
BOOK REVIEWS

The Oral History of Modern Architecture: Interviews with the Greatest Architects of the Twentieth Century by John Peter (New York, Abrams, 2000, \$34.95 paper) includes a 72-minute audio CD, 200 black and white photographs, plans, and drawings. But more than all that, it is one of the most striking books on 20th century architecture. First having appeared in hardback in 1994, this new paperback edition comes packaged with a full-length compact disc, which lets the reader hear, in their own voices, renowned architects from Frank Lloyd Wright to I.M. Pei talking about the ideas and ideals behind their works. A necessary addition to any architectural library!

Amazons of the Avant-garde: Exter, Goncharova, Popova, Rozanova, Stepanova, and Udaltsova (New York, Guggenheim Museum/dist. by Abrams, 2000, \$39.95 hardback) is the first book to focus exclusively on the achievements of women in the early 20th century movement of the Russian avant-garde with more than 190 artworks and documentary photographs. The book accompanies a traveling exhibition which goes to London, Venice, and comes to New York in September of 2001. The works have been drawn from 30 public and private collections, including 16 Russian regional museums. Russian modernism through the mid-1930s was inherently non-hierarchical, including painting, applied arts, theater, film, fashion, and the graphic arts. These women held to no similar political or social ideology, but instead forwarded the cause of cultural renewal, rejecting what they considered to be outmoded aesthetic canons.

Edited by John E. Bowlt and Matthew Drutt, this exceptional publication includes an extensive bibliography as well as many documents allied to each of these remarkable women artists.

From Margin to Center: The Spaces of Installation Art by Julie H. Reiss is the first history of the development of Installation Art in the U.S. From the "environments" of Allan Kaprow to Oldenburg's *The Store*, an overlap between environment and performance, to the alternative spaces of the 60s and 70s into the mainstream of museums in the 90s, Reiss traces the history in accessible, flowing prose, and the history (so short) becomes clear and indelibly etched. With political and aesthetic exchange, experimentation and exploration, the movement of installation art frames the infrastructure of the global art community of today.

Critical discourse on curatorial practice, effects of exhibition space and institutional context on the spectator are themes today. This book serves as an important

springboard for further discussion on these issues. An important contribution.

The Madonna of the Future: Essays in a Pluralistic Art World by Arthur C. Danto (New York, Farrar, Straus, and Giroux, 2000, \$32 hardcover) could only be written by a philosopher, one who is urbane, informed and inquisitive, one who writes about the "meaning" of the art scene, rather than what the art is. So even though he met his deadline for 15 years as critic of *The Nation* with the stipulation (and the only one) that he write about the art shows that are current, the "meaning" of the art comes through in each of these illuminating essays about past masters such as Vermeer and Tiepolo, or the modern paintings such as Dali, de Kooning, Kline, Rothko, and Johns and all the pluralistic descendants of Warhol who dominate the New York art scene today.

He writes like a dream, making each essay so readable and accessible. As he indicates, Nietzsche published an essay called "How to Philosophize with a Hammer;" Danto's own review essays are lessons in how to criticize with a feather, the light touch, making them acute and considerate of artists and of the nature of art in general. And because he comes from first the field of painting, and then as a philosopher, he writes with a clarity that comes from discipline, and a heart that allows the reader to know that Danto is writing for him or her as a pleasurable endeavor. He writes about what he wants to write about, but he also can be negative such as his essays on Richard Avedon and Bruce Nauman, whom he feels violate "the respect due human subjects."

The title comes from Henry James, appropriated with perfect awareness of its appropriation with an illustration by Russell Connor, who combines Raphael's *Madonna of the Chair* (a tondo originally) sharing a form with a CD-ROM, combining past and present into a future only time will tell has validity. But the great painting in anamorphic perspective, projected onto a disk, unites the present with a past in which nothing like this was imagined. Danto deserves our reading and our thanks for allowing us to understand so much about the past art, the modernity we have inherited, and the cutting edge of contemporary art. This book is a reflection of the reading of the author, one who is so elegantly educated in helping us to see and understand the meaning of art. And how can I ignore an art critic, whose photograph on the jacket represents a smiling, happy man under an umbrella!

