

# MAIL ART

## NEWS

Images of Global Peace World Tour begins. To date over 200 artists are participating in this global network for peace from over 34 nations. The exhibition has been documented as a 72-page microfiche. The "micro-zine", as it has been called, contains examples of the exhibit: poetry, rubber stampings, decorated envelopes, prose, photo-copy collages, articles on mail art, multimedia works and the names and addresses of all participants to date. The "micro-zine" will be distributed to all participating artists, all art departments and student press at Illinois public institutions of higher learning, as well as scores of universities internationally. For more information, write to Global Peace, P.O. Box 3151, Springfield, IL 62708.

John Held Jr. was invited by a Soviet correspondent friend, Ilmar Krussamae, to attend an artists' workshop from 15 - 30 September in Estonia.

Urban Spirituals, a mail art show curated by C.W. Poste, held at AFLN Gallery, October - November 1989 in Seattle, WA is documented with a handsome catalog, which is now available to some of those interested in having a beautiful catalog of mail art from around the world reproduced on a copy machine, both black and white and color (foldouts for both), a list of all the participants in the exhibition with their addresses. This is a very special offer to U.S./Canada (\$25) and \$27.50 for foreign request. Send to C.W. Poste/Summers, 4308 Greenwood Ave., Seattle, WA 98103. Orders should be accompanied by money order or cashier/bank check and be made out to Craig Summers, not C.W. Poste.

America's first Junk Mail Museum will open in Studio City, California on 14 January. It will be housed in a mini-mall, a fine example of junk architecture. They want Ed McMahon to attend the grand opening--he's the junk mail cover boy! And those wishing to route their junk mail to the museum of consideration can send it to 12265 Ventura Blvd., Studio City, CA 91604. Address it to Occupant.

Artists' Newsletter for September 1990 had a cover of artistamps by Ed Varney, the Third International Artists Stamp Edition, specially altered for the newsletter. Robin Crozier wrote an essay on "What is Mail Art?" For more information, write to Artists Newsletter, AN Publications, Box 23, Sunderland, SR4 6DG, England.

Artefax: Un reporte, Mail Art in November 1989, a project of Mauricio Guerrero, shows an iconoclastic art which is produced by artists throughout the world, breaking all traditions and using relatively new technology. The exhibition of Fax Art was held at the Universidad Autonoma Metropolitana, which has published this booklet by the organizer, Mauricio Guerrero. The exhibition, Artefax I, was held at the School of Painting, Sculpture and Graphics "La Esmeralda" during February 1989, under the title, Electrosensibilidad. There was an exchange between that school and the cities of Baltimore, Copenhagen, and various

places in Mexico City. Artefax II was presented on 24 July that same year in the Galeria Metropolitana of the UAM, with nine artists invited to transmit their works from different places in Mexico City. Included in both shows were computer art and the application of computers in art and design at the University. For more information, write to Universidad Autonoma Metropolitana, Division de Ciencias y Artes para el Dise9o, Mexico City D.F.

101 International Mail Art Show was held at Biola University from 30 October -30 November 1990, curated by Leslie Caldera from his own collection. The poster is also a checklist of all those in the exhibition with their addresses. Biola University is located in La Mirada, California.

## MAIL ART SHOWS

New Age, New Era. Any size, any media. Periodical documentation to all. Deadline: December 2000. Send to Alexander Rostocki, ul. Tylzyckall m115, 01-656 Warsaw, Poland.

Heroes and Heroines: Crestwood Elementary School Mailart Exhibit in conjunction with an all school theme. Size 5x8 or smaller. Small area for 3-D media. All work exhibited, none returned. **Deadline: 9 February 1991**. Show will be viewed in the school library and remain intact for possible viewing at the other schools or district office. Documentation to all. Send to Carole Sauter, Crestwood School, 25225 180th Ave., S.E., Kent, WA 98042.

The Read My Lips International Mail Art Show. No rejections, no returns! All work exhibited. Any size, any media. For documentation, send a self-addressed, stamped envelope. **Deadline: 15 March 1991**. Send to Lill Wagner, 110 W. Florentia St., Apt. 3, Seattle, WA 98119 USA.

Egomania, a self-portrait scrapbook, edition 1. Especially designed for the multicultural schizophrenic 1990s. Photocopy book of final portrait collection to all. Send under one of the following: a) alter ego, b) straightforward (or not) portrait, c) a portrait a day, for a week, d)self gratification, e) guess my gender! Send to Mr. Gossip, 3 Chatsworth View, Curbar, Nr. Sheffield S30 1XD, England. **Deadline: January 1991**.

Figures. Please participate in 3 new projects: 1. Peace Communications, 2. Add your self portrait or another intervention, 3. Send me figures. Any media, any size. No deadline. Periodical documentation and exhibition. Send to Mario Lido, Via Goito 124, 57127 Livorno, Italy.

Russian Art Exchange. Russian mail artist wishes to exchange artworks--carciature, drawings and paintings. The works should be no larger than 30 x 40 cms. Send to Aleksandr Zhmailo, Ikkamova 26-18, Samarkand 103048, USSR.

Experience of Plethoras. International mail art show on theme. Send to Raimondo Cortese, 89 Fenwick St., North Carlton, Vic. 3054, Australia.

