

# BOOK REVIEWS

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## REFERENCE

*American Art Directory 1978*. New York, R. R. Bowker, 1978. 78p. indexes ISBN 0-8352-1037-5 ISSN 0065-6968 \$42.50

*Who's Who in American Art 1978*. New York, R.R. Bowker, 1978. 945p. indexes ISBN 0-8352-1036-7 ISSN 0000-0191 \$42.50

Both these important reference tools are edited by the staff of Jaques Cattell Press. Improvements from earlier editions abound in both volumes, especially in the *American Art Directory*. This is the first volume not under the umbrella of the American Federation of Arts, and the difference is indeed felt. Important information has been included for the first time, such as important faculty in all art schools. In addition, there are 1100 more entries in this volume than in the 1976 edition.

The *American Art Directory* has a printed format, rather than offset from typewritten copy. For the first time, all departments at one institution have been grouped in a single entry. Besides the sections for state arts councils, directors and supervisors of art education in the U.S. school systems, art magazines, newspapers carrying art notes and their critics, scholarships and fellowships, we have a new section listing corporations owning art collections for public viewing.

In the section on organizations, we find glaring gaps, but this will be remedied with the next edition. There are several arts organizations not listed, and comprehensiveness is the goal of the editors, who invite comments and reviews.

There are two indexes, for persons and subjects. The book has a clean, crisp professional format now and is recommended for librarians, teachers, art students, scholars, specialists and everyone else.

*Who's Who in American Art* made great strides in changing format and concept in the 1976 edition, so that this 1978 edition is just better than its immediate predecessor. Now in its thirteenth edition, biographical sketches have increased to 10,000 living artists, art administrators, art historians, collectors, critics, dealers, art instructors, librarians, and patrons, as well as distinguished craftspeople, cartoonists, printmakers, and photographers. However, we are still waiting for a *Who's Who in Photography*, since no other reference tool considers *all* photographers as artists and there is a need for a volume just for photographers.

Professional classifications have been refined, so that one can easily find collage artists, librarians, critics, etc. A geographical index is also provided, as well as a necrology section which combines listings from previous editions with those received since the last edition.

To be sure, there are many people not included in *Who's Who*, but it is not because the Cattell staff has not done the best they can. Many artists still do not answer questionnaires, others prefer anonymity. Where possible, the staff has found information from other sources. Suggestions and criticisms are invited. It is still the best tool for American artists!

*The New York Review of Art*. New York, Krantz Company (dist. by Two Continents), 1978. 144p., illus. (52 in color) ISBN 0-8467-0518-4 \$6.95 paper

Purported to be a "permanent" reference tool, this "art explorer's guide to New York" covers 27 museums and 120 "major" sales galleries, locating over 1200 local, national and international artists by their New York exhibiting facility.

Since they purport to include the city's "most influential sales galleries," why is it that in one building on 57th Street, they feature two of the galleries, but not the third gallery in the building?

As this review is a "cooperative" effort on the part of art dealers, museum personnel and the artists themselves, most of the work was probably done by the contributors and if the galleries either had no staff or time to write the blurb, they just never were included.

The Index to Artists tells immediately where that person's art is exhibited today, but perhaps next month they may change galleries. Or, in fact, a gallery may close. The other boast is that cross-referencing allows the reader to find individual galleries by their specialties and their locations. That all happens on pages 42 and 43.

As it stands, the guide is divided into Museums, the Uptown Galleries, the Soho Galleries, and the artist locator (or index by name of artist).

This "review of art" is neither unique nor comprehensive. Picking up *The Art Now Gallery Guide* in any one of several galleries in New York City, or using your "other reference tools" may be a little more satisfying. But if you want another New York City Gallery Guide, then this is another one to place on the shelf.

## PHOTOGRAPHY

Channing, Susan R., ed. *Art of the State: Massachusetts Photographers, 1975-77*. Boston, Mass. Arts and Humanities Foundation in assoc. with Addison House (Danbury, NH), 1978. 96p., 72 duotones. ISBN 0-89169-034-4 \$8.95 softbound

The Massachusetts Arts & Humanities Foundation is farsighted in its support of the fine arts and provides financial and technical assistance to individual creative artists. *Art of the State* is the first collection in which the work of all recipients of Artists Fellowships in Photography for the years 1975-77 will appear.

Selection is based on quality of work, and the panels are composed of out-of-state professional artists, whose qualifications ensure an understanding and awareness not only of the aesthetic quality of the work, but also of the processes involved in its creation.

Each artist is represented by four reproductions to provide an overview of his or her work. The images are accompanied by a brief biographical sketch which includes the artist's cre-

ative education and background. Some of the 18 photographers are Carl Chiarenza, Chris Enos, Benno Friedman, Lauren Shaw, Ken Brown, Kipton Kumler.

Estelle Jussim, professor for film and visual communication at Simmons College, has written an illuminating introduction, and discusses the diversity and variety of the prints and indicates that the "doom-sayers who have recently begun to prophesy the imminent demise of photography have been entirely too pessimistic." Photography is alive and well in Massachusetts.