GENERAL

Colors with Words by Ken Nordine and **Pictures** by Henrik Drescher (San Diego, Harcourt, 2000, \$16.00)

began as a series of radio ads for paint, telling of the beautiful burgeoning of burgundy, the sorrow of olive, the story of the green that is green with envy. Voiced by the great radio personality, Ken Nordine, who loved music as much as words, these ads detailed the silliness of orange and the pomp of purple, and people loved them so much that Nordine recorded the ads, calling it "word jazz."

Drescher, a renowned artist who has made bookworks and illustrations for the Op Ed page of the New York Times, artist books as well as several children's books, uses his whimsy as well as the kids' drawings from a book by Else Bostrup made in the 1930s. He gives the illustrations a three-dimensional collaged feeling and the only thing that is missing is Ken Nordine's oral presentations, almost musical presentations of the words. That would be a great CD! (But if you want to hear it, it's been re-recorded by Asphodel Records in 1995).

Drescher riffs and explodes on the page in such a rhythmical way with his collages that this is a marriage of word and image, of silent music on the page. Drescher responds to Nordine's zaniness with unrestrained beats to a drummer called Nordine.

Picasso: Working on Paper by Anne Baldassari (London, Merrell, \$49.95 hardback) has 200 color illustrations of Picasso's masterful and often witty treatment of newsprint. Newspapers for Picasso were there for collage, as the ground for large-scale line drawings, or in combination with its printed photographs for dramatic and often mischievous sketches. Later during Picasso's experimentation with Surrealism, newspapers remained a primary material in his painting, sculpture and printmaking. Mostly from the artist's own archive, Baldassari has brought these together in this elegantly designed volume. Includes selected bibliography.

Wall by Andy Goldsworthy (New York, Harry N. Abrams, 2000, \$35.00) is the documentation of the new sculpture by this British artist, known for creating art outdoors and from natural materials. This 2,278-foot stone wall at Storm King Art Center, a sculpture park on the Hudson River in Mountainville, New York, is a sensitive and meticulous response to the land which parallels his British wall at Grizedale Forest, where that wall has deteriorated and been losing its edge to time.

This wall, this remarkable wall, is poetic and surprising, magical and full of awful inspiration. It is a wall unlike all other walls, because it is a Goldsworthy sculpture which is photographed exquisitely in all seasons. It begins by following the foundations of an old, dilapidated wall, then increasingly becomes a rhythmic poem in space. This wall is a continuation of the dialogue Goldsworthy has been having with wood and stone.

100 color photographs by Goldsworthy and Jerry L. Thompson, an essay by Kenneth Baker, and another remarkable work in nature help us understand and appreciate this great British artist.

Kathy Prendergast: The End and the Beginning by Francis McKee (London, Merrell, \$29.95 paper) captures the intricacy, symbolism and irony of the work of Prendergast, winner of the Premio 2000 prize at the Venice Biennale in 1995, who just celebrated her first solo museum exhibition at the Irish Museum of Modern Art, Dublin. Prendergast uses computer manipulated map imagery, meticulously designed drawings and small sculptures, all of which combine themes of landscape and the body. She has also created "City Drawings", a series of extremely intricate drawings of the capital cities of the world from Washington, DC to Siva, Fiji; from Tokyo to Dakar, Senegal, in which even the largest and the most powerful communities are reduced to an equalizing rail network of lines. 135 color photographs plus biography and bibliography. Distributed by Rizzoli.

