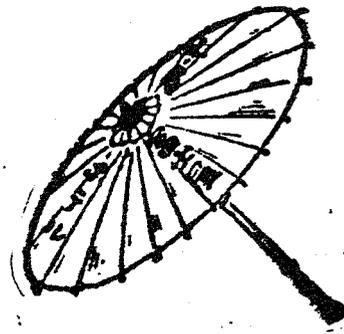


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## BOOK REVIEWS

### REFERENCE

**Performance Artists Talking in the Eighties**, compiled by Linda Montano, (Berkeley, University of California Press, 2001, \$60 hardcover, \$24.95 paper) is a welcome addition to the limited literature on performance artists of the last forty years. Here we have interviews with some of the outstanding performance artists known for their actions, but not known for their thoughts. And now Montano has compiled this volume divided into four sections based on Sex, Food, Money/Fame, and Ritual/Death and the investigation has to do with childhood experience and its influence on adult work. Thus, this "talking performance" documents the production of art in an important and often misunderstood community.

Well, name a name such as John Cage, Suzanne Lacy, Faith Ringgold, Dick Higgins, Allan Kaprow, Meredith Monk, Eric Bogosian, Adrian Piper, Karen Finley, Annie Sprinkle, Alison Knowles, Ping Chong, and Kim Jones. It is always a matter of art and life, history and memory, the individual and society, and the potential for individual and social change that invests these interviews.

Angelika Festa's introduction explores Montano's gradual discovery of the value of her own voice and life experiences. Each section of the book opens with an essay (Christine Tamblyn on sex, Moira Roth on food, Laura Cottingham on money/fame, and Lucy R. Lippard on ritual/death), ending with Kristine Stiles's afterword providing a historical context for the interviews. 28 photographs, biographies, index.

**Recording Conceptual Art, Early Interviews** with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, and Weiner by Patricia Norvell, edited by Alexander Alberro and Patricia Norvell (Berkeley, University of California Press, 2001, \$55.00 cloth, \$19.95 paper) is a revealing reminder that Conceptual art and its

artists' reasons for doing such art comes from so many different directions, with revelations of intention, theory and philosophy by these fascinating artists. With candor and commitment, these artists have allowed Norvell so many years after the interviews to publish these interviews, allowing their youthful voices to be heard unedited. This makes this book so much more meaningful for its freshness and its inciteful discourse. This book is a must for anyone interested in conceptualism in the United States.

**When will the book be done? Granary's Books**, edited by Steve Clay, with a preface by Charles Bernstein (New York, Granary Books, 2001, \$40 softbound) features complete lists and descriptions of nearly 100 artists' books, writer/artist collaborations and books of theory pertaining to books, writing, and publishing. For over fifteen years, Granary Books has brought together bookmakers, writers, and artists to explore the relationships between the visual and the verbal in the time-honored spirit of independent publishing. Edited by Granary publisher Steven Clay, who also contributes creative work to the book, this catalogue raisonné demonstrates the persistence and creative dynamism which has driven Granary Books to make such a contribution to the history of book arts and creative publishing. Each entry is annotated with quotes from the artists and writers, critical notes, bibliographic information, and full-color illustrations describing Granary publications on two-page spreads. Fortuitously, this book design is by Taller de Comunicacion Grafica which sets a standard for dynamic book presentation. This is a treasure trove, a buying guide, a visually dynamic bibliography of a press which has contributed so much to the history of artist books and theoretical thinking about books, writing and publishing. Buy this, read it, and acquire these publications. It will create a marvelous section of your contemporary artist

book shelves! Order from d.a.p., 155 Avenue of the Americas, Second Floor, New York, NY 10013-1507.

**El Arte de la Acción: Nitsch, Muhl, Brus, Schwarzkogler** by José Antonio Sarmiento (Canarias: Viceconsejería de Cultura y Deportes, 1999, price unknown) documents an exhibition from the archives of Francesco Conz (Verona, Italy) at the Centro de Arte La Granja in Santa Cruz de Tenerife and Centro de Arte La Regenta in Las Palmas de Gran Canaria with a discussion of what is Action Art or Performance, and then illustrated with amazing color and black and white photographs, these four renowned performance artists are documented. Biographical information, checklist, and some English translations. The book is primarily in Spanish. Important addition to any contemporary art collection.

