

BOOK REVIEWS

MONOGRAPHS

Hokusai by Matthi Forrer (New York, Rizzoli, 1989, \$85) is a sumptuous guide to the master printmaker, draftsman and painter. Although considered the most familiar of the ukiyoe artists, Hokusai has been the least known. Although the *Thirty-Six Views of Fujiyama* have been reprinted many times, this is the first study of Hokusai to appear in English.

Hokusai was actually a documentarian, analyzing the burgeoning merchant city of Edo (modern-day Tokyo) during the late 18th and early 19th centuries, portraying the actors, poets, and courtesans of the city, as well as the pilgrims and refugees of the surrounding countryside. The book brings out his expertise in bookmaking, and for this I recommend this study highly, giving you insight into the publishing practices of the time as well.

Juxtaposed to this new study by Forrer is Edmond de Goncourt's first detailed study of the artist in any language, but this time provided in English for the first time, reprinted in entirety parallel with Forrer's text and the illustrations. The 600 plates are wondrous both in black and white and 100 in color. There is a biography by his contemporaries, a glossary, list of works, a chronological table, list of illustrations, select bibliography. This is a significant contribution to the literature of the well-known, but little documented artist of the Pacific Rim.

100 Views Along the Road by Alfred Leslie (New York, Timken Publishers, dist. by Rizzoli, 1989, \$60) is the first of a new publishing house, dedicated to the study of art and culture and especially the relationship between word and image.

This is an exceptional tour de force portraying the timelessness of our landscape in black and white watercolors, incorporating the myth of the road itself. Using black washes over white paper, Leslie captures light and atmosphere. The book itself is beautifully printed, accompanied by the artist's own description of the six-year process that culminated in views encompassing sights from Santa Barbara to Easthampton. This is a diary of a driver, portraying a nation of drivers. Unlike Hokusai's portrayal of a very specific locale, namely Edo, Leslie portrays the whole sweep of America as seen by this society of drivers. Although many of the views are familiar, by a series of bold formal devices, Leslie makes the views his own.

Cezanne by Himself (Boston, New York Graphic Society, 1989, \$50) is the first illustrated account to reveal the artist's paradoxes and contradictions of personalities. Edited by Richard Kendall, this volume incorporates Cezanne's own words from his correspondence and writings, illustrated by 250 color reproductions of his works.

From an early letter to his boyhood friend, Emile Zola, to selections from his notebooks and memoirs and anecdotes by those who knew him, we get a clearer picture of a determined artist, who was loyal and faithful to his scruples, loving to his family and friends, and always conscious of the weather, for most of his plein-air painting was dependent upon natural phenomena. This is a most revealing study of a great master.

Letters from H.C. Westermann, selected and edited by Bill Barrette, with a biographical sketch by Joanna Beall, Westermann, is a rare autobiography composed of over 130 letters, with more than 50 of the drawings reproduced in color, by a thoroughly original artist who died in 1981 at the age of 58.

The letters, sent to friends, fellow artists, his dealers, his sister Martha, and his beloved wife Joanna, show how he shared his idiosyncratic view of the world with these people. The letters are truly diaries of the most momentous to the horrific, even to the wasp he kept alive an entire winter in his studio. The intimacies of his plans for many of his artistic projects are revealed in his letters, divulging an individual who is eccentric, romantic, poignant, cantankerous and sardonically humorous. Getting a letter from Westermann meant a joyful, in-depth look at his mind, his feelings, and his amazing artistry at that moment. The letters, obviously treasured by recipients, now give us a most intimate look at an artist who wrote letter-drawings portraying dark views of American society, documenting a trip across America, and a group of letters dealing with the recurring theme of the Death Ships. Although never conceived as an autobiography, these letters form a surprising direct portrayal of an artist with a conscience. This is the second volume presented by Timken Publishers, dist. by Rizzoli, with 192 pages, 54 color illustrations, 75 halftones for \$35.00.

Andy Warhol: A Retrospective launches a new art book imprint, Bulfinch Press, to be distributed by Little Brown. This massive exhibition catalog documents the life and work of an artist whose influence touched and will continue to impose itself on our cultural lives. This will probably be the last accumulation of works under one cover and under one roof, for a long time to come. Insightful commentary by his friends and acquaintances, a solid selected bibliography by Daniel Starr, completes this heavy volume with essays by McShine, Rosenblum, Buchloh and Livingstone. Our own culture became the subject matter for Warhol's oeuvre—his work became our vocabulary, just as our vocabulary became his material. There may be other volumes about Warhol, but this catalog, done in association with the Museum of Modern Art in New York, is a major contribution. 494 pages, 325 illustrations in color, 332 black and white. \$60.

I, Eternal Child: Paintings and Poems, translated by Anselm Hollo (New York Grove Press, 1988, \$18.95) juxtaposes some of Schiele's most personal and resonant art with the first collection of his highly intimate verse to appear in English, offering a new dimension of the genius of this extraordinary Austrian artist.

With 23 full-color paintings including his jarring self-portraits, his mysterious landscapes, and his fascination with sex and death, this book has 25 poems no less dazzling in their intensity. He paints with words much like he paints with his colors—moody, turbulent, sensuous.

You may think this book contrived, and it is, but it is a contrivance that allows us to know Egon Schiele a great deal better, in words and in pictures. What's wrong with that?

Bruce Nauman by Coosje van Bruggen (New York, Rizzoli, 1988, \$50) is the result of a series of interviews with the artist over a two-year period. Several chapters are devoted to Nauman's sculpture, drawings, writings and performance video works. Each chapter is accompanied by a portfolio of illustrations documenting the works described. The text is printed on beautiful cream-colored laid paper, the illustrations on special glossy stock.

With more than 300 photographs in this book which show the artist's work in its original studio setting, the author presents an overview of Nauman's career from 1965-1988 with separate chapters devoted to his drawings, his writings, his films, videotapes and performances. There is an extensive history, bibliography and chronological list of illustrations.

This book will be followed by monographs by van Bruggen on Baldessari, Weiner and Kosuth. This is an important contribution to understanding the art of Nauman and contemporary art in general. Influences and resources are importantly handled here.