Takashi Murakami: The Meaning of the Nonsense of the Meaning by Amada Cruz, Midori Matsui and Dana Friis-Hansen (Annandale-on-Hudson, Center for Curatorial Studies Museum, Bard College and Harry N. Abrams, 1999, \$22.50 paper) documents the innovative pop-artist Takashi Murakami, accompanying the overwhelming popularity of Japanese contemporary culture, mostly notably *anime* and *manga* characters such as Pokemon and Princess Mononoke. The book traces 10 years of the artist's career, featuring 44 color plates and 20 illustrations. He does cartoon-like paintings as well as sexually charged, life-sized sculptures. Three accessible essays analyze both Japanese and American historical and pop-cultural sources for Murakami's iconoclastic art, and the book's unique design reflects the exuberant spirit of its subject's work. A list of exhibitions and selected bibliography complete this exuberant publication.

Meyer Schapiro: His Painting, Drawing, and Sculpture (New York, Harry N. Abrams, 2000, \$49.50) This may be a richly illustrated art book, but its most valuable contribution to art and art history is its presentation for the first time in print of three essays by one of the 20th century's great art minds. "On Representing and Knowing" (1960), "Color as Expressive" (1969) and "Art Schools: Drawing from the Figure" (1967) do indeed relate to the artwork their author produced for much of his life. But the depth and complexity of Meyer Schapiro's thinking, evinced even in the brevity of the three essays, are by and large belied by the slight, pleasant, skilled, even spirited, but hardly momentous pictures that issued

from his hand. The figures, landscapes, interiors, abstracts, and cartoons presented in this memorial volume testify to Schapiro's visual sensitivity and wit, and to his origins (among New York's Cubo-expressionist avant garde) and affinities (with the artists peripheral as well as central to Abstract Expressionism) but not to any imposing formal or technical skill. The two notable groups of work are Schapiro's architectural studies, from his travels in France and the Near East in 1926-27 and 1931, and his portraits, realized throughout his career. Schapiro was a remarkably sensitive portraitist, able to render the distinctive features of a face with an economy of line and texture and a sensitive, even fierce depth of sympathetic understanding. Friends, colleagues, and family members comprise the one subject that could slow Schapiro's hand and eye down to the speed (and gravity) of life rather than the speed (but not the gravity) of thought.

—Peter Frank

The Worlds of Nam June Paik by John G. Hanhardt (New York, Guggenheim Museum, 2000, \$65 hardcover) accompanies the great exhibition at the Guggenheim Museum from February - April 2000. This book documents the Korean-born multimedia artist's work since 1982, bringing together the major artworks that define Paik's singular achievement. Through his sculptures, installations, videotapes, and projects for television, Paik has recognized and realized the potential of video to become an artistic medium.

Hanhardt, former curator at the Whitney Museum and now Senior Curator of Film and Media Arts at the Guggenheim Museum, writes an incisive essay on "The Seoul of Fluxus" about the composition, performance, and the transformation of video and television. He then writes about the cinematic Avant-garde and the Triumph of Nam June Paik. One cannot imagine a curator writing so sympathetically about such an important artist. It was a match made in heaven, as was the installation of the show in the Museum. A chronology and selected bibliography, exhibition and performance history, audioworks, films and videotapes complete this phenomenally important volume.

Raised on Radio by Gerald Nachman (Berkeley, University of California Press, 2000, \$18.95 paper) is one of those wonderful nostalgic journeys through an America much more simple, more honest, and more genuine, an America that listened by their radios to great performers and shows, as well as the mediocre. But reading this book brings back soap opera, sponsored by Proctor & Gamble, or comedy sponsored by Texaco, or growing up to *Let's Pretend* on Saturday mornings! This was an era when the

imagination was alive and well and living in the living rooms of Americans. The mind ran away with the words and we made pictures in our head. And who could forget *The Shadow* on Sunday afternoons. Nachman says *The Shadow* doesn't hold up after all these years, but I beg to differ with him. Radio wasn't made to last, it was ephemeral just as TV is—luckily, however, some smart people made disks and tapes to record some of those old programs. Two blind brothers in Pasadena have a wonderful radio program re-creating those days again for many of us.

