

BOOK REVIEWS

MONOGRAPHS

Richard Serra, edited by Hal Foster with Gordon Hughes (Cambridge, MIT Press, 2000, \$19.95 paper) is a critical primer on the artist Richard Serra's work and the first in a new series of inexpensive original paperback books on leading artists of the postwar period. The essays in this volume cover the complete span of Serra's work to date—from his first experiments with materials and processes through his early films and site works to his current series of "torqued ellipses." Other contributors besides Hal Foster are: Benjamin H. D. Buchloh on process sculpture and film (1978); Annette Michelson discusses in an interview with Serra his films (1979); and articles by Yves-Alain Bois, Rosalind Krauss, and Douglas Crimp. There are 46 black and white illustrations.

Mary Frank: *Encounters* by Linda Nochlin (New York, Abrams, 2000, \$34.95) features 40 of Frank's most powerful paintings and drawings, now on exhibit at the Neuberger Museum of Art in Purchase, New York. Frank's paintings continue to focus on the lyrical, myth-oriented figures that have become the hallmark of her art. These mystical beings, dancing figures, wild horses and the natural landscape are interpreted in various mediums, including drawings, multi-paneled paintings, paintings on metal and glass, and paintings with ceramic inserts. Four gatefolds reveal Frank's recent large-scale and richly colored triptychs which present the viewer with multiple scenes in their closed and/or open state.

Nochlin writes a remarkable essay helping explain Mary Frank's *modus operandi*, her intentions, her techniques and her innermost feelings about her various series. A few pages of the artist's sketchbooks show her way of thinking about her work and how she has organized some of the complex triptychs. Her use of color is a primary component of her evocative work, as well as her emphasis on nature and its recurring images, which portray everything from turbulence to stillness. Chronology, bibliography.

Robert Mangold with texts by Richard Schiff, Robert Storr, Arthur C. Danto and Nancy Princenthal, and an interview with Sylvia Plimack Mangold (New York, Phaidon Press, 2000, \$69.95) is a definition of a life of abstract painting, that has been done in groups, so that these critics each take a part of the whole, since Mangold speaks in such terms as well. It is Nancy Princenthal that covers the whole gamut of Mangold's painting and clarifies, contextualizes and gives the reader a wonderful sweep of this important artist.

With 200 color and 30 black and white illustrations, this is a major volume which has been long in coming to Robert Mangold, who has been in our art history for many years. There is a wonderful chronology/bibliography which includes biography and his exhibition history as well as essays years after years written about his work. In addition, there is a major bibliography, as well as an index. An important addition to any contemporary collection.

The Ultimate Picasso (the heaviest and most sumptuous book of the season) is a lavish, portable tour of Picasso's breathtaking artistic evolution combined in one volume with all the periods of Picasso's long career (New York, Abrams, \$95.00). Not only do we have 1,235 illustrations, 798 in full color, but we have major essays by Brigitte Léal, a curator at the Musée Picasso in Paris; Christine Piot (expert on Picasso's sculpture); and Marie-Laure Bernadac, curator at the Georges Pompidou Center in Paris and former curator of the Musée Picasso in Paris.

Picasso once boasted that a book would have to be written on him every day to keep up with his creative surges. Perhaps. With this heavy book (meant for a strong coffee table), there are notes, chronology, list of illustrations, bibliography and index. It definitely is the "ultimate" and meant for strong arms and a more than curious eye.

PHOTOGRAPHY

Witness in our Time: Working Lives of Documentary Photographers by Ken Light (Washington, DC, Smithsonian Institution Press, \$17.95 paper) with an introduction by Kerry Tremain explores the crucial issues and events of our time in a very sensitive manner, in the words of 22 of the genre's best photographers, editors, and curators, showing that the profession remains vital, innovative and committed to social change. This is a book of how and why, not a picture book, although each photographer is represented by a compelling image which they have taken in some social situation.

Walter Rosenblum, Jill Freedman, Mary Ellen Mark, Susan Meiselas, Sebastiao Salgado, and Graciela Iturbide are among the photographers. There is a bibliography, Important Readings, and an index. The book calls for the highest respect for these photographers.

