

BOOK REVIEWS

REFERENCE

The Edge of Surrealism: A Roger Caillois Reader by Roger Caillois, edited by Claudine Frank (Durham, NC, Duke University Press, 2003, \$22.95 paper) is an essential introduction to the writing of French social theorist Callois, and now available for the first time in English. The introductory essay helps place Caillois's work in the context of his life and intellectual milieu.

Caillois was part was part of the Surrealist avant-garde and in the 1930s founded the College of Sociology with Georges Bataille and Michel Leiris. He spent his life exploring issues raised by this famous group and by Surrealism itself.

Thirty-two essays with commentaries help us through the political and theoretical writings, but also present us with popular essays on the praying mantis, myth, and mimicry, and his lesser-known pieces. This book is much overdue to show us how Caillois's intellectual project intersected with the work of Bataille and others including Breton, Bachelard, Benjamin, Lacan, and Lévi-Strauss. Notes, bibliography and index.

Avant-Garde Page Design 1900-1950 by Jaroslav Andel (New York, Delano Greenidge Editions, 2002, \$60.00 hardback) leads any bookmaker back to the page—the page as design unit, a frame for art and information, a means of communication. This is a book for all those interested in the history of page design in the 20th century. In three languages (English, French and German), this history of the page started with Stephane Mallarmé's arrangement of his poems on the printed page that broke the mold, and since then dozens of book artists and design pioneers have expanded, shrunk, deconstructed, and reconceived the page. This heavily illustrated volume introduces the reader/viewer with images of pages which look familiar but are brought together from other books and articles on modern design, interwoven with a lucid text.

Most of the book is organized thematically, not chronologically, by Futurists, Dadaists, Russian Constructivism, the influence of architecture on page design, the photomechanical page, the cinematic page, the aesthetic of the unconscious, leading to the artist's page of Matisse and Duchamp all influence the titles of the chapters. Each chapter, in fact, is prefaced by a

quotation or quotations by El-Lissitzky, Bréton, Moholy-Nagy, Tschichold and others. Examples are so beautifully printed that they hold the eye and the mind, taken from a variety of sources from England, Czechoslovakia, Germany, Spain, Russia, France, Italy, Holland, and more. This all leads to the new media which could well return to the first half of the 20th century for inspiration and appreciation.

As Andel remarks, "Going back to the nineteenth century, and continuing through the twentieth, photography, the telegraph, the telephone, motion pictures, television, the fax, the computer, and the internet have depended upon contributions made by artists, architects, film directors, and designers."

The designer of this book, Enzo Cornacchione, has had to deal with several problems, especially of the trilingual text, which runs in three blocks across the pages sometimes, but sometimes only one or two languages is displayed on a particular page, and the weights of the sans-serif typeface vary with English on top (light) French in the middle (medium) and German on the bottom (bold) for the most part.

463 illustrations, notes, bibliography and index of names (of people only). Would that there had been another index of organizations, schools and publications, but that is only a minor defect in a remarkable contribution to an amazing contribution of the 20th century, ingenious page design! Recommended for all graphic designers, book designers, bookmakers, historians of design movements and much more.

Installation Art in the New Millennium: The Empire of the Senses by Nicolas de Oliveira, Nicola Oxley and Michael Petry (New York, Thames & Hudson, 2003, \$50) explains how Installation art has achieved mainstream status within contemporary visual culture over the past decade. As a result, a new vocabulary has been created that redefine that art form and impact not just on art, but also on international fashion shows, movie design, and club culture. This is the second volume by these same authors, whose 1994 book was critically acclaimed, but this second effort to show the evolution of the medium, embracing often unexpected media and its far-reaching influence worldwide.

Those renowned artists who have established

themselves as installation artists are Ann Hamilton, Stan Douglas, Barbara Kruger, Rodney Graham, Michael Landy, Tomoko Takahashi, Ilya Kabakov, Chris Burden and Francesc Torres (among others).

The new "immersive" installation reflects the desire for sensual pleasure, an enveloping "total artwork" feature Doug Aitken, Olafur Eliasson, Kazuo Katase, Jaume Plensa, Andrea Zittel, Pierre Huyghe, among others.

The third section involves "Author and Institution" where artists require collaborators in the form of museums and curators resulting in transforming the art institution into a cultural laboratory. Such artists as Barbara Bloom, Martin Creed, Tobias Rehberger, and Thomas Hirschhorn are included.

The next section, Exchange and Interaction, involves collaboration with specialists in anthropology, science and technology, for examples, which opens the field to experimental strategies beyond the traditionally visual. Included in this group are Atelier van Lieshout, Carsten Höller, Carsten Nicolai, Paola Pivi, Allan Wexler, and Keith Tyson, among others.

Time and Narrative shows how installation artists construct their own spaces of memory, focusing on official and unofficial means of retrieval in an attempt to question existing systems through more private and individual ways, including Christian Boltanski, David Bunn, Damien Hirst, Tadashi Kawamata, and Jason Rhoades, among others.

Ending with *The Body of the Audience*, considered the key site of the Installation, returning us to the body of the spectator, a space that is sentient and active, including artists such as Gary Hill, Santiago Sierra, Roman Signer, Mariko Mori and Sylvie Fleury.

With 317 illustrations, 268 in color, a bibliography, biographical notes and an index, this is a vital reference for the newest and most explosive practice, Installation Art.

Women, Art & Technology, edited by Judy Malloy with a foreword by Pat Bentson (Cambridge, MIT Press, 2003, \$39.95) is the first volume to document the core contributions that women have given to the creation of art & technology. This project originated in a *Leonardo* journal of the same name, as a compendium of the work of women artists who have played a central role in the development of new media practice. This is a phenomenally important volume, because no source has adequately documented their core contributions to the field.

The book includes overviews of the history and foundations of the field by, among others, artist Sheila

Pinkel and Kathy Brew; classic papers by women working in art and technology; papers written expressly for this book by women whose work is currently shaping and reshaping the field; and a series of critical essays that look to the future.

Some of the contributors include computer graphics artists Rebecca Allen and Donna Cox; video artists Dara Birnbaum, Joan Jonas, Valerie Soe, and Steina Vasulka; composers Cécile Le Prado, Pauline Oliveros, and Pamela Z; interactive artists Jennifer Hall and Blyth Hazen, Agnes Hegedüd, Lynn Hershman, and Sonya Rapoport; virtual reality artists Char Davies and Brenda Laurel; net artists Anna Couey, Monika Fleischmann and Wolfgang Strauss, Nancy Paterson, and Sandy Stone; and choreographer Dawn Stoppiello. Critics include Margaret Morse, Jaishree Odin, Patric Prince, and Zoë Sofia.

This volume goes a long way to fill the gap that has been lurking for the past 15 years. We owe it to the editor for having gathered such a diverse and articulate array of women in art and technology. With 59 illustrations, an appendix listing web site contents, addresses of all the contributors and their e-mail, and index, this historic volume will take the gender out of the medium and just recognize these women as artists who have made a major contribution to the new field of art and technology.

Impossible Histories: Historic Avant-Gardes, Neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918-1991, edited by Dubravka Djuric and Misko Suvakovic (Cambridge, MIT Press, 2003, \$44.95) is a heavy book in more ways than one. With 605 pages, 214 illustrations of which 53 are in color, this volume is an indispensable guide to extraordinary experiments in the arts that took place in the former Yugoslavia from the country's founding in 1918 to its breakup in 1991. With the combination of Austro-Hungarian, French, German, Italian, and Turkish influences, Yugoslavia's avant-gardes gained a distinct character unlike those of other Eastern and Central European avant-gardes. Censorship and suppression kept much of the work far from the eyes and ears of the Yugoslav people, while language barriers and the inaccessibility of archives caused it to remain largely unknown to Western scholars.

Even at this late stage in the scholarly investigation of the avant-garde, many Westerners have never heard of the movements Belgrade Surrealism, Signalism, Yugo-Dada, and Zenitism; the groups Alfa, Exat 51, Gorgona, OHO, and Scipion Nasice Sisters Theater; or the magazines *Danas*, *Red Pilot*, *Tank*, *Vecnost* and

Zvrk.