Animals. Waldron Island, a place that civilization left behind. Our school requests your animals for our project. Our school is made up of one room supporting eight grades and 10 students. Our bioregion is not marked by political boundaries but by physical aspects of the land. Documentation to all. Send to Waldron Island School, Waldron, WA 98997 USA. **Deadline:** 31 January 1991.

Walking Exhibition. I have a pair of shoes with a transparent plastic window where an artwork can be displayed. Send your contributions in pairs, size 5 x 6cm. Theme and technique are free but the material has to be thicker than paper, thin card is alright. Each participant will get a catalog and a slide of all work. I will wear each pair of artworks for a few days. Send to Livia Cases, C. Marconi 11, 10125, Torino, Italy. **Deadline:** 15 January 1991.

All About Church: International project. Graphic arts, watercolors, paintings, pieces of sculpture, pictures, collage, religious picture postcard reproductions, postage stamps, photos, posters, books, newspapers, magazines, books about church and religious art, history or inventory of church, red letter days, feasts and..All About Church. Send to Saulius Jidlauskas, J. Paukjteliu 2, Linkuva 235236 Pakruojis, Lithuania. No deadline.

Spaceship Earth. Past, present and future; planetary ecology; global awareness; communications networking; sacred locations; the universe; whirled citizenship; and the search for international peace and tolerance. Send poetry, philosophy, dreams, drawings, photography, paintings, prints, collage or any other medium. No limit to size or format. **Deadline:** January 1991 (Summer in the Southern Hemisphere). This is for the Winter exhibition. **Deadline for Spring exhibition:** April 1991. Each exhibition will be documented and a final catalog will be sent to all participants. All art will be displayed and recycled. Send to Earthling Survival Party, Museo Internacional de Neu Art, Box 3655, Vancouver, BC, Canada V6B 3Y8.

Inner Eye: The Inner Ear. Any size, any media, no rejections, no returns. Send to C.W. Poste, 4308 Greenwood Ave. N., Seattle, WA 98103 USA. **Deadline:** February 1991. Documentation in Fall of 1991.

Art/Line, a limited edition artist's magazine portfolio, was initially dedicated to "Art about a guy named Art." The next issue, out in February will be "Will of the People." Contributors are encouraged to submit an edition of 100, each 8 x 11 inches, signed and numbered. Each copy can be Xerox, photo, or other print media, but must have some handwork. **Deadline** for Issue Two is 1 February 1991. Please submit a self-addressed, stamped return envelope along with artwork. Send to Frank Thomson, 17 Pine Dale Rd., Asheville, NC 28805.

Morality/Immorality. What does morality mean to you? What is morality? Immorality? Do we need it? Is there a new

morality? or has it always been there? Any media, any size. Everything will be shown (including videos, VHS). Exhibition at the City Library of Goeborg. No return, no censors, documentation to all if possible. Send to Ingrid Engaras, Sodra Vagen 70C, 41254 Goteborg, Sweden. **Deadline:** 14 January 1991.

Apocalypse. Send mail art, six 10 x 15, free medium. Send to 220067, g. Minsk, ul. Russiyanova, 3-1-88, Vladimir, Sutyagin, USSR. **Deadline:** 31 December 1991.

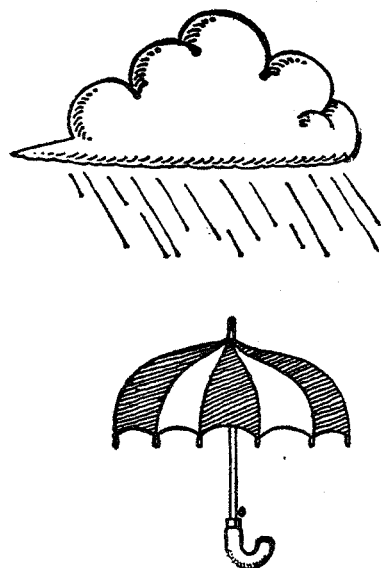
Strange but true. Strange, unusual, interesting, bizarre facts/information, myths, legends, etc. Please send short written statement on the source/information/idea, behind the artwork. Any size, any media. Exhibition to be held in London, February 1991. Documentation to all. Send to Rachel Scholes, 8, 89 Lancaster Road, London W11 1QQ. **Deadline:** End January 1991.

Another Philately. Send samples of your artistamps, false postage stamps for exhibition at end of 1991. Stamps must be perforated, uncanceled, not stuck to anything. Documentation to all. Send to Jean-Pierre Naud, 46 rue Lafayette, 68200 Riom, France.

I'm Afraid. Open exploration of fear: external, internal, personal and political implications etc. Free format, any medium. Documentation to all. Send to Hoine Cross Cottage, Ashburton, Devon, England TQ13 7HE. **Deadline:** February 1991.

Detective. Mail art wanted, no size limits, all media, no fees. No returns, no jury. Documentation to all. Send to Oleg A. Yudin, 128-2-256, Bucharestskaya St. Leningrad 192288, USSR. **Deadline:** 30 August 1991.

Art Postale Book. An illustrated history of correspondence art from the '60s to the present is in the works. Send any relevant material (postcards, stamps, rubberstamps, magazines, catalogs, anecdotes, photos, texts, or personal resumes) to Vittore Baroni, Via CC Battisti 339/341, 55049 Viareggio, Italy. **Deadline:** 25 December.



