

BOOK REVIEWS

REFERENCE

The Copyright Book, a Practical Guide 5th ed. by William S. Strong (Cambridge, MIT Press, 1999, \$34.95) is an updated fifth edition to include recent judicial and legislative decisions concerning copyright and the debates surround publication on the Web and other new media. The author has a great facility to explain the most complex issues and judicial decisions in language that the lay reader can understand and even enjoy. Every artist should have a copy. It is essential to protect and preserve. It is a wonderful practical how-to-do-it guide to difficult and complex issues which affect us all.

Noise Water Meat: A History of Sound in the Arts by Douglas Kahn (Cambridge, MIT Press, 1999, \$40 cloth) is an astounding book, a book to savor, a book to admire, a book to covet. For this is largely a way of reading the twentieth century in a new way, in an intermedia way through the history and theory of sound. Listen to the history, from the exceptional sounds of modernism to recorded sound, noise, silence, the fluid sounds of immersion and dripping, and the meat voices of viruses, screams and bestial cries.

While placing audacity at the center of the history of the arts, Kahn, an Associate Professor of Media Arts at the University of Technology in Sydney, Australia, has revisited key artistic questions, listening to the sounds that drown out the politics and poetics of the source of them all. This is a remarkable book, discussing Arnaud, George Brecht, William Burroughs, John Cage, Sergei Eisenstein, Fluxus, Allan Kaprow, Michael McClure, Yoko Ono, Jackson Pollock, Luigi Russolo, and Dziga Vertov.

Kahn is an astute scholar, with a great consciousness of the place of sound in modernism and postmodernism, but creating a history of 'phonography' as he puts it. He writes like a dream and has a broad scope, knowing literature as well as the arts. He has done a life's work of scholarship in this book, which will become the epitome of scholarship at the end of the intermedial century. With 85 pages of notes and an index, this book has become its own bibliography. This is a prize-worthy contribution to our database, but one based on sound not just sight. John Cage would be proud.

GENERAL

Cosmos: From Romanticism to Avant-garde edited by Jean Clair (Montreal, Montreal Museum of Fine Arts; Munich, Prestel, 1999, \$65) is a "heavy" book in more ways than physical. Covering art history in an encyclopedic way from Humboldt to Hubble, where Humboldt was first to put

our planet in its proper perspective. So, too, the Hubble telescope is revealing to the human eye the wonders of intergalactic space.

This exhibition and remarkable book marks the end of a century with the emphasis on important explorations and scientific discoveries which have shaped modern sensibilities. Who would have thought 20 years ago that so many people would be connected by the Internet, where destiny has made America the nexus for a radical shift and a new sense of the Sublime replacing the emphasis on the nature of Beauty. So, Humboldt is represented by the great American landscapes imbued with topographical and scientific observations, a kind of return to Eden.

So, with this new apocalyptic insight, the art movements from Italian Futurism to Russian Suprematism would illustrate this radical change. It is said that Balla built a telescope to observe celestial events and tracked the revolutions of Mercury. Likewise, his fascination with the cosmos was shared by Kupka, Brancusi and Delaunay. In the 1930s, Masson, Miró, Picasso and Calder continued to explore the poetry of the heavens, using the constellations as a term to define their dreams and their artistic creations.

In such a way, the break from gravity led Kandinsky, Malevich and Lissitzky start to disregard the concept of "up" and "down". Malevich created "floating cities" in his planar and architectonic constructions and Krutikov, in his cities suspended in space, gave form to Swift's imaginary floating island of Laputa.

This book is such an encyclopedia of visionaries and scientists with such wonderful illustrations one cannot forget that we are all part of the cosmos, and that art and science can be connected by visionary artists, such as our contemporary Vija Celmins, Anselm Kiefer and Richard Misrach, Ilya Kabakov, Mark Tansey, and perhaps the most sublime artist of this century, James Lee Byars. This is a book to delve into for another century or so. It is pithy, historic and takes us a sea change away from those art historical tomes. This is a monument to scholarship and fine printing. Biographies, bibliographies, and index.