Then he reintroduces us to H.V. Kaltenborn, Edward R. Murrow, Gabriel Heatter, Walter Winchell, and Bob Trout, who is now on NPR reminiscing for two new generations about how it was covering World War II and the rest of the 1940s. Alas, this too will be a bygone memory, since Trout is 90 years young now. He is eloquent and remembers every detail more than anyone I know, and so radio re-invents itself, thank goodness.

Nachman knows how to write, and he has done his research by listening to all of these programs. So he is generous, instructive especially to those who never lived through these days, and deliciously readable—it is such a good read that it is hard to put it down, except to listen to the radio, of course.

Distant Shores: The Odyssey of Rockwell Kent by Constance Martin (Berkeley, University of California Press, 2000, \$45.00 cloth, \$24.95 paper) is already known as one of the most popular American illustrators of the 20th century, but his major art was inspired by his extended stays in remote, sparsely inhabited and climatically harsh regions, most of them islands, to which imagination was drawn for a mythic association with the mystical and marvelous.

In this book, we see Kent's great enthusiasm for the sea and mountains, and the relationship between nature and humanity. This book will accompany a traveling exhibition including 80 paintings, prints and drawings (herein more than 50 in full color) related to Kent's sojourns into Main, Newfoundland, Alaska, Tierra del Fuego, and Greenland. Several pieces come from The State Hermitage Museum in St. Petersburg not seen since 1970s. Included are also Kent's illustrations for Melville's *Moby Dick*.

Martin gives Rockwell Kent the context as a painter, printmaker, book designer, illustrator and prolific writer by providing an informative and insightful background of Kent's life and art. Richard West contributes fascinating details about Kent's childhood and early adult life, his mastery of the print medium, and his involvement with American political thought during the McCarthy period.

Kent certainly had a deep spiritual affinity with the chilly landscape he so magnificently depicts. Having learned to live frugally in New Hampshire in the cold, Kent almost invites the rugged terrain of Maine or Alaska, Greenland or Tierra del Fuego.

Chronology, exhibition checklist, and selected bibliography. And would you believe that the first venture for this show is at the Norman Rockwell Museum (with whom he was always confused during their lifetimes).

Dalí: The Salvador Dalí Museum Collection by Robert S. Lubar (Boston, Bulfinch Press, 2000, \$60) is the result of a friendship with the artist by A. Reynold and Eleanor R. Morse, who collected Dalí over a period of 50 years, representing the world's most comprehensive collection of the Spanish artist's work with more than 150 works.

With 94 full-color reproductions, this volume includes some of the most recent acquisitions in addition to an overview of Dalí's career, from his student days in Madrid to the work that sprang from his interactions with Federico García Lorca and Luis Buñuel, as well as his entry into the French surrealist movement in 1929 to his subsequent break with André Breton.

Lubar, professor at the Institute of Fine Arts in New York City, gives a new twist to the Dalí phenomenon and the artist's importance as a cultural "distorting mirror." Each of the paintings has a long exposition, creating a kind of catalogue raisonné for this collection, visited by hundreds of thousands of visitors. Included is a detailed chronology and exhibition chronology. Many photographs are included to give one a sense of this eccentric and important artist.

Supercollector: a critique of Charles Saatchi by Rita Hatton and John A. Walker (London, Ellipsis, 2000, £12.00) is a detailed examination of the advertising mogul and art collector, Charles Saatchi, a man who is estimated to spend over \$3 million a year buying contemporary art, displaying it in his own gallery in north London and, recently at the *Sensation* exhibition at the Royal Academy.

Regarded by some as a modern-day Medici, Saatchi exercises tremendous power in the international contemporary art market. He has the potential of making or breaking the reputations of artists, and he has the power to define the character and direction of recent British art.