The story of the creation of this volume is almost as exciting as the material here within, for art and politics went side by side in a country that was obliterated after 1991. Thanks to many people, including Roger Conover, a Getty grant, and the trials and tribulations of a power-hungry dictator fallen, this book is now available creating a new chapter in art history from the former Yugoslavian countries of Croatia, Serbia, and Slovenia. The book is divided into four sections: Art, Culture, Politics and Philosophy; Literature; Visual Art and Architecture; and Scenic and Media Arts. All of the contributors live in the region and many of them participated in the movements discussed. There are manifestos, performance scores, poems, mission statements, historical documentation, as well as an encyclopedic approach to produce revelation to the outside world of the impact of experimental modernism on artists, poets and avant-garde participants in the former Yugoslavia. This is an important chapter in the hidden avant-gardes of the 20th century. A major contribution. Index.

MONOGRAPHS

Brion Gysin: Tuning into the Multimedia Age, edited by José Férrez Kuri (New York, Thames & Hudson, 2003, \$44.95 paper) is the first comprehensive study of Brion Gysin's life (1916-86) who as painter, writer, sound poet, lyricist, performance artist, came to prominence in the 1950s in the heady atmosphere of the so-called Beat Hotel in Paris. His enormous range of radical ideas would become a source of inspiration for artists of the Beat Generation, as well as for their successors (among them David Bowie, Mick Jagger, Keith Haring, and Laurie Anderson). This is a book that has been awaited by so many acolytes, disciples, followers, admirers, truth seekers. This is a book that makes the reader want to know this genius in person.

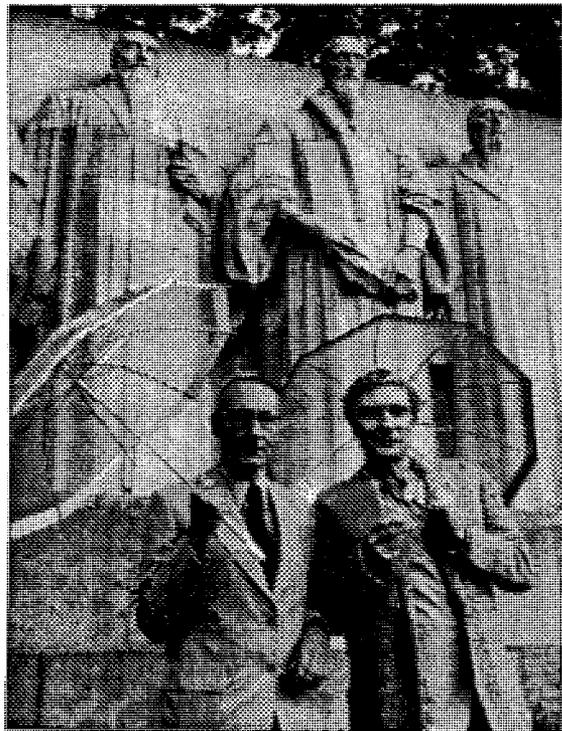
In collaboration with Edmonton Art Gallery, where the editor curated a major Gysin retrospective, this volume demonstrates the sheer variety of visual material illustrated in this study of Gysin's life and work, revealing him to be a remarkable artist.

As a painter, Gysin is recognized for his evocative views of the Sahara and for his unprecedented calligraphic abstractions inspired by Japanese and Arabic script. His "roller poems" of the 1970s were inspired by a discovery of the potential of a paint-roller to produce a limitless read-made grid, and this concept extended to the use of 35mm film to produce photographic sequences showing the construction of

the Centre Pompidou in Paris.

He then used chance observation of random combinations of words leading to the development of the cut-up technique by his friend William S. Burroughs, with whom he would collaborate to produce *The Third Mind* (1978). Then there were permuted poems and the development of the Dreamachine—the first art object to be seen with the eyes closed"—capable of producing a change of consciousness in the viewer, as well as to light shows and stage performances in collaboration with leading musicians such as Steve Lacy and Ramuntcho Matta.

The essays are by William S. Burroughs, Gregory Cors, Mohamed Choukri, Guy Brett, Bruce Grenville, Barry Miles, Bernard Heidsieck, Nicholas Zurbrugg,



Gladys. C. Fabre, John Giorno, Felicity Mason and a biographical sketch by John Grigsby Geiger. Includes 246 illustrations, in color. Personal reminiscences mingle with analyses by later scholars, but this volume seeks readers of all kinds, who will be delighted and overwhelmed by such a talent! In Canada and in Europe, he is not unknown. We want to see more Americans recognizing this ingenious talent, and this book goes a long way to introduce him. Bio-bibliography, chronology, index. This is a must!

Above: Burroughs & Gysin under umbrellas in Geneva

Joseph Cornell: Shadowplay - Eterniday with essays by Lynda Roscoe Hartigan, Richard Vine, and Robert Lehrman and a commentary by Walter Hopps (New York, Thames & Hudson, 2003, \$60.00) has been published to commemorate the centennial of Joseph Cornell's birth. The book is the result of the unprecedented collaboration between The Smithsonian Institution and the Voyager Foundation.

This is a sumptuous and scholarly tribute to this unique American artist, capturing the magic and the mystery of this unique and fascinating body of art. Included are essays by Lynda Roscoe Hartigan, former director of the Joseph Cornell study Center; Richard Vine, managing editor of *Art in America*, and Robert Lehrman, a leading collector of Cornell's work. In addition, commentary is provided by legendary curator Walter Hopps who befriended Cornell and championed his work.

Working with found objects, juxtaposing them in new ways to produce his "metaphysique d'éphémère," which Hopps sums up as "very big ideas, achieved with very simple means," Cornell has gained a huge audience. Drawing inspiration from Surrealism and crafting a work that was uniquely American, it is hard to believe he had no formal art training. But his influence of subsequent generations of Pop, Minimalist and post-Modern artists is proof of his importance.

There are 231 illustrations, 205 in color, but in addition to the printed page, there is a companion DVD-ROM, *The Magical Worlds of Joseph Cornell*, which lets us investigate those realms as if the boxes were in our hands, "exploring the endless mysteries embedded in the works," as Lehrman puts it. There are intimate, multidimensional views of Cornell's works, along with interviews with scholars and friends of Cornell's, the artist's own films, never before seen source materials, and more. This is an amazing addition to the Cornell bibliography, one which will be an important addition to any 20th century art library. A real treat!

Niki de Saint Phalle: My Art - My Dreams, ed. By Carla Schulz Hoffmann, with contributions by Pontus Hulten, Daniel Spoerri, Pierre Descargues and Niki de Saint Phalle, with a preface by Pierre Restany (New York-Munich, Prestel, 2003, \$39.95) is a beautiful and celebratory book on the works of Niki de Saint Phalle (1930-2002), made distinctly personal by the artist's own handwritten comments and whimsical sketches.

Chronologically arranged, this retrospective volume takes readers from the visceral and controversial "shooting paintings" and her playfully voluptuous "nanas" to the impressive installations and wonderfully elaborate sculpture gardens such as the *Tarot Garden* in Tuscany, the *Sun God* in San Diego and the *Stravinsky Fountain* in Paris. With 180 illustrations, of which 100 are in color, there is a chronology, biography and a list of plates. A joyful publication to celebrate a life in art.

Jay DeFeo and *The Rose* by Jane Green and Leah Levy (Berkeley, University of California Press and New York, Whitney Museum of Art, 2003, \$45.00) finally fills an enormous gap in the history of contemporary art and in the life of Jay DeFeo's concept of creating a masterpiece. The truly brilliant artist has been left out of many history books, being part of that great and macho group of men called Beat artists.

