploration of both aesthetic and spiritual concerns. Produced in association with Tricycle Books, this is a unique visual collection.

**The Warhol Look: Glamour, Style, Fashion**, edited by Mark Francis and Margery King (New York, Bulfinch Press/Little, Brown, 1997, \$75.00) is one of those stunningly designed books emphasizing Andy Warhol's major interests of celebrity, body and beauty showing

how Andy Warhol's involvement with the world of fashion and the "Warhol Style" influenced contemporary artists, designers and filmmakers. Accompanying a major exhibition at the Whitney Museum of American Art organized by the Andy Warhol Museum, Pittsburgh, the book includes 10 essays examining the full range of Warhol's activities in this realm and his continuing impact on the world of fashion. Judith Goldman writes about Window display, Peter Wollen talks about Plastics, Richard Martin writes about Warhol's illuminations in the 1950s, and Glenn O'Brien writes about "Interview Magazine", among others. Thomas Sokolowski discusses the legacy of Andy Warhol.

The book is designed with many of the works taken from the Archives at the Andy Warhol Museum, as well as the work of 60 other artists. It features his delightful fashion drawings of the 1950s, as well as photos by the great fashion photographers of the period and documentation of window displays by Warhol, Rauschenberg, Johns, and others. The links between the downtown avant-garde and popular cultures and subcultures are examined as well as issues of identity and gender. From East Village to the downtown scene, Warhol's influence is profound as indicated in this book and in the exhibition. Includes 650 color, 405 halftone and 150 duotone illustrations.

**Seeing Jazz: Artists and Writers on Jazz** with a foreword by Clark Terry and an Afterword by Milt Hinton accompanies an exhibition sponsored by the Smithsonian Institution Traveling Exhibition Service. The exhibition and the book explore the powerful impact of jazz music on other aesthetic disciplines, including painting, sculpture, photography, and the written word. This anthology is the first to celebrate jazz expression through literature and the visual arts, including the words of John Coltrane, Ntozake Shange, Amiri Baraka, Jack Kerouac, and Gwendolyn Brooks, blending with such artists as Jean Dubuffet, Piet Mondrian, Lee Friedlander, and Jean-Michel Basquiat to create a rich tapestry of voices and visions of jazz. This is glorious tribute to the greatest contribution of America, its jazz, which has influenced so many other corners of American culture. Jazz is now having a resurgence and this exhibition serves as a testament to its timelessness and the indelible impression it has made and continues to make on world art and culture. Over 100 full-color and black and white illustrations. (San Francisco, Chronicle Books, 1997, \$22.95 paper, \$35.00 hardcover)

**The Los Angeles Watts Towers** by Bud Goldstone and Arloa Paquin Goldstone (Los Angeles, Getty Conservation Institute and J. Paul Getty Museum, 1997, \$24.95 paper) is a short survey and promotion for the

Getty's Conservation Institute, which is involved in promoting the conservation of our cultural heritage. This is not the first book about the Watts Towers, and fortunately, it will not be the last. The cover photograph, a "Hollywood" approach to viewing of the towers on a spectacularly rare evening, is not the Watts Towers many of us have known for decades. Nor are some of the facts in this volume, which are the opinion of one engineer who has dedicated his life to helping save the Towers. But there is a Committee that will eventually cede their archives and a writer who will finally write the definitive history of what is said to be "the largest structure ever made by one man alone." Herein, however, are both historical photographs of Simon Rodia and his great assemblage, and Marvin Rand's commissioned photographs of every inch of the Towers as they are today. Rodia's own life story is revealed for the first time from previously unpublished biographical information. There are stunning photographs of the combination of cement and wire reinforcements made into thin shells, a system respected by Buckminster Fuller years later. Rising to one hundred feet, the towers were built without machine equipment, scaffolding, bolts, rivets, welds – or even plans!

This is an interesting addendum to a very large bibliography, not documented in this volume. "Suggested Reading" does not make for a scholar's adventure. So this is a "popular" publication for wide dissemination. Hopefully, the complete story will be written in a scholarly fashion with all the documentation at hand.