**PhotoGraphic Encounters: The Edges and Edginess of Reading Prose Pictures and Visual Fictions** by W. F. Garrett-Petts and Donald Lawrence (Edmonton, University of Alberta Press, and Kamloops Art Gallery, 2000, \$34.95 paper)

In this volume, the authors challenge the reductive notion of literacy (i.e. to elevate print at the expenses of other forms of communication) and propose instead an integrated span of literacies: reaching across disciplinary boundaries to discover a text that draws upon both the visual and the verbal.

This volume discusses Canadian writers like Margaret Atwood, George Bowering, Robert Kroetsch, Daphne Marlatt, and Michael Ondaatje, and Canadian artists like Fred Douglas, Ernie Kroeger, Brenda Pelkey, Michael Snow, and Sharyn Yuen, then looks at the cross-fertilization of visual and verbal processes in their works.

The authors present a new narrative practice, one that fully engages lived experience. Making the connection between the vernacular and high culture creates an enabling moment in artistic production and reception and in teaching, learning, and talking about art and literature. Important volume for artists, writers, scholars and critics.

**The Holocaust and the Book: Destruction and Preservation**, edited by Jonathan Rose (Amherst, University of Massachusetts Press, 2001, \$39.95) tells the reader that not only were 6 Million people destroyed, but 100 Million books were destroyed at the same time in 15 scholarly essays that explore reading as a conscious act of resistance and the vital importance of books for the preservation—and in this case, the extermination—of a society and its identity. In this dark chapter of the history of printing, reading, censorship and libraries, Rose, the director of graduate studies in book history at Drew University, has selected studies on Nazi censorship policies, the celebrated library of the Vilna ghetto, the confiscation of books from the Sephardic

communities in Rome and Salonika, the experience of reading in the ghettos and concentration camps, the rescue of Polish incunabula, the uses of fine printing by the Dutch underground, and the suppression of Jewish books and authors in the Soviet Union. And to bring it up to date, Andras Riedlmayer writes about genocide and book burning in Bosnia, the current version of the Holocaust. Joy A. Kingsolver and Andrew B. Wertheimer offer a bibliographic survey of Jewish Print Culture and the Holocaust.

What is important is that Rose has made a solid case for studying history from the point of view of the history of books, showing the centrality of books and reading as subjects for historical research. It is fascinating and wrenching reading for any booklover.

## MONOGRAPHS

**Pete Turner African Journey** (New York, Graphis, 2001, \$60) has 148 full-color photographs taken by Pete Turner who has returned time after time to Africa over the past 40 years. Included are one-third of these photographs taken when he was only 25 years old.

This is a visual diary of what the continent—its people, landscapes, wildlife and beauty—have meant to the artist. These images are stunning, not expected views of details, details that come with the trained and inventive eye. These gorgeous photographs oftentimes go beyond the page into your soul, rather than just a visual experience. And thanks to Massimo Vignelli, the design of this book is a collaboration with the artist

Turner takes photographs as if they were paintings with exquisite form, yet alluringly honest. Using double page layouts, the breadth of this artist's visual sensibilities are recognized and invitingly presented.

This is a gorgeous book, one that needs to be in all photographic and visual collections!

**Joe Brainard: A Retrospective** by Constance M. Lewallen, with essays by John Ashbery and Carter Ratcliff (Berkeley, University of California, University Art Museum and New York, Granary Books, 2001, \$29.95 paper) documents the life and work of an uncanny artist, one whose magic, beauty and wit have largely been an insider's secret, due to the artist's reticence in showing the last 15 years of his life.

Born in Tulsa, he moved to New York City in late 1960 and had his first solo exhibition only four years later. Subsequently his career was set with countless solo shows and groups shows around the country and in Europe and Australia. He showed an amazing diversity in his art, a sense of wit and beauty uncanny in those days, with a boundless sensuality and humor.

In addition to his art, selections of his published and unpublished writings are included in this remarkable book

with 68 color illustrations and 36 in black and white, offering the reader for the first time in any publication the entire breadth of the artist's inventive artworks and phenomenal writing, creating, according to critic Robert Rosenblum, Joe Brainard's "own magical territory." Now at last, Granary Books and Constance Lewallen give you Joe Brainard, an extraordinary artist and writer. Chronology, bibliography, checklist

**Sol LeWitt: *Incomplete Open Cubes***, edited by Nicholas Baume with essays by Nicholas Baume, Jonathan Flatley, and Pamela M. Lee (Hartford, Wadsworth Athenaeum Museum of Art, dist. by MIT Press, 2001, \$22.95 paper) is a documentation and critical examination of LeWitt's influential *Incomplete Open Cubes*, a sophisticated and elaborate expression of conceptualist art-making, begun in 1974. This serial project is the epitome of eloquence of "a machine that makes the art," using a serial system that enables a kind of "noncompositional composition." There are 122 variations in the series which exists in three dimensions, from a set in which each cube is 2½ inches square to the 40 inches square human-scaled versions. There are also entire sets of photographs, drawings, working sketches and notes, and an artist's book.