Louise Dahl-Wolfe: A Retrospective (New York, Abrams, 2000, \$45) documents the first retrospective of perhaps the greatest female fashion photographer of the post-war period, one who brought among a handful of greats an American sensibility to the profession. With over 200 photographs (130 in color), and memorabilia such as tearsheets, letters, personal photographs, and facsimiles of a myriad of scrapbook pages, the elegant, beautifully composed

photographs of Dahl-Wolfe come to fore in a new way, the first time her color photographs shimmer on the page. Many of her photographs were shot on location, in natural light and in color, helping to define a new American style of "environmental" fashion photography that was truthful yet sophisticated. Using her European background (Scandinavian pragmatism and work ethic) and a new American sensibility and natural wholeness, she became the epitome of fashion photographers, admired by Cecil Beaton and so many other fashion designers, as well as her models. She served as staff photographer for *Harper's Bazaar* from 1936 - 1958, but also did significant black-and-white portraits of such international personalities as Mae West, Cecil Beaton, Eudora Welty, Orson Welles, Isamu Noguchi and Colette.

Included are essays by Vicki Goldberg and Nan Richardson. A beautiful contribution to the world of both photography and fashion. Chronology, selected bibliography, exhibition history.

Giorgio Armani by Germano Celant and Harold Koda, with contributions by Paola Antonelli, Natalia Aspesi, Marshall Blonsky, Jay Cocks, Patrick McCarthy, Suzy Menkes, Caroline Rennolds Milbank, Martin Scorsese and Ingrid Sischy (New York, Guggenheim Museum/Abrams, 2000, \$75.00) weighs in as one of the "heaviest" books of the year 2000, a hefty book of more than 350 illustrations, 250 in full color with almost 400 pages of elegant illustrations, including editorial and advertising shots and new, specially commissioned photographs, charting the evolution of Armani's designs from the earliest sketches to their carefully orchestrated presentation as finished work.

This unprecedented volume, lavishly produced, is not only an exhibition catalog for the Guggenheim Museum exhibition through 17 January 2001, but also is a gift book for the coffee table of many who may not make it to the New York show, or who will be enticed after they receive this "heavy" gift. For this book places Armani in the context of fashion history, highlighting his innovative and trend-setting designs, where he changed fashion completely making casual dress and semi-androgynous fashion at the forefront, and showing how he influenced popular cultural in a very significant way. By deconstructing the shape-shifting suits of the 1940s and 1950s, he elevated fashion to an elegance without abandoning the ease and comfort that the 1960s demanded.

Not only is there a survey of his ideas about gender, world culture, and architecture, but there is a most interesting chapter on Armani's relationship with cinema (read about Richard Gere in *American Gigolo* and its powerful message). Of course, the book is laced with "testimonials" by celebrities, including movie stars. It really did not need

these to make the book significant. Great for fashion devotees, as well as those interested in how fashion and culture intermesh. The only problem may be that you might want to do some push-ups in order to lift the book.

One Man's Eye: Photographs from the Alan Siegel Collection (New York, Word Wise Press dist. by Abrams, 2000, \$49.50) with an introduction by Robert A. Sobieszek, commentary o the photographs by Alan Siegel, and notes on the collection by Miles Barth, is an oversize, elegantly produced volume of selected treasures from the illustrious private collection of photographs that rivals that of many museums. With 118 masterworks by Diane Arbus, Henri Cartier-Bresson, Man Ray, Mapplethorpe, Robert Adams, Ezra Stoller, Robert Frank, Irving Penn, Walker Evans, Erwin Blumenfeld, Edward Weston, and many more contemporary photographer such as Jan Groover, Zeke Berman, Tom Baril, Lynn Davis, Tina Barney and Michael Spano, this sumptuous collection shows many images that have never been published before.

The volume is divided into themes such as Portraits, Still Lives, , Nudes, American Views, Landscapes, Urban Environments, Design and Abstraction, Sports and Athletes and The Circus. There are 18 full color plates as well. This is a large 14 x 12" volume where the format reflects the impact of the original prints. Included is a selected bibliography. Siegel studied photography with Alexei Brodovitch and Lisette Model before embarking on a successful career in design and advertising, having begun his collection in the early 1960s. His commentaries give insight into each image, how the photographer created it and how he lived, as well as intentions. This is an amazing volume not only for the breadth of the collection, but also how Mr. Siegel has juxtaposed images to either complement or contrast!