**Anybody**, edited by Cynthia C. Davidson (New York, Anyone Corp. and by Cambridge, MIT Press, 1997, \$35 paper) is Number 6 in a series, this volume dedicated to The Idealized Body, which not only stems from the Vitruvian Man, but with the widespread practice of psychoanalysis, the development of genetic engineering, and raised female body consciousness have changed not only the traditional idea of "body" but also how we inhabit a body. Participants included an array of many Latin American critics, historians, architects, philosophers, theoreticians, artists who came together at the Museo Nacional de Bellas Artes in Buenos Aires, Argentina in June 1996. All of these conferences and subsequent books are sponsored by Shimizu Corporation, an international design, engineering, and construction firm. Several of the questions include "How does the new understanding of the body relate to space? How does architecture adjust to this new idea of body? When does the body become the body politic?" Included are essays by architects Peter Eisenman, Arata Isozaki, Ben van Berkel, Enrique Norten, and Alejandro Zero-Polo, and critics Fredric Jameson, Sylviane

Agacinski, Elizabeth Grosz, Beatriz Colomina, and Brian Massumi.

**Media- Art- History: Media Museum ZKM/Center for Art and Media Karlsruhe**, by Hans-Peter Schwarz (Munich, New York, Prestel, 1997, \$65.00) documents the Media Museum at the ZKM which forms a bridge between new and emerging art and technologies, showing for the first time an international collection of interactive art works, allowing the public to experience the installations. All the representatives of interactive art are represented in this museum, with a supplemental CD-ROM showing descriptions and interpretations of the works, throwing light on these new developments, ranging from the visions borne out by early Modernist artists to the art of the 60s and to the present day. An appendix includes biographies of all the artists, bibliographies, CD-Roms, Festivals, and a glossary of terms.

**Everything Reverberates: Thoughts on Design**, compiled and designed by members of Chronicle Books' award winning design department, is an outstanding artist book which is geared toward an instruction book for designers, first, but has marvelous design techniques done with the Macintosh to illustrate over 100 quotations such as "Echo replies to echo. Everything reverberates" by George Braque, or "My aim is a continuous, sustained, uncontrived image motivated by nothing but passion" by Rico Lebrun. Susan Sontag says "Real Art has the capacity to make us nervous" and so it goes. Designed as a strong little book full of pithy statements in yellow, blue and green, where design differs on each page depending upon the quote. Hurrah for the design team at Chronicle (San Francisco, 1998 \$12.95)

**Peter Greenaway: Museums and Moving Images** by David Pascoe treats the meticulous attention to detail, exaggerating the archaic, and fabricating his plots out of an unreal and peculiarly artificial realm of caricature and pastiche. A painter by training (he studied with Tom Phillips), he has made a reputation for a vision that involves a number of perspectives. Most of Greenaway's films are animated by a powerful sense of irony but still exhibit a powerful consistency in preoccupations, inviting us to reconsider notions of visual culture. Those organizing principles – number systems, lists, catalogs, texts – are designed to offer bizarre and arcane routes through the many artefacts obsessively displayed in his "celluloid museum", but we get new forms of cinematic interpretation, new ways of seeing, and alternative enlightenments. Much like Walter Benjamin, steeped in the history of art with all its manifestations, Greenaway

is fascinated with the mechanical reproduction of the world about us and especially with the way the human body is framed. There are 100 illustrations, 40 in full color, a filmography and bibliography. . There is an Umbrella in an image on the back cover from *The Draughtsman's Contract* (1982). This is one time when a book about a filmmaker fits in perfectly with current Art History. \$24.95 paper from London, Reaktion Books, 1997.

**Art and Disclosure: Seven Essays by David Miller** (Devon, Stride, 1998, \$15.00 in bills or £5.95) were written between 1983 and 1994, including concise studies of the artists Ad Reinhardt, Jennifer Durrant, Boyd & Evans, Andrew Bick and Alexej von Jawlensky, as well as a critique of the notion of "style" and a longer essay on "interplay, symbiosis and overlap" between writing and the other arts. Miller wants to explore modes of thought, feeling and imagination, beyond the merely familiar and conventional. His essay on artists as writers and sound poetry, concrete poetry, artist books, etc. is illuminating. Order from Stride, 11 Sylvan Rd., Exeter, Devon EX4 6EW, England.