Technological Rituals: Stories from the Annenberg Dialogues by Rosanna Albertini (Los Angeles, USC Annenberg Center for Communications, 1999, \$29.95 paper) is the result of a series of dialogues held at the Annenberg Center producing a kind of "artist collaborative book," encompassing nine stories and images about a love affair between art and technology. Some of the artists are at the cutting edge of technology, while other like Alexis Smith and Hirokazu Kosaka certainly do their art in a kind of low-tech way (found materials, images and texts for Smith and Japanese archery for Kosaka).

The book is certainly different from most art books, since the collaboration comes from on-site dialogues with the nine artists, mingled with photographs, images and texts from the artists themselves, interspersed with the author's commentary. The reader, even not from Los Angeles, learns a great deal about each artist, passions, pressures and influences, and perhaps the author's reaction to each artist, including bibliographical citations, quotations, and a rhapsodic kind of poetic discourse about each. She does get under the skin of each artist, exposing and positing new insights and intentions.

The innovative artists are John Sykstra, Pat O'Neill, Sara Roberts, Woody Vasulka, Harry Gamboa, Jr., Tomlinson Holman, Hirokazu Kosaka, and Alexis Smith. It is a beautifully produced book and fascinates any and all readers interested in the bridge between art and technology, high or low.

The Folding Screen by Charles Hemming with Mark Aldbrook (New York, Rizzoli, 1999, \$50) is a sumptuous homage to this unique piece of furniture that doubles as a work of art a kind of open book. First used in the Orient during the 8th century, then appropriated by Europeans in the 16th century to the present, this book reveals the various roles that screens have played throughout history.

Architects, painters such as Cézanne and Whistler, Roger Fry, Redon and Mucha, have created screens. Often seen in films to encourage modesty by shielding actresses undressing, screens have influenced many artists such as Marcel Duchamp when he painted *The Bride Stripped Bare by her Bachelors* on glass panels, making it an inverted metaphor of its intended purpose.

Until the 1930s, the screen was dominated by European design; from the 1930s until the 1980s, by American. But it was during the Arts & Crafts movement in England that William Morris saw the folding screen as a vehicle for embroidery and stained glass, in collaboration with Edward Burne Jones.

Eileen Gray's screen were definitely part of the architectural whole with the building, as well as Sonia and Robert Delaunay, Donald Deskey. In contemporary times, Man Ray, Allen Jones, David Hockney, Matisse, Kenneth Armitage, Leon Polk, Jim Dine, Fornasetti, Charles Eames, culminating in Danny Lane's glass "screens" which have a great sense of motion, creating movement in their actual shape and material. Includes glossary of terms and an index.

Great Women Collectors by Charlotte Gere and Marina Vaizey (London, Philip Wilson Publishers in assoc. with Harry N. Abrams, 1999, \$35 hardbound) is the first book to look at the very women who, from 1750 to 1997 (the book does not include any living collectors), independently

assembled significant collections of art, ceramics, jewelry, glass, furniture, textiles, silver, photography, and other objects.

The authors provide a general survey of the different collecting fields that appealed to women, from fine art to fossils, jewelry, and lace. Then the 30 women they look at in detail are explored to see how circumstance and environment affected their activities. In addition, the authors have grouped the collectors into categories such as "Creators of Museums" or "Collecting Impressionists." With more than 80 illustrations, including 16 plates in full color, one can see the photographs, drawings and paintings of the women, their houses, and their collections. Among these women are Mary Cassatt, the Steins, the Cone Sisters, Coco Chanel, Helena Rubinstein, Mrs. Abby Aldrich Rockefeller, Katherine Dreier, Gertrude Vanderbilt Whitney, Dominique de Menil, Peggy Guggenheim, among others. Includes a bibliography and index.