In a solid eight years of work, this solitary and isolated artist created *The Rose*, which was hidden behind a wall for over 20 years and uncovered only after her death. It is hard to find an artist associated with a single work as is DeFeo, but she was. *The Rose* was massive in scale, layered with nearly 2000 pounds of paint, and overpowering and famous even before it was shown for the first time at the Pasadena Art Museum in 1969. After being exhibited in San Francisco, it was stored at the San Francisco Art Institute where it languished for 25 years before a historic conservation restored it to public view. Now the Whitney Museum of American Art owns the work.

This is the first major study of *The Rose* and, believe it or not, of Jay DeFeo in general. Eleven distinguished art and cultural historians—Bill Berkson, Niccolò Caldararo, Richard Candida Smith, Walter Hopps, Lucy R. Lippard, Greil Marcus, Sandra S. Phillips, Marla Prather, Carter Ratcliff, David A. Ross, and Martha Sherrill—unfold the story of the creation, as well as the tricky and painstaking rescue, of DeFeo's radiant masterpiece.

There is new material as well as the exposing of many myths surrounding both the artist and her great work, but what is most important is that this book places Jay DeFeo in relation to artists of her time, such as Jasper Johns, Robert Rauschenberg, Lee Bontecou, and Eva Hesse. With nearly 80 halftones, 13 color plates, and Judith Dunham's detailed *Rose*-related chronology, this book adds significantly to the

scholarship of postwar American art and finally gives Jay DeFeo her fair due. Hurrah, at last!

REVIEWS

Soho: Rise and Fall of an Artists' Colony by Richard Kostelanetz (New York, Routledge, 2003, \$24.95)

By his own account, Richard Kostelanetz is trained as an historian, and applies an historian's methods to his (non-artistic) work. This is evident in his valuable and often unique documentations and anthologies pertaining to modern(ist) activity in the various arts. Kostelanetz's latest book, *SoHo: Rise and Fall of an Artists' Colony*, is no less valuable as a history, but it is not so clearly the work of an historian. Rather, Kosti (as his friends and colleagues call him) has allowed his artistic responsivity, as well as his native (and, for an artist, necessary) narcissism, to shape a description of SoHo that is as personal and subjective as his other historical works are critically distanced and finely modulated. Certainly, those other books reflect certain bias, and conversely, *SoHo* evinces a great deal of solid research. But in the new, relatively brief, simply and directly written document, Kosti indulges his own memories and observations – not to the detriment of accuracy (although some additional fact checking – and proofreading, for that matter – is needed), but simply to the privileging of personal opinion.

Despite several chapters of pure history – usually borrowing openly from other, more purely historical sources – *SoHo* is basically a memoir. It is invaluable to us as a *primary* account, as a recollection of SoHo and a response to its recent, and now rapidly fading, identity as an artists' neighborhood. Its chapters bounce back and forth between topics, detailed discussion of history and architecture in one, bemused consideration of zoning laws in the next, critically responsive recollection of the work of a SoHo-identified artist in the following, all inflected by Kosti's own preferences, peccadilloes and peeves.

Fortunately, Kosti allows himself only a little venting room and a little more room for opinion-mongering. And by bemoaning the eruption of fashion outlets and cosmetic stores in SoHo, or reflecting on the peculiarities of commerce and politics that allowed SoHo to emerge as an urban, spontaneously-occurring artists' community, or even by parenthetically inserting himself into the SoHo-relevant history of a bookstore or gallery or restaurant or performance

space, he gives *SoHo* the double-ring of immediacy and authenticity.

It would still be annoying to deal with such egotism did it not serve to enliven the read as well as the information. In Kosti's notations, broken up into chapters of only a few hundred words each and almost journalistic in their terseness, *SoHo* comes alive every bit as much as Paris or New York did in the Diaries of Anaïs Nin (for example), and ultimately to less self-serving effect.

Kosti is not trying to prove himself here, he is simply trying to tell a story he feels needs to be told, a poignant, almost once-upon-a-time story of a phenomenon that was a vibrant reality even before it became a great idea. And he has been a part of it almost from its inception, writing (early on) about many of its most inventive and influential denizens and living in the neighborhood himself for three decades. (Family interests, in fact, tie Kosti to SoHo and adjacent regions *avant la lettre* – although they had nothing to do with his acquisition of what turned out to be some awfully valuable real estate.) On the purely personal level, *SoHo* is a recollection of how Kostelanetz arrived, a rueful explanation of why he's leaving, and a rumination on what all of us have lost by the evolution of SoHo from post-modern Montmartre to post-millennial chiceria.

In part, Kosti recognizes that *sic semper urbes*. The vast process of gentrification – the only sui generis economic force, alas, that inoculates cities effectively against the suburbanization of America – has engulfed SoHo as it has engulfed the East Village and is now engulfing wider and wider swaths of upper Manhattan and western Brooklyn and Queens. The only things that slowed the process in SoHo were the distinctiveness of the building stock (not least its structural deficiencies) and a forward-looking series of specially fashioned zoning laws (which, of course, proved porous). He doesn't hide the fact that, like a 49er, his early stake in SoHo stock is likely to make the rest of his life far more comfortable than it might otherwise have been. Perhaps in this light it can be said that his ultimate indulgence here is knocking it while joining it.

But what Kosti rues is not the loss of an aesthetically striking and socially stimulating neighborhood so much as it is the loss of the artistic community it engendered. There was indeed something special about SoHo, a society built on self-defining, self-sustaining

creativity and the discourse surrounding it. Such magic places in magic moments have existed before, and SoHo's success engendered other communities but a subway ride, or even a walk, away. But what is the special something about SoHo that made it endure for even as long as it did? The East Village lasted five years, and Williamsburg, while sturdier, is more nebulous an art-nabe. (Even so, the rents have gone up markedly. They say the next art-'hood is the South Bronx...!) What made SoHo SoHo? The artists themselves, Kostis answers, and their unique methods of urban homesteading.

I watched, visited, and participated in this wonderful and handy art-lab myself, and found myself lurching amens at the end of most chapters – the paean to SoHo's first "developer," George Maciunas, for instance, or the simple but insightful considerations of Richard Foreman's theater and Meredith Monk's movement and sound. Reading *SoHo* in Los Angeles was like going back and visiting for a week – or like rereading my own reviews from the mid-1970s. I'm even quoted once, from an e-mail I sent Kostis, and he lists me in his anything-but-exhaustive index of artocentric SoHoites (even though I lived south, then north, of SoHo itself). Been there, done that, he got it right.

Of course, having been there and done that, I saw numerous places where Kostis didn't quite get it 100% right. *SoHo* is riddled with small errors – dates off, locations wrong, people omitted, that kind of thing. None of these throws off Kostis's thesis much, but it will be helpful to correct them in the second edition on which he says he's already working. In fact, in the author's intro he announces his intention to create a second, far more complete edition, and invites readers to send in corrections and expansions. A number of misspellings and solecisms, however, indicate that the proofreader ought to jump back in as well. As my perfect-bound review copy had its jacket intact (bearing a picture of a dance troupe cavorting on a fire escape – as quintessential a '70s-flashback image as any *Brady Bunch* collectible might be one or two brows down), I don't think I was sent an unproofed reviewer's copy. *Caveat lector* – but *carpe librum* anyway.

–Reviewed by Peter Frank

PHOTOGRAPHY

Edward Weston: A Legacy by Susan Danly, Jonathan Spaulding and Jessica Todd Smith, edited by Jennifer A. Watts (London, Merrell, in assoc. with Pasadena, The Huntington Library, 2003, \$75.00) is the result of a major exhibition of Weston's masterworks selected and printed by the photographer expressly for the museum after the most productive two years of his career, 1937 and 1938, when he received two Guggenheim fellowships. He was the first photographer to receive such a grant. Freed from earning a living as a portrait photographer, the grant allowed him to explore his deep emotional connection to the landscape of California and the West. Discovering the transcendental qualities in objects that seemed ordinary, Weston photographed the dunes on the California coast and the rocks and wild shore at Point Lobos, near Carmel, and made amazing images of Death Valley and the Southwest.

He gave the Huntington nearly 500 photographs between 1940 and 1944 at the suggestion of Henry Allen Moe, secretary general of the Guggenheim Foundation. These included still-life studies from the 1920s and 1930s, as well as later landscape work from the 1940s.