Surprisingly, this is the first book to look at Charles Saatchi as art collector. It is done with a fine tooth comb, meticulously and carefully. While it quotes a range of opinions, the book is primarily a hostile critique written from a socialist standpoint, applying theoretical ideas derived from a number of sociologists including Marx,

Moulin and Veblen. It makes for a good read! Notes and index.

The book is also available in the United States and if you have any problems, write to Ellipsis, 326 Spring St., New York, NY 10013 or email: ellipsisear@earthlink.net

ART MEETS MUSIC IN BOOKS Reviews by Peter Frank

The Sound of Painting: Music in Modern Art by Karin Frank von Maur (Munich, Prestel Verlag, 1999, \$20)

This compact little volume— one of several on the art-and-music theme published by Prestel— is essentially distilled from the catalog to the ambitious exhibition *Vom Klang der Bilder*, organized by the author for the 1985 opening of the new Staatsgalerie Stuttgart, where she is still Curator of Modern Art (and, apparently, Acting Director). The hefty catalog, also published by Prestel (only in German, alas), contained numerous contributions by various scholars on the subject (including this reviewer). Frau Dr. von Maur cannot be accused, however, of cribbing from her writers; she has long been preoccupied with the subject of art and music's interaction in the 20th century, certainly enough to write this tidy overview with only the barest recourse to outside sources. The well-illustrated book spans the century just past, even harkening back, quite necessarily, to 19th century theories of synesthesia and the Gesamtkunstwerk. The text is usefully broken up into many different chapters, each concerning a distinct topic—"Musical Imagery: Gauguin and Matisse, "Harmony and Dissonance," "The Chromatics of Light and the Rhythm of the Cosmos," "Dance Analogies and 'Absolute Rhythm'", and "The Intermedia Synthesis", to name only a few. These are organized chronologically one to another, and also within each, so that topics prevalent in the discourse of, say, the 1920s—"From Sequential Image to Film Sequence," for instance—are shown to be at least periodically relevant since their heyday. An overview this compressed is bound to leave out many pertinent figures and achievements—it is certainly not as comprehensive as the *Klang der Bilder* catalog and, inevitably, the compression amplifies awkward moments in the translation. Also inevitable is the author's Eurocentrism, offset somewhat by a decent American representation (and the broadness of her European purview itself). But as a grounding text on the subject of the art-music interface, it is the best we have in English. Indeed, unless there is something we don't know about from Britain or Australia, it is the only one we have. We could do worse.

Daniele Lombardi by Bruno Corà (Milano, Fondazione Mudima, 1999, price unknown) documents Lombardi as one of the many, many creative and theoretical figures who belong in a more inclusive art-and-music survey. Since the 1970s, as performer, composer, and visual artist, Lombardi has been a tireless advocate of visualized sound, the sonic spectacle, and above all, the conflation of practices associated with the disciplines of music and visual art, to the extent that the two disciplines are shown to be mutually nurturing, even co-dependent. Although the text of this monograph is entirely in Italian, it provides an exhilarating retrospective look at Lombardi's own art and his work on behalf of other art-music intermedialists. Extensive pictorial documents of both performances and exhibitions touch upon every aspect of Lombardi's career, his highly graphic scores and notational paintings and drawings liberally grace the pages, and you don't have to be an italoophone to recognize that everything is organized in a logical fashion, useful for research, but spiced with humorous touches (collaged overlays, cartoon-like sequencing). It's not the lack of English that makes you feel as if you're missing something; the vibrancy of Lombardi's artworks and the evident spectacle of his performances—especially outdoor extravaganzas such as the two *Sinfonias* for 21 pianos—demand to be experienced live.