(Un)FASHION by Tibor and Maira Kalman (New York, Abrams, 2000, \$29.95 hardcover) is the last book conceived by Tibor Kalman, who died in May of 1999, having completed the picture selection and design of the book. His wife and design partner, Maira Kalman, finished the project. Since Kalman believed that design does not operate in a vacuum; in fact, he thought it has a direct relationship to society and politics. Their design company, M&Co., embraced this principle. Rejecting the slick superficial design that was so widespread in the 1980s, Kalman celebrated human diversity and the ways in which people and cultures are both similar and different. This book, **(Un)FASHION**, embraces these ideas. It is about *real* people wearing real fashion. It is also gloss-, celebrity-, and supermodel-free.

This book is witty, eye-popping, from the get go—highly unconventional view of contemporary fashion seen in the creative ways that people around the globe adorn their bodies. Body paint in New Guinea to cardboard shoes in Africa, from an Indian Elvis to a witch doctor from Lesotho, this book scans the globe to show how real people work, appear on the street, or dress for ceremonial occasions. What an exciting book to show our universal diversity and commonality all in the same book! His memory lives on in this memorable work with 285 illustrations in full color!

Faces by François and Jean Robert (San Francisco, Chronicle Books, 2000, \$16.95 paper) is the culmination of a twenty-year journey of two brothers who have been photographing the faces they encounter in ordinary objects from everyday life. Whimsical smiles and playful pouts can be found in these 150 photographs of tools, buildings, electrical outlets, mailing envelopes, chests of drawers, and knots in. What began as a serendipitous occurrence has become an additive pastime, with each photograph having its own personality: a grinning garden tool, a wide-eyed camera bag, a pouting clock, a smiling series of pretzels and much more. This is a delightful gift book that could probably make Scrooge crack a smile!

Sugimoto Portraits by Tracey Bashkoff and Nancy Spector (New York, Guggenheim/Abrams, 2000, \$60) is a series of life-size, black-and-white portraits of historical figures photographed in wax museums, emulating the grand tradition of portraiture with dramatic lighting and isolated black backgrounds. Hiroshi Sugimoto, renowned for his elegant photographs, has included wax effigies of Winston Churchill, Fidel Castro, and even Vermeer's *The Music Lesson* (with Sugimoto's tripod reflected in the mirror, as Vermeer's easel is in the original painting). In addition, there are portraits of Henry VIII and each of his wives, Benjamin Franklin, Oscar Wilde, and Emperor Hirohito, among others. The centerfold is a 25-foot, five-panel photograph of a wax effigy of Leonardo's *Last Supper*. The only problem with the centerfold is that the figure of Jesus is decimated by the binding technique which is too tight to show the facial characteristics of Christ.

Included are essays by Nancy Spector, Carol Armstrong, Norman Bryson and Thomas Kellein, as well as an interview with Sugimoto by Tracey Bashkoff. Exhibition History and Bibliography complete the volume.

Pierre et Gilles by Dan Cameron (London, Merrell Publishers, 2000, \$35.00) is the catalog of the first United States museum exhibition of this French duo's work. It is a show that intertwines "set-up photography, fashion

photography, commercial illustration, the male nude in art and the emergence of a gay sensibility." (New York Times)

Emphasizing their pleasure in making art reminds the viewer of the pleasure in looking at art. They incorporate lifestyle, subject and iconography, and immerse the viewer in a game between what is real and what is illusion. They also have not succumbed to digital reproduction, but insist on the unique quality of each image and the craft it has taken to create the work with detailed hand-painting their work which bridges popular culture and art history, especially keepsakes, tinted postcards, outdated physique magazines, and old movie posters. The series runs from celebrity portraits of the late 1970s (Iggy Pop, Yves Saint-Laurent, Catherine Deneuve, etc.) to saints and goddesses, self/images, vanitas, and a lot more, Pierre et Gilles seem to insist on the complete believability of their allegorical characters and that beauty can be found anywhere.

Living and working together they keep their TV on 24 hours a day. They first decide on a concept and a model, then they build elaborate sets using common objects as props: a Christmas garland, transparent starfish, plastic flowers, hair gel for tears. When the set is finished and the model is in place, Pierre takes the photo and Gilles meticulously paints in depth and luminosity. Their models are people who inspire them and only those, and they produce a mere 12 to 15 works a year.

This exhibition is at the New Museum of Contemporary Art in New York through 21 January 2001 and then moves to the Yerba Buena Center for the Arts, San Francisco from 10 February - 6 May 2001.

