

BOOK REVIEWS

REFERENCE

Bibliography of Modern Art on Disc: Catalog of the Museum of Modern Art Library, New York is a consolidated listing of all the holdings of the MoMA Library. With over 200,000 records, it provides a fully searchable, comprehensive database that represents bibliographic information for approximately 160,000 books, plus exhibition catalogs and periodicals in the fields of painting, sculpture, drawing, prints, photography, architecture, design, film, video mixed, media, performance and contemporary art forms. A highlight of this very CD-ROM is the collection of the Museum of Modern Art/Franklin Furnace/Artist Book Collection with over 8,300 titles and the Paul Eluard-Camille Dausse Dada and Surrealism Collection. You can, however, get the same information online with much more advanced searches with many fields and four different keywords, with a hypertext environment and many more options. The interface with the CD-ROM is quite limited compared to the multitude of fields available in an advanced search database. To be sure, if you can afford \$995.00, then by all means get the CD-ROM, but the same data is available online and better. (Published by G.K. Hall, distributed by Simon & Schuster, Library Reference Order Dept., 1998).

The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles by Hillel Schwartz (New York, Zone Books dist. by MIT Press, 1996, \$19.00 paper) is a history of modernity through the story of obsessive duplication with Western fascination with replicas, duplicates, and twins. Schwartz works through a range of modernist, feminist, and postmodern theories about copies and mechanical reproduction. This tome blends microsociology, cultural history, and philosophical reflection. Art historians can easily be attracted to the chapters on self-portraits, ideas of xerographic, carbon copies, twins, etc. Notes entail one-fourth of the book!

Abrams has come out with a new series called **The Essentials**, which are savvy, edgy, concise, entertaining books on artists and pop culture in a clear format including titles on Van Gogh, Jackson Pollock, Vincent Van Gogh, Edward Hopper, and Salvador Dalí, among a long list. (New York, Abrams, \$12.95, 112 pages, hardback).

Letters to my Son on the Love of Books, by Roberto Cotronero (Hopwell, New Jersey, Ecco Press, 1998, \$23 hardcover) is a father's sharing with his young son those books that taught him about the world. If one makes books speak to each other, you discover more about the world. Although the letters are addressed to a young son, these letters are for all booklovers of all ages.

Method is the Message: Rethinking McLuhan through Critical Theory by Paul Grosswiler (Montreal, Black Rose Books, 1998, \$24.99 paperback) emphasizes how McLuhan's theories are re-emerging in postmodern, cultural/critical media and social theory. Thus, McLuhan's work is examined in the light of many theorists, including Theodor Adorno, Walter Benjamin, Raymon Williams, James Carey Jean Baudrillard and Umberto Eco. From Marx to Multimedia, Grosswiler shows how McLuhan fits neatly into Postmodernism, Cultural Studies, Marxist studies, and so much more. Index, bibliography.

MONOGRAPHS

Julião Sarmiento: Werke 1981-1996 (Stuttgart, Cantz Verlag, 1998, \$42.95, 288p. dist. by D.A.P.) documents the most renowned contemporary artist in Portugal. During the 70s he made photographic and filmic works which were "journeys around the human body", while his art operated in terms of seduction. In 1980, he concentrated on the human body "as a vehicle of feelings and expression...loving, suffering and desiring, aggressive and receptive". There are essays by Hubertus Gassner and Nancy Spero which clarify the work of this seductive artist in all of its many aspects, from symbolic, expressive paintings on wrapping paper to his white works of the 90s. There is a biography, selected solo exhibitions, selected group exhibitions, selected bibliography. This book accompanies an exhibition at the Haus der Kunst in Munich at the end of 1997 into January 1998.

Mary Cassatt: Modern Woman, organized by Judith A. Barter (Chicago, Art Institute of Chicago in assoc. with Harry N. Abrams, Inc., 1998, \$65.00) documents the first major retrospective in 30 years of works by one of America's leading artists, Mary Cassatt (1844-1926). Bringing together more than 90 of the artist's most beautiful and compelling paintings, pastels, drawings and prints at the Art Institute of Chicago through 10 January 1999, traveling to the Museum of Fine Arts, Boston and the National Gallery of Art, Washington, DC. Spanning Cassatt's entire career including her critical role in bringing Old Master and Impressionist art to the U.S., this lavishly illustrated book includes an essay by George T.M. Shackelford, curator of European paintings at the Boston Museum of Fine Arts, highlighting the special relationship between Cassatt and Degas, as well as essays by a team of specialists covering Cassatt's modern education, the themes and sources of the *Modern Woman*, how American she became as an artist, and her innovation in her work in pastels, among others. There is a checklist, chronology, lifetime exhibition history, bibliography and index. There are 300 illustrations, 100 in full color.