We Weren't Modern Enough: Women Artists and the Limits of German Modernism by Marsha Meskimmon (Berkeley, University of California Press, 1999, \$60.00 hardcover, \$24.95 paper) documents how women participated in all areas of cultural and political life during the Weimar Republic, yet today we know few or little of their history, let alone their names. As artists, women of the period were prevalent and successful; their more recent marginalization reflects their gradual exclusion from post-war histories, which rendered them "not modern enough."

To redress this imbalance, the author examines the work of some two dozen little-known women artists of the Weimar period, such as Lotte Laserstein, Jeanne Mammen, Gerta Overeck, and Grethe Jurgens. Instead of comparing their careers to those of mainstream masculine histories, Meskimmon explores it as part of Weimar's burgeoning *Frauenkultur* (women's culture) through which women negotiated the central definitions of "woman" on their own terms. Thus, in this book, we revisit women modernists, asking critical questions about the significance of gender to the very constructions of histories and the canon.

Beautiful Necessity: The art and meaning of women's altars by Kay Turner (New York, Thames & Hudson, 1999, \$19.95 paper) is an exploration into the current tradition of women's domestic altars throughout the United States. With over 100 illustrations in color and black and white, Turner unveils women's altars from the studios of artists in New York, Detroit and San Francisco to the kitchens of Mexican-American homes in Texas, from Mam Loloa, a Brooklyn-based Haitian-American with Afro-Caribbean gods to a Wiccan priestess in California worshipping the goddess Aphrodite. This is not just a picture book, but one

which deals with preparing a place, maternal legacies, other beginnings, creating connections, and the art of the altar. Uses of altars for identification of power of images, activating relationships, healing are just aspects of this intense study. Each woman is identified as an altar-maker, there is a bibliography and index.

Blue Dog Man by George Rodrigue (New York, Stewart, Tabori & Chang, 1999, \$50 hardcover) documents that favorite, mysterious, wildly popular blue dog. Finally, in his own words, the Blue Dog Man speaks out, shedding light on his creation, going beyond the story of Blue Dog's early incarnation to describe in rich detail both the dog's storied Cajun roots and its brilliant, pop-infused universe of today. Includes a dazzling selection of new, original Blue Dog paintings, with some foldouts, perforated postcards, and you know that this painter really knows how to paint. Look at his other subject matter. The cover is a blue velour blue dog, to catch the eye, and make you realize that this artist has the best designers in town for his book. And we understand that this book is a journey, delving into the philosophy of an artist's life.

In Memory of my Feelings: Frank O'Hara and American Art by Russell Ferguson (Berkeley, Univ. of California Press, 1999, \$39.94 cloth) is a book where if you read Frank O'Hara, you know him, but so many artists knew him as well, and this book explores the key period in modern art of the 1950s and 1960s, a time when New York had become the cultural capital of the world. And Frank O'Hara played a key role by attracting so many artists to his circle, so that his poetry reflected his friends. There are over 80 works by 23 artists in this book, which focuses on works closely tied to specific poems by O'Hara, especially the Jasper Johns's *In Memory of My Feelings - Frank O'Hara* and Grace Hartigan's *Oranges*.

Included are direct collaborations with Joe Brainard, Norman Bluhm, and Larry Rivers, as well as portraits of the poet by Elaine de Kooning and Alex Katz. At the end of this century, it is good to see that Ferguson emphasizes the relationship of art and poetry and in fact all of the arts. It also makes new inroads into knowing Frank O'Hara and his world, in which O'Hara played such a charismatic role. With 80 color plates and 40 black and white illustrations, this is an "album" as well as an analysis.

Illustrated Letters: Artists and Writers Correspond, edited by Roselyne de Ayalal and Jean-Pierre Guéno (New York, Harry N. Abrams, 1999, \$60 hardcover) is a sumptuous book, one which presents the artistic correspondence of more than 60 great European artists and writers of the 19th and 20th centuries, reproducing their

illustrated epistles in beautiful full-color spreads. In a time where the letter has been replaced by short, succinct e-mail notes, this is a treasure trove of sparkling sketches of Manet, the architectural marginalia of Le Corbusier, and the witty doodles of Balzac, Rimbaud, Baudelaire, and Turgenev. And Stéphane Mallarmé's love letters to Suzanne Louviot were full of little stories or captioned images and they are delightful.