The Living Wild by Art Wolfe (Seattle, Wildlands Press, 2000, \$55.00) is a stunning photographic essay of the world we do not know, but Art Wolfe does. With an introduction by William Conway and essays by Richard Dawkins, Jane Goodall, John C. Sawhill and George B. Schaller, this is a gorgeous photography book with a message, a message telling us that we risk losing half of all the known species of animals in this century; over 5,200 species are already in imminent danger of extinction. Nearly one-quarter of all the mammals—and half of all the monkeys and apes—are at risk. The four main threats are the same worldwide: habitat destruction, overhunting, the introduction of nonnative species, and disease.

To complete this book, Wolfe set out on a three-year odyssey to photograph the world's most spectacular animals. He traveled to more than forty different countries to record over 140 different species on film: from the Florida panther (reduced to only 50 animals) to the California condor (declared extinct in the wild in 1987 but successfully reintroduced) and the gray whale (which recovered from the brink of extinction thanks to conservation efforts). The book

is divided into Island & Ocean, Polar & Subpolar, Savannah, Desert & Steppe, Mountain, Temperate, Subtropical and Tropical. There are notes from the field, resources, selective bibliography, and index.

For this book, his forty-second, Wolf has chosen a new way of photographing his subjects. In recognition of the critical role that habitat preservation plays in wildlife conservation, wherever possible he includes the animal in a wide-angle view of its habitat. Wolfe goes on to describe how and why he took each photograph, offering personal anecdotes that give a behind-the-scenes view of this monumental undertaking and that will appeal to the photographer in each of us. This is a stunning book, a book that will awe any viewer, who becomes in the long run a participant in trying to help save these species. This book is a call to action on behalf of all the species that we still have time to save. Call 888-973-0011 or e-mail: info@wildlandspress.com

Time by Andy Goldsworthy is his first major publication in four years and well worth the wait (New York, Abrams, 2000, \$55.00) and celebrates the many ways in which his art is informed by or evokes the passage of time.

Working with stone, leaves, grass, branches, snow, ice, and other natural materials to create intensely personal artworks, Goldsworthy created first works that dealt with ephemerality, and then he started to encompass references to the history of a place or landscape, and to acknowledge that a work would change as it melted, blew away, sank into the sea, or otherwise disintegrated. Now he deals with the future of a work that Goldsworthy feels that upon completion in his hands makes the start of its own life at the hands of nature.

Goldsworthy does not rely just on time, but on the time-based photography which he uses to document the transformation of his work either by watching surrounding snow melt revealing a rectangular line of compacted snow he made in the Scottish hillside, or clay walls or floors meant to dry out and crack, often revealing previously invisible forms embedded within them.

Organized around six locations where Goldsworthy has worked over recent years, the book reveals spectacular and varied landscape around Santa Fe, New Mexico; the verdant campus of Cornell University in upstate New York; the stark seascapes of Nova Scotia; forest and coastal areas in Holland; a geological reserve in the south of France; and of course, the area around the artist's home in southwest Scotland. In addition, there are excerpts from Goldsworthy's working diaries deliberately documenting failures as well as successes and vividly evoking the ways in which he familiarizes himself with a new locale and begins to "touch" it.

The book becomes visual poetry of a new kind, using nature as the medium. Goldsworthy is truly a "magicien du terre" and merits universal recognition for his great art. Chronology by Terry Friedman.

In Focus: August Sander: Photographs from the J. Paul Getty Museum (Los Angeles, J. Paul Getty Museum, 2000, \$17.50 paper) is another in the series demonstrating the great collection of photography at the Getty Museum. There are 47 plates and other ancillary photographs of the artist himself, just a small part of the more than 1200 pictures by the artist in the Getty's collection. There are portraits of rural dwellers, labor unionists, as well as the Blind Children, Duren. Sanders, deeply wedded to the past, blends a progressive vision with a traditional view of society and his craft.

Included is an edited transcript of a colloquium on Sander's work including Dr. Claudia Bohn-Spector, artist Hillary Becher, Gabrielle Conrath-Scholl, David Featherstone, Sander Gilman, Ulrich Keller, Weston Naef and Joan Weinstein. A chronological overview of Sander's life provides a factual framework for this discussion.