Includes previously unpublished material, including working drawings, schematic drawings, and models, in addition to photographs of the installed structures. (80 illustrations, 40 in color).

## GENERAL

**Spectacular Bodies: The Art and Science of the Human Body from Leonardo to Now** by Martin Kemp and Marina Wallace (London, Hayward Gallery and Berkeley, University of California Press, 2000, \$35.00 paper) is a gorgeously illustrated book accompanying the most ambitious exhibition in the Hayward Gallery's program for the year 2000. This groundbreaking exhibition had the potential to be a visual, cultural and academic revelation with profound impact. It introduces a new way of looking at visual objects from the territories that are conventionally labeled "medicine" and "art".

The human body, known as an astounding feat of engineering, has fascinated artists and scientists alike for its complexities, both artistically and anatomically, which has led men and women to human dissection. In that sensitive point at which medicine and art collide, this study brings together an extraordinary range of more than 250 objects from more than 80 medical and art museums and collections worldwide. Works of art from across the centuries include the anatomical drawings of Leonardo, Michelangelo, Durer, and Stubbs, 17<sup>th</sup> century portraits of surgeons and paintings by great masters such as Rembrandt, Hogarth, Courbet, Gericault and Degas. Of course, alongside these works are

medical instruments, prints, and drawings used in the medical study of the human face and body, and life-size anatomical models.

But this book brings us to today's artists who find inspiration in the human body. Video installations, photography and sculpture are presented by such exciting video artists Bill Viola and Tony Oursler, to younger artists such as Christine Borland, Gerhard Lang, and Marc Quinn. With 100 color and 60 black and white illustrations, this book is a treasure in itself and illuminates how complex and fascinating the human body can be in its coalescence with art.

Essays, checklist and list of lenders.

**Tigersprung: Fashion in Modernity** by Ulrich Lehmann (Cambridge, MIT Press, 2001, \$39.95) is a rigorous analysis of fashion, on the par with art, music, or literature. Lehmann explores the interplay between philosophical ideas and fashion, reading texts and textiles, discourse and dresses, to investigate modernity from a variety of perspectives: artistic, philosophical, sociological, and historical.

This is a passionate yet modern study of fashion from Baudelaire to Benjamin, dealing with bustles to bows, hats to shoes including Mallarmé and Simmel, Aragon and Breton. The title comes from Benjamin's use of the German word *Tigersprung* (tiger's leap) to describe fashion's leap into the past to create an ever-changing present. As a result, Lehmann focuses particularly on Benjamin's *Arcades Project* as an unfinished work on the philosophy of fashion. But he also looks at fashion in the work of dadaists and surrealists, who used clothes and accessories as simulacra for the human body and mind.

This is an essential book, showing that fashion excels at anticipating things to come. 91 illustrations, bibliography, index.

**Art & Technology in the Nineteenth & Twentieth Centuries** by Pierre Francastel (New York, Zone Books, 2000, \$30 dist. by MIT Press) presents the first English-language translation of this brilliant, often misunderstood thinker's meditations from the 1950s on the intricate intersection of technology and art. Citing architecture and design concrete objects of the late 19<sup>th</sup> to mid-20<sup>th</sup> century, Francastel's exposition of the indeterminate, shifting relation between the aesthetic and the technological is of crucial importance to anyone interested in the history of art, architecture and design.

**Jim Henson's Designs and Doodles: A Muppet Sketchbook** by Alison Inches (New York, Abrams, 2001, \$24.95) is the first book to showcase Henson's design inspirations and preliminary sketches from Big Bird to

Oscar the Grouch (who was originally purple rather than garbage green). There are little-known facts such as the Great Gonzo was really known as the Cigar Box Frackle. Capable of creating beautiful abstract silkscreens or outstanding posters, Henson found his real genius being used to create the Muppets and go on to make Sesame Street a part of our culture.

With drawings and doodles from his high school days into the wide range of his professional life including sketchbooks, posters, album covers, story boards, and set and puppet designs, this book lets readers witness the true genius of Jim Henson's imagination and is a must for all Henson and Muppets fans. 100 photographs, 30 in full color.