Weston, at the time, was living in a modest house near Carmel with his lover, Charis Wilson, who later became his second wife. In a way, California became his muse and the Huntington provided him with climate-controlled storage facilities (rare at that time), which encouraged him to work at his peak. But during that period of the Depression, he also photographed not just the beauty of the landscape, but the hardships of the Depression as well.

With the onset of Parkinson's, he realized that he had to work well and by 1948, he printed from his last negative. He died in 1958. This volume is a grand celebration of a unique collection of Weston photographs and the 100th anniversary of the Huntington Library, Museum and Botanical Gardens.

Readymades: American Roadside Artifacts, photographs by Jeff Brouws (San Francisco, Chronicle Books, 2003, \$24.95 hardcover) is the result of Brouws' two-decade odyssey across the country, documenting an America that is once quintessential and idiosyncratic. Crisscrossing many times, Brouws' vision has seen partially painted pickup trucks, bowling alley signs, vibrant-hued houses that defy the

monotony of the suburbs, abandoned drive-in movie theaters, and so much more.

He treats his subjects as readymade art found in the landscape, brought together to create a special roadside panorama. Essays by leading writers and cultural commentators such as Luc Sante, DJ Waldie, Diana Gaston, M. Mark, Bruce Caron and Phil Patton are juxtaposed with these images which seem striking at times, and mundane at other times. There is even a chapter dealing with 26 Abandoned Gasoline Stations and an essay regarding Ruscha. This is a wonderful voyage, one which is reasonable in price and profound in approach.

Pretty Vacant: The Los Angeles Dingbat Observed by Clive Piercy, a transplanted Brit who fell in love with the vernacular Los Angeles (San Francisco, Chronicle Books, 2003, \$24.95 hardback) tells how while driving looking around for a place to live, he noticed the predominance of rather humble, low, boxy apartment buildings fondly known as dingbats. Fascinated by these buildings whose origins were in modernist stucco boxes and a generous helping of googie, Piercy has been taking pictures of them over the years, in order to make sure they are still standing, for they are indeed old friends.

What Piercy demonstrates with his snapshots is that people used inventive techniques to adorn the facades facing the street of these rather mundane buildings. Stucco allowed people to use more versatile graphic patterns and textures; carports incorporated auto design into the whole formula. Included on the facades are different script type, future-retro ornamentation, and space age light fixtures. Names such as Shangri-La, St. Tropez, Bahama Apartments, Bali Hai, and Riviera abound or the likes of women's names such as Debby Den, Cheri D, and Cheryl Manor.

The brick-like book has over 480 images and portrays a Los Angeles that some people never even look at—but it's there for all to appreciate.

Native American Photography at the Smithsonian: The Shindler Catalogue by Paula Richardson Fleming (Washington, Smithsonian Books, 2003, \$39.95 hardcover) has hauntingly beautiful portraits reflecting the tragic history of the Cheyenne, Sioux, Pawnee, Cherokee, and other tribes whose leaders traveled to Washington in the mid-nineteenth century

to negotiate treaties with the U.S. government. As compelling as the famous photographs of Edward S. Curtis, these unique images provide a close-up, unromanticized record of Native American life at the beginning of the great westward expansion of U.S. territory. The photographs form the core not only of the Smithsonian's extensive collection of Native American photographs but of many collections in museums around the world.

Paula Fleming recounts the intriguing history of this collection, which was the Smithsonian's—and perhaps the country's—first photographic exhibit. A succinct biography of A. Zeno Shindler, the photographer, is followed by a thoughtful examination of the key events surrounding the Indian delegations in Washington. The 325 halftones are accompanied by the correct identifications of the images, providing for the first time a comprehensive picture of a poignant moment in history. Includes bibliography, indexes of names, artwork, daguerreotypes and tintypes, photographers, artists, and collectors, tribes, and delegations.

Times of Sorrow & Hope: Documenting Everyday Life in Pennsylvania During the Depression and World War II, a Photographic Record by Allen Cohen and Ronald L. Filippelli (University Park, Pennsylvania State University, 2003, \$45.00 hardcover) serves both as a book and an on-line catalog of the FSA/OWI photographs taken by many famous photographers between 1935 and 1946, including photographers such as Dorothea Lange, Jack Delano, Walker Evans, Ben Shahn, and Marion Post Wolcott, among others.

These are 150 selected images from the approximately 6,000 taken in Pennsylvania, covering topics such as coal mining, steelworkers, and women in war work to farm life, family life and life among the Amish and Mennonites. There is an introduction to the Pennsylvania photos, a historical essay on Pennsylvania at that time, as well as resources and a selected bibliography.

Kodachrome, the American Invention of Our World 1939-1959 by Els Rijper (New York, Delano Greenidge Editions, 2002, \$29.95 paper) is the story of an amazing invention, Kodachrome, which changed our perception of the imaged world in which we live, namely the world had color and could be reproduced. With a smashing essay by film historian, A.D.

Coleman, and another by Henry Wilhelm, who traces the history of color photography from 1935 to the present, the 207 color full-page images taken over a period of 20 years include images of Frida Kahlo, Rita Hayworth, the Yalta Conference, the New York World's Fair of 1939, allowing those born after mid-20th century to realize the changes in photography and how they shaped our perception of the world. And those images lasted, because Kodachrome's stability was a fact that few archivists, historians and photographers could contest. This is an important addition to any photo history collection, or even for those photographers who must not forget that what they have in their hands now is part of the evolution of a medium, color, which should not be taken for granted. A welcome addition to the history of color photography.

Body Art: The Human Canvas - Ink and Steel by Gary Lee Heard with David Cultrara (Portland, OR, Collectors Press, 2003, \$35.00) demonstrates the upsurge of tattooing in the past ten years due in part to the high visibility of pro athletes and musicians, and the growth of interest in the body as canvas, not hidden except to bikers, sailors and prisoners. Now we have stories and quotes from interviews with many subjects leading to 200 powerful portraits. From all walks of life, Heard photographs in a stylized way with details also revealed, while Cultrara records the history of body art in his introduction with several stories of the subjects included.

Most of the quotations are succinct, whereas the stories would have added a bit more impact on the kind of subjects that walked into the studio. Yet this is a stunning picture book of the artistry of tattooists today and the kind of people who have chosen to ornament their bodies.

Art - A Sex Book by John Waters and Bruce Hainley (New York, Thames & Hudson, 2003, \$29.95 paper) begins with an introduction like none else, an interview with John Waters by Bruce Hainley. As a result, this wonderful talker explains himself, explains the book, explains his take on society and culture, and therefore, you, the reader, now understand the title and the photos. Everything is sex for Waters, and he explains himself well. Now this is the same John Waters of *Hairspray*, *Pink Flamingos*, *Serial Mom*,

and *Pecker*, who shocked, outraged, and amused movie audiences around the world.

Now this artist has teamed up with acclaimed art critic and curator Hainley to offer a unique, provocative, and personal interpretation of sex and sexuality today through the window of contemporary art and accidental events documented with the camera. Included is work by Andy Warhol, Sarah Lucas, Cy Twombly, Larry Clark, Paul McCarthy among the 70 well-known artists whose work they have selected.