## PHOTOGRAPHY

**A Vast and Ancient Wilderness: Images of the Great Basin** by Claude Fiddler (San Francisco, Chronicle Books, 1997, \$45) documents one of the few places left on the earth that is a true wilderness, stretching from the Great Salt Lake to Tahoe, from Oregon to Mexico, a giant overlooked sweep of rugged American landscape. With the gift of composition and light, Fiddler studies the full breadth of the region, showing the true heart of a lost national treasure. The shimmering photographs are accompanied by an historical and social overview by Steve Roper, giving a kind of Sierra Club approach to an environmental wonder.

**Illuminations** by Joyce Tenneson is haunting, ethereal, pensive and disturbing, an anthology of mysterious sensuality and spirituality with an almost otherworldly glow. For the first time, this collection includes complex multipanel images of architectural and sculptural details. The beautiful book is accompanied by an interview with the artist by Anne Roiphe. (New York, Bulfinch Press/Little, Brown, 1997, \$45.00). 73 color and 18 duotone illustrations.

**The Essential Duane Michals** by Marco Livingstone (New York, Bulfinch Press/Little, Brown, \$50) is a joy to behold. Michals, who has virtually redefined the uses of photography from documenting the visible world to creating works of art through thought and emotion, using

the camera. His narrative sequences have been reproduced here, as well as his photographs upon which he writes or draws after developing.

Organized by the themes that have preoccupied him throughout his 40-year career—estrangement and transformation, dreams and desires, time and memory—this book includes images from all of Michals's celebrated sequences and portfolios as well as his commercial work (advertising) and portraits of Warhol, Duchamp, Warren Beatty, Jeanne Moreau, Tennessee Williams, Robert Duvall, Wilhem de Kooning, et al. If you are discovering Michals for the first time, this is an encyclopedia. If you have loved him as I have for these so many years, and met him in Barcelona at a photo fest and spent a week with him, well, this is a memory track that is so beautifully printed that I will treasure it with its 265 illustrations, 30 in color, and its bio-bibliography, chronology, index and beautiful text.

**Parisian Views** by Shelley Rice (Cambridge, MIT Press, 1997, \$35) explores the literal connections between photography and the transformation of Paris, but the author goes beyond the obvious and incorporates the metaphorical connections as well. As a result, art historian and critic Shelley Rice poses the importance of the camera as a mirror of historical change. If there is culture, there is now photographic culture which the author poses. This is not just photographic history, but social history, art history, urban history, and a true sense of place. From 1852 - 1870 during the Second Empire, many photographers such as Marville, Le Secq, Baldus and Le Gray recorded the old Parisian architecture and documented the demolition and reconstruction. Although this is not a linear narrative of this reconstruction, the book itself in its fragmented, layered quality centers about the creation of modern urban space, and the impact of this space on the lives of those who walked the streets of the 19th century. A tour de ville!

**Picasso and Photography: The Dark Mirror** by Anne Baldassari (Paris, Flammarion: Houston, Museum of Fine Arts, 1997, \$55) is a new study by scholars of photography in the *oeuvre* of Pablo Picasso. With 250 illustrations, 185 in full color, many of which were donated to the French government from Picasso's personal collection upon his death, this work includes 19th century portraits, postcards featuring colonial themes or ethnic groups in regional dress, as well as portraits, self-portraits and studio views taken by Picasso himself, this volume presents a unique view into Picasso's relationship with the photographic arts.

Picasso's voracious appetite for experimentation led him to push the media to unorthodox extremes, both stylistically and technically. Having pushed the medium

to unorthodox extremes, Picasso's range led to superimposed photographs, cliché-verres, photo-based engravings, photograms and original drawings on photographs, slides, collages, and photographic cutouts. Included are collaborations with Dora Maar, Brassai, Gjon Mili, and André Villers reveal the playful inventiveness which is emblematic of Picasso, as well as his ability to push any medium to its extremes. A major contribution to Picasso scholarship.