Tatlin, edited by Larissa Alekseevna Zhadova with consulting edito, Eva Korner, has been published by Rizzoli. The artist, 1885-1953, is remembered as one of the most influential Soviet artists of the 20th century. Certainly, his model for the "Monument to the Third International" shown in the 1925 Paris International Exhibition, has become the emblem of the Soviet avant-garde. As the father of the Russian Constructivist movement, knowledge about the literary and visual material on Tatlin has been scattered inaccessibly among Soviet museums, archives, libraries, and private collections. Now, for the first time, leading Soviet art historians and scholars have collaborated to define the full extent of Tatlin's achievements, including paintings, drawings, industrial art, book illustrations and theater designs. So much you will see in the 426 illustrations, 76 in color, will look familiar, yet you really have not seen them before. His influence was wide-ranging but we really never seemed to see the originals. He always seemed remote. But not now.

For the first time, we have an unrivaled documentary reference tool, including Tatlin's manifestos, letters, and writings, along with essays by his contemporaries in **English**. Biographical data, a chronology of exhibitions and works for the theater, and a detailed bibliography present not only a comprehensive handbook on Tatlin's work, but an invaluable tool for further research into the Russian avant-garde.

Over 400 illustrations amplify this reference work, many of them—like the documents—published for the first time in this indispensable book on Tatlin and his times. We owe a lot to the team of translators and Colin Wright, who perfected the translation. \$75.00

Marcel Broodthaers with introduction by Marge Goldwater, essays by Michael Compton, Douglas Crimp, Bruce Jenkins, and Martin Mosebach, represents an exhibition catalog and important monograph on a Belgian poet turned artist who moved easily from literature to painting, sculpture and film, freely incorporating into his work objects of everyday life. His art was provocative, critical, and enigmatic, rich in visual imagery and thoroughly suffused with wit—wit about

life, about the art scene, and about the intersection of art, language and social meaning.

Broodthaers created his first art object in 1964 when he embedded 50 copies of a volume of his most recently published poems in plaster, making it impossible to read the poems while simultaneously creating a mystifying object. He then created his own "Museum of Modern Art, Dept. of Eagles" in 1968 as a collection of borrowed packing crates in his apartment and later (in real museums of art) as room-size installations with bric-a-brac in old display cases. Each of his museum's treasures—even an authentic Ingres—was supplied with the label "This is not a work of art!"

His last great work, "The White Room" (1975), a plank by plank recreation in raw wood of a portion of his own home, has been recreated for this exhibition. The artist died the next year of liver disease which he had contracted in adolescence. Buried in a pauper's grave, when his works became marketable and sold after his death, he was reburied to a more dignified location, revealing that his long legs had been broken so that he could fit into a poor man's casket.

The poet-artist moves the late 20th century culture deeply, and this book-catalog will go a long way to introduce this great Belgian artist to a new audience.

In 260 illustrations (114 in color), the exhibition is well documented, with selected exhibition history, filmography, selected bibliography and index. (New York, Rizzoli-Walker Art Center, 1989, \$40).

GENERAL

The 1939 New York World's Fair in Postcards by Herbert Rolfe (Pittstown, NJ, The Main Street Press, 1989, \$9.95) consists of 52 color postcards on perforated card stock which celebrates the Trylon and Perisphere as well as General Motors' Futurama. In this golden anniversary rative book dedicated to the 1939 World's Fair which was dedicated to "Building the World of Tomorrow", most of the exhibit buildings are covered, with a feeling of the site in glorious original Depression-era graphic presentations, all perforated and ready to be mailed. Even Billy Rose's Aquacade and the Parachute Jump are portrayed. Spiral bound.

The 1939 San Francisco World's Fair in Postcards (same author, publisher and price as above) covers the man-made Treasure Island site of that Fair with bold graphics, exotic motifs and a new architectural style. All perforated and ready to mail! Amounts to 19 cents apiece.

English Style Postcards (San Francisco, Chronicle Books, 1989, \$7.95) and **Japanese Style Postcards** (\$7.95) each contain 22 postcards, perforated for easy removal, that represent the best from two outstanding style books. The photos, printed in in Japan, are lush and beautiful.

Iconologia by Leonard Baskin (San Diego, Harcourt Brace Jovanovich, 1988, \$50) is a series of "portraits-in-homage" by a remarkable contemporary artist and scholar to artists of the past and with whom he feels kinship. This is an artist who is a bookman, a lover of books and culture, who has delved into history from the 14th through the 20th century

and is paying homage to Rembrandt, Breughel, Goya, Eakins, Saint-Gaudens, all known to most cultured people. But then there are others such as Fuseli, Lebrun, Bredin, Elsheimer and women such as Merian, Modersohn Becker, Gwen John. But these are not portraits in Baskin's inimitable psychological style in drawings, lithographs, etchings and even sculpture, but 40 interpretive essays which indicate the breadth of this artist's scholarship and appreciation. You learn so much from this book both about the artist celebrated and the artist-celebrator. It is a book of contemplative scholarship as well as aesthetic homage, written and portrayed with the words of a poet and the hand of a master.

Yesterday and Tomorrow: California Women Artists, edited by Sylvia Moore (New York, Midmarch Arts Press, 1989, \$15.95) is an exciting anthology of illustrated essays by major art historians and critics concerning the untold story of women artists from the 19th and 20th centuries, covering murals, landscape painting, Caucasian, Asian-Americans, Black, Latin American women artists in and out of the mainstream, as well as folk naive, outsider and funk, quilt-makers, video, photography, filmmakers.

The book is larger than life, for it brings into focus the history-makers who were women, sung and unsung who are finally being historified for their contributions to the cultural scene. Not to be overlooked are vignettes about Womanhouse, Judy Chicago, *Artweek*, *Visual Dialog*, *High Performance*, *Chrysalis*, as well as important exhibitions which brought together history-making work of women artists in a state that has not always been connected with a "movement" as such.