Meret Oppenheim: A Different Retrospective (Zurich, New York, Edition Stemmlé, 1997, \$45.00 dist. by Abbeville Press) has been published to

accompany a European traveling retrospective of the Swiss artist's oeuvre. Galerie Krinzinger in Vienna has also co-published the sumptuous volume. With contributions by Christoph Eggenberger, Jacqueline Burckhardt Bice Curiger, Werner Hofmann, Anna Blau, Michael Hausenblas and others, an index of works, an appendix including biography, solo exhibitions, group exhibitions, catalogs, bibliography, filmography and publications by the artist, the picture is more complete than before, since it includes all his paintings, drawings, multiples and editions, an index of works, and remarkable plates of Meret Oppenheim interspersing the works of art she created, for Oppenheim was a work of art in herself. Her face adorns the pages of this sumptuous volume for each decade, for it is an unforgettable face. There is an interview with her taken in May 1981, and in it her whole philosophy comes forth. Her home in Carona, Switzerland, her childhood home that is 100 years old, is well documented, since it was where she felt a bond to ancient times. This is a different Meret Oppenheim than those that went before, for it is personal, intimate, and direct. Her face shines forth when you leave the book, for it leaves an indelible impression.

Paul Klee: Painting and Music by Hajo Düchtin (Munich & New York, Prestel Verlag (Pegasus Library), 1977. \$25 hardcover). "I am continually being made aware of parallels between music and the fine arts," wrote Paul Klee in one of his early diaries. Those parallels would interest the Swiss-German master all his life, but not in the way they would so many of his friends and contemporaries (not last his Bauhaus colleagues); as opposed to Vassily Kandinsky, who took a strong interest in contemporary composition and theory and maintained a crucial relationship with Arnold Schoenberg, or Oskar Schlemmer, who engaged the music of Paul Hindemith in his abstract choreographies—or, for that matter, Lyonel Feininger, Ludwig Hirschfeld-Mack, and Kurt Schwitters, all of whom tried their hand at composing and/or actually fusing sonic and visual creation—Klee's music inspiration came from music of the past, most especially from Bach and Mozart.

In this book, Munich-based historian Düchtin stresses this factor as much as he does the centrality of music generally to Klee's oeuvre and thinking. It occurs to me that Klee's particular grasp of music and comprehension of and preference for older musical forms sources his artistic inspiration in musical *performance*, as opposed to his peers' engagement with composition. Although he does not aver this himself, Düchtin notes at the outset of his slim but delectable and valuable volume that Klee was a gifted violinist, even playing publicly in ensembles before reaching puberty. The author then goes on to trace Klee's artistic history as it was affected by (and, to a lesser extent, affected) the history of art and aesthetic thinking around him—stressing, of course, the interest in visual-musical analogy and interrelationship that

frequently preoccupied the post-expressionists in prewar Munich and the rationalists in postwar Weimar and Dessau.

The discussion of the Bauhaus years is especially intriguing, given the music-related activity of so many of the school's masters and pupils—and given the prominence music took in Klee's later lectures and pedagogical notebooks. But clear writing, detailed information, and beautiful reproductions all squeezed tidily into the handy little format of a Prestel Pegasus volume makes this investigation a little jewel overall, replete with endnotes, but pretty much jargon-free, and readable in a sitting. A chronology and selected bibliography enhance the book further; the lack of an index, however, is regrettable. The only other flaw, far more minor, is the occasional German title or formulation ("1849 bis 1940") left untranslated. With Andrew Kagan's more extensive *Paul Klee: Art and Music* (Cornell University Press, 1983) long out of print, this study is the only book-length address to the topic in English right now.