## PHOTOBOOKS

Cambridge Darkroom, Dales Brewery, Gwydir St., Cambridge CB1 2LJ, England has beautiful publications available for sale for a nominal fee. One of them, Shadow of a Dream includes the work of Christian Boltanski, Louis Jammes, Annette Messager, and Autour du Fictionnalisme among others. It is a stunning catalog, with a fine essay by Veronique Pittolo. It costs only 4.50, but all 9 publications in print only cost 25 + 2.50 postage and handling from them. They are beautifully printed in duotone and color duotone, with a real sense of good design.

Another catalog is entitled From Moment to Moment, a portfolio of postcards that are beautifully printed. 4.50. If you are interested in British photography, you must have these publications!

The American Wilderness by Ansel Adams (New York, Bulfinch Press/Little, Brown, 1990, \$100) is considered to be the magnum opus of Adams--the summation of his legacy to the environmental movement. In this oversized volume are Adams' finest photographs of the American land combined with excerpts from his largely unpublished writings on the urgent need to preserve "the grandeurs and potentials of the only world we inhabit."

From the point of view of bookmaking, this is a masterpiece conceived by the artist before his death in 1984. Of the 107 photographs reproduced, over one third are unpublished or have rarely been seen. Fortunately, Andrea G. Stillman, who worked as an assistant to Adams, edited the book, so there is an intimate approach to design and intention. The introduction is also by William A. Turnage, the former president of the Wilderness Society. This volume is a tribute to a great artist, and a tribute to fine bookmaking as well.

Werner Bischof 1916-1954 (New York, Bulfinch Press/Little, Brown, 1990, \$65) is the first book to document the work of this more renowned journalist, whose photographs had been widely reproduced throughout the world. With 216 black and white images, including previously unpublished photographs, along with letters, drawings, and excerpts from his extensive journals, Bischof's place in contemporary photojournalism is definitely reconfirmed.

Starting as a graphic artist, then apprenticed for a time to a photographer, Bischof began traveling on assignment in 1945 for the Swiss magazine Du. Touring war-devastated France, Germany, Italy, and Eastern Europe, Bischof created photographic essays that served as witness to that era and as visual expression of its moral and social concerns. He believed in the photograph as "the undistorted document of contemporary reality." He then became a MAGNUM photographer, covering famine in Bihar, India, as well as Korea, Indochina, and Hong Kong, as well as Japan. While traveling on assignment in Peru in 1954, Bischof was killed in an automobile accident at 38 years of age. This is a moving document, extremely well printed, with text by his son, Marco, and introduction by Hugo Loetscher. It also includes a biography, chronology and extensive bibliography.

Beneath an Open Sky: Panoramic photographs by Gary Irving is the photographer's first complete collection of panoramic images, nearly all of which are displayed to max-

imum advantage across two-page spreads. The horizontal format allows the reader/viewer to experience the majesty of the prairie, with open skies. 63 photographs in glowing color, using the Fuji Panorama camera. \$39.95. Published by the University of Illinois Press, 1990.

Eliot Porter died on November 2, but the University of New Mexico has just published two new titles by Porter which extend the talents of this great color photographer:

Mexican Celebrations by Eliot Porter and Ellen Auerbach is the product of a trip to Mexico in 1955-56 during the Christmas, Lenten and Easter seasons. These are among the earliest photographs in color ever to be made of these festivals, including ritual dances, pageants, processions, feast day markets, carnivals, holiday decorations, fireworks, and spectators. This book serves as an important contribution to the study of Mexican folk traditions. The two essays by Donna Pierce and Marsha C. Bol add interpretation to these traditions. For the generalist as well as the photographic scholar. Published by University of New Mexico Press, \$40.00.

Monuments of Egypt includes magnificent photographs of the temples at Karnak and Luxor, and the temples of Rameses II and Nefertari at Abu Simbel. 102 color plates, an essay by Wilma Stern and a bibliography complete this incredible documentation done in the 1970s, with problems of scale, and interiors with vibrant paintings inside displayed for the first time. University of New Mexico Press, \$40.00.

The Cat in Photography by Sally Eauclaire has 103 duotone illustrations by a Who's Who of photography such as Cartier-Bresson, Eakins, Halsman, Kertesz, Steichen, and Edward Weston, as well as Lee Friedlander, Jan Groover, Tony Mendoza, and others, as well as many anonymous 19th and 20th-century artists.

Eauclaire in her essay explores the changing role of the cat in society and the look and meaning of the photographed cat in family albums, in magazines, and on the walls of museums. Elegantly designed and beautifully printed, this book is a must and only \$29.95.

Germany by Michael Ruetz (New York, Bulfinch Press/Little, Brown, 1990, \$60) is a sumptuous travelogue through the photographer's native Germany, a country he has lived away from for long periods, so a fresh look by a native German is what is anticipated, and Ruetz does not let us down. With his unusual Linhof Technorama camera, he photographed hundred-degree views without distortion and provides sweeping views of the German landscape.

There are 75 color illustrations, including 5 panoramic foldouts. This is still the Germany of the West, not a unified Germany his camera captures, but it is beautiful photography.

The Many Faces of Mary by Shirley C. Burden (New York, Aperture, 1990, \$25) is a devotional book of photographs by a convert to Catholicism who just happened to be passionately in love with photography as well. The black and white photographs of the devoted are much more powerful than the color photographs, but the photos of the factory of Mary sculptures is worth the trip!