The 21 essays are well researched, delightfully alive with information and facts up to now not well-known, and bring into the open the problems, pitfalls and triumphs of women artists in the vanguard, who have not as yet been historified in such a way. The only lacuna we wish to cite in this anthology, which seems to cover almost every medium, is the lack of an essay on women artists who make bookworks a failing since an exhibit I curated highlighted California women artists who made books over the years in an exhibition at Fresno Art Center in 1987. Yet this is a small gap in a very big book, which is highly recommended for all those who want to read another chapter in the new Art History of the 19th and 20th centuries.

Modern Dreams: The Rise and Fall and Rise of Pop, edited by Edward Leffingwell (Cambridge, MIT Press, 1989, \$25) is an exploration by a talented group of writers, artists and critics of how pop culture transformed art, design and architecture, how the "dreams of popular culture" were cast, reshaped and molded into vivid art through the fifties. This volume is the natural product of a series of exhibitions presented by the ICA for the Clocktower Gallery from 22 October 1987 through 12 June 1988.

Starting with the Independent Group, a British collaboration of artists, architects and critics who first introduced the term "pop" into the art world, we are given the distinction between the theoretical and sociological production of London in the fifties and conceptually related work of New York in the eighties. We get a continuing struggle between artists, architects and writers with the means and the ends

of presentation and representation, focusing in particular on the effects of media images in photographs and on television. There are 170 illustrations, 16 in color to amplify almost every argument.

Also included are conversations with some of the key figures in the American pop movement, providing a revealing look at some of the issues at stake in the mass media environment that shapes the work of artists in the eighties. Serving as a catalog and more than a catalog, this volume is very important to understanding the "pop" of the eighties, its similarities and differences. Bibliography and index.

Writers on Artists, edited by Daniel Halpern (Berkeley, CA, North Point Press, 1988, \$25) consists of short essays on the visual arts by writers known for their works of fiction, "a world in which trespass is not a threat, perfection is not an idea, and nostalgia is not a compulsion." Proust writes poetry, criticism and philosophy. You can read Susan Sontag's critique of Gerard Houckgeest's 17th century Holland, the visual arts by writers known for their works of fiction, "a world in which trespass is not a threat, perfection is not an idea, and nostalgia is not a compulsion." Proust writes about Chardin's still lifes; Montale remembers his meeting with Braque. Mark Strand really gets under the skin of Hopper's paintings, emphasizing the loneliness in his work. Ashbery writes keenly on Jane Frelicher, Camus writes on Balthus, and on and on. Some of these were previously published in the journal, *Antaeus*. We see the various routes these writers take on writing about painting and sculpture. This is a wonderful anthology, one which can be dipped into by the reader from time to time for inspiration and a new look on old friends.

The Avant-Garde and the Text (special issue of *Visible Language*, Summer/Autumn 1987) is, on the consecutive right-reading pages, a critical analysis of the Avant-Garde text, while on the other side, consecutive left-reading pages running in the opposite direction (back to front) the catalog of a traveling exhibition of selections from the Kleinschmidt collection of Dada paperworks. Thus, this journal becomes a "happening", not an ordinary book consisting of related verso and recto pages, but a simultaneous presentation depending on the interleaving of two points of view. Thus, this journal issue becomes a challenge to the reader-viewer proposing an alternative look at the book as an object. The editors, Stephen C. Foster and Estera Milman, write two of the five essays with Timothy O. Benson, Peter Guenther and Rainer Rumold contributing other viewpoints of Dada texts. This is a major contribution to the literature, and a great book object as well. Conceived by Thomas Ockerse, professor at Rhode Island School of Design and designed by Laura Chessin, the journal is available as part of a subscription for \$25.00 for one year or \$40.00 for an institutional subscription from RISD, Graphic Design Dept., 2 College St., Providence, RI 02903.

San Diego Artists by Robert Perine, I. Andrea, with a history by Bram Dijkstra, is the first book to forward the cause of the visual artists in a city, the second largest in California, but one known more for the America's Cup or its benign climate, rather than its art scene. There is much brewing in the visual arts in San Diego, as indicated by the

50 artists chosen to be interviewed, photographed and exhibited in this book. Each artist has been photographed; juxtaposed is one work of art depicted, as well as a biography, chronology and bibliography. This is an "alternative space" that is finely designed and available as a reference work as well. \$35.00 from your local bookshop or from Artra Publishing, Inc., P.O. Box 575, Encinitas, CA 92024.

Typographic Communications Today by Edward M. Gottschall (Cambridge, MIT Press, 1989, \$75) is a mindblowing exploration of an art form that many of us avoid, but an art which confronts us each day, the art of type. Serving not as an expositional work about typographical design today, this book is an encyclopedic survey by an expert, who is Vice Chairman of International Typeface Corporation, editor of *U&lc* magazine, known to many readers of *Umbrella*.

Starting with the general philosophy of typographic design, the author starts with the painting/typography connection dealing with all the movements from before Impressionism to non-objective art. Roots began with the Russian avant-garde, the De Stijl, Art Deco, into the Bauhaus period and all of this illustrated with 900 illustrations (over 500 in color), densely printed across the pages, but illustrative of the text as no other illustrations could be.

Van Doesburg, El Lissitzky, Jan Tschichold, all the Europeans until it was brought to the U.S. and Canada, emphasizing Paul Rand, Bradbury Thompson, etc. Then the Private Press and its influence in late 19th and 20th century England and the United States led to the typeface milestones of 1896-1960. From 1970 on, this expert explains clearly and well all the novelties, innovations, and the development of typographic design as a discipline.

The volume ends with thoughts from famous people who have written about type, a select bibliography and index. The end papers are something else, so special because they include letterforms from Chekhomin, Kamekura, Kulansky, El Lissitzky, Lutz, Malevich, Rand, Smirnov, Hennessey & Lubalin, Zahn, Zwart and more.

Frankly, the one gap that seemed to face me upon examining this volume was the experiments and final solutions in the bookworks of Warren Lehrer and Michael Corris. Perhaps the author should hear from these artists who have delved so deeply into typographic design in their books, or how about Dieter Rot? If you are interested in type, in communication, in book and page design, then this book is for you! It is international in scope, and very private in focus. It also will remain a classic in its own time for years to come.