— Peter Frank

Louise Bourgeois: The Secret of the Cells by Rainer Crone and Petrus Graf Schaesberg (Munich and New York, Prestel, 1998, \$65.00) is a beautifully crafted critical survey of the most fascinating and important sculptor today, Louise Bourgeois, focusing on her installations - or "cells" - and documenting the influence of this extraordinarily gifted artist. This is the first publication that presents a general introduction to the stylistic diversity and scope of Bourgeois's work within the context of 20th-century sculpture. The book focuses on the artist's installations, which she describes as *Cells*. These are shown in both full-page and detailed illustrations as well as being cataloged according to their component parts.

The book tells the story of Bourgeois's life, covering her youth in Paris, her student years at the art academy under Léger, her experiences with the leading Abstract Expressionists in the New York art world of the Forties and Fifties, and her famous performance piece *The Confrontation* in 1978. The biography is detailed and illustrated with 68 personal photographs from the artist's own archive, some of which are published here for the first time. This book puts Bourgeois in context of her times and of her own oeuvre. With 168 pages, 77 color and 176 black and white illustrations, this is the book that everyone has been waiting for. Index of the Cells, Chronology, selected bibliography, writings by Louise Bourgeois and interviews, books, catalogs, videos, films. A major contribution!

PHOTOGRAPHY

À Propos de Paris by Henri Cartier-Bresson (New York, Bulfinch Press/Little, Brown, 1998, \$29.95 paper) is the photographer's personal selection of more than 130 of his best photographs of Paris, taken

over 50 years. Unfolding before us a kind of intellectual reconstruction of the city, Cartier-Bresson reaches far beyond the clichés of tourism and popular myth. His vision is playful, poetic and poignant. There are texts by Vera Fedyer and André Pieyre de Mandiargues, discussing the photographer's engagement with the city and its place in his career.

The Europeans by Henri Cartier-Bresson with text by Jean Clair (New York, Bulfinch Press/Little, Brown, 1998, \$60.00) is a new volume of images spanning a period from late 1920s to the 1970s. The original volume, published in 1955, was a postwar portrait of the continent whose occupants lived among ruins and still bore the mark of hunger. With a wonderful cover by Miró, the eye was immediately attracted to a large-size book of photographs by a master photographer. It was one of my treasures in my collection. Now this one, printed in gorgeous duotone, celebrating a Europe that is now a Community, is the product of the photographer's travels from Scandinavia to Yugoslavia, from Brittany to Ireland, avoiding borders, customs and finding a greater identity among the parts than those who seek nationalistic pursuits. 200 photographs are documents of this master photographer's vision and his ability to capture the fragile reality of European life. At the end he reminds us that he is dedicated to the art of drawing now, something he is completely devoted to.

VanderZee: Photographer: 1886 - 1983 by Deborah Willis-Braithwaite with biographical essay by Roger C. Birt (New York, Abrams, in assoc. with National Portrait Gallery, Smithsonian Institution, 1998, \$45.00 hardcover, \$19.95 paper) documents one of America's greatest photographers of the 20th century and the leading African-American photographer of his day. Spanning over 80 years, VanderZee's career went from documenting the family and friends in his hometown of Lenox, Massachusetts to his beautiful late portraits of Bill Cosby, Eubie Blake and Jean-Michel Basquiat, among others, while he was in his 90s.

Yet this photographer was the greatest witness to the Harlem Renaissance with his thousands of photographs he took in New York's Harlem between the wars with portraits of celebrities, community leaders, children and families, weddings and parties, as well as documentary photographs, and nudes or whimsical subjects made for posters and calendars. His photographs were the mirror of a culture, of a community and of a social milieu untouched by so many other photographers of his day. He used to sign his photographs "Artist Photographer", as I recall while working with them in the Prints & Photographs Division of the Library of Congress. He taught me from just that phrase that he considered himself an "artist" and in fact, his photographs are to this day works of art as well as documentation. The biographical narrative is almost as fascinating as the photographs themselves. Notes, bibliography.

Ellen Auerbach: Berlin - Tel Aviv - London - New York (Munich, Prestel, 1998, \$39.95) is the first overview of Ellen Auerbach's photographic work from 1929 to 1965, examining the artist's avant garde influences and special sensibility for people and situations. Although never having dedicated herself entirely to photography, her "third eye" has revealed the essence that lies beneath the surface of things, the quintessence of an object. As a great admirer of Cartier-Bresson, she also strives to become connected to the essence of the object, to the subject of the photograph. She has taken portraits of Berthold Bricht, de Kooning, Fairfield Porter, and Eliot Porter, among others, but she in her travels has always seen with her third eye the essence of a city, of a culture, of a society, and these gorgeous photographs portray a keen eye.