Private Enemy - Public Eye: The Work of Bruce Charlesworth (New York, Aperture, 1990, \$24.95) is an uncanny collection of photos by an amazing photographer whose surprises are worth the indulgence of getting under the skin of this book. More an artist's book than a pure photography book, this collection of disorienting photographs leaves you smiling. Many times, the photographer is in the photograph. There are complete works of short fiction, excerpts from photo-novellas, views of narrative environments and production stills from many video, film, and theater works. Even the layout of the book is full of astounding surprises which makes this book more than a sum of its parts.

Being actor/director as well as photographer, Charlesworth's life is full of chaos and desire, dreams and more often nightmares. The comic irony that pervades all his work softens the blow of the absurd and the unsolved problems which he poses in all his work.

Reality is not one of Charlesworth's strong cards, but teetering on the brink of plausibility is a mainstay of his work. Accept the astounding, and the plausible is allowed. This is a must for all aficionados of the absurd and the unreal, which is our reality.

Entering the Grove by Gary Braasch, with text by Kim R. Stafford, is a celebration of trees--a celebration of their grandeur, mystery, beauty and fragility. The duo, Braasch, a celebrated international environmental photography and Stafford, an award-winning natural history writer, make this exploration of the great forest of North America, from British Columbia to Costa Rica, a poetic and personal glimpse of forests in all weather, under all conditions of light.

Beautifully designed and produced, the 65 photographs are enhanced by the poetic text which calls for the appreciation and preservation of an increasingly threatened resource. The appendix includes a list of organizations people can contact to learn more about trees and their importance to our life and how to protect them. In line with that, the text has been printed on recycled paper. Published by Gibbs Smith, this Peregrine Smith book published in December 1990 costs \$34.95.

With a tribute to more than trees, The Rainforests: A Celebration (San Francisco, Chronicle Books, 1990, \$35) presents a stunning array of over 200 full-color photographs of rarely seen flora and fauna by internationally renowned photographers. The enormous variety of rainforest life is presented here, accompanied by a foreword by the Prince of Wales. Proceeds from the sale of this book will be used to help support the Living Earth Foundation, whose projects enable local communities in developing countries to understand and value the rainforests and to manage their resources for the future.

The Private World of Katharine Hepburn by John Bryson (New York, Little, Brown, 1990, \$39.95) includes 150 striking color photographs of a feisty woman who has become an American icon. Bryson, a close friend of Hepburn's, has been tracking her for the past 15 years. There is her shoe collection, her old gold clubs, and of course her Oscars. But the great years are not the past 15, and this book seems to be a lot of hype and not the Hepburn we have come to know.

My Tibet by The Dalai Lama and Galen Rowell, photographer (Berkeley, University of California, 1990, \$35) is a revealing book of the Dalai Lama's compassion, profound faith, common sense, generosity, and a playful sense of humor in his texts, while Galen Rowell's magnificent photographs reveal the mystery and enchantment of a country that has been ravaged by the Chinese invaders for the past 30 years. All but a dozen of Tibet's 6000 monasteries had been destroyed and more than 1,200,000 Tibetans were killed during the Maoist regime. What was anticipated when the Chinese cautiously opened select Tibetan doors to visitors in the 1980s was a bleak picture, but these 118 photographs reveal a country full of great natural beauty and amazing human energy and grace. This is the International Year of Tibet when an international committee of lawyers for Tibet are working feverishly to make sure human rights of the Tibetans are honored. A photography portfolio has also been produced to raise funds for this cause. This book is but another contribution in understanding what Tibet has undergone and what the Dalai Lama means not only to the Tibetans but also to the world. The Dalai Lama will be touring the U.S. in the Spring 1991.

Still another book captures Tibet as well, but another Tibet:

Tibet: The Sacred Realm: Photographs 1880-1950 (New York, Aperture, 1990, \$39.95) brings together for the first time a selection of more than 140 rare photographs, taken by more than twenty intrepid adventurers, naturalists, explorers, scientists, and missionaries, who were among the very few in the West to travel in Tibet. The photographs come from collections of 23 institutions' archives and private sources in Europe and the U.S.

Here we have Tibet's mystery and fascination by explorer-photographers Alexandra David-Neel, Brooke Dolan, George Taylor, Ilya Tolstoy, and Claude White, among others, including the Tibetan photographer Sonam Wangfel Laden-La. With a bibliography, chronology of Tibetan history, and a who's who of photographers, this volume, introduced by the Dalai Lama, is a gem of sepia-toned mirrors into another culture. A wonderful complement to the book above.

Italy '50s: Photographs by Sanford Roth (San Francisco, Mercury House, 1990, \$24.95 paper) is a collection of black and white photographs capturing the spirit of postwar Italy. There are movie stars such as Monica Vitti, Alain Delon, Romy Schneider, as well as ordinary people emerging from the long war still smiling, ready for anything but surrounded by remnants of postwar politics.

Since this was the Italy of my youth, I cannot vouch for the movie stars and directors, but I can vouch for Italy which will never be again. It was a simple Italy, full of cafes, light and shadow falling on famous piazzas, people doing their menial tasks with smiles on their faces, nuns and priests, cats and Communism. Roth however was privileged to meet many of the cultural protagonists of Italy from Carlo Levi to Giacomo Manzù, from Marino Marini to Giorgio Morando, and so many more. His widow, Beulah, tells many humorous anecdotes about her and Sanford's adventures. A very personal book which has universality. Introduction by Kenneth Baker. 97 black and white duotone photos which recall an Italy before the onslaught of innovation in the sixties.