Nine Pioneers in American Graphic Design, by Roger Remington and Barbara Hodik, concentrates on nine influential though sometimes underrecognized designers. Mehemed Fehmy Agha (1896-1978), who introduced bleed photographs and the duotone, and was instrumental in magazine design of Conde Nast; Alexey Brodovitch (1898-1971) known for photographic design and editorial layout; Charles Coiner (1898-), the first American designer to aid the American government with innovative design; William Golden (1911-1959), who designed the CBS "eye"; Lester Beall (1903-1969), the businessman's designer; Will Burtin,

designer of New York World's Fair, 1940, the Eastman Kodak Building at the World's Fair in 1964, and other three-dimensional exhibits for Upjohn etc.; Alvin Lustig, one of the great artist-designers who designed books for Ward Ritchie Press, New Directions, and whose life was cut short by blindness and premature death at 40, known for his love to design with typography; Ladislav Sutner (1897-1976), famous for his design program for Sweet's Catalog Service; Bradbury Thompson (1911 -), who designed the *Smithsonian Magazine* and the *Chicago Daily News*, as well as The Library of American Classics, a series of books published by Westvaco and sent as gifts to customers and corporate friends, as well as several postage stamps.

Each designer has a long essay covering his whole career, as well as a detailed chronology. \$45.00 from MIT Press.

SITE (New York Rizzoli, 1989, \$50 hardcover, \$35 paper) deals with the pioneering contribution of SITE to the "narrative architecture" movement. Begun in 1970 in New York City by a group of artists, architects and designers, SITE is largely discussed via a dialogue between critic Herbert Muschamp and SITE founders, James Wines and Alison Sky.

The conversation includes how SITE began, the development and the controversies generated by its ideas, as well as the relation of theory to practice, and the future of the movement.

As a catalog, the buildings, interiors, environmental art works, public spaces, product designs of the firms since 1975 are illustrated, plus the first comprehensive survey of James Wines's project drawings in the "sketchbook". Included is a chronology of exhibitions, awards, projects and commissions, select bibliography and a list of the partners. 235 illustrations make this a treasured volume.

Howard Finster: Stranger from Another World: Man of Visions Now on this Earth by Howard Finster, as told to Tom Patterson (New York, Abbeville Press, 1989, price unknown) is the book of an American original, a Reverend who preached and traveled and then found that his mission was to save the world through his sacred art. He creates a painting a day (at least) and collectors wait in line for them. His Paradise Garden in Pennville, Georgia—a labyrinthine wonderland of paintings, sculpture, and architecture—attracts thousands of visitors each year. His story is illustrated with his own paintings and photographs of him in his unique environment. A chronology, selected bibliography and index complete this fascinating autobiography. Finster to some may be a "primitive", but he is really a sophisticated art celebrity.

REPRINTS

Marcel Duchamp: Artist of the Century edited by Rudolf E. Kuenzli and Francis M. Naumann (Cambridge, MIT Press, 1989, \$19.95) is a reprint of Dada/Surrealism no. (previously reviewed in *Umbrella*).

PHOTOGRAPHY BOOKS

Walker Evans: American Photographs (New York, Bulfinch Press/Little, Brown in association with MOMA, 1989, \$40 hardcover, \$18.95 paper) was first published in 1938 by the Museum of Modern Art, setting the tone for most books of documentary photography for decades to come. The stark portrait of America, by now familiar to two generations, still holds up as a revelation of eastern American society from New England to Mississippi, from New York to Tennessee. Affecting as a document in itself, its timelessness has set the standards not only for documentary photography, but also has affected modern literature, film and traditional visual arts. The plates, now printed in duotone, have been divided into people and things that are American. The afterword by Lincoln Kirsten, a classic of criticism, is also celebrating its 50th anniversary.

Vanishing Presence by Eugenia P. Janis, Max Kozloff, with an introduction by Adam Weinberg, represents a national touring exhibition curated by Adam Weinberg at the Walker Art Center, involving the work of 12 contemporary photographers who in their work have questioned the nature of photography: Dieter Appelt, Bernhard Blume, Mary Beth Edelson, Joseph Jachna, William Klein, Ralph Eugene Meatyard, Duane Michals, Lucas Samaras, Michael Snow, Patrick Tosani, Anne Turyn, Francesca Woodman. All these photographers utilize time-bending techniques to produce images that seemingly are caught between past and present, implying the future as well. The pictures seem suspended in the perpetual process of becoming and are concerned with change itself. Time is to be considered differently from the norm—time is not to be considered as technical, digital fragments, but as a continuous, disturbing, overwhelming, and wondrous whole. Ghost images, blurs, the absence of focus, and other means free the absence of focus, and other means free the photographer from precision, creating frustration, with lack of resolution and completion. But that edge makes us participate much more emotionally and evolutionary in the pictures themselves. The essays are brilliant, the printing dynamic duotone, and the catalog showing us historical contexts for these contemporary photographers. Published by Rizzoli, with 62 plates, 36 in color (\$35.00 hardcover, \$19.95 paper).

Sign Language: Contemporary Southwest Native America with photographs by Skeet McAuley represents the work of 7 years by this photographer, who covered Navajo and White Mountain Apache reservation life. This is the real thing, not the romanticized photos by Edward Curtis and stereotyped in Hollywood films. Central to the photographs is their fundamental connection to the land, a relationship that N. Scott Momaday cites in his introduction as “ancient...predicated on belief, a profound belief in the earth as a sacred ground. **Sign Language** is about this land.”

We are shown an Apache sweatlodge, covered with plastic; Sunrise Ceremony celebrated with Coca-Cola and Cracker-jacks; and without humor, the haunting specter of polluted Zuni Lake. Here for the first time is a view of a Native American way of life inaccessible to most casual observers—

housing developments, cinemas, irrigation and mining projects (strip mining), acceptance and intrusion, along with stories by Mike Mitchell, a Navajo medicine man, essay writer Luci Tapahonso, a Navajo, and Martha A. Sandweiss, an historian.

There is the jarring intrusion of contemporary American culture on the Indian land portrayed in vivid color: a STOP sign at Taos, nuclear fallout directions in Monument Valley, lawn sprinklers at ancient Anasazi ruins, sometimes portraying integration of the two cultures, sometimes showing the slippage of Indian culture. This book accompanied a traveling exhibition organized by the Amon Carter Museum, Fort Worth, traveling to New York, Albuquerque, Los Angeles, and other places around the U.S. through 1991. (New York, Aperture, 1989, \$30).