Walker Evans: Signs features 50 photographs from the Getty Museum's collection of more than 1300 works by this master photographer, famous for photographing signs from the 1920s to the time of his death in 1975. The essay by Romanian-born poet and novelist Andrei Codrescu contains his reflections on Evans and the America Evans captured so unforgettably on film. Codrescu says that "It may be precisely in exploring the gap between the cheerful optimism of advertising propaganda and the reality of Depression-stricken America that Evans found his art." There is also a brief biography of Evans and an overview of the subject by Judith Keller, Associate Curator of Photography at the Getty. (Los Angeles, J. Paul Getty Museum, 1998, \$19.95 hardback)

In Focus: Man Ray by Katherine Ware (Los Angeles, J. Paul Getty Museum, 1998, \$16.95 paper) presents 50 of Man Ray's inventive photographs taken in New York in the 1910s, Paris in the 1920s, 1930s, and 1950s, and Los Angeles in the 1940s, selected from the Getty Museum's collection of nearly 300 works by Man Ray. Included is a conversation between Jo Ann Callis, David Featherstone, Merry Foresta, Weston Naef, Francis Naumann, Dickran Rashjian and Katherine Ware about the artist photographer, as well as a chronology.

Spirit Culture: Photographs from the National Museum of the American Indian, edited by Tim Johnson (Washington, Smithsonian Institution Press in assoc. with the National Museum of the American Indian, 1998, \$29.95 paper, \$55 hardcover) culls a minute portion of the 90,000 images held in the photo archive of the National Museum of the American Indian. 200 of them are brought together accompanied by essays from Native American historians, anthropologists, and curators. And due to the dearth of photos taken by Natives, there are galleries of photos by Horace Poolaw (Kiowa, 1906-1985) and other contemporary Native American photographers, many in color and most commissioned for the book. The intention of this book is not only to heighten awareness

of the archive's vast holdings but also of the depth and breadth of the Native American experience. For instance, the most famous photograph of Geronimo shows the Apache leader kneeling with a rifle in his hand, staring fiercely into the camera, portraying him as defender of Indian life and lands, whereas another lesser-known photograph shows a transformed warrior (better known among his people as Goyathlay) posing with his wife and three young children in a melon patch. This reflects the photographers' particular points of view contributing to a definition of attitudes towards Indians over the decades.

Other questions linger about the impact of the photographers' intrusions into traditional community life. Some Natives had fear of the camera, at other times, photos were taken without respect to tribal customs, since some ceremonies and sacred rites are normally not open for public documentation. Some photos include runaway girls being returned to their boarding school., a Seminole woman sitting at a sewing machine, or a Yaqui man sporting a pair of bandoliers.

Margaret Bourke-White: Photographer with text by Sean Callahan (New York, Bulfinch Press/Little, Brown, 1998, \$65.00 hardcover) is a new, most complete volume of this internationally renowned photojournalist who flourished from the 1920s through the 1950s. Drawing from her personal archives at Syracuse University and including the entire range of her photographic endeavors, it includes her earliest industrial work, striking portraits, and visual essays depicting horrendous social conditions-from portraits of Roosevelt, Stalin and Gandhi, to So. African coal mines, to Buchenwald and the impoverished streets of India. With 138 duotone photographs, the photos speak for themselves in grandeur, majesty, beauty and poignancy. She was a great American photographer, and this book illustrates all of her lenses.

A Virtual Zoo with photographs by Frank Horvat (Washington, Smithsonian Institution Press, 1998, \$24.95 hardback) includes 46 digitally manipulated photographs in which there are polar bears on an island off the Irish coast, a crocodile in the Loire, a buffalo in a snowy Swiss forest, elephants' backs following the contours of the hills behind them, and so much more. This book emphasizes human ability to engineer a new and unnatural global landscape. Horvat is a well-established European black and white documentary and fashion photographer. The question of what is a "real photograph" will be tested in the next few years. Part of the Motta Photography Series.

Artificial Illuminations by Olivo Barbieri (Washington, Smithsonian Institution Press, 1998, \$24.95) includes 23 images depicting nocturnal urban landscapes that are saturated in color, dominated by architecture, punctuated by street and business signs, and bisected by streaks of light from cars and trains.