There are 83 letters including 35 that have never before been published, stemming from extensive research and scholarship. The text provides the full story behind every letter; biographical sketches of writer and recipient set each missive in its cultural and historical context. In addition, one or more of the artist's most representative works is reproduced in full color along with each letter. There is a complete transcription of selected letters, a bibliography, a list of illustrations and photographs, and an index. What a joy to see the art of letter writing in all its beauty and intelligence.

Childhood Revealed: Art Expressing Pain, Discovery & Hope, edited by Harold S. Koplewicz and Robin F. Goodman (New York, Harry N. Abrams, 1999, \$35.00 hardcover) is the result of the New York University Child Study Center, intended to eliminate the stigmas surrounding children's mental health problems that often prevent parents from seeking help. With over eight million children in the U.S. having mental health problems, this book was published to create public awareness of the problem.

To create this book, the Center invited thousands of clinicians and teachers nationwide to submit artwork made by children ages four to eighteen. The final selection of 100 artworks for the book was made by a jury of scholars, artists and educators.

With 103 illustrations in full color, this volume accompanies an exhibition which first opened at the Whitney Museum of American Art and will travel throughout the U.S. The work reflects the process of coping with such problems as depression, divorce, eating disorders, psychosis, learning differences, physical illness, and abuse. Accompanying texts by the children, as well as celebrities who have dealt with these issues. In addition, there is advice for parents based on interviews with leading experts in their respective fields.

Norman Rockwell: Pictures for the American People by Maureen Hart Hennessey and Anne Knutson (High Museum of Art/Harry N. Abrams, 1999, \$35.00) in this posthumous retrospective has been rediscovered as America's painter. Although known for more than 340 *Saturday Evening Post* covers, the more than 80 paintings in this exhibition provide enduring images of 20-century American life.

Noted art historian Robert Rosenblum places Rockwell within the larger context of 20th century art, while Karal Ann Marling, explores the origins and evolution of Rockwell's Christmas imagery. A personal response to Rockwell's urban scenes is offered by Neil Harris, historian of popular culture, while Robert Coles describes the reaction by both black and white Southerners to Rockwell's historic civil rights painting *The Problem We All Live With*. Other essays include Steven Heller discussing Rockwell's place in the development of American illustration since the 1950s, while Dave Hickey brings a new interpretation and portrays Rockwell as a progressive artist. With 156 illustrations, 133 plates in full color, this is a rich collection of images to make the case for Rockwell not as cornpone, but as a genuine popular artist.

ELECTRONIC ART

Ars Electronica: Facing the Future, edited by Timothy Druckrey with Ars Electronica (Cambridge, MIT Press, 1999, \$40 cloth) is the first in a new series *Electronic Culture: History, Theory and Practice*. Based on the Austrian-based Ars Electronica, Festival for Art, Technology, and Society which has played a pivotal role in the development of electronic media, linking artistic practice and critical theory which brings together scientists, philosophers, sociologists, and artists in an ongoing discourse on the effects of digital media on creativity—and on culture itself, this book relies on the series of publications from the festival as well as the festival's archives.

The book has a critical introduction, full bibliography, biographies and texts and art works from the key figures in the field including Robert Adrian, Roy Ascott, Jean Baudrillard, Heidi Grundmann, Donna Haraway, Kathy Huffman, Friedrich Laurent Migonneau, Sadie Plant, Florian Rotzer, Paul Sermon, Carl Sims, Christa Sommerer, Woody Vasulka, Paul Virilio, Peter Weibel, and Gene Youngblood.