Full Circle: Panoramas of Paris, Venice, Rome, Siena and Kyoto (New York, Aperture, 1990, \$39.95) is a panoramic view of these cities by famed sculptor and photographer, Kenneth Snelson. His preference is to view in a 360 degree manner the ordinary vistas of urban life, enabling the viewer to examine the ever-changing spatial relationships of the scenes. This is the culmination of a long-time fascination with panoramic photography, spending hours in his father's camera shop as a child to the current use of the modern lightweight panoramic cameras used for the photographs in this book. This is a grand tour in 45 photographs.

Of Time & Place by Walker Evans and William Christenberry (Untitled 51 of the Friends of Photography, dist. by University of New Mexico Press, 1990, \$19.95 paper, \$29.95 cloth) accompanies an exhibition curated by Thomas Southall of the Amon Carter Museum, presenting for the first time photographs by the two artists in Hale County. Evans had photographed there in 1936 while working on Let Us Now Praise Famous Men - William Christenberry was born in Hale County that same year. The two men became friends and traveled together in Hale County in the 1970's, with Evans experimenting with color there. There are selections of Evans' color photos in this book.

Southall discusses Evan's experience in Hale County, Christenberry's development as an artist, and the relationship and cross-influences between the two men. The literary connections are emphasized, with those of James Agee, Faulkner and Eudora Welty included.

The Story of Kodak by Douglas Collins (New York, Abrams, 1990, \$49.50 until 1/1/91; \$60 thereafter) is the first book to tell the unparalleled story of George Eastman and the Eastman Kodak Company, an American saga of Yankee ingenuity, scientific invention and discovery, and great success.

This spellbinding book is so beautifully designed that you know that the history of photography is being promoted. The chapter titles are double-page spreads using cameras and albums. The duotone prints are exquisite, and this book is truly the culmination of its own text, the use of photographs to illustrate the history of photography. There are 275 illustrations, 125 in full color. From daguerreotypes to the moon, the photographs include such rare material as Roosevelt family photos, portraits taken by the British royal family, pictures of unusual cameras for all occasions, and Kodak's famed wide-format "Coloramas" made by the world's most famous photographers, as well as examples of the latest technological breakthroughs in movies and still photography. Oddly enough, there is no mention about "imaging" and the new developments which will merge silver-halide photography and electronic technology. The Photo CD is here to stay, but there is not a mention of it in this volume. Yet this is a must for most collections!

I think the chapter on the future of photography is somewhat incomplete, knowing that the computer will be interacting with the image much more than ever before, a threat perhaps to Kodak's primary position, but all in all not a bad book. Maybe the lack of a bibliography is in keeping with this being the "first" book to tell the story. I hope so.

Soho Walls: Beyond Graffiti by David Robinson (Thames & Hudson, \$18.95) is the ten-year documentation of the

"public galleries" of Soho streets, where artists have stenciled, painted, scrawled on torn posters, making collages. Others are directly painted onto the wall. Others are stencils such as Cupid, a man with an umbrella, a dinosaur, a guitar. Some messages are truly serious personal manifestos and political statements, others are whimsical elements of an artist who must make a mark in public. This is a lusty book, one appealing because there is such a variety of images, true images on the walls of New York City. There are 97 color illustrations.

Looking for Love: Chelsea Reach with photographs by Tom Wood (New York, Aperture, 1990, \$24.95) is an interesting look at a slice of life in England, the club in New Brighton, where the mating instinct becomes full-blown, and these photographs seem to make us voyeurs, intruding into the world of the young. But instead of finding the human emotions, the sound, heat and movement, we find freeze frames in living color--moments constructed by the camera--in which he mediates his subjects and our experience of looking. A fascinating game plan. What is also missing is a context--no defined environment for us but the "mythology of the night" in which the minute codes of physical and emotional contact are displayed.

Spiritual America (New York, Aperture, 1990, \$24.95) is an anthology of the work of the uncanny American artist, Richard Prince, who has been known for his appropriated photographs, called "rephotography", as well as his gangs, jokes, and hoods, along with his various writings. Designed and conceived by the artist as an artist's book/catalog, it is part examination of a decade of his work, part commentary on the current state of popular culture as evidenced in our mass media. When he isolated details of popular-media images by using the lens like an optical editing machine, calling up not moments of time but slices of pre-existing imagery, he makes it clear that these images have formed a kind of imprint on the unconscious of our image-obsessed society. The best introduction to this seminal artist.

Known in the 1970s as a wordsmith and book maker, he returns to the book as he always has, this time as a visual pictorial of his monologues, where the photographs seemingly roll over you and you know where he has been. A very special bookwork, one which accompanied an exhibition of Richard Prince at the new Institute of Modern Art in Valencia, Spain. Chronology, bibliography and Richard Prince on every page.

Eisenstaedt: Remembrances (New York, Bulfinch Press/Little, Brown, 1990, \$40) is a collection of my memories too, since I was brought up on Eisenstaedt's photographs in LIFE magazine. As a pioneer in the field of photojournalism, Eisenstaedt has covered a wide variety of assignments, some of which cover my history from the early days of World War II to the meeting of Hitler & Mussolini, vivid portraits of movie stars, designers, poets,, photographers, artists, architects, dancers, et al.

