

# BOOK REVIEWS

## REFERENCE

*Directory of Art Libraries and Resource Collections in Australia*, published by the Australia Council, covers all such collections which organize and disseminate arts information, ranging across all art forms. Organized geographically and alphabetically, the Directory includes the name of the collection, the street and postal addresses, telephone, telex, contact person, art form, collection form, collection strength, user services, hours of opening, catalog publications, network memberships. The organization is clear, the printing well designed, running titles on the lower part of each page. There is a list of acronyms, a list of organizations contacted, as well as an index. The cost is \$10.00 Australian per copy. Libraries may obtain copies of the directory by contacting James Bennett Pty Ltd, 4 Collaroy St., Collaroy NSW 2097, Australia. Individuals and non-libraries may obtain copies of the directory by contacting The Secretariat, Australia Council, P.O. Box 302, North Sydney, NSW 2060. Orders to the Australia Council must be prepaid.

*Fine & Applied Arts Terms Index*, edited by Laurence Urang and Frank R. Abate (Gale Research, 1983, \$85.00) lists over 45,000 terms used in the fine and applied arts, together with sources of further information about each term, including definitions and illustrations. Everything from antique furnishings to sculptures are included with terms listed in a single alphabetic sequence. Opening up to the pages, one could perhaps think one has come upon a chemical formula equation code, but then one realizes that "umbrella shade, C-0225/334" refers to an item from a Christie's East auction on 23 February 1982. That is because the bibliography is a fully analytical one, which is referred to constantly in the text. For reference sources, the bibliography gives full publication information and a description of the work's scope, content, and arrangement. Auction catalogs are also identified by giving catalog's title, date of sale, sale number, and location. This is a first edition of 773 pages available from Gale Research in Detroit, Michigan. Time will tell when the computerized Art & Architecture Theaurus will be published and will easily replace this volume.

*Print Index: A Guide to Reproductions*, compiled by Pamela J. Parry and Kathe Chipman, is a reference tool intended to aid the user in locating illustrations of prints dating from early 18th century through the mid-1970s. The data comes from 100 English-language monographs, exhibition catalogs and collection catalogs, with work by more than 2100 printmakers. Nationality and lifedates are given for the artist where known, and at least one reproduction source is noted for each print. Printmaker, title of work, date, print technique(s) used and publications are included. Published by Greenwood Press, Westport, Connecticut, 1983.

*Australia Art Directory*, edited by Janet Parfenovics, is a new comprehensive and detailed listing of over 4,000 of Australia's leading artists, craftspersons, critics, art historians, commercial art and craft galleries, antique outlets, public art galleries and museums, art schools, art, craft and fine art courses, art bookshops, framers, conservators and restor-

ers, art libraries, auctioneers, alternative exhibition spaces, etc. Listings are arranged alphabetically by State, capital city and country regions. For obviously economic reasons, the paper is not the finest, nor the typesetting very large to make it a clean look, but it is a two-column compact "encyclopedia" of the art energy and resources in Australia. For those in Australia and visitors to Australia, the directory is an indispensable reference tool. Compared to the British Art Guide Publications' *Australia Arts Guide* (1981) this directory made by Australians for Australians and visitors is a must! Available from Warner Associates Pty Ltd., 1 Byrnes St., Rozelle 2039 Australia or the University of Washington Press in Seattle (for USA).

*Australian Art Review 2*, edited by Leon Paroissien, has 176 color filled pages including 30 articles and featuring recent highlights on painting, sculpture, architecture, exhibitions, collections, photography, artists and issues, and publications from all parts of Australia. It is an exciting book, revealing to the outsider for the energy and skill of the artists, and the essays are analytical and finely honed to give a brilliant picture (printed by Dai Nippon in Tokyo) of the art scene. Paroissien, recently appointed joint Curator of the Power Gallery of Contemporary Art at University of Sydney, is the director of the 1984 Biennale of Sydney.

Published by Warner Associates in Sydney, the volume is also distributed by the University of Washington Press in Seattle. There is a calendar of exhibitions and events for 1982 and 1983, and a comprehensive index. Important for all reference collections.

## MONOGRAPHS

*Kandinsky at the Guggenheim* by Vivian Endicott Barnett (New York, Abbeville, 1983, \$45.00) has 100 plates in brilliant color, reproducing every work by Kandinsky in the Guggenheim and Hilda von Rebay Foundations' collections, including some rare woodcuts and watercolors presented here for the first time. The text of the essays covers Kandinsky's entire career from Munich through his final decade in France. This volume with 295 illustrations (100 in color) adds an important chapter in the literature for this great master.