PHOTOGRAPHY

Fleurs de peau/Skin flowers by Gerard Levy and Serge Bramly is the photographic work of a dermatologist in Lyons in the Thirties (Munich, Keyahoff, 1999, \$45) discovered photographs by a photographer/doctor who must remain nameless. Rugged men with bizarre life stories, foreign legionnaires, ex-convicts, artists and sailors are portrayed with tattoos all over their bodies. The doctor and amateur photographer, who liked to take photos of flowers and landscapes on weekends, was fascinated by the skin ornamentations he saw, not as clinical cases but as "secret" works of art. Gerard Levy discovered the work and Serge Bramly analyzes how the doctor would have known the foremost expert on tattoos as well as expert on prison

medicine. He used the Lumière Autochrome method to photograph and his passionate eye used the right angles, the correct lighting which were the assets of an artist rather than just a physician. Rather than emphasize the class of most of these men, the ex-convicts, military prisoners, drug pushers, pimps and prostitutes, the dermatologist seems to have been touched by the pathetic beauty of these "fleurs de peau". Over 70 color photographs. Distributed by Te Neues Publishing in New York City.

Bagels by Eric Friedler and Peter Loewy (Munich, Keyahoff, 1999, \$12.95) is a photographic rhapsody on everyone's favorite breakfast food (at least in New York City), the bagel. In delicious color, these photographs document the pervasive bagel throughout New York City, from production to end product, interspersed with a short history of the Bagel from its outset in the beginning 20th century to the present. A short article on Bagels on the Internet allows one to take a tour through the world of bagels in cyberspace.

Katachi: The Essence of Japanese Design by Takeji Iwamiya (San Francisco, Chronicle Books, \$29.95 paper) is a stunning, elegant and sophisticated work of art by one of Japan's foremost photographers (1920-1989) capturing the essence of Japanese design, the form, symmetry, and workmanship of traditional craft. We find here the marriage of beauty and functionality that is the key to the Japanese aesthetic. The objects presented are made of wood, bamboo, tone, fiber, metal, and earth.

All black and white photographs showcase pieces ranging from shoji screens to paper umbrellas, combs, sandals, rakes, teapots, flutes, masks, scissors, knives and so much more. These photographs were taken over a period of 20 years, where the photographer paid tribute to these objects and the culture from whence they sprang. This eloquent collection shows why Japanese concepts of shape and form have been a major influence on contemporary design throughout the world. This is an visual poetic encyclopedia of the beauty of Japanese design.

Open Range and Parking Lots: Southwest Photographs by Virgil Hancock III (Albuquerque, Univ. of New Mexico Press, 1999, \$19.95 paper, \$39.95 cloth) includes an essay by Gregory McNamee. With 52 exquisite color photographs, Hancock represents an unsettled Southwest full of omens and signs. Behind the neat golf courses and climate-controlled shopping centers, the photographer finds the soul of the Southwest and of the human condition itself, finding skyward-pointing arrows and crosses, failed department stores, retirement cities. He shows the commercialization and the commodification of our society, ruins of businesses scarcely 20 years old already going belly-up.

The decay and despair are presented in beautiful color with elegance, not allowing one to despair but also allowing us to see right in our face what is going on. This book is a cry for re-thinking what we are doing to our environment, to our man-made environment as well as our natural resources.

The Model Wife by Arthur Ollman (New York, Bulfinch Press, 1999, \$65.00 hardcover) is a striking book emphasizing the place where marriage and photography converge. Ollman explores the imagery and photographic history of 9 twentieth-century photographers who portrayed their wives over a period of years. He delves into issues of marriage itself and the powerful influences that such a partnership can have on artistic production. Comparisons between the couples and the resulting photographs enrich this fascinating discussion.

Ollman sets the pace in an overview which shows how keenly the research stimulated Ollman to make this book exciting. Included are interviews (excerpts) with several of the wives, as well as individual essays and portfolios on each of the nine artists: Adolph de Meyer, Alfred Stieglitz, Edward Weston, Harry Callahan, Emmet Gowin, Lee Friedlander, Nicholas Nixon, Masahisa Fukase, and Seiichi Furuya. This book is a journey, with revelations not only about making art, but about love in all its suffering and transcendence, with all its constraints and passions. What a wonderful gift for either spouse!