Library: The Drama Within by Diane Asséo Griliches (Albuquerque, University of New Mexico Press, 2000, \$35 hardback, \$19.95 paper) has captured all kinds of libraries with her camera, from the grand reading room in the Bibliothèque Nationale in Paris to the humble remodeled train depot that serves as the library in Cleveland, Mississippi. Using ambient light and long visits to each venue, she has captured in 60 black and white plates the invisible joy and concentration evoked in the process of "reading" or even visiting these great halls of accumulated knowledge. Each photograph is accompanied by a description and captioned with a provocative quotation from a well known or lesser known person, showing an appreciation of libraries as repositories of wisdom of the ages or in fact a treasure for the individual.

This reviewer has seen these photographs written large, very large, but what a joy to have this book in one's hand, to dream, to peruse, to remember the visits to many of these places, and to remember my calling as a librarian, a proud profession that needs books like this to reinstate that pride.

Completing this beautiful book is an introduction by John Y. Cole, Director the Center for the Book in the Library of Congress and an essay by Daniel J. Boorstin, former Library of Congress, who writes about "A Design for an Anytime, Do-It-Yourself, Energy-Free Communication Device." List of libraries photographs, and authors quoted.

Gathering Light: Photographs by Richard Ross (Southampton, John Hansard Gallery and Louisville, Speed Art Museum, dist. by University of New Mexico Press, 2000, \$49.95 hardback) includes 85 stunning color photographs, a masterful exploration not only of the light falling on objects or filling spaces but of the very act of seeing. This is an extraordinary photographer who captures for our eyes light, and thus illuminates the places which are in that light, mostly interiors of museums, temples, shrines. Ross has an uncanny facility to distill the space and the moment, sacred or profane, into its essence. And he teaches us how to see. Although these photographs are simple in their subtle examination of the world, they are revealed in a single burst of light.

This book literally takes your breath away. Ross has the patience to experience a place and allow his photographs to understand that experience of the ordinary imbued with the extraordinary light that creates a kind of aura around the ordinary. An introduction by Dave Hickey and a rich essay by Eduardo Cadava, author of *Words of Light: These on the Photography of History*, who teaches at Princeton University, adds an ingathering of thoughts about the majestic nature of Richard Ross' photographs.

GENERAL

Graphic Design in Germany 1890-1945 by Jeremy Aynsley (Berkeley, University of California Press/London, Thames & Hudson, 2000, \$60.00) coincides with an exhibition at Florida International University from the Wolfsonian Collection, curated by Mr. Aynsley. German graphic and typographic design in the first half of the 20th century represents an extraordinarily rich and diverse aspect of the history of visual culture. Just mention the names of Peter Behrens, Lucian Bernhard, Jan Tschichold, Herbert Bayer, and John Heartfield, for instance, but there are many others who have not received as much attention as the above. So Aynsley in this exhibition and in this volume provides a balanced picture of this burst of innovation in printed matter, whether as designs for graphic ornament, typefaces and logos in books and advertisements, or magazines, posters, signage, and exhibitions. A whole array of new work is represented here in graphic design, for the first time written about in English.

Soon after the Franco-Prussian War, there was a big industrial and commercial boom, which made the Germans world competitors, having borrowed from the English and the Arts & Crafts Movement, Art Nouveau in France, and the advanced advertising designers in the U.S., the German artists soon developed a style of their own that was aggressive, aesthetically adventurous, and well constructed to attract customers.

With 253 illustrations, 152 in color in the best reproductive methods, the reader has a great sense of the dynamics of graphic design in Germany in the first half of the 20th century. The exhibition will be at the Wolfsonian-Florida International University through 29 April 2001. Includes bibliography and index.

The Gilded Edge: The Art of the Frame, compiled by Eli Wilner (San Francisco, Chronicle Books, 2000, \$60) discusses frames and the history of framing as an art form in its own right, by a distinguished champion of early American frames and one of the first to consider the value of a frame apart from the work of art it surrounds.

Long revered as an art form in Europe, the connoisseurship of American picture frames has been long neglected until now. Having developed a decidedly different identity than their predecessors, American picture frames came into their own at the end of the 18th century. With the introduction of composition (compo) at the turn of the 20th century, this moldable substance revolutionized the design and creation of frames in this country. Frames were no longer mere relics from European pattern books, labor-intensive and carved in heavy wood. They became interesting and acquired a beauty distinctly their own.

Part I is on the Aesthetics and History of American Framing by art scholars, museum curators, private collectors, and art world luminaries. Part II is on the Individuality of Frame Styles, and Part II is on Museum Framing. There is a glossary, illustrations, and a bibliography. The book is beautifully designed to reflect its subject matter and includes 175 color and black and white images. Truly a remarkable contribution to the literature of a lost art.