*Robert Motherwell* by Dore Ashton and Jack D. Flam (New York, Abbeville, 1983, \$35.00) is the first moderately priced monograph on this important master, reproducing 100 of his key works (80 in full color) exploring the aesthetic and intellectual influences Motherwell faced during his postwar Modernist period. This sumptuous volume includes a chronology, an exhibition history, a selected bibliography and an index.

*Jose Luis Cuevas: Self-Portrait with Model* (New York, Rizzoli, 1983, \$29.95) is an anthology of 105 drawings re-astonishing time of 24 hours, sketched in a sure technique onto the pages of a sample-book of fine papers. This tour-de-force of imaginative draftsmanship is witty and evocative. Beautifully reproduced, the drawings are accompanied by a chronology, bibliography and a list of the more than 30 museums owning works by Cuevas.

*Nevelson's World* by Jean Lipman is by far the most beautiful art book of the season. Published by Hudson Hills

Press, *Nevelson's World* celebrates the doyenne of American Art in a book that is as glamorous and unforgettable as the artist herself. In the 244 pages, there are quotations from the artist throughout, exploring every aspect of her oeuvre, reproducing more than 150 of the artist's finest works, including early paintings and drawings, sculptures in stone, plexiglas and metal, and the most recent prints and collages, with special emphasis on the great wood sculptures black, white, and gold. There are not only overall photographs of the sculptures, but also lifesize details that reveal their complex structure, elegant design, and fastidious workmanship. A total of six colors (including gold) have been used in order to achieve the depths of Nevelson's blacks, the splendors of her golds, and all the variety of her color variations.

"My total conscious search in life has been for a new seeing, a new image, a new insight. This search not only inworld includes the object but the in between place. The Dawns and the Dusks. The objective world, the heavenly spheres, the places below the land and the sea." Or "When I work I'm not searching for perfection I'm searching for life." There is a full biographical outline and bibliography, besides Jean Lipman's most sympathetic text.

The cover of this book is a three-dimensional diecut, and foil-embossed design based on one of the artist's sculptures, with each chapter opening with a black-on-black title page. It literally takes your breath away. \$75.00 for 56 full-color oversize, plus 139 duotone illustrations, and a book not to be forgotten for a very long time. Published by Hudson Hills Press in association with the Whitney Museum of Art.

#### PHOTOGRAPHY

*Sincerely Yours: the famous and infamous as they wanted to be seen, in autographed photographs from the Collection of M. Wesley Marans* (Boston, NYGS/Little, Brown, 1983) has a foreword by world authority on autographs, Charles Hamilton. The volume is not only a marvelous study of how famous people "sign" their photographs, which divulge their personalities at the time, but also the assiduous task of bringing together such a collection with perseverance and patience. From Mata Hari to Matisse, the selection is wide and wonderful. \$29.95 for a new chapter in specialized photography collections.

*Edward Weston in Mexico 1923-1926* by Amy Conger (Albuquerque, University of New Mexico Press, 1983) accompanies an exhibition circulated by the San Francisco Museum of Modern Art which will travel through New Mexico, Fort Worth, Minneapolis, Riverside, St. Petersburg and Tucson, including a foreword by Van Derek Coke, a history of Weston's travels, a selected bibliography, a checklist of the exhibition, as well as an index. This is the first account of Weston's fascinating interlude into Mexico, in which he dedicated himself to creative expression, dealing with a variety of still-life subject matter. Many illustrations. \$25.00 cloth, \$14.95 paperback.

*The Photograph Collectors' Resource Directory* is a complete listing for galleries, dealers, museums and workshops in the United States, Canada and Europe. There are also listings for photographic artists, auction houses, publishers of photography books and periodicals, publishers of posters, portfolio publishers, conservators and restorers, mat-

ting and framing services, conservation products, historical societies and educational and information organs. In each listing there is the name, address and phone number. Projections are for updating every two years. Available for \$19.95 postpaid (paperback) from Photographic Arts Center, 127 E. 59th St., New York, NY 10022. Advertising sometimes gets in the way of clear presentation of the listings, but it is probably necessary to cover the cost of production.