Interspersed with "real art" are startling depictions of the body and sexual acts to abstract images suggesting or inviting different ideas and concepts of the erotic. The book, divided into 6 Rooms, also inserts the conversation of the artist and critic into three parts, which discusses their choices and explains the pairing and juxtapositions, some of which are as -hilarious as the authors! Yet they can be serious and *are* in many of the issues discussing how art reflects attitudes toward sex and the body in today's world. They pose 9 Sex Questions to a variety of artists such as Vincent Fecteau, Larry Johnson, Mike Kelley, Cady Noland, Jack Pierson, and George Stoll, among others. The bibliography is called "Good Sex Reads" and has a list by each of the authors, which may be inspiring or even revelatory. Includes list of artists with biographical information, and an index of artists as well. 175 illustrations, 147 in color

Understanding Installation Art: From Duchamp to Holzer by Mark Rosenthal (New York, Prestel, 2003, \$35.00 paper) is a provocative and highly original examination of installation art, which demystifies and deconstructs the artistic medium most likely to induce the question, *But is it Art?*

Rosenthal starts with the world's earliest known installation created millennia ago on the walls of caves in Lascaux, France. Its evolution was a given, but its primary impulse—a dialogue between artist and space—remains the same. Thus, Rosenthal gives historical interpretation and concise critical analyses to help the reader. Citing the Sistine Chapel, Colonial Williamsburg, Robert Smithson's *Spiral Jetty*, and Vito Acconci's *Seedbed* as well as work by Richard Serra, Rebecca Horn, Claes Oldenburg, Jenny Holzer and Bruce Nauman, the author defines installation art as a medium with broad possibilities for expression, universal appreciation, and democratization. He creates a new vocabulary identifying four specific

forms: enchantments, impersonations, interventions, and rapprochements, and shows how installation art is steering the concept of museums and galleries in new and exciting directions. Most importantly he helps readers feel more comfortable with site-specific art, a genre that dates back to man's earliest artistic expression. What is interesting that the large double page in the book is an image of a digital camera taking a picture of the reading room of a large library where computers abound.

With 14 color photos and 44 duotones, this 96-page discussion of installation art is pithy and fascinating, another take on what installation art is. It's in the air, since so many books have been published in the past 10 years. This is a good one.

Robert Heinecken: A Material History with essays by Mark Alice Durant and Amy Rule (Tucson, Center for Contemporary Photography, 2003, \$30.00 paper) reassesses Robert Heinecken, who for the past four decades has amused, educated and often shocked viewers with his pointed, irreverent photographic works. Because of his provocative obsessions—Vietnam War, pornography, male and female qualities, the media marketplace—he has attracted either avid followers or staunch detractors in recent years, but his impact and reputation in the world of photography has been indisputable. When he did manipulations and iterations of mass-produced imagery, no one was doing them and now a whole generation of artists as eclectic as Barbara Kruger, Cindy Sherman, Richard Prince and others, follow in his footsteps. In fact, these early works with humor, savvy and focus on media materials have more relevance today than when they were created.

Culling largely from the Robert Heinecken Archives at the CCP with its extensive collection of fine prints, papers, support materials and random objects, the authors find that Heinecken now remains a pioneer in visual exploration, rather than being on the margins, as Mark Alice Durant writes, while Amy Rule, the CCP archivist gives an overview of the archive, with its improvisational inclinations. Quotations by the artist enhance each page in Rule's essay and a taste for the culprit becomes obvious. Heinecken as a teacher and a visionary artist deserves this book, merits the reassessment, and his importance will have significance for generations to come.

56 color and 29 duotones enhance this beautifully designed book, where Heinecken explains that "Through my work, I am involved in extending the photographic medium into new processes, concepts and areas of concern and in the utilization of new light sensitive media." And it is rare for an editor of such a volume to produce an Afterword, but Roxanne Ramos has with great humor, fondness for the archive, and appreciation. Hurrah for Bob—how I remember when *Mansmag* was kept in the drawer during *Artworks & Bookworks* in 1978, so that the prurient interests of any visitor to this massive encyclopedic artist bookshow would not be nourished. How times have changed!

COLLECTORS

Supercollector: A Critique of Charles Saatchi by Rita Hatton & John A. Walker, 2d ed. (London, Institute of Artology, 2003, paper, \$40 or £20) has been reprinted because of the bankruptcy of the original publisher...ellipse which published the book in 2000. With Chapter 10 as an Update, we hear about Saatchi's support of the "Sensation" show, his exhibitions through 2002, and opinions about Saatchi. Saatchi vs. Serota, Saatchi Gallery at County Hall as well a look at the future of this fascinating and exasperating "modern Medici". This, however, is an anti-capitalist critique which obviously has repercussions throughout the art world. ISBN 0-9545702-0-0 from Institute of Artology, Chocolate Factory, Studio 1 C307, Clarendon Rd., London N226XJ, United Kingdom. \$40 includes postage.

The Art of Acquiring: A Portrait of Etta and Claribel Cone by Mary Gabriel (Baltimore, Bancroft Press, 2002, \$35.00) is a highly readable, almost racy tale of two independently wealthy Jewish women from Baltimore who for four and a half decades roamed artists' studios and art galleries in Europe, building one of the largest, most important art collections in the world. They finally awarded all their holdings in 1949 to the Baltimore Museum of Art.

Although Claribel was the dominant sister, both sisters loved to be understated and did not call attention to themselves, even embargoing until recently their revealing and insightful diary entries. Mary Gabriel has brought them back to life, showing how these Victorian women purchased the scandalous, erotic art

of Matisse, Picasso, and others, serving as muses for these artists by contributing to their livelihood.

With accompanying color illustrations and black and white drawings, the reader gets into the story of the two sisters, understanding the adventures, the visits, the posing, the life of these artists along with their collectors. This is genuine history, captivating and illuminating, the way history should be writ.

SOUND ART

Silent Music: Robin Minard by Robin Minard and Helga de la Motte-Haber (Heidelberg, Kehrer Verlag, 1999, \$40) is the most comprehensive documentation of Canadian composer and sound artist Robin Minard's sound installations and compositions since the 1980s. Minard creates sound installations for public spaces. Bombarded with noise pollution, the environment which Minard serves to transform by stimulating the sense of hearing, regains neglected synesthetic abilities.

The subtitle of the book "Between Sound Art and Acoustic Design" is the key to the work of Minard—for although he performs as a Sound Artist, he creates environments or acoustic space in the urban world, i.e. Montreal. Considering that the human space of listening is the original space of nature, he is interested in the disturbances of the acoustic-ecological balance produced by the omnipresent noises of civilization.

This bilingual work with essays by Bernd Schulz, Barbara Barthelmes, and the co-authors, gives one an intense history of the movement, as well as a list of selected sound installations from 1984-199 by Minard, a catalog of the works with sound, biography, and selected exhibitions and concerts, as well as publications by the artist, bibliography, and a CD with *Music for Quiet Spaces* (1984) and *Neptun* (1996). 43 black and white and color photographs of the installations, etc. For all those interested in sound art and sound installations by a master.

Works with Sound by Terry Fox, with essays by Matthias Osterwold and Eva Schmidt, ed. by Bernd Schulz (Heidelberg, Kehrer Verlag, 1999, \$40.00) presents a complex body of work by this ex-patriate American artist, comprising 30 years of sculptures, drawings, environments, and performances. Fox, who since the 1960s radically rejected traditional art forms and sought new ways of artistic expression, has been increasingly concerned with investigating the seldom-

observed energetic aspects of materials. In such a way, sound became a central element in his works. He seeks sounds that make energies palpable and connect the listener and his physical surroundings.

This volume serves as an exhibition catalog and retrospective of his sound performances. The 145 black and white and color photographs document the many performances which Fox performed throughout the world. His explorations are clearly defined with his own commentary, and the accompanying CD, in which Fox made a personal choice of sounds from public and private performances since 1975, covering the spectrum of his creative use of sound, material, and space, thus using sound as a sculptural material. Fox perhaps with this volume becomes less a legend and more a master sound sculptor.

Includes a catalog of the **Works with Sound**, a biography and a most exquisite CD with a labyrinthine design much like Chartres.

GENERAL

Writing on Air, edited by David Rothenberg and Wandee J. Pryor (Cambridge, MIT Press, 2003, \$29.95) is a glorious anthology of essays on air, integrating science and imagination, using narrative, memory, metaphor, and complexity to make us appreciate our own environment, which we take for granted. With the innate prose of a poet, and the instincts of an alchemist, Rothenberg addresses this most neglected topic with verve, energy, and an encyclopedic approach to air through prose, poetry, photography and drawings.