Photographers' Gallery. *Reading Photographs: Understanding the Aesthetic of Photography*. New York, Pantheon Books, 1977. 97p., illus. ISBN 0-0394-73584-6 \$12.95

Originally published under the title *Concerning Photography*, this was published as the catalogue of an exhibition held at The Photographers' Gallery in London and the Spectro Workshop, Newcastle upon Tyne, in 1977. With over 130 photographs in the catalog listing, Jonathan Bayer in his development of trends in photography during the past 70 years divides the odyssey into time, symbol, organization, of the picture, abstraction and ambiguity of space, surrealism, sequences, light, view of the city, and view of humanity. Here we have the vocabulary of contemporary photography interspersed with a carefully balanced selection of some of the most influential and innovative contemporary photographs which emerge into one of the great art forms of our time. A most important book for anyone interested in the art of photography.

Schad, Tennyson and Shapiro, Ira, eds. *American Showcase of Photography and Illustration*. Volume 1. New York, American Showcase (dist. by Addison House), 1978. 266p., 730 illus. (672 in color) ISBN 0-931144-01-9 soft-bound \$19.95

This is the first edition of a directory devoted exclusively to American photographers and graphic artists interested in presenting themselves in text and image to a larger audience. Organized by field of specialty and geographic location, *American Showcase* becomes a shopping center for commercial photographer and illustrators, demonstrating the year's work, giving names, addresses and phone numbers of each artist, and including an index and directory of members of the Society of Photographers in Communication, some of whom are not represented in this volume but are available with address and phone number. A key to commercial photography and graphic design in American today.

#### ARCHITECTURE

Dixon, Roger and Muthesius, Stefan. *Victorian Architecture*. New York, Oxford University Press, 1978. 288p., 251 illus., index. ISBN 0-19-520048-9 (hardcover), 0-19-520049-7 (paper). \$12.95 cloth, \$6.95 paper

The latest volume in Oxford University Press' "World of Art" series is *Victorian Architecture*, a succinct and well-illustrated introduction to the subject. The authors cover such wide-ranging types of buildings as homes and churches to pubs,

cemeteries, and restaurants, from 1837 to 1901 in England only. This time-period is divided into early, mid, and late Victorian. In addition to covering building types, the book also includes discussions on the place of the architect in society, architectural theories and styles, and the various materials and techniques used in construction. Although the writing does tend towards dryness, the authors do more than simply list various buildings, their designers, etc.; they attempt to place the structure within an historical and social framework, including the complex questions of patronage, financing, and usage.

Demolished buildings are noted in the text with a dagger. To aid in its usefulness, a good basic bibliography is included, focusing primarily on works published since 1965, and suggestions for further research sources are made. In addition there is an excellent brief dictionary of architects, which includes such information as teachers, partners, awards and designs. An index is included. All in all, a most helpful introduction to the subject of Victorian architecture.

Ross, Michael Franklin. *Beyond Metabolism: The New Japanese Architecture*. New York, McGraw-Hill, 1978. 200p., illus. ISBN 0-07-053893-X \$19.95

As proposed by the author, a practicing architect in Los Angeles who studied architecture in Japan on a Fulbright Fellowship, the future of modern architecture will be heavily influenced by what was built in Japan in the last two crucial decades.

As the result of on-site in-depth interviews, the author has uncovered the concepts and views of an entire generation of architects new to the Western world. With a broad-based historical background of isolationism, megastructures, new technology, new interpretations of form and space are illustrated in over 300 photographs and line drawings.

The highlight of the book is a discussion of Futurism with the contrasts of fantasy and reality in the new Japanese architecture, dealing with the electrographic city, the computer city, the inflatable city, the floating city, and movable and instant cities.

The success of the book lies in the author's profound understanding of the traditional culture of Japan which has led to a sophisticated architectural past serving as the basis of the compelling, futuristic architecture of tomorrow already built in today's Japan. A must for all architectural buffs and Japan-aficionados.

Southworth, Susan and Michael. *Ornamental Ironwork*. Boston, David R. Godine, 1978. 202p., 172 illus., index ISBN 0-87923-233-1 \$20.00

Subtitled "An illustrated guide to its design, history and use in American architecture," this monograph on ornamental ironwork is one which will please any fancier or student of the subject. The authors treat its functions, techniques, and place in American design, and discuss "the great iron-makers of old and their contemporary counterparts. . . treatment and repair of ironwork. . . and the best places to find fine historic examples." Illustrated with beautiful photographs by Charles C. Withers, there are also 19 patterns for design. Of great use to persons restoring old structures is a

directory of contemporary ironworkers, arranged by state. An annotated bibliography and index complete the book. At \$20, this is a bargain.