**Reading California: Art, Image, and Identity, 1900-2000**, edited by Stephanie Barron, Sheri Bernstein and Ilene Susan Fort (Los Angeles County Museum of Art and University of California Press, 2000, \$50 hard cover, \$24.95 paper) is the companion volume to the exhibition *Made in California* which was recently shown at the County Museum of Art, offering 19 in-depth, illustrated essays on the making of California culture in the 20<sup>th</sup> century.

Divided into three broad categories—historical background, art history and popular culture, and politics and identity—these provocative essays cover topics such as the Watts Towers, border culture, gender issues, the role of schools in California art, auto tourism, Hollywood, and so much more. Some of the writers are John P. Bowles, Howard N Fox, Karin Higa, Paul J. Karlstrom, Norman M. Klein, John Ott, Peter Selz, Kevin Starr, Sally Stein and Lynn Zelevansky, among others.

## PHOTOGRAPHY

**Dear Friends: American Photographs of Men Together, 1840-1918** by David Deitcher (New York, Abrams, 2001, \$35.00) is the documentation for a pioneering exhibition, bringing to life poignant images in more than 100 rare photographs to provide an entirely new perspective on male friendships in the 19<sup>th</sup> century. This is the first book to demonstrate how common it was for 19<sup>th</sup> century American men to commemorate their friendships with a visit to the local photographer.

Drawn from public and private collections, these daguerreotypes, tintypes, and ambrotypes suggest a surprisingly broad-minded attitude towards physical intimacy between men, challenging the conventional view of the Victorian era as more inhibited than our own. From the upper class of ivy league colleges and private clubs to working class fraternal organizations, to the military, *Dear Friends* celebrates bonds between men from all walks of life.

The author draws from history, social observation, pictorial analysis and personal reflection to investigate the nature of the rare photos and the meaning they might hold for readers today. 108 photographs in full color

**Committed to the Image: Contemporary Black Photographers**, edited by Barbara Head Millstein (Brooklyn Museum of Art with Merrell, 2001, \$39.95) includes the work of 94 contemporary Black photographers who have used their camera as a tool of social commentary and personal and artistic exploration, showing the changes in Black culture over the past 50 years. Many of the images are highly politicized, thought-provoking, and uncompromising including the Civil Rights movement; the impact of African American art, literature and ideals of beauty on American society at large; and cross-cultural influences throughout the African Diaspora.

From James Brown to James VanDerZee, and everyone in-between, Black artists, philosophers, writers, poets, musicians, and sports heroes are featured. In addition, there are two essays by Clyde Taylor and Deba P. Patnaik, who consider the Black photographers in the context of contemporary American society and the traditional assumptions of the dominant culture. Includes biographies of each artist.

**Silence** by Hans Neleman (Zurich, Edition Stemmler, 2000, dist. by Abbeville Press, \$75.00) is a follow up to his successful *Moko-Maori Tattoo* with 50 works of photcollage which are stunning, mysterious, somewhat baroque, poetic and also full of the rhythms of music.

Nelemann translates visual poetry into photography, using found objects and ingenious photographic devices to create the cutting edge of collage, with nostalgia pushed to extremes of ecology, memory, spirituality and religion. His layers of memory create a skin of spiritual tactility to his still lifes and assemblage. Some of his work sends chills down your spine, others raise your spirits into space. He plays with the viewer's emotions, but found objects do that in the hands of a master.

**Henri Cartier-Bresson: In India** is the record of the artist's fascination with India from its inception of its independence to a few years ago, during six extended visits. These images are beautiful, dramatic and shaped by an eye and a mind legendary for its intelligent empathy and for going to the heart of the matter. From Nehru to the refugee Hindus after the Partition, to Gandhi during his lifetime and at his death and cremation, yet from Jaipur to Kashmir, from Palni to Ahmedabad, the ordinary faces and scenes from market, temple, or the rural areas, this master of the lens who loves to draw now has drawn the faces he meets in

silver with his camera. You can see that this artist loves people and sees them with a great deal of humanity. (New York, Bulfinch Press, Little/Brown, 2001, \$55.00 paperback)

**Venus Inferred** by Laura Letinsky, with essay and interview by Lauren Berlant (Chicago, University of Chicago Press, 2000, \$45) is a volume of 46 richly produced photographs of what love looks like—an attempt to show lovers in contemporary life as they see themselves and how they themselves make love and occupy domestic space, having taken these pictures over a period of 7 years.