This is a rich album of wonderful photographs by a master. Quite a different form of photography is done by Hiro, whose surreal color photographs have graced the pages of many popular magazines. Fighting Fish, Fighting Birds (New York, Abrams, 1990, \$35) is the culmination of

Hiro's fascination with the color and fluid movement of Siamese fighting fish. He began photographing them in spectacular color in a tank in his studio. The cocks he came across in Latin America. This volume documents a body of work up to now never before seen outside Hiro's studio. 24 color images of the fish are matched with 24 duotone reproductions of the bird photographs. The text is by Susanna Moore.

The fish remind one of Paul Jenkins' paintings, abstract swirls of color, while the black and white cocks have beauty in their violence as well, if you're into that kind of "sport".

Mike and Doug Starn by Andy Grundberg (New York, Abrams, 1990, \$39.95) is the first major monograph of the whiz kids who arrived on the scene at the age of 21 and have been flying through the art galleries and into the hands of collectors ever since. Appropriators par excellence, the twins tear, crease and cut the paper; they expose it to all kinds of chemical reactions. Images are cropped, re-arranged and re-presented, and their youthful emphasis on previously taboo subjects such as mortality, human cruelty, and innocence are widely treated by the twins. Rosenblum's introduction puts the Starn Twins next to the greatest of our culture. Only the future will tell.

This accompanies a traveling show throughout the U.S. in 1990-91.

City Play by Amanda Dargan and Steven Zeitlin (New Brunswick, NJ, Rutgers University Press, 1990, \$24.95) captures two centuries of images by New York's great photographers and artists, such as Martha Cooper, Bruce Davidson, Arthur Leipzig, among others, as well as oral histories, diaries, reminiscences, and interviews with children, teenagers, and adults. This is a portrait of a community centered in place. The whole city becomes the arena for games, and asphalt and concrete, tenements and trash all become part of it. More than photography, this is a sociological survey of the games of New Yorkers. A delightful book! Bibliography and index.

Splash! A History of Swimwear by Richard Martin and Harold Koda (New York, Rizzoli, 1990, \$29.95 paperback original) combines the history of fashion with the history of good photography to explore the development of the swimsuit with a text that is in fact a study in style. Photographs such as Lartigue, Rodchenko, Munkacsy, Hoyningen-Huene, Dahl-Wolfe and others make this a photography album extraordinaire, as well as a history of a particular type of fashion wear. 200 illustrations, 152 in duotone, 48 in color. An oversize luscious exposé!

The Love story of Sushi & Sashimi: A Cat Tale with photographs by SuZen and story by John Daniel (Santa Barbara, Capra Press, 1990, \$9.95 paper) is an enchanting story of two Siamese cats cavorting in a Greenwich Village studio. The cats in their first year together stalk, soar and fly through the air in athletic symmetry. The photographs have the same enchantment as the cats. A lovely little gift.

Lisette Model by Ann Thomas (Chicago, University of Chicago Press, 1990, \$39.95) is published in conjunction with the exhibition which travels from its source, National Gallery

of Canada in Ottawa to the ICP in New York, the San Francisco Museum of Art in San Francisco, Vancouver and Boston and Cologne. This is the first truly comprehensive study of the life and work from this internationally important photography. Based on original material from her archives, never before published, held at the National Gallery, which includes extensive correspondence with famous artists and photographers, 27 notebooks kept over 40 years, many hundreds of unprinted negatives and unpublished photographs, and a large collection of writings by and about her, this volume is a landmark in the history of 20th century photography.

This is not just a book for connoisseurs of photography, but also for the general public, since it contains 330 duotone photographs, as well as a vital text, full of anecdotes and quotes from this most animated woman. There are icons in the history of photography herein, with insightful critical analysis. This warm, talented, strong, fascinating artist, a refugee, wife, friend and teacher, comes alive in these pages. There are lots of stories, quotations, uncompromising statements, many of which are set in 8 point type in the margins in small columns. It is a rich compendium of the archive of this fascinating woman photographer, one who has touched all our lives!

It is only now that we can produce this kind of catalog, since she had such legendary control over the way her pictures were presented and her suspicion of the written word made it impossible to produce such a volume. Now this volume bridges the broad vision of this woman who had one foot in Europe and another in America.

A Distanced Land: The Photographs of John Pfahl with essay by Estelle Jussim (Albuquerque, University of New Mexico Press in assoc. with Albright-Knox Art Gallery, 1990, \$45 cloth, \$25 paper) is a most important document which shares in its 106 color plates the consummate art of a photographer, who has altered landscapes adding visual stimuli to his color photographs. His poetic stance and his choice of landscapes captures the mind as well as the eye.

Jussim's essay is an example of the finest writing in photography and should be read by everyone interested in photography, visual art and good writing.

Straight from the Heart: Portraits of traditional Hispanic musicians by Jack Parsons with essay by Jim Sagel (Albuquerque, University of New Mexico Press, 1990, \$19.95 paper) documents not only the musicians who make traditional folk music in Mexico, New Mexico, and Colorado but accompanies a large archive of taped music of these musicians, some 3,300 hours of it done by Jack and Katherine Loeffler. Thus, this is a collaboration not just of images but of sound, and it preserves for the future some of the people whose sounds are in the archive. These people for the most part are not young, and thus this book is even more moving.