*The Story of Photography: An Illustrated History* with text by Giovanni Chiaramonte and illustration by Paola Borgonzoni and Giuliana Panzeri started with the Renaissance dealing with perspective and goes through a sociological, cultural and sometimes irreverent history appealing to all ages. There are witty, colorful illustrations interspersed with photographs which animate respected figures such as Niepce, Fenton, Beato, and Timothy O'Sullivan all the way through Edgerton and Meyerowitz. This is a new twist to a relatively new history—satire with an Italian twist! \$17.50 hardback from Aperture, Millerton, New York, 1983.

*In Plain Sight*, a major retrospective of the photography of Beaumont Newhall, presents the world of the professor of art at the University of New Mexico who played a major role in development the two most respected centers of photographic studies in America, the Museum of Modern Art in New York City and George Eastman House in Rochester, New York. There are 70 black and white duotone photographs in this 96-page volume where the photographer himself selects his "best" photographs. Ansel Adams also wrote the foreword to add lustre to this \$27.50 volume from Gibbs M. Smith, Inc. Peregrine Smith Books, P.O. Box 667, Layton, UT 84041.

*Macmillan Biographical Encyclopedia of Photographic Artists & Innovators* by Turner Browne & Elaine Partnow (Macmillan, 1983, \$45.00) is a most readable compendium of the lives of and works of 2,000 of the world's leading photographers, as well as photohistorians, inventors, authors, curators, museum directors, gallery owners, and critics who have contributed to the development of the field. From Ansel Adams to James Van der Zee, the book also includes many who never became famous but who left their mark on the profession. The overriding criterion for inclusion was dedication and passion, a major passion.

Each biography contains a personal history that includes major influences (familial and professional), a description or often a personal statement about the artist's work, and a list of publications and locations of collections. Designed as a practical reference work, the book also provides an address or other point of contact for every living photographer, as well as representatives or estates for many others, and an appendix of museums and galleries.

The centerfold is a collection of 140 rarely seen black-and-white and full-color prints spanning the birth and growth of photography, illustrating many forms, techniques and developments.

About 500 19th and early 20th-century photographers are also listed, including those giants of the earlier era. A welcome and useful reference tool. Updated editions are envisioned, with the help of the users who see corrections, additions and revisions. The authors are residents of New Orleans.

*Tina Modotti: A Fragile Life* by Mildred Constantine (New York, Rizzoli, 1983, \$30) is a handsome, well-documented biography of the photographer Tina Modotti, apprentice, model and companion of Edward Weston who was a passionate comrade of artists and revolutionaries of the 1920s and 1930s. Included are photographs of Tina by Weston, drawings of her by Diego Rivera, and a collection of her own surprisingly strong and powerful photographs, many inspired by her active political stances. 224 pages, 80 photographs, list of illustrations, bibliography and index.

*Examples: The Making of 40 Photographs* by Ansel Adams (New York Graphic Society/Little, Brown, 1983, \$35), a nice combination of history, technical information and photographs, contains landscapes, portraits, and even a still-life. The variety of work, Adams' recollections, and his discussions of photographic techniques and equipment as well as aesthetics, makes this an enjoyable volume to read. Yes, Moonrise is included.

—Janice Felgar

*The Wise Silence: Photographs* by Paul Caponigro (NYGS, in assoc. with the International Museum of Photography at George Eastman House, 1983, \$60) is published in conjunction with Caponigro's first retrospective show at the IMP, and therefore represents thirty years' work. Many of the 143 images are breathtaking, and they are beautifully reproduced. Included are a history of Caponigro's career, a chronology, a bibliography, and a checklist to the exhibition. In a preface, Caponigro states that he works to "achieve the mystery of stillness, and . . . (to) experience a dynamic interaction with the life force that goes far beyond intellectual thought and touches the deepest wells of existence." The best of the photographs included here do exactly that.

—jf

*Transformance* by Andreas Muller-Pohle (Published by European Photography, Stargarder Weg 18, 3400 Göttingen, West Germany, \$25.00 hardcover; deluxe ed. \$100)

I hope that I am not alone in finding surprises on the "wasted" ends of film rolls—shots that I made to finish a roll so that I could process it—often they are the best shots because they are loose, relaxed, spontaneous and uncontrolled—until I step into the darkroom to print them. Muller-Pohle has, according to the press release, "set out to make precisely 10,000 photographs," and then extracted 50 of them for the book. While this is not a particularly kosher way to photograph (Ansel Adams, in his book *Examples*, comments about the "very questionable inclination to make many pictures with the hope that some will be good"), there are some surprisingly wonderful pieces here. Photographs are made with a slow shutter speed and movement of the camera, and imagery is not recognizable in many instances. The best of the photographs question the need for photography to give us recognizable subject matter.