Hotel People by Thierry Bouët (Washington, Smithsonian Institution Press, 1999, \$24.95 cloth) is a photographer/voyeur's look at some of the world's "sedentary nomads," both famous and unknown. From Sharon Stone at the Hotel le Metropole Palace in Monaco to Lebanese exiles at the Hotel Queen Elizabeth in Paris, from designer Diane von Furstenberg reading in bed at New York's Carlyle Hotel to the baby daughter of the director of New York's Mark Hotel crawling along an immaculate hallway carpet, Bouët captures the guests and staff in some of the most public private addresses such as the Algonquin in New York, the Savoy in London, the Ritz in Paris, and even the Holiday Inn in Sarajevo. People are caught working, playing, reading and resting, in gorgeous black and white duotone. A lovely book.

Body Land by Arno Rafael Minkkinen (Washington, Smithsonian Institution Press, 1999, \$24.95 cloth) is part of this "century of the body" which changed the perception of the body, thanks to photography. With the use of "fragmentation", or close-ups, appearances alter, and this underlines the infinite sculptural possibilities offered by the naked body. And only lately have men's bodies been treated

with the same freedom as female bodies.

Minkkinen has offered us self portraits, incorporating his own nude body into a range of isolated settings, emphasizing the bond of body to nature. In single negative exposures with single negative prints, the artist captures himself and sometimes his son in photographs taken between 1971 and 1996 in New England, Arizona, Paris, southwestern France, and Finland. The book takes you out of yourself into another world, where body and nature become one. This photographer is a magician, a poet and truly an innovator. The photographer tells how he does it in the introduction, but he also speaks of the timelessness of nature and the timelessness of the body. That is why he takes off his clothes! But his photography is spiritual, a kind of religious experience that goes beyond liturgy, ritual and rite. It is just something else. Something there is in his Finnish genes that touches anyone who sees his photographs.

A treasure!

ARCHITECTURE

Barcelona Art Nouveau by Lluís Permmayer with photography by Melba Levick (New York, Rizzoli, 1999, \$50) is a glorious walk through a city whose signature is the turn-of-the-century building design known simply as Modernisme, familiar to Americans as art nouveau.

Beginning with a map of the historic district, with each landmark building denoted and cross-referenced to the text, this book becomes an easy guide for the armchair traveler. Each building is presented with vivid interior and exterior shots, as well as close-ups of the decorative details that define the ornate, fantastic whimsy of Spanish art nouveau. From the building, Casa Francesc Martí Puig, where Els Quatre Gats opened on the ground floor in 1897 to The world-famous Gaudi buildings including the Sagrada Família, the Parc Guell and so much more. With 234 full-color photographs, this hardback guide through Barcelona is a wonderful introduction to a great city.

A House for My Mother: Architects Build for their Families by Beth Dunlop (New York, Princeton Architectural Press, 1999, \$34.95 paper) features 25 houses that architects have designed for their mothers fathers, and in-laws over the last 50 years, some which have not been published before.

Among these are such recognized architects as Robert Venturi, Charles Gwathmey, and Richard Meier, as well as regional architects such as Natalye Appel, Joanna Lombard and Denis Hector, and Chris Parlette. The styles are as

varied as the people for whom the homes were built, from late modernist to traditional, from city dwellings to beach houses and mountain retreats. 120 color and black and white photographs, as well as 50 line drawings enhance these personal accounts of the whys and wherefores of these commissions for the family. The interviews with the families certainly enhance the understanding of how these personal commissions could be joyful and most difficult.