Native American Portraits: 1862-1918 by Nancy Hathaway (San Francisco, Chronicle Books, 1990, \$29.95 cloth, \$16.95 paper) features 100 stunning duotone photographs from the Kurt Koegler collection, a carefully researched album of images when history intersected with the development of the art of photography along with the devastation of a native people in the U.S. The author has done careful historical research and describes each of the

photographers, from William Henry Jackson, Timothy O'Sullivan, Adam Clark Vroman, Gertrude Kasebier to Alexander Gardner, how they hauled heavy photographic equipment across the mountains in the face of great dangers from wolves, rattlesnakes, harsh weather, and hostile Indians. In addition, photographers faced great reluctance on the part of the Native Americans since they felt that if they were photographed, they would be ceding their power to the white man.

Here we have Sitting Bull, Chief Joseph of the Nez Perce, Geronimo, and many more. But the camera did lie at times, since many photographers carried around wardrobes to create romantic images of the Indians, rather than the hungry, sometimes hostile, dispossessed person on the other side of the lens. The humanity of the Indians did not always match the purposes of the photographers in question.

The collection is owned by Kurt Koegler, a New York attorney, who began amassing the photographs in the book in 1979. Although the Getty Museum wanted to buy them in 1984, Koegler declined the offer; instead, he wanted to share the photographs with others, through this book.

African Canvas by Margaret Courtney-Clarke (New York, Rizzoli, 1990, \$60) documents the art created by the women of West Africa in Nigeria, Ghana, Burkina Faso, the Ivory Coast, Senegal, Mauritania and Mali. Courtney-Clarke, a photojournalist traveled for three years to document the dazzling vernacular architecture, pottery, body painting, and mural art of these women.

The private worlds of rural women who live in isolated villages were entered by initial meetings with village chiefs to her ultimate acceptance by the women she would eventually live with and photograph. This is the first photographic record of the contribution women artists have made to their societies in Africa. Working without brushes, using only colors from the earth and plant extracts, the women of West Africa have covered their houses, clothing, and bodies with intricate patterns depicting--and celebrating--their lives. This is art made, as Maya Angelou says in her introduction, "to delight the eye, console the troubled mind, appease the highest authority, and educate the children in the way of the world, to infuse and sustain the family in an appreciation for life and the expectation of beauty."

Designed by Massimo Vignelli, the volume has 181 color photographs which present to us a most dynamic art with motifs and patterns that are a reflection of their lives in communal living. Painted walls not being transportable, often lasting only a season, these photographs remain the only permanent evidence of their existence. A rare and moving book of process as well as product.

Julio Mitchel: Triptych is a collection of extraordinary photographs, which deal with war, death and love (the three in triptych). Pictures of civil war in Lebanon and Northern Ireland, pictures of a New York hospital for the chronically ill, who are waiting for the inevitable end. The long lens seems to emphasize the background as much as the foreground. Only the photographs of love and orgasm hint at a bit of hope. Outstanding collection, with text in English, German and French. 40 full-page pictures in duotone. New from Parkett Publishers, \$30.00, now available from Dis-

tributed Art Publishers (D.A.P.), 636 Broadway, Rm. 1208, New York 10012.

Afghanistan, 1980-1989 by Ed Grazda is a portfolio of photographs by a photographer who has followed the Afghan resistance from its earliest stages in 1979 to the present. This decade of images shows Afghan refugees in Pakistan waiting to return either to the warfront or home, as well as resistance fights in the Bamiyan province. From Soviet military intervention to its withdrawal in 1989, from the holy war it once was to a civil one. Unlike most photo books, this is a personal visual diary by the photographer who shows the scars of war and the scarred landscape as well. Here, the text is as important as the images (English and German), which accompanies the 138 black and white reproductions. The photos are quite grainy, but that gives them an edge. Afghanistan still remains a country in suspended anticipation. Published by Parkett, distributed by DAP, 636 Broadway, NYC 10012. \$19.95 paper.

The Mezzotint: History and Technique by Carol Wax (New York, Harry N. Abrams, 1990, \$49.50) presents us with an authoritative history of the medium from its first appearance in 1642 to the present. Having fallen into disfavor in the 19th century, as new printmaking processes were developed, the recent resurgence of this medium which is achieved with tone rather than line attests to the vitality of this exciting creative process. The first half tells the history, the second half is devoted to tools, materials, and step-by-step platework instructions. With more than 300 photographs, line drawings, and colorplates, this importance reference tool includes a list of suppliers, a broad-based bibliography and index.

Nineteenth-Century Photographs at the University of New Mexico Art Museum (Albuquerque, University of New Mexico Press, 1990, \$39.95) includes an preface by Eugenia Parry Janis, an essay by Robert Ware, a bibliography and a catalogue raisonné of the 19th century collection at the Museum. The catalog is revelatory, showing the richness and depth of this outstanding museum, the vision of Van Deren Coke.

The Smithsonian Institution Press has issued a new series, entitled "Photographers at Work", edited by Constance Sullivan.