From aerial plankton to Navajo wind gods, from joyful singing to painful emphysema, from gentle breezes to violent storms, *Writing on Air* gives us a fresh approach to thinking about the role of air in our everyday lives. There are prose pieces by poet Hayden Carruth, paulo da costa, Kristjana Gunnars, filmmaker Werner Herzog, Howard Mansfield, Sarah Menin and C.L. Rawlins; an excerpt from a play by Carl Djerassi and Roald Hoffmann on the discovery of oxygen; poems by Lori Anderson, Tonu Onnepalu, Andrew Schelling, and Virgil Suarez; and art and photography by Manuel Acevedo, Stuart Allen, Marsha Cottrell, Susan Derges, the Korwa tribe of the Indian hills, Arno Rafael Minkinen, Tuula Narhinen, and the airborne dancers of Project Bandaloop. There is much to learn and integrate into our lives about air—and this book is a symphony of symptoms.

Stan Douglas: Every Building on One Hundred West Hastings, edited by Reid Shier (Vancouver, Arsenal Pulp Press with Contemporary Art Gallery, 2003, \$22.95 paper, dist. by Consortium) is based on a monumental-sized digital print of the 100 block of West Hastings in Vancouver by Stan Douglas, one of Canada's most distinguished contemporary artists, who utilized current technologies to create a 16' x 3' panorama of epic scope, photographing each building and compositing the individual prints to assume a fantastic, impossible perspective; which is reproduced in the book as a removable, full-color poster, 3 inches tall.

The 100 block is the gateway to one of the most contested and controversial inner-city neighborhoods in North America—Vancouver's infamous and impoverished downtown eastside. Lining the south side of the block are Edwardian-era buildings which have born the brunt of shifting market forces over the years. The neighborhood has gone down since the 1930s, when the locus of the city's commerce began moving. This provocative and thoughtful volume has essays by Denise Olekszijuk, Nicholas Blomley, and Neil Smith, using Douglas' photograph as a template for assessing the state of Vancouver's contested eastside. The discussion centers around borders and how it changes the attitude of even a block and how it gets differentiated from the rest of the areas around it.

45 RPM, edited by Spencer Drate with essays by Charles L. Granata, Erick Kohler, Bob Grossweiner, Roger Dean, and Art Chantry (New York, Princeton Architectural Press, 2002, \$16.95 paper) is the first ever collection of 7-inch sleeves. Organized chronologically, it juxtaposes more than 200 records including 45s by such legendary artists as the Beatles, the Clash, Aretha Franklin, Dizzy Gillespie, David Bowie, Curtis Mayfield, Elvis Presley, REM, the Rolling Stones, the Sex Pistols, Frank Sinatra.

Drate is an art director, designer, consultant and author with almost 30 years of experience in the music business. His introduction is by Chuck Granata who gives a general introduction to the history of the 45. A rare kind of book with full page reproductions. Discography.

Salvador Dali's Dream of Venus: The Surrealist Funhouse from the 1939 World's Fair by Ingrid Schaffner with photographs by Eric Schaal (New York,

Princeton Architectural Press, 2002, \$60.00 cloth) is the documentation of one of the amusement-area girl shows from the New York World's Fair, but one that fairly dripped of wild sensationalism. It caused quite a stir with a weird building containing a dry tank and a wet tank. In the wet tank girls swim under water, milk a bandaged up cow, tap typewriter keys which float like seaweed, according to *Life Magazine*. In the dry tank, a sleeping Venus reclines in a 36-foot bed, covered with white and red satin, flowers, and leaves. Eric Schaal was there in 1939 to record both the inside events and the outside ones. The building had a modern, expressionistic exterior, with an entrance framed by a woman's legs, and a shocking interior, including scandalous bare breasted "living liquid ladies" who occupied the tanks.

After two seasons, the building was torn down and faded from memory. But after 60 years, the collection of photographs has been discovered. This volume is the result of that discovery, with 30 color and 85 black and white photographs of an event that was the product of one of the most fertile imaginations of the 20th century. One should also realize that the color is newly released Kodachrome in 1939—the stability of which is renowned among all visual curators. A terrific contribution to Dali, to photography, and to creativity!

Isamu Noguchi and Modern Japanese Ceramics, a Close Embrace of the Earth by Louise Allison Cort and Bert Winther-Tamaki (Berkeley, University of California Press, 2003, \$44.95) accompanies an exhibition by the same name that will be traveling through the United States through 2004. Renowned for his stone and bronze sculpture, his gardenlike installations in public spaces, and his furniture designs, Noguchi did not flaunt his work in clay, which he executed in three intensive sessions in 1931, 1950 and 1952, all during visits to Japan.

For the first major museum presentation of Noguchi's ceramics and the introduction of the work of major postwar Japanese ceramic artists with whom Noguchi collaborated or interacted, Noguchi demonstrates informal, spontaneous, and humorous aspects not visible in his other media. Through clay, Noguchi probed unresolved personal issues surrounding his ambiguous cultural identity as the son of a Japanese father and American mother. Because they are made in Japan, his work also creates links to

a diversity of approaches within the ceramic world of Japan. These range from traditionalists such as Kitaoji Rosanjin and the Living National Treasure designates, to primitivists exemplified by Okamoto Taro and Tsuji Shindo, to avant-garde experimentalists led by the Sodeicha group.

Bruce Altshuler contributes an important essay on the American reception of Noguchi's ceramics and Niimi Ryu writes about the interactions of the visual arts in Japan in the postwar period (1950s). Includes a selected bibliography, chronology and index.

A History of Reading by Steven Roger Fischer (London, Reaktion Books, 2003, \$29.95 hardback) is a beautifully written account of a subject that involves the whole history of civilization, the final volume in the trilogy of *Language/Writing/Reading*, tracing the complete story of reading from the time when symbol first became sign through to the electronic texts of the present day. Fischer illuminates the ancient forms of reading and the various ways to read different writing systems and scripts, then turning to Asia and the Americas discussing the forms and developments of completely divergent dimensions of reading.

If you are interested in books in any way, shape or manner, this book is fascinating. For instance, in the Middle Ages in Europe and in the Middle East, reading was re-invented in various ways—silent and liturgical reading, reading's focus in general education—when printing transformed society's entire attitude to reading. From book trade explosion to emergence of broadsheets, newspapers and public readings, Fischer says it all. By the time he gets to free libraries, public advertising, freedom of speech, he delves into the new technologies and titles his last chapter, "Reading the Future". This is a must for all "readers" of all kinds. Bibliography, index.

Arranging Things: A Rhetoric of Object Placement by Leonard Koren (Berkeley, Stone Bridge Press dist. By Consortium, 2003, \$19.95 perfectbound) has 29 color illustrations from paintings by Nathalie Du Pasquier, which are used precisely to show the placement of objects and are *not* still lifes per se. Instead, Koren offers a powerful analytical framework for discussing and creating 3-D compositions exploring in logical terms why some arrangements just "feel" right.

In this book, the placement of objects in composition is considered a form of rhetoric, i.e. persuasive communication. Looking at Physicality, Abstraction and Integration, Koren goes beyond the intuitive to consider how compositions engage attention and sustain interest.

The book is in Koren's easy-to-read style, ideal for floral designers, interior designers, window & shop merchandisers, and amateur designers at home. There is a mini-history of rhetoric, an explanation of the 8 rhetorical principles of superior 3-D designs, plus the 29 paintings by Nathalie Du Pasquier, a founding member of the international design group Memphis. Koren's new book is provocative and important, in which he wishes to change the way you see and arrange your world. The book is also beautifully printed and designed, as it should be.

You Are Here: Personal Geographies and Other Maps of the Imagination by Katharine Harmon (New York, Princeton Architectural Press, 2003, \$19.95 paper) is one of those books that does not fit into a category that most readers know. In fact, this is more an book about artists who make maps than a book about mapmaking, for these are personal "maps", or the way artists and others use maps to understand the world around them and where we locate ourselves. Included are maps to heaven and hell, to happiness and despair, to mythological places, as well as maps of moods, of marriage, of dreams. Why I say that almost all these "artists" are in fact those who go beyond conventions and the geographical boundaries known to most people. These maps take you to voyages of the mind, of the subconscious, of the dream world.