Yet the photographer is not a voyeur, even though she enters the private realm. For we, the viewers, seem to be comfortable in viewing these couples, largely because most of us know what they are doing. The knowledge and understanding take these photos out of the public realm, yet creates an aura of collaboration between the photographer and the intimate couples who are in their homes, hotel rooms, bedrooms, bathrooms, and kitchens, and who are recorded as content, disharmonious, and sometimes even disappointed.

One might be reminded of Tina Barney's photographs which create narrative in the viewer's imagination and many narratives, for that matter. These are not matter-of-fact intimate photographs, but ones which have endless possibilities for meaning of emotional layers, as well as interiors and dress or undress.

Berlant presents an aesthetic and cultural analysis of the contemporary images of romance and intimacy. The interview brings out opinions about sexuality, intimacy and contemporary culture. A book as important for sociologists as for aestheticians or photographers.

**Karl Blossfeldt: Working Collages**, edited by Ann and Jürgen Wilde (Cambridge, MIT Press, 2001, \$55.00 cloth) is the result of a 1997 discovery in Blossfeldt's estate of 61 previously unknown collages, in virtually mint condition, of photographic contact prints arranged on large cardboard sheets. Blossfeldt, previously renowned for his photographs of plants which revealed the inner structures of the organic forms, apparently used these collages to study the relation and similarity of the photographs and to compare them graphically and aesthetically. On some Blossfeldt had made marks or handwritten notations. Others show lines for cropping.

Neither a trained photographer nor a botanist, Blossfeldt's collages reflect his chosen field of sculpture and art professor, and at the same time, he used a systematic approach in his photographic studies to create teaching material for his students. These collages are stunning and reflect a methodology used by such artists as Ed Ruscha's *26 Gasoline Stations* or Sol LeWitt in his *PhotoGrids* (1977) or in Douglas Huebler's *Duration Piece* of 1969, as Ulrike

Meyer Stump brings out in her introduction to this collection. But in Blossfeldt's grid presentation of plant photographs, one can compare images with each other rather than studying individual pictures to discover analogies between art and nature. Stump finally decides that these grid photographic collages are comparable to a photographic sketchbook that an artist refers to throughout his or her life. And luckily we can appreciate these collages reproduced in four colors, as are the originals.

**Futurism & Photography** by Giovanni Lista (London, Merrell, 2001, \$45.00 paperback) discloses how Futurists came to consider photography a privileged medium, capable of expressing the dynamism they held so dear. Lista, well known as a Futurist scholar, shows that the photographs the Futurists produced can be considered as avant-garde documents or emblematic images of the mythology of the Futurist revolution, as well as works of art in their own right. Covering the period from 1909 to 1939, this study exposes the innovations of Futurist photographers such as Arturo and Anton Giulio Bragaglia, Giorgio Riccardio Carmelich, Fortunato Depero, Edmund Kesting, Enrico Pedrotti and Tato who experimented with multiple portraits, abstract photography, photomontage and photocollage, as well as reportage that took for its subject matter those things considered to embody "modernity" and "dynamism": dance, sports and the industrial world.

But what a book! What great design, using bold typographical titles in the Futurist mode, with 175 duotone illustrations that completely fill the long-standing gap in the market for books relating photography and Futurism! And such performances before the camera—photo-performances! To think that it has taken this long to write this chapter in photographic history! Hurrah for Lista for allowing us to enjoy his scholarship.

Includes biographies, bibliographies and a checklist of the exhibition.

**View Finder: Mark Klett, Photography, and the Reinvention of Landscape** by William L. Fox (Albuquerque, University of New Mexico Press, 2001, \$59.95 cloth, \$29.95 paper) offers the reader an examination of the history of photography in the American West and of Klett's role in documenting the landscape. Mark Klett has been photographing the American West for nearly 25 years. He directed the Rephotographic Survey Project in the late 1970s, which located and rephotographed the sites of images made by William Henry Jackson, Timothy O'Sullivan, and other photographers surveying the West in the late 19<sup>th</sup> century.

Out of necessity, this is a multi-layered narrative, part historical overview, part travel journal (since Fox traveled in the Nevada desert with Klett and his current

rephotographic team as the starting point), and part biographical study of Klett. Fox, in turn, explores the evolution of our view of the land from the mid-19th century to the present day, examining the legacies of Ansel Adams, Edward Weston and Robert Adams. With Klett, he reflects on the meaning of landscape at the beginning of the millennium, using the best example, of Klett who has been so influential to a new generation of photographers. This "inward travel" book is one which is the best of travel books, personal, analytical, and so very fluent thanks to the skills of writer and poet, William L. Fox.