The first four titles--in a sophisticated how-to format--documents the work, techniques, and approach of a major photographer with photographs and an interview:

Pure Invention: The tabletop still life, photographs by Jan Groover contains 40 duotones. \$15.95

Creating a Sense of Place: Photographs by Joel Meyerowitz has 29 color illustrations. \$15.95

On Assignment: Photographs by Joel Maisel, 29 color illustrations. \$15.95

The Photo Essay: Photographs by Mary Ellen Mark, 28 color plates, 2 black and white illustrations, \$15.95

## REFERENCE TOOLS

Care and Identification of 19th-Century photographic prints by James M. Reilly (Rochester, Kodak, 1986, \$24.95) is an important reference tool, the first and only comprehensive reference book on all aspects of the 19th century photographic print. A key feature of the book is its practical, detailed system to help individuals identify various photographic and photomechanical print processes. There is an easy-to-use Identification Guide found inside the book. Available from the Image Permanence Institute, R.I.T. City Center, 50 West Main St., Rochester, NY 14614.

American Photography in the 1960s: Checklist of several exhibitions held to complement the Seminar on American Photography, Culture and Society (Nov. 14-18, 1990) is an indispensable tool for any and all photography buffs, historians, connoisseurs, and dilettantes, for this is a desk-top generated labor of love by William S. Johnson and graduate students who have compiled bibliographies on all major photographers of the 1960s, a feat that could only be done in this computer age, but one that is remarkable for it lists current address, artist's statement, education, activities in the 1960s and a massive "selected" bibliography, a reference tool that cannot be beat for \$5.00 from William S. Johnson, George Eastman House, 900 East Ave., Rochester, NY 14607.

Photography in the modern era: European documents and critical writings, 1913-1940, edited and with an introduction by Christopher Phillips (New York, Metropolitan Museum of Art/Aperture, 1990, \$39.95) is an anthology of writings in the decades between the world wars where critics, artists, and the photographers themselves struggled to define the nature and possibilities of photography in the modern era. Here we have 71 essays and documents from France (Cocteau, Tzara, Man Ray, Dali, and Aragon), Germany (Moholy-Nagy, Renger-Patzsch, August Sander, Raoul Hausmann), USSR (Stepanova, El Lissitzky, Rodchenko), etc. The English translations--some of them done for the first time--help us know what motivated avant-garde photography in Europe in the 1920s and 1930s. A great bibliography completes this important volume.

## REPRINTS

Eiko by Eiko, out of print since 1983 when a special printing of the book was promptly sold out, now has been reprinted by Chronicle Books in a superb paperback edition, celebrating Eiko's celebrated 15 years as a pioneer designer in print, television, video and film. Besides the 240 plates, there are essays by 15 Japanese cultural figures. \$45.00 from Chronicle Books, San Francisco.

Second View: The Rephotographic Survey Project with essay by Paul Berger and contributions by Mark Klett, Ellen Manchester, JoAnn Verburg, Gordon Burshaw and Rick Dingus. Reprint in 1990 of 1984 original publication. \$22.95 from University of New Mexico Press.

## EXHIBITION CATALOGS

Time after time, the photographs of Alice Wells, edited by Susan E. Cohen (Rochester, VSW Press, 1990, \$10) documents the first retrospective exhibition of Wells, a photographer active in Rochester in the 60s and early 70s. Starting with natural abstractions, she experimented later with solarized prints, but it is her life and her decade of history-making events that makes this body of work so interesting. Wells was as much intertwined as executive secretary at the Eastman House as Nathan Lyons was as Director, and their dismissal was an hour apart. The saga continues, written so well by Susan E. Cohen, the archivist at the Visual Studies Workshop, which houses the archive of Wells. The research has created a fascinating history of part witch, part sacrificial lamb, and part midwife. An accidental heroine, who in turn was a fanatic. The story unfolds like a novel, but it is very real, and a chapter in the history of photography, not only by women but of photography of the 60s and 70s. A must! The exhibition, itself, is remarkable. Order from VSW Press, 31 Prince St., Rochester, NY 14607.

## UMBRELLA NEWS

### THE UMBRELLA PROJECT (Christo)

Christo has moved one step closer to erecting 1,760 giant yellow umbrellas along an 18-mile stretch of the Tejon Pass area between Bakersfield and LA in California. The State Senate committee approved a bill that would exempt Christo from paying sales tax on the \$2 million he is expected to spend on the materials for the 28-foot-wide umbrellas. Both Kern and L.A. counties support the tax break because they expect the Umbrellas of Tejon, due to be installed in October, 1991, to be a great tourist attraction.

The 1,760 yellow umbrellas, each 19'8" tall and weighing 485 pounds, will stand along Interstate 5 near Gorman. Simultaneously, 1,340 blue umbrellas will be unveiled in a rice field in Ibaraki, Japan.

For a period of 3 weeks in October 1991, "The Umbrellas" will be seen, approached and enjoyed by the public, either by car from a distance and closer as they border the roads, or on foot in a promenade route under a "The Umbrellas" in their luminous shadows.

Christo is now looking for 1,500 volunteers to participate in the 2 hour opening in Tejon.

The finale of the Stockton Riverside Festival, organized by Chrysalis Arts Team in England, included a community procession involving local dance and drama and community groups. It explored the theme of gardens through the seasons. Over a five-week period, 24 groups and three street bands created a vibrant procession through the town to the riverside site. The "finale" involved water provided by the Stock Firebrigade, umbrellas and a 14-foot firewheel which rolled across the footbridge and started a firework display by the Theatre of Fire.

As the Brandenburg Gate was reopened on December 22, 1989 to the cheers of Germans on both sides, umbrellas accompanied the crowd during that glorious rainy night. If anyone has a photograph of that night with umbrellas, the editor of this newsletter would be most grateful for a copy, and reimbursement, of course, would be forthcoming.