With essays (and very good ones) by Stephen S. Hall who speaks of "orienteering" as an impressive world which moves one into larger landscapes of memory and experience and knowledge, as well as short pieces by others the book is divided into Personal Geography, A Home in the World, and Realms of Fantasy, the book is full of 50 color and 50 black and white illustrations that take you to all walks of life and art, including outsider art, Ed Ruscha, Susan Hiller, Seymour Chwast (a map of lovemaking), Edwin Morgan (Scottish visual poet), Nancy Graves, John Held Jr. (to whom the book is dedicated, but NOT the mail art historian, the other John Held Jr.), Richard Long, Oyvind Fahlstrom, Kim Dingle, William Wegman and countless others. Alas, this book would

have been perfect, if not for a great omission—an index of names, if not just artists, who are responsible for making this book a remarkable book. Instead, it is a very good book, but needed to be complete. Recommended for everyone.

The Beautiful Boy by Germaine Greer (New York, Rizzoli, 2003, \$45.00) a cheeky yet most erudite celebration of youthful male beauty, provokes a response almost immediately upon viewing the cover of the book, which reproduces David Bailey's famous 1970 photograph of Bjorn Andresen, the androgynous young star of Visconti's film "Death in Venice". Bjorn is pictured with tousled hair blowing in the breeze and a face that was once voiced as the "most beautiful boy in the world." Greer says in her astute preface that these images were made by men for men, whereas her point is that women too enjoy the complex pleasures of boyhood which are so short-lived and yet can give pleasure to so many women, deprived since the 19th century, of enjoying and delighting in youthful male beauty. It is also to be noted that the title of the book in the United Kingdom is "The Boy", without its accompanying charged adjective. Are we to assume that "beauty" is only in the eyes of the male beholder? Not in this book, for Greer, known for **The Female Eunuch** (1970) and many subsequent books including works on women writers and painters and subsequently **The Whole Woman** (1999), which takes stock of the current situation of the feminist movement, writes this book with playfulness and delight, enjoying what she selects not only for herself but for her readers, and especially her feminine readers.

Bringing together her images into broad thematic chapters, such as "Play Boys", "Soldier Boys" or "Servant Boys", she brings together that which is known and then brings together unexpected alliances: Surma warriors and Bing Crosby; Nijinsky and the Hutu, Elvis Presley and Boy George. But what is important in this volume is Greer's investigation of the shifting representations in classical art, e.g. Cupid first depicted as a sly aggressor, seducing his own mother, only to be desexualized in the more restrictive 19th century, conveniently covered by drapery or an angel wing. She certainly makes her case with more than 200 color and black and white photographs and illustrations from art history to popular culture. Boys are depicted as naked martyrs or winged geniuses, angels or seducers, narcissists or worshippers, and thus

we are invited to appreciate boys in all their sensuality, spontaneity and vulnerability.

If you are not convinced by Greer's take on the Feminist Gaze which completes this volume, you may disagree with her definition of boy: "A boy is a male person who is no longer a child but not yet a man", but her examples seem to be more of perception rather than chronology. And where is Michael Jackson in all of this? She uses Jim Morrison and David Beckham rather than a boy who never grew up and he's in the limelight as we write this. Her argument at times is not clear when we women are asked to drool over Caravaggio's provocative urchins, or Michelangelo's Dying Slave or Eakins' supple-skinned bathers. But this book is food for thought, delicious thinking and dreaming, and why not indulge in the illustrations juxtaposed and toying with your erotic mind. Why not!

Night Visions: The Secret Designs of Moths by Joseph Scheer (Munich-New York, Prestel, 2003, \$45) is a magical oversize book of images of moths, in a place where art, technology and science intersect. If you think that only butterflies have wings and are gorgeous, well, look at this book and you will see what "beautiful moth" really means. Using a high-resolution scanner, recently developed digital printing technology, and an artist's sensibility (Scheer has been a printmaker for many years), Scheer has found a treasure box of subjects to bring out the subtleties and astonishing varieties of colors and textures that moths possess, showing landscapes of tiny hairs, kaleidoscopic color, iridescent eyes and antennae as intricate as filigree.

At first with these Iris-prints, Scheer installed them in a single room to show the range of insects, but now has developed this study into a biodiversity project with a significant number of specimens. Each one of his exhibitions has been different, since he applies his sensibility to the location at hand. But now these 150 exquisite prints show images of such incredible depth and color, the reader will probably want to touch the pages to be sure they are not really there. Essays by Marc Epstein on the science of moths and Johanna Drucker on the connection between natural history and art complete this volume, as well as an index of moths. And this definitely belongs in an art book collection!

Random Order: Robert Rauschenberg and the Neo-Avant Garde by Branden W. Joseph (Cambridge, MIT Press, 2003, \$34.95) does a yeoman's job in reviving Rauschenberg's collages, combines, art and technology experiments, and multimedia performances as radical and significant, doing amazing archival research and recasting Rauschenberg taking theoretical stands of Gilles Deleuze and Jacques Derrida, as well as being heir to Artaud's theater of cruelty in a new reading of Rauschenberg's early work.

The theory of "difference" as a positive force came from meeting John Cage at Black Mountain College in the summer of 1952 which initiated a new paradigm of avant-garde production. With this "reading" one can better understand both Rauschenberg and Cage, forging an avant-garde project that did not depend on "recovering the already-liquidated spaces of subjective autonomy". This is an important study, clear and lucid, which gives Rauschenberg a position as one who had a coterie of artists and theorists who underwrote what Rauschenberg desired to enact in each of his works and in his performances to transform our conception of art and its relationships. An important study with an extensive bibliography and index.

The Contingent Object of Contemporary Art by Martha Buskirk (Cambridge, MIT Press, 2003, \$39.95) addresses the interesting fact that since the early 1960s, almost anything can and has been called art. She explores how artists have employed mass-produced elements, impermanent materials, and appropriated imagery, incorporating performance and video, and have created works through instructions carried out by others.

She deals with the question of authorship. In examining examples of appropriation, she finds precedents in pop art and the early 20th-century readmade and explores the intersection of contemporary artistic copying and the system of copyrights, trademarks, and brand names characteristic of other forms of commodity production. She discusses work of Marcel Duchamp, Eva Hesse Jasper Johns, Donald Judd, Sol LeWitt, Bruce Nauman, Adrian Piper, Robert Rauschenberg, Gerhard Richter, Ed Ruscha, Richard Serra, Cindy Sherman, Robert Smithson, and Andy Warhol. Notes, bibliography, index.

Hans Ulrich Obrist: Interviews, Volume 1 (Florence, Fondazione Pitti Immagine Discovery and Milano, Charta, dist. by New York, d.a.p., 2003, \$59.95) tells us that Obrist has been everywhere, has curated everything and has interviewed everyone. If "peripatetic" is the word most overused to describe him, it is definitely appropriate. The Swiss-born, everywhere-based curator and head of the Programme Migrateurs at the Musée d'Art Moderne de la Ville de Paris has an unstoppable wanderlust and a related symptom: his penchant for interviewing anyone and everyone who piques his curiosity, be they artist, scientist, writer, curator, composer, architect, thinker, etc. Since 1993, Obrist has conducted more than 300 interviews, 74 of which are collected here in a selection that respects the cultural and professional diversity of the interviewees. Each interview is introduced by a short text outlining the biography of the subject and giving some contextual information on the recording of the interview.

The list is too long, but some include Vito Acconci, Matthew Barney, Christian & Luc Boltanski, Daniel Buren, Maurizio Cattelan, Brian Eno, Esquivell, Gilbert and George, Douglas Gordon, Dan Graham, Zaha Hadid, Walter Hopps, Roni Horn, Pontus Hulten, Arata Isozaki, Rem Koolhaas, Roberto Matta, Cildo Meireles, Mario Merz, Yoko Ono, Pistoletto, Richter, Ettore Sottsass, Rirkrit Tiravanija, Agnes Varda, Lawrence Weiner and others. With 1000 pages, this paperback is thick and pithy! It is a great read—for a long period of time. Obrist believes that conversation is a fruitful exchange of ideas. With 66 interviews in this volume, this book unfolds as a web of biographical trajectories, relationships, ideas, projects, facts, and stories, thus producing a history of an unmade genre of twentieth- and twenty-first century art and culture.