—jf

*Overexposure: Health Hazards in Photography* by Susan Shaw (Friends of Photography, P.O. Box 500, Carmel, CA 93921, \$24.95 cloth, \$14.95 paper + \$1.00 postage) is a real eye-opener, especially for those of us who have nonchalantly handled photographic chemicals for years. I, for one,

am going to rethink and reorganize my darkroom and darkroom habits as a result of reading it. There are chemicals which should be avoided entirely, and a list of possible alternatives; and there are suggestions for simply safety precautions, both to prevent and to deal with darkroom and studio accidents. There is much information here, and the book serves to remind us that chemicals can be toxic and should never be handled casually. Buy the book and read it—you may prevent an accident, and you may avoid toxic effects of photographic chemicals on you and your loved ones.

—jf

*Second Sight: The Photographs of Sally Mann* (Boston, Godine, 1983, \$25 flexi-binding) contains a variety of work, including landscapes from Sally Mann's Virginia area, abstracts, portraits of women, and platinum prints. All photographs are done on large format equipment. The unity, or direction of vision discussed in Jane Livingston's introduction is less apparent through content or composition than through mood and light. Mann sees and uses light in a way that is evocative, moody, "poetic," if you will, regardless of her subject. Poems introduce each section, and the feeling of the entire book is that we are entering a private space, seeing into a vision that is quiet, pensive, and, as the title indicates, requires a second seeing to penetrate the surface imagery. The portraits of women are especially strong. There is a strength and cohesion that is definitely worthwhile.

—jf

*The World of Atget: Volume III, The Ancien Regime* by John Szarkowski and Maria Morris Hambourg (New York, New York Graphic Society/Museum of Modern Art, 1983, \$40) is the third in a set of four volumes of Atget's work, including work in the countryside around Paris, photographed between 1901-1927. Reproductions are in rich warm tones, and the quality is excellent; the photographs are of parks and landscapes, sculpture and architecture. Particularly beautiful are two studies of waterlilies juxtaposed on opposite pages, the pools of Saint-Cloud, and the hazy images of the Parc de Sceaux. This is a must for fans of Atget, who presumably already own the first two volumes of the series, *Old France* and *The Art of Old Paris*, and are awaiting the final volume, *Modern Times*. Included here is an essay by Hambourg and notes to the plates by Szarkowski.

—jf

#### PRINTS

*Lithography: 200 Years of Art, History & Technique* by Domenico Porzio (New York, Abrams, 1983, \$49.50) covers the history and aesthetic development of lithography (largely from the European point of view) with essays by six leading scholars (mostly French). This includes more than 250 reproductions of lithographs from Albers to Whistler. There is an extensive glossary, a bibliography, and biographies of artists, with excerpts from the *Complete Course of Lithography* by Aloys Senefelder, who is considered to be the inventor of the process.

*American Lithographers 1900-1960: The Artists and their Printers* by Clinton Adams is a necessary complement to

the above general history of the medium, but stands alone as a landmark in the history of lithography in America, written by an artist-lithographer since 1948, and a co-founder of Tamarind Lithography Workshop, as well as its director for 13 years. The emphasis in this volume is on the relationships of artists and their printers, not only creative interrelationships but also personal, and for this the world of lithography owes a debt to Clinton Adams for this beautifully produced volume. Although there are many illustrations, the emphasis is on the words, the history itself, and it is carefully wrought. The scholarship in this volume will be a monument for years to come, accompanied by a technical appendix, bibliography and index, all extensive and accurate. Published by the University of Mexico Press, the book costs \$65.00.

#### ARCHITECTURE

*Abstract Representation*, guest-edited by Charles Jencks, is an Architectural Design Profile with new projects by such notable architects as Eisenman, Ungers, Watanabe and Venturi illustrating the architectural debate between abstraction and representation. Color and black and white illustrations, each accompanied by a statement by the architect and an analysis by Jencks. \$14.95 paper from St. Martin's Press, 1984.

*Architecture of the Industrial Age* by Francois Loyer (New York, Skira/Rizzoli, 1983, \$50) has 628 illustrations (150 in color) packed into 328 pages, documenting the shift from handwork to machine production, giving a new twist to architectural history taken from its social, economic and cultural conditions as a response to human needs during this fertile period when engineers and planners had to meet a myriad of new demands, both from a material and cultural point of view. From monuments to money to monuments to power, the book traces this revolution. List of illustrations, index. A big book in all aspects!