Denizens of the Desert: A Tale in Word and Picture of Life Among the Navaho Indians with the Letters of Elizabeth W. Forster and the Photographs by Laura Gilpin, edited and with an introduction by Martha A. Sandweiss, is the result of a camping trip by the two women near Chinle, Arizona in 1930 where they ran out of gas on an empty road. While Gilpin hiked across the desert for help, Forster stayed behind with the old Buick. Upon her return, Gilpin found Forster surrounded by curious and friendly Navaho Indians. Months later, Forster, a 45-year-old registered nurse, accepted a job as field nurse for the New Mexico Association on Indian Affairs and moved to the tiny trading center of Red Rock, Arizona, where she stayed for nearly two years.

These letters, many of them addressed to Gilpin, provided a personal account of life in a small Navajo community. Not just a nurse, Forster served as a chaperone for the basketball team, as well as delivering babies and presiding over funerals. These two women documented not the dustbowl of American in the Depression, but a small segment of native American life in a small section of southwest America. A gem of epistolary and photographic history! (Albuquerque, University of New Mexico Press, 1989, \$24.95).

Stopping By: Portraits from Small Towns by Raymond Bial (Champaign, IL, University of Illinois Press, 1989, \$24.95) shows another side of America, one that is rarely seen except in a few “art” films. At any rate, this is 1980s America, and the only thing that tells you that these are not by Walker Evans or Dorothea Lange are the current athletic shoes, the “unleaded” gasoline, and “diet” soda. Otherwise, what has changed in small-town America? Not even the restaurant prices! The portraits are those of non-nonsense people, demonstrating the quiet dignity of men, women and children in their everyday settings.

Night Walk: Michael Kenna (Albuquerque, University of New Mexico Press, 1989, \$17.95) represents the life's work of a photographer, who born in England, now photographs everywhere, including France where he now lives. His photographs create moods and feelings about the land, man-made landscapes including industrial architecture in small English towns, and surrealistic atmospheric high-contrast black and white views that appear meditative, but oftentimes are counter to what we assume them to be. McKenna directs his photography to be seen in a special way.

The viewer is educated in viewing, in looking, in training the eye in a new way to see artfully. A remarkable series of photographs by an artist-photographer! Essay is by Jerome Tarshis and this represents Number 47 of *Untitled* published by Friends of Photography, San Francisco.

British Photography: Towards a Bigger Picture (New York, Aperture, 1989, \$29.95) includes the work of nearly 60 contemporary photographers exhibiting the vitality and variety of British life. Both established talents as well as younger artists certainly demonstrate a new vision of British contemporary life.

There is something for everyone, from social criticism (Tim Head) to hilarious photo-sculptures by Calum Colvin and Ron O'Donnell; from Helen Chadwick's evocative photocopy collages to Olivier Richon's ironic, analytic setups. Among the texts by writers, curators and critics are Mark Haworth-Booth (V & A Photo Curator), David Mellor (Lecturing in Art History at Sussex University) and Susan Butler, former editor of *Creative Camera*. Certainly after reading this book, you cannot deny Britain's bursting with creativity, frustration, whimsy and rate, and everything in-between.

Leonid Andreyev: Photographs by a Russian Writer, an undiscovered portrait of Pre-Revolutionary Russia, by Richard Davies (New York, Thames & Hudson, 1989, \$35) is a true "find" for photography historians as well as students of Russia. Discovered by the author in 1978 while he was researching for a book on the Russian Expressionist writer, Andreyev, these photographs had never been seen by anyone except Andreyev's own family and friends.

Their importance stems from their view into the private life of one of Russia's greatest writers, who died in 1919 at the age of 48, a darker side of life near St. Petersburg. In addition, they are a window on pre-Revolutionary Russia with country houseparties, excursions, foreign holidays, a world that was beautiful, and yet doomed.

In addition, these photographs, dating from 1910 to 1914, are in color, taken by the early process invented by the Lumière Brothers, known as Autochrome. Their sfumatura, or soft focus, gives a delicacy and artistry to these photographs, which show the writer as much as photographer-artist as a wordsmith. His diary abstracts illustrate and illuminate events in his life which reflected these 80 photographs.

The Colours of India by Barbara Lloyd is a reflection of someone who really knows and has seen this most visual country. Divided into chapters entitled with Blue, White, Red, Green, Yellow, Grey-Black, and Earth, besides Multicolours, a kaleidoscope (which refers to all the colors in all their facets), this is a visual distillation of a country which is a country of mood-creating colors. With more care, the book could have been a stunning "coffee-table book", but it instead remains a book comfortable in the hand with glossy paper and photos bled to the margins. Information rather than visual perfection is the goal of this handsome book, published by Thames & Hudson, 1988, \$19.95 paper.

Arcadia Revisited: Niagara River & Falls from Lake Erie to Lake Ontario with photographs by John Pfahl, essays by Estelle Jussim and Anthony Bannon (Published for the

Buscaglia-Castellan Art Gallery of Niagara University by the University of New Mexico, 1989, \$39.95 hardcover, \$19.95 paper) was the outgrowth of a group of concerned citizens who wanted to find an internationally renowned photographer to capture the entire span of the Niagara River as Amos Sangster did in graphic format in the 19th century. Since the project was directly related to John Pfahl's personal aesthetic interests, including the investigation of 19th century pictorial conventions, the project had found the photographer who wanted to recapture the viewpoints and the affection for the river that his predecessor had so clearly captured in his etching portfolio.

It took Pfahl 9 months in 1985-86 and it is an amazing project. Jussim juxtaposes the Sangster and the Pfahl and we are amazed. There is indeed a sense of theater, but also a frame of reference to see the difference between two artists and two mediums. 52 plates in color, 18 illustrations.