#### REPRINTS

Dard Hunter's *Papermaking: The History and Technique of an Ancient Craft* is back again in print, thanks to Dover Publications. This is the reprint of the second edition, published in 1947. It still remains a classic for all time, due to the scholarship and astute care that Hunter has lent to this history, chronology, and bibliography of papermaking. And how fortunate we are to have Dover reprint with all the plates and diagrams intact! A bargain at \$7.95, a must for all reference collections, as well as a circulating copy for all collections that have the now rare 1947 edition.

#### BOOKS OF INTEREST

Arciniegas, German. *Fernando Botero*. New York, Harry N. Abrams, 1978. 223p., 179 illus. (82 in color), bibliog. ISBN 0-8109-0460-8 \$45.00

Another in the series of stunningly illustrated monographs, Colombian-born Fernando Botero's penumatically plump figures in contorted configurations are presented to the reader in a variety of emotions from complacency to evil, with personages including entire families, military figures, nudes of both sexes, saints and sinners alike. And under criticism, Botero says that he does not paint fat people, for to him they are thin. In addition, he feels they are not caricatures, but deformations. According to the artist, "Art is deformation. There are no works of art that are truly realistic."

The essay is by one of the finest writers of Colombia and explores the themes and variations of the artist's unique imagery. The illustrations certainly take over the rest of the book and allow the reader to delve deeply into this innovative artist. A chronology, bibliography, and list of exhibitions adds substance to this important contribution to the contemporary art scene.

Baeder, John. *Diners*. New York, Harry N. Abrams, 1978. 144p., 117 illus. (50 in color) ISBN 2078-6 \$7.95 paper

With all our emphasis on photography as documentation today, this collection of diner paintings is a nostalgic kick. Shades of my youth, those silver caboose-type eating places—going nowhere but always with the feeling of motion. In fact, the food wasn't like train food at all—it was usually very good, homestyle cooking.

In this wonderful historical voyage through diner-land, Baeder tells us how the origin of diners started with horse-drawn eating establishments serving sandwiches, pies and coffee in Providence, Rhode Island. Wheels got the diner into town and allowed the proprietor to skip town if he infringed some local regulations.

Baeder's paintings capture diners as they are, and as they will be. In fact, he shows at O.K. Harris Gallery in SoHo. The book is a refreshing insight into an institution which is still going strong, if you wish to seek them out. Thanks to Baeder, we know where some of them are and will be

conscious of finding more for him, too. For architects, neo-realists, and just diner-lovers.

Brunhoff, Anne de. *Souls in stone: European graveyard sculpture*. New York, Knopf, 1978. 96p., 74 illus. ISBN 0-394-73283-9 \$7.95 paper

This lovely book of photographs is a paean to the 19th and early 20th century Beaux-arts graveyard sculpture. As such it effectively evokes the spirit of the time through the nostalgia-imbued photos of Anne de Brunhoff. The photos are of sculpture from cemeteries in Italy and France, and include not only human graves but animal cemeteries as well. The introduction by the late Thomas B. Hess exhorts the spectator to view these works with Hunter, a fresh eye; if many of the monuments seem overly sentimental to today's viewer, many more are simply charming and beautiful.

Unfortunately, the captions for the plates, arranged in a list at the end of the book, leave much to be desired. In too many cases, only the city is indicated while for others the name of the deceased, the cemetery, and the sculptor are all given. It would have been much more helpful to have included all of that information for each plate, including the dates of the sculpture. It would also have been nice to have at least a brief bibliography or listing of especially interesting cemeteries. There is also a problem with a few of the plates overlapping across the center of the book onto the next page. The crease in the photograph only detracts from its impact, and could have been avoided by reducing the photo only a bit.

A book for devotees of sculpture, photography, or cemeteries, the price makes it affordable for all, and a charming volume to peruse.

Kultermann, Udo. *Trova*. New York, Harry N. Abrams, 1978. 216p., 176 illus. (48 in color, 3 foldouts) bibliog., index ISBN 0-8109-0502-7 \$45.00

Another in the series of Contemporary Artists, this large-scale study of painter-sculptor Trova is an aesthetic and philosophical exposition of one of the major figures in today's avantgarde. Trova, born in St. Louis in 1927, came to art after World War II, without any traditional art training and has been creating this work-in-progress over the past thirty years. The theme has been man in his environment, and his first paintings showed the influence of Dubuffet, de Kooning, Pollock and others.

Trova's breakthrough began with his "Study/Falling Man" series, begun in 1961 which lasted a decade. Assemblages and sculptures in great profusion spread the name of Trova throughout the world. Monumental abstractions which pitted man against his environment as an existential prisoner of his own mortality, still arriving at death with dignity, stamped Trova's work, as well as those shiny, lustrous, tactile falling men who seem to fall in circles, at angles, in continuity.

The author discusses parallels to Trova's work in art, literature and philosophy, both of the present and the past. Since Trova is known to be a Mickey Mouse collector, we see his fascination with popular imagery and products, in the creation of the *Trova/Index* which is his collection of Ameri-