The Spirit of Butterflies: Myth, Magic & Art by Maraleen Manos-Jones (New York, Abrams, 2000, \$34.95), who has been collecting stories, myths, poems, legends, superstitions and art about butterflies over the past 30 years, now offers us this comprehensive collection of writings and images exploring the many ways of the butterfly.

Manos-Jones, the "butterfly lady" is a guide and storyteller at the American Museum of Natural History's popular living butterfly exhibition, and she tells how butterflies have existed in works of art since antiquity, not just for their decorative value but also as spiritual beings, symbolic of metamorphosis, rebirth, love, hope, and freedom. In addition, Roman Emperor Augustus Caesar chose the butterfly as his personal emblem. In addition, the ancient Greek word for butterfly is psyche, which also means soul. Butterflies are also powerfully connected to the Holocaust. And so many more facts.

This volume has 175 illustrations of which 150 are in full glorious color. From Van Gogh to Darger, from William

Blake to Dalí, and so much more is cataloged in this beautiful book. There is a selected bibliography and index. {A portion of the author's proceeds will be donated to The Michoacan Reforestation Fund. Local campesinos are being paid to plant trees in the buffer zones around the butterfly sanctuaries in Mexico, some of which can be harvested in a few years. This solution offers dignity to the mountain people through economic self-sufficiency, and protection for the monarchs' hibernation area, a sustainable answer to a heretofore intractable problem.

Women Artists: Works from the National Museum of Women in the Arts, ed. By Nancy G. Heller (New York, Rizzoli, 2000, \$50.00 hardcover) features the works of 86 artists whose works span 500 years, as part of the collection of the National Museum of Women in the Arts, founded in 1987 in Washington, DC. There are full-color representations of the museum's finest paintings, sculptures, prints, drawings, artist's books, and mixed-media pieces.

Included are 16th century Italian painter Lavinia Fonata, a popular portraitist who was the first woman in Western Europe to develop a professional career as an artist; 19th century American artist Mary Cassatt; Frieda Kahlo, Elizabeth Catlett, and many more. The book artists represented are Mirella Bentivoglio, Claire Van Vliet, Molly Van Nice, Elisabetta Gut, Debra Weier, Pamela Spitzmueller, and Jenny Hunter Groat—just a few of the 600 unique and limited edition artist books in the museum's collection. With 90 color illustrations, 86 halftones, the book has many notes, a list of artists in the museum's collections, and an index.

Do you Remember Technology? Geeks, Gadgets and Gizmos by Michael Gitter, Sylvie Anapol and Erika Glazer (San Francisco, Chronicle Books, 2000, \$10.95 paper) covers everything from slinkies to skate keys, from 8 track players to car stereos, from polyester to polartec, and so much of yours and my history in-between. There is smart-aleck sensibility, eye-popping design, and trademark visual puns that drove their other two books: *Do You Remember?* And *Do You Remember TV?* If you yearn for the typewriter and rotary phones, this is a bit of nostalgia for you.

A Garden of Greek Verse: Poems of Ancient Greece (Los Angeles, Getty Museum, 2000, \$19.95) features selections of odes, hymns, and lyrics from many of Greece's most noted classical poets, including Homer, Hesiod, Sappho, Sophocles, and Euripides. Beautifully illustrated with details of ancient Greek frescoes, vase paintings, and sculptures, this book is full of translations by Chapman, Dryden, Pop and Yeats, among others.

Hard Pressed: 600 Years of Prints and Process by David Platzker and Elizaeth Wyckoff (New York, Hudson Hills Press, 2000, \$45) surveys the history of printmaking with a particular focus on artists and works that expanded the boundaries of various media, including woodcuts, etchings, engravings, lithographs mezzotints, screenprints, and more, right up to the digital and photographic processes of today. Two essays by the authors and 156 illustrations (84 colorplates, 72 black and white) cover the greatest masters of the graphic media, from Durer and Rembrandt through Munch and Picasso to Rauschenberg and Ryman, all of whom share a genius for innovation.