REPRINTS

The Situationist City by Simon Sadler (Cambridge, MIT Press, 1999, \$18.95 paper) is an investigation of the artistic, architectural, and cultural theories that were once the foundations of Situationist thought, particularly as they applied to the form of the modern city. He searches for the Situationist City among the detritus of tracts, manifestoes, and works of art that the SI left behind. The book is divided into three parts: The first, "The Naked City," outlines the Situationist critique of the urban environment as it then existed. The second, "Formulary for a New Urbanism," examines Situationist principles for the city and for city living, and the third, "A New Babylon," describes actual designs proposed for the Situationist City. There are 117 illustrations, an extensive bibliography and an index.

The Story of Writing: Alphabets, Hieroglyphs, and Pictograms by Andrew Robinson (New York, Thames & Hudson, 1999, \$19.95 paperback) demystifies writing, explaining the interconnection between sound, symbol, and script. He discusses the major writing systems, from cuneiform and Egyptian and Maya hieroglyphs to alphabets and the scripts of China and Japan. A special feature of the book is the step-by-step illustrated analysis of the way each script works. With its dynamic layout and authoritative text, this is both a book to read for pleasure and an invaluable reference on the world's major writing systems. 350 illustrations, bibliography, index.

EXHIBITION CATALOGS

Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman edited by Shelley Rice accompanies an exhibition at the New York University Grey Art Gallery and the Museum of Contemporary Art in North Miami (Cambridge, MIT Press, 1999, \$35.00 paper) documents these three women photographers born in different countries and in different generations, yet they share a deeply theatrical obsession, trying out identities from different social classes and geographic environments, extending their temporal range into the past and future, and transforming themselves into heroes and villains, mythological creatures, and sex goddesses.

The contributors to this amazing catalog are Lynn

Gumpert, Lucy Lippard, Jonas Mekas, Ted Mooney, Shelley Rice, and Abigail Solomon-Godeau. They all explore the expanded concept of the self and argue that this playful urge to "try on" other roles is more than a feminist or psychological issue. Instead, it is central to our global culture, to our definition of human identity in a world where the individual exists in a multicultural and multi-temporal environment. Central to the book is Claude Cahun's "Heroines" manuscript, a series of fifteen stream-of-consciousness monologues written in the voices of major women of literature and history, such as Sappho, the Virgin Mary, Cinderella, Delilah, and Helen of Troy. \$35.00 paper

Billboard: Art on the Road organized by Laura Steward Heon, Peggy Diggs, and Lisa Dorin with a foreword by Joseph Thompson (North Adams, Mass MoCA, dist. by MIT Press, 1999, \$20 paper) has 169 illustrations, 150 color, along with three essays including a history of artists' billboards by Harriet Senie; a discussion by public artist Peggy Diggs on how billboards are made and the problems encountered by billboard artists, and curator Laura Heon writes about works in the exhibition, especially those which do not have any political message. This catalog accompanies the exhibition of artists' billboards that opens the Massachusetts Museum of Contemporary Art's (MASS MoCA's) inaugural season. There are 20 works designed by artists over the past three decades as well as five newly commissioned ones including works by John Baldessari, Genevieve Cadieux, Felix Gonzalez-Torres, Gran Fury, Group material, the Guerrilla Girls, Jenny Holzer, Joseph Kosuth, and Barbara Kruger, among others. The new works, made in cooperation with the communities where they will be installed are by Julie Ault and Martin Beck, Lothar Baumgarten, Sue Coe, Leon Golub, and Gary Simmons. The catalog contains descriptions and color images of all the historic and new billboards, almost 300 short entries, offering the first broad survey of the medium.

Search Light: Consciousness at the Millennium, edited by Lawrence Rinder (New York, Thames & Hudson, 1999, \$39.95 paper) accompanies an exhibition at the California College of Arts and Crafts in San Francisco from 25 September - 11 December 1999. This is an ambitious, thought-provoking and stunning book which in an unprecedented exploration of the nature of consciousness and its embodiment in painting, sculpture, installation, video, film, and computer media.