Yet these environments show no evidence of life. The images pulse with color, showing movement of time subtly, despite the seeming immobility of Barbieri's scenes. Enrico Ghezzi discusses Barbieri's techniques and explores the implications of a light-filled nighttime landscape; the images in this collection resonate with dreamlike potency. Those of us who live near Hollywood know the strange quality of daytime-light in the midst of nighttime. This is yet different from that kind of light. It seems a kind of spirit world.

Julius Shulman: Architecture and its Photography (Cologne, Taschen, 1998, \$40) with its 500 black and white and color images is a testimonial to Julius Shulman's great mastery of the architectural photograph, elevating the genre to an art form in itself. His images have become icons of Modernism, defining for the world not only the physicality and architectural features of their buildings, but the ideals of an entire age. This master photographer's preeminence as an artist of deliberate and compelling brilliance is witnessed by the amazing array of dramatic images where indoor and outdoor lighting is manipulated, props are arranged to provide subliminal cues, furniture is removed to reinforce a home's design.

This book is both an autobiography and retrospective of the photographer's sixty-two year career. Upon the chance encounter with the ingenious architect Richard Neutra, Shulman's life path was set. Graduating from snapshots to a view camera, Shulman demonstrated a keen affinity for the buildings designed by the early practitioners of the International Style of architecture and the flourishing climate in California for their work blossomed into a professional career. He has photographed the buildings of Gregory Ain, Charles Eames, Philip Johnson, John Lautner, Neutra, Oscar Niemeyer, Eero Saarinen, Raphael Soriano, and Frank Lloyd Wright, among others, this volume opens the door to the architectural heritage of Southern California which has too often been destroyed or reconfigured beyond recognition. It takes a visual historian to reconfirm the importance of the photographer to document an age.

Shulman did not only specialize on Southern California Modernist architecture, but has traveled widely and well and photographed buildings in Brazil, Uruguay, England, Argentina, Mexico, Hong Kong, and many more places. Since the publication of this volume, he has traveled to Bilbao to photograph the museum created by Frank O. Gehry for the Guggenheim Museum. Gehry has also written a preface to the book. This book is a tribute as well as a retrospective.

Light of the Spirit: Portraits of Southern Outsider Artists by Karekin Goekjian and Robert Peacock (Jackson, University Press of Mississippi, 1998, \$60.00 hardback, \$35.00 paper) features photographs and biographies of 21 acclaimed self-taught artists from Georgia (Howard Finster, Dilnius Hall, Peter Loose,

R.A. Miller, Harold Rittenberry, Jr., Rev. John D. Ruth, and Willie Tarver. From Alabama: Thornton Dial, Sr., Lonnie Holley, Ronald Lockett, W.C. Rice, Jimmy Lee Suddeth, and Mose Tolliver. From North Carolina: Benny Carter, James Harold Jennings, Clyde Jones, and Vollis Simpson. From Mississippi: Burgess Dulaney, A.J. Mohammed, Sulton Rogers, and Earl Simmons. Additional works by the artists are pictured individually. Most of the works are three dimensional objects of wood, metal, found materials, clay, or cement-whirligigs, animals, religious subjects, portrait sculptures. Then there are amazing environments including gardens, houses, and yards. Placed in their own environments, these artists are portrayed by a sensitive photographer, Goekjian, highlights and dramatizes the creative drives of all these artists who are self-trained and compelled to create, no matter what. Essays are by Donald Kuspit, who writes about the photographer Karekin Goekjian, and Gerard C. Werkin writes about these outsider artists. A beautiful volume.

Shooting Stars: Favorite Photos taken by Classic Celebrities (Santa Monica, General Publishing, 1998, \$40 hardcover) was compiled by David I. Zeitlin as a Life correspondent but never completed until his wife "discovered" the dusty cardboard boxes after his death and resurrected the black-and-white photographs snapped by some of the greatest legends of our time such as Tony Curtis, Yul Brynner, Kirk Douglas, Dean Martin, Grace Kelly, Elvis Presley, Alfred Hitchcock, Eleanor Roosevelt, Jimmy Stewart and Claire Boothe Luce, among others. Each photograph is accompanied by a statement by the photographer citing the context, environment or narrative surrounding the subject matter. From Edgar Bergen's playful shot of his young daughter Candice to Grace Kelley's self-portrait, **Shooting Stars** gives us a view of how these famous people viewed the world.