**A Day with Picasso** by Billy Klüver with 24 photographs by Jean Cocteau (Cambridge, MIT Press, 1997, \$25) is a kind of photographic mystery story in which Billy Klüver discovers some previously unassociated photographs, which appear to be related, and he tracks them down. Challenged as to who was the photographer and the occasion upon which these photographs were taken, Klüver embarks on an inquiry focusing on the summer of 1916 as the likely time: precisely Saturday 12 August 1916 for four hours when Jean Cocteau was the photographer. With computer printouts of the sun's position, he then reconstructs the sequence of the photographs. He then discovers this single afternoon in the lives of Picasso, Modigliani, Moise Kislind, Max Jacob, a poet and lifelong friend of Picasso's; André Salmon, a poet and art critic; and Henri-Pierre Roché, the author of "Jules et Jim" and several favored ladies. The photos are still photos, but certainly indicate the rhythm of a would-be film, which would be the medium of choice of Cocteau.

Of course, there is the series of photographs by Cocteau, but there are also additional photographs, drawings, short biographies of all the subjects, and a historical section on the events and activities in the early-20th century Montparnasse art world. This is a kind of aesthetic journey into art investigation. What a great story!

**Weegee's World** by Miles Barth (New York, Bulfinch Press/Little, Brown, 1997, \$75.00) features the work of this famous hardbitten tabloid photographer, who is also a modern master of the art of photography. Born Usher Fellig (1899-1968), he earned his name and reputation by always appearing first at major crime scenes, as if he had a Ouija board had led him to the spot. Barth has curated a major exhibition of the best of Weegee's jolting work from the 1930s to the 1960s with 250 images from the 329 in the exhibition of photographs taken from approximately 16,000 photographs in the archive and 7,000 negatives given to the center in 1993. This is a landmark volume which includes many images never seen before or unseen for half a century.

Living in a rundown room near a police station, he work up as night fell, and was the first photographer

given a permit to install a shortwave radio for police and fire calls in his car; he also had a mini-darkroom in his trunk. He literally was "weegee on the spot". Although he had a wonderful sense of humor, he really meant to take the breath away from the viewer, a voyeur tried and true. He photographed lovers on the beach smooching, people asleep with their mouths open during theater presentations, people watching people die in disasters with grief and horror. He breached all walls of privacy, showing the way of those paparazzi today that have made the lives of celebrities a living hell, e.g. Princess Diana.

Having worked freelance for the New York dailies in the early 40s mostly for PM, he gave up news photography in 1946 in favor of film and "art" photography. But he took liberties, "staging" several of his famous photographs, making things happen.

His metier was photographing in the dark. Light did not become him. He concentrated on "spectator sports" and the gaze, the glare, the stares of spectators were his tour de force. He was really interested in the "fast frame" and the instant camera would have been his blessing. With essays by Miles Barth, Ellen Handy and Alain Bergala, this book will stand as a major reference tool with Weegee chronology, Bibliography, Filmography, and Exhibitions. \$75.00

**Weegee: Naked New York**, edited by John Coplans (New York, te Neues Publishing, 1997, \$19.95) is a collection of Weegee's famous photographs over two decades, as street photographer, ambulance and squad car chaser, the midnight prowler of tawdry clubs and squalid tenements., the "famous photographs of a violent era."

**The Sacred Heart: An Atlas of the Body Seen through Invasive Surgery** by Max Aguilera-Hellweg (New York, Bulfinch Press/Little, Brown, 1997, \$50) would probably remain an enticing title, if I had left off the subtitle, since most people shove "the body" under wraps, such as in the television programs of *E.R.*, or *Chicago Hope*. But here, Max Aguilera-Hellweg has depicted surgical procedures which in living color give us startling, lucid pictures of the body under the surgeon's knife, bathed in the intense light of dome operating lamps, surrounded by oceans of darkness, isolating the body parts presented in theatrical, spotlight portraits.

I am reminded of a wondrous, but often closed, museum in Florence, Italy called "La Specola" which offered the viewer complete body parts done in a waxy medium, oftentimes covered with a gauzy type of material covering those parts which seems offensive to the layperson or offended Catholic. I am also reminded

of a recent new museum of Human Anatomy in Mannheim, Germany that is the rage today receiving thousands of visitors. So *The Sacred Heart* is not new to our vocabulary, but the beauty of these photographs is. To be sure, the shock of surgical violence may offend some viewers. But it is in the revelation of these body parts that coincides with the "violence" of surgery and therefore liberates Hellweg's project and gives it aesthetic weight.