*Follies: Architecture for the Late-Twentieth Century Landscape* by B. J. Archer represents an exhibition of projects by internationally acclaimed architects who have created them expressly for the Leo Castelli Gallery in New York City and the James Corcoran Gallery in Los Angeles. 120 illustrations (20 in color) with essay by Anthony Vidler. \$19.95 paper (Rizzoli, 1983).

*Home Sweet Home: American Domestic Vernacular Architecture*, edited by Charles W. Moore, Kathryn Smith and Peter Becker represents the 16 separate exhibitions organized throughout the Los Angeles metropolitan area by the Craft & Folk Art Museum of Los Angeles. Americans' special attachment to their own dwellings is emphasized from the shelters of the Native American through the front porches of many a homestead, from stucco Spanish colonial to California Eclectic. Only the cover is insipid and does not relate to the design elements discussed within the volume. Better left unsaid. \$17.50 from Rizzoli in paperback.

*McKim, Mead & White: Architects* by Richard Guy Wilson (New York, Rizzoli, 1983, \$35) is a long awaited document about the New York architectural firm that designed more than 900 projects ranging from rambling, informal country

homes to sumptuous mansions and grandiose public buildings. There are 293 illustrations (4 in color) in this over-size history which will serve as a textbook and documentation for years to come.

*Gold in Azure: One Thousand Years of Russian Architecture* by William Craft Brumfield (Boston, David R. Godine Books, 1983, \$60) covers architectural history in the Soviet Union, its past and present, as well as the design, materials and social and architectural history behind each achievement. 290 black and white shots, 80 in color, make this a most handsome English-language contribution with bibliography and index.

*New York 1900: Metropolitan Architecture & Urbanism, 1890-1915* by Robert A. M. Stern, Gregory Gilmartin and John M. Massengale (New York, Rizzoli, 1983, \$60) is the definitive history of the time for New York's burst into the urban scene. With 500 black and white illustrations including historical photos, plans and elevations, this book is still not just a picture book, but a true in-depth descriptive history of the New York when its cherished landmarks were built. Extensive notes and index.

#### NARRATIVE

*About Rothko* by Dore Ashton (New York, Oxford University Press, 1983, \$19.95) writes about one of the best-known members of the New York School of painting, as a friend but also a critic. This is not a book of criticism about the paintings—but there is a lot of talk of Aeschylus, Nietzsche, Shakespeare and Kierkegaard. This is not an "authentic biography" but instead a philosophical, literary and analytical discussion of Rothko's art, but not specifically about his life in relation to his art. Looming large are the artistic influences that shaped his work with Max Weber, Milton Avery and Clifford Still. The book, rather than the biographical insight we had hoped for, is really a personal meditation on the artist's career, which is one more chapter toward the complete story, which is still to be told. Photographs and numerous reproductions of the work.

*George Grosz: An Autobiography* (trans. by Nora Hodges) is not only a true story of that famous artist, but a graphic portrait of Germany in chaos after the Treaty of Versailles, a world gone mad. But it is also about Grosz' experience in the Soviet Union, as well as more writings about his 20-year self-imposed exile in America, and a fable written in English. Illustrated throughout with over 125 line drawings from the artist's notebooks with 37 halftones of his major artworks and personal photographs, this is an important contribution to the understanding of the friend of Weill and Brecht, whose art outraged the establishment of the Weimar Republic but won him a popular audience. (New York, Macmillan, \$19.95)

## GENERAL INTEREST

*The Language of Clothes* by Alison Lurie has been reprinted by Vintage Books in a fine paperback edition (New York, \$11.95).

*Design Since 1945* (Philadelphia Museum of Art/Rizzoli, 1983, \$40) has 240 pages packed full of 500 illustrations, 60 in color. Survey with biographies of all designers in this significant exhibition.

*The Magic of Neon* by Michael Webb covers the whole field and history with sumptuous color illustrations, a great essay, bibliography, lists of classes in neon fabrication, neon workshops, neon sign companies, neon preservation and collectors. Published by Peregrine Smith Books in Layton, Utah, 1983, \$13.50 paper).

*Mouton Rothschild: Paintings for the Labels, 1945-1981* (New York Graphic Society/Little, Brown, 1983, \$15.00 paper) tells the history of the Rothschild patronage to artists to paint labels for their output since World War II. With the annual label done by a single artist documented, we then get a history of the House and a description of the Mouton Museum.