Peter Gasser: Photographs 1977-1992 (Albuquerque, University of New Mexico Press, 1998, \$60) is an exquisitely produced photography collection of a man who is a self-educated photographer, who feels he has begun seeing instead of just looking. The book is divided into landscapes (the beautiful black and white photographs, Morocco, Venezia, Egypt and Urban Landscapes). The photographs shimmer off the page with sensitivity, with a sense of light that is essential to composition, all handsomely full page or double page spread. There are four gatefolds, and a biography, chronology, and bibliography.

A.D. COLEMAN TRIO

Depth of Field: Essays on Photography, Mass Media, and Lens Culture by A. D. Coleman (Albuquerque, University of New Mexico Press, 1998, \$19.95 paper, \$45.00 hardcover) is a collection of meditations on subjects related to photography which exemplify Coleman's ongoing work as a critic and

historian of photography, art and mass media. In his essay, "The Destruction Business", he meditates on the work of the critic, scrutinizing a diverse yet connected set of issues, among the perils and pitfalls of ideologically driven historianship, the effect of computerization on photography and art education, the transformative impact of the lens on Western culture, and the ethical issues raised by street photography. Here is intelligent, incisive and clear criticism.

Light Readings: A Photography Critic's Writings, 1968 - 1978 (2d ed. rev. & expanded, Albuquerque, University of New Mexico Press, 1998, \$19.95 paper) contains Coleman's pioneering essays written for the *Village Voice*, *New York Times*, *Art in America*, *Popular Photography* and much more, citing the fact that photography merited the full-time attention of a working critic. Since its first publication in 1979, this selection of more than 80 essays charts the medium's dramatic evolution during an explosive period in its history. 4 essays extracted from the first manuscript appear in an appendix, and Shelley Rice's contextual introduction puts Coleman into focus.

The Digital Evolution: Visual Communication in the Electronic Age: Essays, Lectures and Interviews 1967-1998 (Tucson, Nazraeli Press, 1998, \$24.95) is a gathering of essays starting with "Do you remember the Singing Nun?" And so begins a wild ride through the brave new world of electronic communication, computerized data and pixellated imagery. He begins with an essay on McLuhan due to a fortunate happenstance when Jerome Agel sent Coleman an LP of Quentin Fiore and Marshall McLuhan using the methodology of electronic music and using it for narration of ideas that only McLuhan could have expounded in **The Medium is the Massage**. And so it goes through Coleman's concerns with the emerging communications systems and digital technologies well before most of his colleagues started paying attention to them, back to 1967! Included here are Coleman's discussion of digitized photographs, the shifting concept of intellectual property, the impact of computers and other "generative systems" on artists and audience alike, and the social implications of the Internet and the World Wide Web. This leads to a global transformation which Coleman calls "the digital evolution," while at the same time tracing the development of our most influential and exploratory critics as he comes to terms with this sea change in our information systems. Bibliography, notes, halftones. Distributed by D.A.P.

GENERAL

The Sensualist by Barbara Hodgson is an amazing book of characters such as a dog that talks, a blind man who collects anatomical art, an elevator operator who works by appointment only, a bizarre, grotesque woman with the power to project her own senses and the esteemed biographer of Vienna who works from

the phone book (he has made it as far as the D's—these are some of the characters that populate the surreal world of this book, which is a fascinating and compelling new illustrated mystery. Hodgson was the collaborator on one of my favorite books, *Paris Out of Hand* and the author of *The Tattooed Map*.

Our heroine finds herself on a night train from Munich to Vienna, discovering that she is losing her senses; Helen Martin sees her sight, hearing touch, smell and taste disappearing. A scholar of antique anatomical illustration, Helen knows the body inside and out. But she doesn't know her own body, which seems to be taking on the characteristics of someone else's. Her search for her truant husband takes her through the capitals of Europe and from the 16th century to the Second World War to last winter. But her voyage is really within herself where each of her senses comes alive with catastrophic acuity. This sumptuous book is a visual treat, since it is illustrated with Hodgson's trademark collages using images by 16th century anatomical illustrator Andreas Vesalius and other anatomists through the centuries and including gorgeous die-cut and fold-out pages. (San Francisco, Chronicle Books, 1998, \$22.95 hardcover)

Anyhow, edited by Cynthia Davidson, is the seventh book in an ongoing series that is based on a conference in which architects, philosophers, historians, theoreticians, artists, and intellectuals come together such as these 12 architects including Arata Isozaki, Paul Andreu, Rem Koolhaas, Peter Eisenman, and Bernard Tschumi, moin critics Fredric Jameson, Hubert Damisch, Elizabeth Brosz, Beatriz Colomina, Kojin Karatani, and others in addressing the questions of "anyhow" of how architecture operates and is perceived today. There are 24 illustrated essays. \$35.00 from MIT Press, 1998.