**Arthur Tress: Fantastic Voyage: Photographs 1956-2000** (New York, Bulfinch Press, Little, Brown, 2001, \$50) will probably be one of the most prized photo books of this new year, thanks to the stunning work of this prolific and diversified art photographer, who has been working for 45 years, and this is his first retrospective, opening at the Corcoran Gallery in Washington, DC from 7 July - 23 September 2001. And this is a fantastic journey into the realms of surrealism, eroticism, staged imagery, and miniature worlds of the artist's own creation.

The artist's series such as *Dream Collector*, *Shadow*, and *Theater of the Mind* are presented, as well as exploration of sexuality to the elaborate constructs of *Teapot Opera*, *Fish Tank Sonata*, and *Requiem for a Paperweight*. From the simplest shadow photographs to the most baroque of set-up photos, Tress is a master of them all. His new work involves distortion and collage and is presented here for the first time. The retrospective certainly has been a way of letting all his viewers see how he has gone from the real to the imaginary, revealing a very personal approach to photography as a subjective tool to be used to reinvent itself while still understanding universal truths and constructs.

Includes 274 images, including 55 color plates, 180 duotone plates, and 39 black and white illustrations. A biographical essay about Tress written by curator and photographic historian Richard Lorenz and an essay by photography critic John Wood places Tress's work within the context of its time. Chronology and bibliography complete this very important contribution.

**Brassai: Paris by Night**, first published in 1932, in which Brassai collected arresting images of the city's dramatic nocturnal landscape by roaming Paris streets in the early 1930s, has now re-issued this long-overdue volume in photogravure, bringing back into print this most desirable and first book by Brassai. "My constant aim was to make people see an aspect of daily life as if they had discovered it for the first time." With an essay by Paul Morand, this oversized magnificently printed book also contains an appendix with each photograph commented upon. Published by Bulfinch Press, Little, Brown, 2001, \$50

## EXHIBITION CATALOGS

**Ralf Werner: Raumskulpturen** (Neuenhaus, Germany Kunstverein Grafschaft Bentheim, 2000) is a stunning exhibition catalog documenting *pop up*, a work that is limited in time, and second, it gives an insight into other important works of the artist. Werner does site-specific room sculptures, and this project took 18 days of work. Reminiscent of Bruce Nauman, Timm Ulrichs and Rachel Whiteread, these works deal more with a material articulation of the space, and also with a visual process. The Kunstverein used to be a hotel, constructed in 1850, where traders and travelers passed until the 1980s. There are vellum overlays over the actual photographs of the pieces and the quiet majesty of the white pieces in a white room are stunning. There is also an essay by Stefan Rasche, called "The room is the construction site". For more information e-mail: [KV\\_neuenhaus@hotmail.com](mailto:KV_neuenhaus@hotmail.com) or write to Kunstverein Grafschaft Bentheim, Hauptstrasse 37, 49828 Neuenhaus, Germany.

**Alexander Timtschenko: Works** is an exhibition urban architecture from Venice to Paris, the Las Vegas version in a kind of "abstract photography." All images are in full-color, using film as a video triptych

in the exhibition. An essay by Paolo Bianchi and a biography and bibliography complete this beautifully printed catalog. Published by the Kunstverein Grafschaft Bentheim, 2001 or e-mail to [KV\\_neuenhaus@hotmail.com](mailto:KV_neuenhaus@hotmail.com)

**Lawrence Ferlinghetti: Multimedia Artist/Opere scelte** (Verona, Archivio F. Conz Associazione Culturale, 2001) celebrates the exhibition in the Casa di Giulietta in Verona from 26 March - 8 April 2001. This bi-lingual book documents the visual work of the famed Beat poet, who also has done sculpture, assemblage, photography and work with found objects. Conz writes in his introduction how he met and hosted Ferlinghetti when he lived in Asolo, and how he appreciated his work so much. Rita Bottom contributes an essay on the Subversive Art of Ferlinghetti. Antonio Bertoli also writes an appreciation of Ferlinghetti's art. The book has color plates and a chronology of the life and work of the artist/poet. Available from Archivio Francesco Conz, Vicolo Quadrelli 7, 37129 Verona, Italy.

**Shaping the Great City: Modern Architect in Central Europe, 1890-1937** is an amazing document of an exhibition that will be at the Getty Center in Los Angeles through 6 May 2001, gathering materials from more than 50 international lenders to examine the extraordinary metamorphosis of the "great city" before and after the 1918 dissolution of the Hapsburg Empire, including Vienna,