Scene of Wonder & Curiosity: The Photographs and Writings of Ted Orland (Boston, David R. Godine, 1989, \$40) is a rare find, a book of a working photographer that not only contains his end-product, but words that show the creative process, the "daybooks" of the former assistant to Ansel Adams, friend of Brett Weston, Paul & Eleanor Caponigro, Minor White, Imogen Cunningham and many more.

With a foreword by lifelong friend, Sally Mann, this book takes us on a journey through a life of creative of professional and personal friends, especially Sally Mann, who became a postal friend for over 15 years. The text, therefore, comes from the letters sent to Sally over the years, when Orland's vision was evolving and maturing. There is humor and pathos in the words and joy in the photographs. This is a book hard to put down, for it captures the life of a dedicated artist who cares about people, colleagues and places, but especially about photography.

The Lives of Lee Miller by Anthony Penrose (New York, Thames & Hudson, 1988, \$19.95 paper) is the first paperback edition of a book that is joyful and literature, full of wit and love, for Anthony Penrose is the son of Lee Miller, an amazing woman who lived many lives, first as a model for Steichen, Joyningen-Huene, Horst; then as the protege and lover of Man Ray, inventing with him the solarization technique of photography, developing herself into a Surrealist photographer, and playing the statue in Cocteau's film, *Blood of a Poet*. Then from 1939-45, she lived in Europe at times with her future husband, Roland Penrose, becoming a US war correspondent and covering the siege of St.Malo and the liberation of Paris. Her photographs of Dachau concentration camp shocked the world.

Tony Penrose captures her life from the human point of view, the people she met who influenced her lives, and whose years of work on her photographic archives have finally materialized into this book and now a traveling show of her photographs which has started at the Corcoran Gallery in Washington, DC and will be traveling through the United States. Talk about timing, and Lee Miller was in the right place at the right time. And how good to have such a marvelous writer in the family to bring Lee Miller to us so many years after her death. He has brought her back alive,

and she lives in your memory if you read this book. Biography and chronology.

The Photography of Invention: American Pictures of the 1980s (Cambridge, MA, MIT Press, 1989, \$39.95) with text by Joshua P. Smith and introduction by Merry A. Foresta, accompanies the show at the National Museum of American Art in Washington, DC from 28 April - 10 September. 90 artists represented were chosen for the very nontraditional and contemporary nature of their work in photography, such as Adam Fuss, Barbara Kruger, Sherrie Levine, Adrienne Salinger, Cindy Sherman, Neil Winokur, and Joel-Peter Witkin among others. None received extensive recognition before the 1980's and all their work challenges our traditional definitions of art and photography.

Certainly, mass media and popular culture have elevated this medium into a free form that was not known before this decade. No documenting but creating in a nontraditional medium from the point of view of size, style, appearance and presentation, find sources in everything and have destroyed any limits put upon photography from the traditional definition. Selected bibliography.

Unveilings by Lynn Stern (New York, dist. by Hudson Hills Prss, 1988, \$20 paper) is the catalog of an exhibition by the artist at Smith College, but it is much more. With a foreword by Paul Caponigro and a lyrical essay by Diane Wakoski, the artist's words are indeed moving, for with a piece of thin satin fabric and the anemones she chose to photograph with the satin, we get not only dialogues of light, but "metaphors for vulnerability."

Diane Wakoski's poem is "right on", a meditation on light and lack of it. Beautifully printed in laser-scanned duotone, this book is a work of art to be contemplated from time to time, a reawakening to what life signifies, and what photography can communicate with an artist's eye.

Eyes of Time: Photojournalism in America by Marianne Fulton (New York, Little, Brown, 1989, \$40) is the first comprehensive history of photojournalism in the United States. Fulton is a curator at the International Museum of Photography at George Eastman House, combining first-hand accounts and discussions with photojournalists with some of the most influential pictures since the birth of photography. This is basically the catalog for the exhibition which is now in Europe and will travel to Eastman House, Boston University, Willamette Science & Technology Center in Eugene, Oregon, and the Museum of Photographic Arts in San Diego.

This volume with 370 black and white and 44 color illustrations documents the history of photography from daguerreotypes of Civil War battlefields to photographs of famine in present-day Ethiopia. The volume includes cogent essays by Estelle Jussim, Colin Osman, Sandra S. Phillips and William Stapp. Technology and truth, communication and confrontation are treated in their essays, and the story of media giants, picture magazines, and great photojournalists. Included are biographies, bibliographies and an index. An amazing history, an amazing reference tool.

Dreaming the Gokstadt: Northern Lands and Islands by Thomas Joshua Cooper is a reverential meditation on these northern lands and islands which are geographically harsh, with few inhabitants, but the "land is always full." The occupants, instead, are silence and stillness, and the necessity of response is the requirement put upon those who penetrate such spaces. One waits, acts, and reacts.

And that is what Cooper does; he waits, in order to make his work. He gazes into the silence, waiting to do his work, transforming the silence into magic. The rock formations, the sea, and the man-made impositions allow the artist to photograph these transformations. Now printed in beautiful duotone, with gatefolds, Cooper travels from Scotland to Norway to England to Iceland, finding dancing branches, finding ancient Norwegian flying ships, finding natural choreography on the ground in Denmark and Scotland, accompanying all with quotations from Barry Lopez' *Arctic Dreams*, Native American chants, and Eskimo songs.

These photographs are meditations, created by meditation; they appear one with the object portrayed, for the object is a natural phenomenon. Silent stones that speak so loud about time, about chaos, and about order.

This is a book of visual poetry made with photographs, a book that is close to the dreamings of the aboriginals of Australia, a book that must be cherished by those who own it. Published by the Graeme Murray Gallery, 15 Scotland St., Edinburgh, Scotland. Printed in 300-line three-color. Edition of 2000. 19.95 pounds.

Changing Chicago: A Photodocumentary (Urbana-Champaign, University of Illinois Press, 1989, \$44.95 hardback, \$29.95 paper) is sponsored by the Focus/Infinity Fund of Chicago, formulated to create a series of photographic exhibitions in the spring of 1989, commemorating the 150th anniversary of the discovery of photography and the 50th anniversary of the Farm Security Administration documentary project. This is an honest, yet affectionate view of Chicago today, with works from 33 photographers selected by a jury to document the true vitality of life in Chicago and its six-county metropolitan area. 600 photographs are on display at five photographic exhibitions which opened on 15 April at various sites in the Chicago area.