Visions of Wright with photographs by Farrell Grehan (New York, Bulfinch Press, 1998, \$35 hardcover) captures Wright's buildings today, focusing on the interaction of structures with light and space and their natural surroundings. 48 sites are covered, accompanied by brief quotations from Wright that illuminate his creative thought. Wright's three principal residences, the Oak Park, Illinois home and studio; Taliesin; and Taliesin West, near Scottsdale, Arizona are featured, and the book includes the Monona Terrace Civic Center in Madison, Wisconsin, which opened in 1997, some 40 years after its design. This book also includes an essay by Terence Riley on Wright's legacy with an emphasis on the use of materials. This is a beautiful collection of photographs.

Stone Bridge Press

365 Views of Mt. Fuji: Algorithms of the Floating World by Todd Shimoda with illustrations by Linda J.C. Shimoda is an illustrated novel of intrigue set in modern Japan, slated for bookworks, computer geeks, and art lovers alike. Originally designed for a CD-

ROM format, this illustrated novel chronicles the travails of art curator Keizo Yukawa, challenging the traditional book form.

When the story opens, curator Yukawa has fled a dead-end job in Tokyo to head a museum devoted to exhibiting 365 paintings of Mt. Fuji by the genius artist Takenoko. Though Takenoko died 100 years earlier, his legacy of madness has infected the members of the Ono family, who own the paintings, but fiercely disagree on their future home. As Yukawa tries to handle his new job, the novel grows more and more bizarre – each Ono presenting a mysterious twist Yukawa becomes fascinated with the two Ono daughters, and especially distracted by the algorithmically controlled Kumi, whose humanness is ambiguous at best.

Although there is this primary narrative line told in Yukawa's voice, there are sidebars of character "bytes" which though non-chronological are linked to the story as they are told from the perspective of the other nine characters in the novel, lending the storytelling numerous points of view. Kumi's character "bytes" reveal a head full of sexual apprehension, computer code, and thoughts on Yukawa. With over 400 illustrations inspired by Hokusai's famous *One Hundred Views of Mt. Fuji*, the narrative is loaded with emotional impact. In fact, Linda Shimoda drew at least one drawing a day for one year, much like Hokusai. There are many ways to read the book, first in a linear manner, then to save all the "bytes" for a second read, or to navigate through the book in any idiosyncratic fashion one likes. No matter how you read the book, the black-and-white line drawings respond to each character's situation and the story as a whole. (Berkeley, CA, Stone Bridge Press, 1998, \$19.95 paper)

Posada's Broadsheets: Mexican Popular Imagery, 1890-1910 by Patrick Frank (Albuquerque, University of New Mexico Press, 1998, \$50.00 cloth, \$24.95 paper) is a close examination of Posada's extensive broadsheet work in its original context: the murders, disasters, revolts, and popular heroes that engaged the attention of the public in Mexico City in the declining years of Porfirio Diaz's dictatorship. With insightful analysis of the sources of Posada's style in Mexican and European prints and cartoons, Frank shows how he altered them to fill his illustrations with vigor and life. Certainly Posada's broadsheets detail many stories that were front-page news at the time and include a variety of colorful characters, among them Jesus Negrete, a Mexican Robin Hood-type career criminal, as well as a man who killed his parents and ate his baby son. Posada also illustrated the early events of the Mexican Revolution. Frank shows that Posada took the point of view of the working class, not from the defenders of the regime or of its organized opposition. This is a fresh look at the work of a major figure in Mexican art history. Notes, bibliography and index.