42 Merzgedichte in Memoriam Kurt Schwitters by Jackson Mac Low (Barrytown, NY, Station Hill Press, 1994, \$14.95)

Jackson Mac Low could also appear in any reasonably inclusive art-music compendium; Kurt Schwitters, of course, does appear in von Maur's. Schwitters, after all, seriously and innovatively addressed musical as well as visual, and literary and performative, concerns in his *Merz* work. In his *42 Merzgedichte* the similarly "polymedial" Mac Low pays homage to his predecessor by subjecting fragments of Schwitters's writings, others' writings on Schwitters, and Mac Low's own inter- and met-commentaries—all initially assembled in the 1st *Merzgedicht* (*Pieces o' Six - XXXII*)—to his characteristic methods of textual de- and reconstruction. These methods are manifold, helping to distinguish the various *Merzgedichte* one from another formally. Indeed, they are more distinct from one another in their form—their stanzafication, their typography, their distribution on a page—than they are in their content. Many lines repeat from one poem to the next, like mantras or *idées fixes*. But Mac Low introduces enough new, tantalizing stuff into each *Merzgedicht* to avoid mere repetition, and the juxtaposition of disparate (and often fragmented) informational bits, from Schwitters' declarative phrases (usually translated) to the names of his friends and

colleagues, from art historians' citations and analyses to passages from Schwitters' sound poems, itself makes a sound-poem stew of the entire cycle. Indeed, the last item in the book is not the 42nd *Merzgedicht* but instructions for a musical performance of the 22nd.

Site of Sound: Of Architecture & the Ear by Brandon LaBelle and Steve Roden (Los Angeles, Errant Bodies Press/Smart Art Press, 1999, \$18.00 plus CD).

As anthologies of writing of new music go, *Site of Sound* can from one vantage be criticized for an unfocused eclecticism, jumping from theory to practice to concept to realization to music (organized sound) to sound (no-so-organized) itself, and ranging around the world in seemingly haphazard fashion. But all these criticizable aspects and qualities comprise precisely the book's appeal: its unpredictability, its breadth, and its embrace of various practices, places, generations, and minds. Everyone here, of course, shares a common heritage, descended more or less directly from grandpa John the unCaged inventor. That broad commonality, and the similarly vague (but not insubstantial) grounding of discourse in the possibilities of sonic-architectural interaction, give *Site of Sound* its thematic coherence. Longtime followers of the art-musical avant garde will be pleased to see pieces by Fluxfolk such as Alison Knowles and Philip Corner, by established European music-installationists like Christina Kubisch, Ralf Julius, Achim Wollscheid, Moniek Darge, and Jake Tilson, and by West Coast art-music veterans such as Michael Brewster and Tom Marioni (not to mention senior Los Angeles architect Pierre Koenig). But the (possibly) less familiar music-spatialists in the bunch—including the members of the Japanese group WrK, as well as co-editors Brandon LaBelle and Steve Roden—fare as well in this handsome, boxy volume with its lively but eminently readable layout and, natch, accompanying CD.

Arcana: Musicians on Music, edited by John Zorn (New York, Granary Books, 2000, \$24.95)

Arcana, anthologizing writings by "pure" musicians (if there is any such thing anymore), seeks a more polemical tone, or tones, among its contributions than is found in *Site of Sound*. The essays here for the most part concern modes of practice; although the writers include some of the most dedicated improvisers alive today, the tone the articles share is one of intense focus, dedication, formal and technical precision. Theory and history enter frequently into the discourse, of course, but mostly to illumine the musicians' explanations of what they are doing and why they are doing it. It's heady stuff, much of it beyond the grasp of the musical, er, pre-literate,

although not quite at the level of impenetrability typical of your average academic quarterly. (You don't get a feeling of publish-or-perish here; it's publish-and-play, the urgency impelling any artist in the explanation of her or his art). For anyone seriously interested in new music, however—in making it, in knowing it well, in understanding how its makers regard it and go about making it—*Arcana* is a must-have. Included in the 30 chapters are contributions by, among others, Scott Johnson, Frances-Marie Uitti, George Lewis, Bill Frisell, Z'EV, Guy Klucsevsek, Bob Ostertag, David Rosenboom, David Mahler, Elliott Sharp, Gerry Hemingway, Peter Garland, Lois Vierk, and Fred Frith—what you might call the international downtown music scene.