*Art in the Land: A Critical Anthology of Environmental Art*, edited by Alan Sonfist, is a survey with black and white illustrations published by E. P. Dutton, New York, for \$14.95 paper. An important addition to a relatively new form of art.

*How New York Stole the Idea of Modern Art: Abstraction Expressionism, Freedom, and the Cold War* by Serge Guilbaut (Chicago, University of Chicago Press, 1983, \$22.50) presents a controversial new interpretation of Rothko, Pollock, Motherwell and Newman intertwining relationships between art, politics and ideology.

*The Modern Drawing: 100 Works on Paper from the Museum of Modern Art* by John Elderfield is the first comprehensive study of works on paper by artists of the modern period. From Cezanne to Johnson, each page is a full illustration associated with a full-page analysis and commentary on the work. A most carefully produced volume with each subject photographed and rephotographed to obtain ektachromes as equal to the original as possible—proofs compared to the original work for correction, with five and six colors, and the paper was specially selected for ink holdout and treated to create a dull surface. Amazing collection for \$37.50 from NYGS/Little, Brown, 1983.

*The American Jewish Album: From 1654 to the Present* is a pictorial anthology and history with over 500 illustrations, 36 in color, published by Rizzoli (\$45.00). This handsomely designed cultural history emphasizes the long span of Jewish immigrants from the Spanish and Portuguese Jewish colonists to the great haven America represented for Jews from the Programs of Eastern Europe at the turn of the century to the Russian emigres now. The whole gamut of cultural representatives from Jacob Adler to Barbra Streisand, from Louise Nevelson to Samuel Gompers are all here.

*Handmade in America: Conversations with Fourteen Craftmasters* by Barbaralee Diamonstein is a stunning, oversize

conversational piece, with lots of color plates even before you come to the title page. Diamonstein has cornered the market on interviews with already published books on architects, photographers and now crafts, representing ceramics, weaving, glassblowing, woodworking, metalworking, and quilting, among others. The words play second place to the stunning 210 illustrations, of which 111 are in luscious colors. But Diamonstein has asked some of the right questions so that the words of the artist, each one a leading creator in his or her specific field, make one understand the past, the present and the future dreams of achievement of each one. We go from quilts to hangings, from ethereal blown-glass pieces to massive, wrought-iron gates, and so much wonderful wooden furniture. The book is a tribute to the contemporary crafts and their achievements in America. \$49.50 from Abrams, New York.

*Inventions: The Patented Works of R. Buckminster Fuller* is the last manuscript Fuller finished before his death, a most original and deeply moving rendering of accounts with God and his fellow man and a unique public record of how he translated his philosophy through physical invention. There are 27 patented inventions, a testimony to his legacy, that of unflagging belief in the illimitable potential of the human mind and spirit. First came the Dymaxion House in 1928, then the Dymaxion Car in 1933—a popular attraction that year at the Chicago World's Fair, loved by Amelia Earhart, Eleanor Roosevelt, and Leopold Stokowski who bought one of the three that were made; then the Dymaxion Bathroom in 1937, a Dymaxion Deployment Unit for sheltering servicemen in far-off places in 1940; in 1943, a Dymaxion Map (the first cartographic projection ever granted a U.S. patent) that eliminated all visible distortion of the relative shapes and sizes of the earth's geographical features and in 1944, the Wichita House which weighed three tons and cost \$6,400. He hoped that with this book he could serve as an "encouragement to you as individuals to undertake tasks that you can see need to be attended to, which are not to the best of your knowledge being attended to by others. . ." \$40.00 from St. Martin's Press, New York City.

## RESOURCES AVAILABLE

Four New Releases from Palace of Light Records and catalog of other offerings. Write to PoL/Tactical, P.O. Box 4141, Seattle, WA 98104.

The International Center of Photography, 1130 Fifth Avenue, New York, NY 10128 has a Museum Shop Catalog available with 150 gift ideas.

Photo-Eye Books, P.O. Box 2686, Austin, TX 78768 has a new booklist of 1983 Fall Announcements.

ICA, 955 Boylston St., Boston, MA 02115 has a new Publications List for Fall 1983.

The Mercury Arts Center Calendar 1984 is available for \$6.00 with participation of 13 California artists, from the Center at P.O. Box 21252, Long Beach, CA 90801.

The Los Angeles Conservancy, 849 So. Broadway, Suite 1225, Los Angeles, CA 90014 has a publications list available