The project began with a 1989 magazine assignment to shoot a female neurosurgeon whose procedure involved baring a section of her patient's spine. Hellweg gazed and was reminded, as the tools pulled back a curtain of skin, of Christ's heart wrapped in thorns and engulfed in flames—a kind of epiphany for the artist, so he returned to the operating room, working over a 7-year period, photographing close to 100 operations. Because of the experience, he has enrolled in a premed program at Columbia University and hopes to eventually become a doctor.

The photographs, themselves show that our bodies have a life of their own apart from our personal identity, kind of biomechanical still lifes, a kind of haunting surrealism, of fantastic transformations. Some viewers will be repulsed, but the black backgrounds set off these physical parts as "beautiful", not grotesque. The artist truly respects the body and reverses it. You can tell from these remarkable photographs. The subjects and their treatments certainly take the viewer into realms never before visited. A. D. Coleman's introduction will amplify this for you.

**Police Pictures: The Photograph as Evidence** by Sandra S. Phillips, Mark Haworth-Booth, and Carol Squiers (San Francisco, San Francisco Museum of Modern Art and Chronicle Books, 1997, \$24.95 hardback) is a remarkable exhibition accompanying an exhibition which first opened at the San Francisco Museum of Modern Art and will travel to the Grey Art Gallery at New York University in New York City from 19 May - 18 July. The thesis is that since the invention of photography in the 19th century, photography has been a primary tool for the police. Sandra Phillips in her illuminating essay explains how the advent of photography was coincidental with the popularity of pseudosciences such as physiognomy and phrenology. Thus the mug shot is the culmination of these early experiments that sought to prove that exterior characteristics could reveal interior traits.

There is quite an array of thought-provoking mug shots, crime scene photos, surveillance pictures, sensational tabloid items, and many other products of the omnivorous police camera. The book interrogates the issues of identity and power that characterize modern

society. What does that photograph mean? In this visual society, it means almost everything. In modern times, Weegee, Eugene Atget's French prostitutes, and even Alexander Gardner's portraits of Lewis Thornton Powell, a co-conspirator in the assassination of Abraham Lincoln are also witness to the photograph as evidence of human characteristics. This is a stunning addition to the history of photography.

**Caught: The Art of Photography in the German Democratic Republic** by Karl Gernot Kuehn (Berkeley, University of California Press, 1997, \$45 cloth) is a compelling analysis of East German photography, which secretly flourished as an art from 1945 on to 1989, when the dictatorship fell and forty years of isolation ended. Kuehn analyzes how Walter Ulbricht and Erich Honecker harnessed the power of photography to shape and reflect the paradigmatic Marxist state, revealing how this very same process inadvertently helped nurture individual creativity and the "silent revolution" of the 1980s.

This is the first in-depth appraisal of the artistic, social, and political evolution of the GDR through the eyes of the participating photographers. It is an intimate portrayal of a people "caught" in the conflicting dictates of ideology, artistic oppression, a troubled national past, and basic human desires. There are 174 black and white photographs and a bibliography. This is an important contribution to the history of contemporary world photography.

**The Short Story & Photography, 1880's - 1980's**, edited by Jane M. Rabb with a foreword by Eugenia Parry (Albuquerque, NM, University of New Mexico Press, 1998, \$19.95 paper) enters the bibliography of photography and writing books such as *Literature and Photography: Interactions, 1840-1990* (1995) or Mark Melnicove's anthology of poems that involve photography, while this collection spans a century of stories involving photographs or photographers. Parry in her foreword shows how the re-invention of the short story and the invention of photography go hand in hand. Since the photograph is capable of documentary reality as well as a psychological ambiguity, it is well to note how many stories involve mysteries. And this book also extends beyond Vicki Goldberg's *Photography in Print* and Alan Trachtenberg's *Classic Essays on Photography*. This is a wonderful book to keep for yourself, give to photographers, and keep copies for future gifts to those of us involved in the visual culture. Writers such as Ozick, Calvino, Updike, Faulkner, Mann and others remind us of the wide-ranging interests of those who are in the arts in general, and especially those worldly writers who explore beyond their reach and

sometimes succeed. This book is a welcome treasuretrove.

## ART & PERFORMANCE

A new series called "PAJ Books: Art+Performance" edited by Bonnie Marranca and Gautam Dasgupta, known as editor of *PAJ* (Performance Art Journal) is being published by Johns Hopkins University Press in paperback and hard cover.