With 52 color and 138 black and white images, the book includes a preface by Jack Jaffe, founder and president of the Fund, an introduction by noted photographer Walter Rosenblum and a scholarly yet highly readable essay on the history of documentary photography by Naomi Rosenblum. Life in Chicago is portrayed by Larry Heinemann, printed in beautiful duotone. Each photographer has biographical information, an explanatory statement by several of them, which enhances this "day in the life of Chicago" with distinct scholarship and forethought.

Chicago and Downstate: Illinois as seen by the Farm Security Administration Photographers, 1936-1943, edited by Robert L. Reid and Larry A. Viskochil, contains 162 black and white images taken by the renowned photographers of Roy Stryker's Farm Security Administration staff. Included

are celebrated works by Dorothea Lange, John Vachon, Arthur Rothstein, Jack Delano, Theodor Jung, Carl Mydans, and Russell Lee, among others. Lee and Delano were responsible for hundreds of photographs taken in Chicago's Black Belt, Russell Lee documented the devastation wrought by the Great Flood of 1937 on the Ohio River, and Arthur Rothstein captured the essence of poverty in the depressed coal mining region of southern Illinois. More than 2,400 photographs were taken in the state, and this is a selection of them. Published by the University of Illinois Press, 1989, \$29.95 cloth, \$19.95 paper.

Nature in Miniature by Andreas Feininger shows how perceptive his intimate look at nature has been in glorious color, his first all-color collection made public. Using close-up lenses to reveal near microscopic detail, controlling lighting to bring out subtle texture, and assuming unorthodox angles to emphasize the inherent beauty of familiar natural forms, we see transformations of nature photography into an interpretive medium.

This is a personal book, one which shows this pioneer photographer finding a spiritual base for the universal order of things, finding abstract paintings, unearthly landscapes, marveling at the natural order of things, the instinct of insects, in a most personal book.

Feininger's discussion of color in nature emphasizes the monotony of color in nature, but this monotony has a soothing and positive effect on him. His impressions are a naturalist's impressions, emphasizing the ephemeral aspect of flowers and books, sending them out into the world: flowers die and books go out of print, but the satisfaction comes from the joyful hours of intense creative activity. (New York, Rizzoli, 1989, \$40 with 113 color photos.

Heartland: New Mexico, Photographs from the Farm Security Administration, 1935-1943 by Nancy Wood (Albuquerque, University of New Mexico, 1989, \$29.95) is not just an album of photographs by Dorothea Lange, Arthur Rothstein, Russell Lee, and John Collier, Jr., among the 5,000 prints of New Mexico taken during 1935-1943, but rather a series of return visits to the same places and with the same people, including interviews in New Mexico with those who were photographed by these great FSA photographers who photographed frontier living, homesteaders, dustbowl victims, etc. Wood, who worked closely with Roy Stryker on **In This Proud Land**, now has finally done a book which documents New Mexico during the Depression and its inhabitants, those who were photographed by the FSA photographers and those who were not. It is also the history of how the FSA photographers captured "the significant detail." There is a kind of "before and after" documentation, but only from the point of view of a humanistic historian who believes in the photograph as a valid document. She has gone back and found something new, new dimensions in her own photography and a great love for New Mexico, one that has deepened because of the research on this book. Bibliography.

Pierre Dubreuil: Photographs 1896-1935 by Tom Jacobson (San Diego, Dubroni Press, San Diego, CA 1989 (dist. by University of New Mexico Press) is a magnificent contribution to the history of modernity in photography. To commemorate his retrospective at the Pompidou, 28

October 1987 - 5 January 1988, this volume with an introduction by Alain Sayag is exquisitely printed in duotone with 27 full-page prints. A chronology, bibliography and catalog of the exhibition make this a wonderful contribution into the history of photography. Dubreuil finally gets his due, having finally found his niche in photographic history with this exhibition and this volume. \$25.00

EXHIBITIONS CATALOGS

Eileen Cowin, Darryl Curran: The Photographic: Two Points of View. 4 February - 5 March 1989, California State University, Visual Arts Center, Fullerton, CA. Includes chronology, biography, bibliography of each photographer. Essay by Judi Freeman for each artist, whose career exhibitions this catalog represents. Both professors at the University, the artists are finely illustrated both in reproductions of their work and especially in Cowin's case, a foldout insert of the prints in the exhibition. \$10.00 including postage from Visual Arts Center, California State University, Fullerton, CA.

Monet in London (Seattle, University of Washington Press for High Museum of Art, 1989, \$19.95 paper, \$35 cloth) by Grace Siebering discusses Monet's sojourn in London between 1899 and 1904, when he produced nearly 100 paintings of Charing Cross Bridge, Waterloo Bridge, House of Parliament, in different light and weather conditions. 23 of these paintings are reproduced in color. There is an exhibition checklist and a selected bibliography.

The Subject is AIDS is a catalog of a recent thought-provoking national exhibition at Nexus Contemporary Art Center in Atlanta, Georgia. Here we have the effect of the disease in the responses of 36 living artists in works of art as well as in performances.

The catalog is a powerful, and although all works are not illustrated, several are, and you will be moved by the statements of the artists. Available from Nexus Contemporary Art Center, Nexus Gallery, 608 Ralph McGill Blvd., GA 30312.

The Spontaneous Gesture: Prints and Books of the Abstract Expressionist Era by Lanier Graham (Canberra, ANG, dist. by University of Washington Press, \$20) contains a long essay by the curator, who covers the history of prints in the United States and Western Europe from the 1940s to the early 1960s. Included are black and white illustrations of many prints by artists from the CoBra, Jackson Pollock, to Frankenthaler and de Kooning.

The Spirit in the Stone: The Visionary Art of James W. Washington, Jr. by Paul J. Karlstrom (Seattle, Univ. of Washington Press and Bellevue Art Museum, 1989, \$17.50 paper) is the exhibition catalog of a celebration of the remarkable life of Washington, and his 50th year as a practicing artist. First starting as a painter, he has concentrated on stone sculpture in his mature years. Both animal and human figures in both naturalistic and symbolic renditions are portrayed, portraits of historical figures, and his great "creation" and "kinship" works laded with universal symbols are explained.