A bit ambitious in its title (the 600 years), **Hard Pressed** is the inaugural project of International Print Center New York, a nonprofit institution founded in 1995 to promote the greater appreciation and understanding of the fine art print. Readers of *Umbrella* will definitely find Platzker's essay appealing, largely because of its emphasis on the multiple and the artist book (Platzker is Director of Printed Matter). Many color photos of bookworks. Bibliography, index

Made in California: Art, Image, and Identity, 1900-2000 by Stephanie Barron, Sherri Bernstein, and Ilene Susan Fort with essays by Barron, Bernstein, Michael Dear, Howard N. Fox, and Richard Rodriguez (Los Angeles County Museum of Art and University of California Press, \$60 hardback, \$34.95 paper) serves as the catalog for a massive millennial show at the Museum which has taken five years to bring about and a huge amount of money to mount. This is not an art exhibition, but rather a five-section show which includes painting, sculpture and photography as well as furniture, bathing suits, postcards, customized cars, pottery, surfboards, movie clips, ashtrays, lamps, dishes, book jackets, and lots of wonderful video and film.

Divided into twenty-year segments, color coded, and reflecting each complete floor that the section occupies in the actual museum, this catalog is divided into Selling California, 1900-1920; Contested Eden, 1920-1940; The California Home Front, 1940-1960; Tremors in Paradise, 1960-1980; and Many Californias, 1980-2000. Barron tells about making the show to introduce the catalog, and Richard Rodriguez writes an epilogue, called "Where the Poppies Grow."

Unlike any other exhibition catalog I have seen, this exhibition will appeal to families, curiosity seekers who usually do not handle contemporary art or even historic art very well. The show looks more like something the Smithsonian would have produced, rather than an art museum, yet the catalog meshes the kitsch and the academic as one, creating a thematic sequence of chronology in order to make a case that California has changed from Paradise to paradigm, an example of when a place is always in a state of

flux, creating new contexts each twenty years, no matter what. More than art history, this catalog represents a revisionist cultural history, and although a great deal is missing, a great deal more was learned by the 16 curators responsible for the exhibition.

Biographies, selected bibliography, checklist of the exhibition, and index.

FLUXUS REVISITED

Y E S Yoko Ono (New York, Abrams, 2000, \$60) accompanies the first major American museum retrospective of this pioneering avant-garde artist written by Alexandra Munroe with Jon Hendricks. Embracing a wide range of mediums, defying traditional boundaries and creating new forms of artistic expression, Ono has delved into music, film and the visual arts since the 1960s, when she emerged as an avant-garde force in New York, Tokyo, and London.

This is the first comprehensive art book devoted to her challenging and influential work, including essays by Murray Sayle, David A. Ross, Jann S. Wenner, Joan Rothfuss, Chrissie Iles, Edward M. Gomez, Bruce Altshuler, Kevin Concannon, Achille Bonito Oliva and Kristine Stiles, among others, eminent scholars and critics that not only explore Ono's life and career, including her contributions to the Fluxus movement and Conceptual art, but also enrich our understanding of her complex role as artist, filmmaker, poet, composer, performance artist, activist, and rock star.

With 360 illustrations, 102 in full color, this hefty volume includes an anthology of Ono's writings and an illustrated chronology, as well as an extensive bibliography, which mark this as the most extensive survey ever published on the art and life of Yoko Ono. The book includes a CD with new music by Yoko Ono, performed by Ono, her son Sean Lennon and others.

The exhibition runs through 14 January 2001 at the Japan Society Gallery, then moving to the Walker Art Center, Minneapolis, the Contemporary Arts Museum, Houston; the MIT-LIST Visual Arts Center, Cambridge; the Art Gallery of Ontario, Toronto; the San Francisco Museum of Modern Art, and the Museum of Contemporary Art, North Miami.

Concerning George Brecht's *Void* by Henry Martin (Verona, Archive F. Conz, 2000) describes a series of 120 fossils, each stamped with the word "VOID" and encased in a block of plexiglass, as well as a series of 10 sculptures each consisting of a marble sphere on a wooden cube, both inscribed with a phrase from the Mahanirvana Tantra: "All imagined names and forms are as children's playthings". The phrase is engraved in Sanskrit around the equator of the marble sphere, and is spelled out in English by bronze letters sunk into the wooden cube, circling its lower edge, created

for the Archives F. Conz. With over 130 illustrations, this volume collects the various essays that Henry Martin, American critic has written on the work of George Brecht since the appearance in 1978, of his monograph, "An Introduction to George Brecht's "Book of the Templer on Fire" (Milano, Edizioni Multhipla).