Please Pay Attention Please: Bruce Nauman's Words: Writings and Interviews by Bruce Nauman, edited by Janet Kraynak (Cambridge, MIT Press, 2003, \$39.95) certainly is an important contribution to the oeuvre of Bruce Nauman, famous for his discrete sculpture, performance, film, video, and text-based works to elaborate multipart installations incorporating sound, video recording and monitors, and architectural structures. For underlying all this practice is an investigation of the nature of language.

Unlike many of his contemporaries, Nauman has refrained from participating in discourse about his own

work, giving very few interviews over the course of his career and has little to do with the art establishment or the art press. But this time, he granted editor Janet Kraynak and the MIT Press almost complete autonomy in the preparation of this volume. The paradox is that an artist that has produced so few words has produced an art of so many words.

Included in this volume are Nauman's major interviews from 1965 to 2001, as well as a comprehensive body of his writings, including instructions and proposal texts, dialogues transcribed from audio-video works, and prose texts written specifically for installation sculptures. When it is relevant, the editor has accompanied the texts with illustrations of the artworks for which they were composed. In the critical essays that serves as the book's introduction, the editor investigates Nauman's art in relation to the linguistic turn in art practices of the 1960s—understanding language through the speech-act—and its legacy in contemporary art. This is an important volume, one which fills out the oeuvre of this important 20th century artist. Recommended for all contemporary art collections!

Duchamp & Androgyny: Art, Gender, and Metaphysics by Lanier Graham (Berkeley, CA, No-Thing Press, 2003, \$100.00) is the first book-length study of the little analyzed metaphysical concerns of Duchamp by a scholar who, as a young curator at New York's Museum of Modern Art, talked about Androgyny with Duchamp (when they were not playing chess). Once considered esoteric, Androgyny is now designated a "megatrend" in contemporary society. Giving an iconographical background to the concept of true male/female balance as a metaphysical ideal, Graham explores the psychological and historical aspects of androgyny, tracing the many ways Duchamp visualized the concept during every decade of his career. So this is not only a study of androgyny, but a study of Duchamp as well.

The book itself is a study in elegant book design, presented as a signed and numbered limited edition of 1,000 copies with a "ready-made" of L.H.O.O.Q. on the cover. The edition has a green cloth slipcase and has extensive notes, list of 36 illustrations, and two bibliographies: Marcel Duchamp and Androgyny Studies: An Annotated Bibliography and The Androgyny in World Art: A Bibliography of Illustrated Books. Order from No-Thing Press, 2625 Alcatraz

Ave., #451, Berkeley, CA 94705. www.no-thingpress.com or fax: (510)420-5810.

Symphony: Frank Gehry's Walt Disney Concert Hall includes an introduction by Frank Gehry, a preface of Deborah Borda, essays by Richard Koshalek and Dana Hutt, Esa-Pekka Salonen, Carol McMichael Reese, and Michael Webb, with photographs by Grant Mudford. This new "living room for the city" of Los Angeles is documented in this volume which traces the history of this breathtaking building from its inception through to its completion enhanced by the iconic and symphonic images from architectural photographer Grant Mudford.

The dramatic journey of the hall's creation from the unprecedented gift of \$50 million in 1988 from the late Lillian Disney, widow of Walt, for a new home for the Los Angeles Philharmonic, to final construction of the building is all in this book. With 150 illustrations, of which 120 are in full color, this should have been a stunning book. And the photographs are stunning, especially in the dynamic of building, as well as the finished product, but compared to the original photographs which are iconic, some of the color photographs seem flat, and one especially seems to have been cropped and altered. Designed by expert designer, Lorraine Wild, the book is stunning. But certain details such as color proofing seem to be lax. (New York, Abrams, 2003, \$60.00)

Learning to Paint: A British Art Student and Art School 1956-1961 by John A. Walker tells the story of how one artist received an education at a leading British, provincial School of Art during the late 1950s/early 1960s. Entering the Department of Fine Art within King's College, a campus situated in Newcastle-upon-Tyne, John A. Walker relates the concatenation of experiences and influences which he and other students belonging to the same generation shared at that time. This is more than a nostalgic memoir but a slice of life in the world of art education in that period. (London, Institute of Artology, 16 Rangers Sq., Greenwich, London SE10 8HR, England, 2003. www.artology.info)

REPRINTS

Imaging Her Erotics: Essays, Interviews, Projects by Carolee Schneemann has been reprinted in paperback. As one of the pioneers of performance,

installation, and video art, Schneemann has made her mark, using live self-portraiture and performance as a vehicle for public provocation. She was among the first to use her body to animate the relationship between the world of lived experience and the imagination, as well as issues of the erotic, the sacred, and the taboo. In the 1960s, her work prefigured the feminist movement's sexual self-assertion for women, and by the mid-1970s, her work anticipated the field of women's studies and its critique of patriarchal institutions. In the 1980s, she was one of the first to experiment with virtual environments. This is a major book and is available for \$24.95 paper from MIT Press, 2003, 135 illustrations.

SPECIAL EDITIONS

Duchamp (in -a-box) in a signed and numbered Limited Edition of 300 is the catalogue of the Exhibition, "Marcel Duchamp: Artist-Humorist-Philosopher at the University Art Gallery, California State University, Hayward, which was held from October 2001 through February 2002. The "catalogue" literally comes in a suitcase, a wooden suitcase with the Bicycle Wheel etched into the cover.

Inside there is an introduction to the exhibition with an intense program of events that is associated with the exhibition. Inside this box is Duchamp's entire musical work on a CD, a video overview of Duchamp's work in his own words, digital humorous animation of *The Large Glass*, a miniature Bicycle Wheel plus a few miscellaneous notes by Duchamp, an annotated bibliography of Duchamp Books & Catalogs, a pair of newspaper clippings, a checklist of the C.S.U.H. Duchamp exhibition and festival, and a black silk stocking (in honor of the Black Silk Stocking in *Boite Alerte*). All this is orchestrated by curator, Lanier Graham, who played chess with Duchamp and knew Duchamp in the 1960s and is director of the University Art Gallery at CSUH. Graham is well known in Duchamp circles of his book *Chess Sets* (1968), which was assisted by Duchamp and dedicated to Duchamp, and for *Impossible Realities: Marcel Duchamp & The Surrealist Tradition*, the exhibition he curated in 1991 at the Norton Simon Museum in Pasadena. He is also the author of *Duchamp & Adrogyny*, reviewed above.

Oh what fun this is! An elegantly designed book/box for only \$200 distributed by the CSUH foundation and available from Pioneer Bookstore to be purchased from

www.bookstore.csuhayward.edu It makes a wonderful gift for any contemporary art enthusiast! A tour de force! Or take a look at the bookstore's website: <http://www.bookstore.csuhayward.edu/duchamp.html>

BOOKS RECEIVED

Où Allons-nous? Et que faisons-nous? which is a lecture of John Cage presented and translated by Yves Chaudouet (Arles, Actes Sud/Frac Champagne-Ardenne 2003), a translation of "Where are we going? And What are we Doing?" from *Silence*.

Collections San Frontières, a remarkable exhibition catalog of contemporary art from the collections of F.R.A.C. of the East of France, including Alsace, Burgundy, Champagne-Ardenne, Franche-Comté and Lorraine, which was shown at the Galleria Civica d'Arte Moderna e Contemporanea in Torino, Italy from 18 April - 8 June 2003.

Honoré 6'0/ All The Details Extended, En Fractures Recomposées (Le College Editions/Frac Champagne-Ardenne, Reims/Muhka/Museum van Hedendaagse Kunst in Antwerpen).