—Peter Frank

PHOTOGRAPHY

The Photography of John Gutmann: Culture Shock by Sandra S. Phillips (London, Merrell (dist. by Rizzoli), 2000, \$39.95 hardback) highlights his adopted city of San Francisco through photographs of America's cars, signs, clothing and street life. An emigré, Gutmann saw America through its strangeness and its vitality, but always with new appreciative eyes. From Germany, this book traces his career into Expressionism, through his resolution to leave during Hitler's ascent to power, to his decision to settle in America, where he would live most of his life. He met an array of astounding individuals, whom he portrays both with irony and respect. Luckily, Gutmann lived long enough to select these 125 photographs for the book, as a reflection of a culture shocked by its own restless movement. With a chronology and a bibliography, this volume represents the portrait of a great photographer.

Beaches by Gideon Bosker and Lena Lencek (San Francisco, Chronicle Books, 2000, \$24.95 hardcover) is a poetic photographic survey of the indescribable beauty of beaches throughout the world as portrayed by Robert Misrach, Joel Meyerowitz, and Art Wolff. Accompanying these color photos are historical and scientific pieces about little-known facts and curiosities of beaches. Alas, the photos oftentimes are smaller than anticipated, and the photos and faxes of each resort at the back belie a less aesthetic goal of this book, which is a quick trip around the world and its beaches.

Riding 1st Class on the Titanic! Photographs by Nathan Lyons with a foreword by Adam Weinberg and essay by Leroy Searle (Addison Gallery of American Art dist. by MIT Press, 2000, \$20 paper) is this pioneering photographer's first book since 1974. Here we have a series of paired images, smoothly sequenced, with very

little text. Yet found language plays a major role in many of these photos with building facades, signs, graffiti, etc. And so, in this visual discourse, the eye may not get it right away, but then the photos actually open the mind and create associations, insights and so much more. This is a giant of a book, reasonably priced to allow all to indulge in this incredible experience of "seeing" perhaps for the first time what a photograph means.

The Photography of Alfred Stieglitz: Georgia O'Keeffe's Enduring Legacy by Therese Mulligan (Rochester, George Eastman House, dist. by University of New Mexico Press, 2000, \$29.95 paper) puts Stieglitz's work in a new light, offering a new analysis of how Georgia O'Keeffe collaborated on the preservation of photography and how she and Stieglitz wishes that the institution educate the public.

When O'Keeffe worked with Beaumont Newhall, curator at the Eastman House at the time, he chose a group of 152 photographs that represent the full range of Stieglitz's ideology and career. Included were lantern slides, autochromes and cameras as well. This exhibition catalog documents a traveling show showing this heritage and how it is preserved for exhibition and education of the public. 40 color plates, 20 duotone plates and 200 duotone illustrations make this volume a new contribution. Essays by Eugenia Parry, Laura Downey and Therese Mulligan flesh out the importance of the collection at Eastman House.

Earth From Above: An Aerial Portrait on the Eve of the Year 2000 by Yann Arthus-Bertrand, France's celebrated aerial photographer (New York, Harry N. Abrams, 2000, \$65) celebrates Earth Day by showing these incredible photographs seen from a spectacular vantage point. This large format book features 170 striking color photographs which have been taken over five years across five continents and 60 countries. Produced under the sponsorship of UNESCO, the book is also a documentary of the earth's fragile ecosystems at the dawn of the new millennium. Specialists from various disciplines such as economics, philosophy, sociology, medicine, geography, archaeology, demography, anthropology etc. combine with the photographs to explain what we stand to lose as demographic pressures put more stress on the environment.

To say that these photographs are stunning is merely a euphemism. But some are quite sad and will touch your heart with the degradation of Mother Earth. These photographs were exhibited in the New York Public Library, but these large photographs that are double spreads will move the reader-viewer deeply. The exhibition will continue in Strasbourg, Barcelona, and

Belgium. But this book is the closest thing you'll get to being in the airplane!