What is revelatory about this book is that it appears at the turn of the millennium, revealing new threads of a new aesthetic, reaching from the early 19th century through the fulfillment in the art of the present. Accompanied by essays, poems, psychological tomes, this book contextualizes for the

first time the apparent movement which has been fertile in the work of many late 20th century artists dealing with consciousness. Included in the show are works by Lutz Bacher, Robert Barry, Samuel Beckett, Louise Bourgeois, Theresa Hak Kyung Cha, Martin Creed, Cristabel Davé, Stan Douglas, Douglas Gordon, Rodney graham, David Hannah, Jorg Herold, Gary Hill, Robert Irwin Paul Kaiser and Shelley Eshkar, Agnes Martin, the Museum of Jurassic Technology, Yoko Ono, Kristin Oppenheim, Adrian Piper, Markus Raetz, Ad Reinhardt, Stuart Sherman, Imogen Stidworthy, Diana Thater, Rosie Lee Tompkins, Bill Viola, Gillian Wearing, Pascale Wiedemann, and La Monte Young and Marian Zazuela. The book is like a journey into the self.

Sublime: From Bliss to the Abyss, Recent Works from the Arts Council Collection is the direct opposite of the sensationalism of the current show in Brooklyn, New York, giving expression to human experiences that lie beyond the mundane realities of the everyday, with painting, sculpture, and installations from the forefront of contemporary British art. There are 85 color and black and white photographs in this beautiful catalog, as well as essays by the artist and writer Jon Thompson and Christopher Want, critic, philosopher and author of *Kant for Beginners*.

We find out that the sublime comes from outside our conscious selves, sometimes from landscape and nature, historical and mythical events, abstraction, and the use of language—kinds of metaphors for psychological spaces that go beyond the normal everyday. Included are works by Hannah Collins, Willie Doherty, Hamish Fulton, Mathew Hale, Jane Harris, Susan Hiller, Tina Keane Joan Key, Leon Kossoff, Gustav Metzger, Lucia Nogueira, Jayne Parker, Bridget Riley, Elizabeth Rosser, Mark Wallinger, Alison Wilding and Victor Willing.

Ghost in the Shell: Photography and the Human Soul, 1850-2000 (Los Angeles, LACMA/MIT Press, 1999, \$39.95 paper, \$59.95 cloth) began with a view of the photographs of a French doctor named Duchenne de Boulogne, who set out to determine how the muscles in the human face produced facial expressions. His subjects were mental patients, and his strategy was to trigger muscular contractions with electrical probes and record the resulting grins, grimaces and leers with a recently invented tool, the camera. From the moment he viewed these photos, curator Robert A. Sobieszek, renowned photography expert and now curator of photography at the Los Angeles County Museum of Art, researched what the camera does: does it portray the face as a reflection and catalyst of cultural beliefs about human nature? So that the face over the past 150 years whether in fashion photos or in video stills raises questions of essence and appearance that lie behind such activities as

philosophy, fiction, painting, psychiatry, film, forensics, anthropology, masquerade, gender studies, and plastic surgery.

Does outer reflect the inner soul? Is Andy Warhol the epitome of portrait maker turned anthropologist as a symbol of fame? And physiognomy still lurks in the background even of our own days. Cindy Sherman is in the wings waiting for her chapter in the history of photography. So this is a history of photography including 175 photographic prints, books, multimedia works, videos, and a video projection installation.

The exhibition is divided into three types of portraiture: *expressive, blank or false*. In this way, one can see all the forms of human expression from fear, love, sadness, anger, etc. and that artists have used photography to investigate complex and immeasurable states ranging from passionate individuality to psychological dilution. The book is quite different from the exhibition, which is laid out chronologically. The book reads like a dream, but opens up the reader's eyes to the human portrait. This emphasis on vision and the nature of representation probably will be replaced in the near future, but Sobieszek maintains that the careful rendering of the human face will certainly persist and prevail. He pays tribute to the eyes and the lenses of these many artists who have contributed to the proliferation of perspectives that allows us to have those perspectives rather than any single point of view. Includes catalog of the exhibition, selected bibliography, and an index.