The End is Near! Visions of Apocalypse, Millennium and Utopia (Los Angeles, Dilettante Press, 1998, \$55 cloth, \$34.95 paper) is a fascinating book collecting color reproductions of work by 58 artists that depict religious, cosmic and often quite psychotic visions of fantastic worlds and states of mind. With contributions by Stephen Jay Gould, author and professor of paleontology, the Dalai Lama and Roger Manley, a prominent curator of visionary art, this book is definitely timely with regard to interest in "outsider art".

Founded by Jodi Wille, a photographer and filmmaker; Steve Nalepa, publisher, and designer Nick Rubenstein, the Press was created after the three friends discovered that the exhibition they had visited at the American Visionary Art Museum in Baltimore, MD in 1996 did not have a catalog because the Museum, just starting, could not afford it. They decided to pool resources and go for it, showing artists from Howard Finster to the late Grant Wallace, whose drawings were described by him as telepathic visions from other planets. Launched in Santa Monica at Hennessey & Ingalls, the book attracted people from the art scene, the religious community, youth culture and celebrity collectors. The book is also featured at 95 Tower Books and Records stores nationwide. See the book at the website: <http://www.dilettantepress.com>. For information on the Press, contact them at (323)256-4006.

Nicholas & Alexandra: The Last Imperial Family of Tsarist Russia from the State Hermitage Museum and the State Archive of the Russian Federation (London, Booth-Clibborn Editions, New York, Harry N. Abrams, 1998, \$75) is a sumptuous, physically heavy volume that includes 644 illustrations in full color demonstrating the extravagant tastes of the Russian aristocracy, including paintings, furniture a gilded carriage, an imperial throne, ball gowns and uniforms, icons and gifts from Tsar Nicholas to Empress Alexandra, including Imperial Easter eggs from the renowned Fabergé workshop.

But then with excerpts from diaries, letters, and the family's own photographs of one another, many previously unpublished, we get an intimate look at Nicholas & Alexandra from their betrothal to their horrific murder. There are Alexandra's notes of Rasputin's prophecies and Nicholas' 1917 abdication letter plus much more elucidated by direct quotations or associated documents, including the memoirs of the commandant who organized the family's assassination.

This book accompanies an exhibition which is on view at the Fierst USA Riverfront Arts Center in Wilmington, Delaware through December 11, 1998. It is sumptuous, it is startling, it is historic. Oh, what a treasure book if only you can lift it!

EXHIBITION CATALOGS

Art.Rage.Us.: Art and Writing by Women with Breast Cancer with introduction by Jill Eikenberry

and Epilogue by Terry Tempest Williams (San Francisco, Chronicle Books, 1998, \$40 hardcover, \$24.95 paper) is a book of art, fiction, poetry, prose, a bold testimony to the courage and creativity of women who face the disease. The art is by professional artists and ordinary women, some exhibiting great dignity in literally baring their wounds, while others evoke the overwhelming emotions and challenges they faced after diagnosis. The whole range of emotions from fear, defiance, humor, introspection, and hope and rebirth among others is displayed. This is a tough book, one which accompanied the exhibition at the San Francisco Public Library sponsored by the Breast Cancer Fund, the American Cancer Society San Francisco Bay Area, and the Susan G. Komen Breast Cancer Foundation. This book is an intense experience, but one which should manifest itself largely because one out of eight women is diagnosed with breast cancer in the United States. Artists put this all in perspective with their bravery, their power, and their sense of beauty.

Gina Pane: Opere 1968 - 1990, curated by Valerio Dehó (Milano, Charta, 1998, 55,000 L) documents an exhibition of one of the most important figures in the field of conceptual art with an exhibition at the Chostro di San Domenico in Reggio Emilia from 30 October 1998 - 17 January 1999. Renowned internationally, since the end of the 70s, Pane (Biarritz 1939 - Paris 1990) started turning her attention to direct interventions to the environments, freeing her work from museum space constraints. The exhibition, promoted by the Municipality of Reggio Emilia, is being organized at a time when general attention towards performances, Pane's preferred art language, is being renewed internationally, presents works which have been accurately selected. An extraordinary event, this is the first celebration of the artist since she died, and forecasts the important exhibition which will be organized in two years by Centre Pompidou in Paris, where she had been directing the performance laboratory. This catalog also documents the installation of this exhibition. 112 pages, 80 illustrations with 20 in color, paperback. Essays by Michel Baudson, Valerio Deho, Anne Tronche, Marisa Vescovo. English/Italian edition.