Included is a conversation with George Brecht, Ten Event-Glasses in Hall 13, a Void-Stone for Munster, as well as Water Yam (1959-1962). There is a chronology that completes this volume. This important book is available in Europe from Archive F. Conz, vicolo Quadrelli 7, 37129 Verona, Italy or in North America, from Wayne Baerwaldt, Plug In Editions, 286 McDermot Ave., Winnipeg, Canada R3B 0T2 (www.plugin.org) or 201 San Vicente Blvd. #2, Santa Monica, CA 90402 USA (waynewb3@hotmail.com)

RECOMMENDED

The Hand Papermaker's Cookbook, edited by Melissa Potter (New York, Dieu Donn  Papermill, 2000, \$60.00 hardbound), edition of 500. Includes recipes from around the world for making such paper by hand as pineapple fiber paper and mushroom paper, other papermaking information is also offered, including several ways for making watermarks and recipes for pigments and dyes. There are technical sections, and a myriad of helpful hints. Presented in a loose-leaf three-ring binder. Order from 433 Broome St., New York, NY10013.

Steichen's Legacy, Photographs, 1895-1973, edited by Joanna Steichen (New York, Knopf, \$100). First-hand remembrances by the photographer's third wife with fashion shots from his *Vogue* years, portraits taken for *Vanity Fair*, still lifes, landscapes and cityscapes.

Written on the Body: The Tattoo in European and American History, edited by Jane Caplan (Princeton University Press, 2000, \$19.95 paper)

Art is Work: Graphic Design, Interiors, Objects, and Illustration by Milton Glaser (New York, Overlook Press, 2000, \$75, limited edition \$325) is an overview of the noted international designer's oeuvre. 500 color illustrations.

Century of the Body: 100 Photoworks 1900-2000, edited by William A. Ewing (New York, Thames & Hudson, 2000, \$50)

Letters to Joseph Beuys by James Lee Byars (New York, d.a.p., 2000, \$35.00) documents a sixteen-year exchange of more than 100 letters sent to Beuys by Byars, with no answers.

I Send You This Cadmium Red by John Berger & John Christie (New York, d.a.p., 2000, \$49.95) is again an exchange of correspondence between writer/critic/artist John Berger and filmmaker/artist (book artist too) John Christie.

The Photographic Art of William Henry Fox Talbot by Larry J. Schaaf (Princeton University Press, 2000, \$75)

Boggs: A Comedy of Values by Lawrence Weschler (Chicago, University of Chicago Press, 2000, \$12.00 paper) is the paperback edition of the book which is a witty and engaging chronicle of the artist as agent provocateur, an artist who thinks money counts, but it's money made and created by himself. By living his life the way he does, Boggs shows that he can critique the idea of money by hawking his own. And Weschler is the perfect match, presenting the reader with the history of banking, the development of paper money and the valuation of art. The facile reader meets the facile conceptual artist, and the match is a perfect fit.

Move Closer: An Intimate Philosophy of Art by John Armstrong (New York, Farrar, Straus & Giroux, 2000, \$25.00 hardcover). How many of us have stood before famous paintings only to realize, with quiet panic, that we can't work out what the fuss is all about? What can we do to get the most out of art? How do we come to develop an attachment to individual works and find them fascinating? How do they come to matter to us? Not the standard approach to art history, theory, or criticism, this book in a powerful and original shift of focus considers the roots of our personal attachment to art.

NEW PERIODICALS

Arts Journal, founded and edited by Douglas McLennan, is a daily digest of arts and cultural journalism which monitors and collects arts stories from more than 200 North American and European newspapers and magazines and posts pithy summaries and direct links to the stories on the Arts Journal site at <http://www.artsjournal.com>

Starting its second year, there is more coverage from the UK, Australia, Germany, Africa and Asia, and American readers really like the international perspective.

Capture, *The New Camera Culture* has issued its Preview Issue in the Spring 2000 featuring Jennicam, the Original Webcam Star Totally Exposed; an exposé on the Fox network; an explanation of how unreal MTV's Real World is; the prevailing surveillance cameras in public places in New York; and a wonderful article on Quantity Postcards in San Francisco. This magazine is devoted to examining and interacting with the phenomenon of "reality" media, and the Capture Group is a membership organization covering the

massive popularity of reality TV to the sudden use of cheap video cameras and the Internet, where recording "reality" has become an obsession. This is a context-based journal on the new technology and its effect on society! To subscribe, sign up at www.capturemag.com or e-mail them at subscribe@capturemag.com