Karlstrom, West Coast Regional Director of the Archives of American Art for the Smithsonian, traces Washington's relationships to the primitive/naive painters and the Symbolist tradition, and to the "northwest School" of art, which included friends and teachers of Washington. But it is the "spirit of the stone" which Karlstrom maintains drives the artist and emanates from the works. Includes chronology and 68 black and white photographs.

Herbert Bayer: Collection and Archive at the Denver Art Museum by Gwen F. Chanzit is a remarkable contribution to the literature not only of Bayer but of the Bauhaus. Beautifully designed as a "Bauhaus buch", the red, white and black cover opens to a complete catalog of the Austrian-born Herbert Bayer (1900-1985) who affected the course of twentieth-century design so profoundly through the Bauhaus precepts he practiced. From New York to Aspen, where he stayed for 30 years, and then to Santa Barbara, the collection of thousands of objects—paintings, drawings, sculptures, photographs, notes and sketches, proposals, books and correspondence—now housed in the Denver Art Museum, available for research to all. This is an exemplary catalog published by the Museum, one that includes informative essays, 300 lavish illustrations (20 in color) and available in paper for \$24.95 from the University of Washington Press, P.O. Box 50096, Seattle, WA 98145-5096.

Forty Years of California Assemblage, a traveling exhibition originated by the UCLA Wight Art Gallery, and curated by Anne Ayres, is documented in a comprehensive exhibition catalog, which is introduced by Henry Hopkins, has essays by Ayres, Peter Boswell, Philip Brookman and Verni Greenfield, a checklist of the exhibition, 31 colored plates, an illustrated catalog of the works with a detailed biographical essay about each artist, a selected chronology of assemblage and assemblage-related exhibitions and a selected bibliography. The exhibition goes to the San Jose Art Museum, the Fresno Art Museum and the Joslyn Art Museum in Omaha, Nebraska. \$25.00 for this major contribution from Wight Art Gallery, UCLA, Los Angeles, CA 90024.

African-American Artists 1880-1987: Selections from the Evans-Tibbs Collection by Guy C. McElroy, Richard J. Powell and Sharon F. Patton traces the course of Afro-American art from the 1880s to the present and demonstrates its continuity and structure. 68 paintings, prints, photographs and collages by such artists as Raymond Saunders, Grafton Tyler Brown, Jacob Lawrence, Alma Thomas and others, selected for inclusion in this traveling show. Brief biographical statements for the artists and descriptive statements on their work, besides the illuminating essays. Includes 75 color illustrations, \$35.00 cloth and \$19.95 paper distributed for the Smithsonian by the University of Washington Press.

Beyond Permission including work of Gregory Davis, Lynda Frese, Gordon Holler, Kim Mosley, Charles Schorre and Kim Stringfellow documents an exhibition of photographs at the Houston Center for Photography from 28 April - 11 June 1989. These artists go beyond the dictates of photography to express the allegorical, the spiritual, and the psychological. There are statements about the artists, photographs of some of their works, and biographies. Avail-

able from Houston Center for Photography, 1441 W. Alabama, Houston, TX 77006.

Enzo Cucchi documents an amazing exhibition at the Centro per l'Arte Contemporanea Luigi Pecci, Museo D'Arte Contemporanea Prato in Italy. This new museum has definitely put its emphasis on documentation and the exhibition catalogs it publishes are superior. Beautifully printed with many color reproductions, this catalog is more like a bookwork, since Cucchi really loves to write and create bookworks as well. The frontispiece, for instance, reads: "I like books; they are a special kind of deposit, a sort of common attitude with other human beings." Throughout this big catalog which documents a major retrospective, we have the writings of Cucchi, intermingled with reproductions and the standard exhibition catalog material. Cucchi's ruminations about exhibitions, his manifesto of art which appears at the end of the book on different paper has also been printed separately by the museum. Price: L.60,000 from Museo d'Arte Contemporanea, Prato, Viale della Repubblica 50047 Prato, Italy.

Everytime I go to my mailbox, there is a new catalog documenting a new Fluxus exhibition. This certainly has become the year of Fluxus-awareness, especially after the publication of the **Fluxus Codex**, which I have not been able to get to review, but has been published by Abrams. This is an especially important reference tool, edited by Jon Hendricks.

Another grand catalog has just been published by the Museum of Modern Art Library: **Fluxus Selections from the Gilbert and Lila Silverman Collection**, with a front cover designed by Yoko Ono, which swings around the back and hinges to make a Fluxus mask, designed by Milan Knizak. The authors, Clive Phillpot and Jon Hendricks, have put together an amazing amount of documentation into this small book. It covers the historic sweep, including George Maciunas' manifesto, Happenings, Fluxus documents including lots of correspondence, a checklist of the exhibition of 157 items, and the film programs shown at the museum during the exhibition. This is a treasurehouse of information, if you cannot afford the big **Codex** and do not have access to Jon Hendricks' other catalogs which have documented the Silverman Collection, of which he is curator. A surprise double fold-out of the plans for the first six issues of *Fluxusmagazine* and Maciunas' chart for time/time as seen in two-dimensional space.

Half way around the world, another catalog and series of exhibitions and events have taken place in Paris at the Galerie 1900-2000, the Galerie du Genie, and the Galerie de Poche. Written by Charles Dreyfus, this catalog, **Happenings & Fluxus**, is hefty, with a gorgeous color cover documenting the first exhibition in Paris of **Artistes des Happenings et de Fluxus 1958-1988**. This time, everyone is in it, represented by some kind of portrait, and the items in the exhibition as well as an artist's statement in French. Another gatefold of George Maciunas is the *Diagram of historical development of Fluxus...incomplete* (1973) as the frontispiece. 436 items are beautifully documented with a bibliography and several surprises for those new to Fluxus. We recommend this catalog highly to add to the growing reference library of Fluxus materials. Write to Galerie 1900-2000, 8 rue Bonaparte, 75006 Paris. The exhibition closes on 29 July.