**Rachel Rosenthal**, edited by Moira Roth with an introduction called "Journeying with Rachel Rosenthal, January 17, 1995 - June 1, 1996" includes Conversations and interviews with such people as Linda Burnham and Suzanne Lacy; Writings on Rachel Rosenthal by such people as Jack Hirschman, Edie Danieli, Ruth Weisberg, Barbara T. Smith, Fidel Danieli, Jacki Apple, Sasha Anawalt, and Amelia Jones; and Writings and Scripts by Rosenthal herself. This book captures the voice of this unique American artist whose performance blends music, words, images and dance into ferociously moving works. Chronology, Select Bibliography, and list of Performances. A remarkable contribution. Baltimore, Johns Hopkins University Press, 1997, \$34.95 hard cover, \$19.95 paper)

**Meredith Monk**, edited by Deborah Jowitt (Johns Hopkins University Press, 1997, \$34.95 hard cover, \$19.95 paper) shows this visionary performer, composer, choreographer, filmmaker, singer, and dancer who has earned numerous awards and honors, and who has helped to define the American avant garde as one of the great treasures of contemporary American culture.

This book intersperses Monk's writings and those of others, re-establishing the unity that underlies her work in music, theater, and dance, which is interlaced with myth and legend. Chronology, Select Bibliography and Discography.

**Squat Theatre** by Eva Buchmuller and Anna Koos, based on their archives of Squat Theatre (New York, Artists Space, 1996, \$12) which documents the history of this theater group which used the storefront window, film, video, audio recordings, trompe l'oeil scenery, life-like masks or puppets, window-like apertures. The group, all who lived together in Hungary and under great repression, relocated to the United States. In Budapest, they were banned from performing for political and aesthetic reasons, so they set up their theater in apartments and in open spaces. More formal presentation came only after the move to the U.S. in 1977.

This retrospective for two months at Artists Space in New York City allowed for performance, installations,

exhibitions of sets of various plays, the Squat Cafe, and performances and evening events. This volume includes a historical survey of the Squat Theatre, including many photos, a year by year annotated chronological narrative, and a year by year chronology. Available from Printed Matter, 77 Wooster St., New York City.

## REPRINTS

**Surrealism in Exile and the Beginnings of the New York School** by Martica Sawin (Cambridge, MIT Press, 1997, \$27.50 paperback) is a reprint of the lucid, information and well illustrated account of what was happening within Surrealism during the crucial years 1938-1957. 245 illustrations, selective bibliography, index.

**Three Seconds of Eternity** by Robert Doisneau (New York, Te Neues, 1997, \$29.95) is a reprint of the 1979 edition with 101 photographs and an essay by the artist. One of the most beloved photographers of the 20th century, Doisneau captures life. In a biographical essay, he explains how he captures the common man in his photography. Beautifully printed in duotone.

## ANNOUNCEMENT OF NEW LIMITED EDITION

*Thirty Years of Critical Engagements with John Cage*, collecting the definitive texts of his writings about (and sometimes with) Cage, which have appeared since 1964 in magazines and books published around the world. These insightful, informative, and discriminating texts on Cage's art, music, esthetics, and writings are the definitive texts that Cage scholars and, especially, libraries should have. Limited to 100 copies, the *Thirty Years* has 368 pages, is 6 x 9 clothbound, with an original design by Erika Luchterhand. Available for \$100.00 (plus \$5.00 postage and secure packing) from Archae Editions, P.O. Box 444, Prince Street, New York, NY 10012-0008.

## BOOKS NOTED

**pOP-uP!pOP-uP!** by Alert Tillman (Olga, WA, Whaletooth Farm Publications, 1997, \$9.95)

**The J. Paul Getty Museum and its Collections: A Museum for the New Century** by John Walsh and Deborah Gribbon (Los Angeles, J. Paul Getty Museum, 1997, \$65.00. Sumptuous overview and history.

**Masterpieces of the J. Paul Getty Museum: Antiquities, Paintings, Drawings, Illuminated Manuscripts, Decorative Arts.** (Los Angeles, J. Paul Getty Museum, 1997, \$35.95 cloth, \$19.95 paper each).