In Focus: Eugène Atget: Photographs from the J. Paul Getty Museum (Los Angeles, J. Paul Getty Museum, \$17.50 paperback) includes more than 50 of the Getty's 295 pictures by Atget, with commentary on each image by Gordon Baldwin, associate curator of photographs at the Getty Museum. These are intimate side streets, inconspicuous buildings, cul-de-sacs, and public sculptures, but some photographs include people, which for most of us is unusual to see in Atget's photographs. There is such a peaceful, intimate feeling for all these photographs.

Included is a chronological overview of his life and an edited transcript of a colloquium on his career. Participants in that colloquium were Baldwin, David Featherstone, photographer Robbert Flick, David Harris, Weston Naef, Françoise Reynaud from the Carnavelet in Paris, and Michael S. Roth. A must for all photography collections.

MAIL ART

Ray Johnson: Correspondences edited by Donna De Salvo and Catherine Gudis (Columbus, Wexner Center for the Arts and Paris, Flammarion, 1999, \$40) is the most comprehensive investigation to date of the collages, correspondence art, and performance events of an artist who made it his life's work to confuse and delight. He was truly an original in the five-decade career creating an original visual language, combining text and image in a unique way. From the outset, he was ready to subvert the venerated institutions and traditions of art making, interpretations and display. Yet always, he did so with sly wit and aesthetic acuity, combining the traits of the trickster's bag of riddles, the choreographer's mania for manipulation, and the calligrapher's patient precision.

The book is truly a marvel, since Johnson's work is so beautifully illustrated that the importance of the work and the significance of Ray Johnson's role in 20th century art makes itself manifest throughout, thanks to the shimmering print job.

Essayists are Mason Klein, Lucy R. Lippard, Henry Martin, Sharla Sava, Wendy Steiner, Jonathan Weinberg, and William S. Wilson. The book is beautifully designed by Barbara Glauber and Beverly Joel, which captures the playfulness of the artist, as well as the elegance. A selected biographical chronology and exhibition history, as well as a selective bibliography complete this important book.

A Postcard Memoir by Lawrence Sutin (St. Paul, MN, Graywolf Press, 2000, \$23.95 cloth) is a series of brief reminiscences of an "ordinary" life, but enhanced by the wonderful quirky antique postcards that the author collects. From poignant small moments to full-blown fantasies, the "biography" is both sombre and playful, rhapsodic and mundane, hilarious and yet full of pathos. From reminiscences of high school to life in a comedy troupe, stepfathering and so much more.

This, however, is different than any other memoir one will ever read, because the author has a mildly wild imagination. Yet with this beautiful and diverse postcard collection, the vignettes and literary figures he has written are in complete collaboration with the exquisite images in duotone reproduction of these amazing postcards. Instead of illustrating the text with postcards, one sees that the postcards are illustrations with text. For example, a postcard of "Henry Kramer's Hollywood Midgets" is paired with a story of partying all night with nine dwarf actors on a train to Los Angeles. And Sutin says that "none of the persons pictured in them are persons I have ever met." And each time he does this, Sutin is "serious", straight-faced, no smirk at all.

He loves gargoyles and says "I was five years old when I became aware that I was being watched by gargoyles." But these memories are just springboards for his actual life which weaves in and out of these "illustrated" texts. Being the son of Holocaust survivors, he ends the book with recognition that his father's greatest accomplishment was to have survived the Holocaust, while spending the rest of his life praying to the mother whom his father could not save from the Nazis.

REPRINTS

Remedios Varo: Unexpected Journeys by Janet A. Kaplan (New York, Abbeville, 2000, \$29.95 paper) is now available in paperback after receiving accolades when it was first issued in 1988. A must with 198 illustrations, 50 in full color. Surrealism in its mysterious magic.