

BOOK REVIEWS

REFERENCE

Encyclopedia of the Arts, edited by Dagobert D. Runes and Harry G. Schrickel (New York, Philosophical Library, 1946) reprinted by Gale Research, 1982) was a regular in homes in the 1940s. It had a lot of information in it, not only art terms defined, but major articles on all the visual arts. It was part of the family bookshelf on art. There were technical as well as critical terms defined, all essays were signed (by initials) and the code was at the beginning of the book. I was not aware of those names then, but today they range from Coomaraswamy, Otto Benesch, Milton Fox, Richard Neutra, S. MacDonald Wright, and many more illustrious names. Some of the chapters are quite dated, but as a general retrospective reference tool, it isn't bad. What is bad is the price tag of \$68.00!

Contemporary Photographers has taken more than two years to produce (New York, St. Martin's, 1982, \$70.00), edited by George Walsh, Colin Naylor and Michael Held; one must imagine that its completion should be rated in terms of "heroic, dynamic, and courageous." The problems with the book are fewer than the solutions, for this is a formidable reference tool. The problems, of course, are created by the method of inclusion, the selection of 650 entrants by a 16-member advisory panel, with essays on the photographers solicited from around 155 critics and scholars. As a result, we find some surprises: inclusions that would never cross our minds, and exclusions which seem so obvious. So many Europeans that are welcome, and so many Americans not included! The whole field of photography changes so quickly that some of the photographers who are cited are no longer flourishing in the business, and some unknowns in 1980 are now quite "in" if only in the last 6 months. Since there is a great deal of lead time in creating such a volume, one should not criticize severely the omissions or inclusions, since hopefully there will be another update in five years.

Each entry includes biography, individual exhibitions, a selection of up to 10 group exhibits, a listing of those public galleries and museums that have the work in their collection (up to 10), and a bibliography of books and articles by and about the entrant. Living entrants have been asked to make a statement on their work or contemporary photography in general, and to choose a representative photo. Then a critical essay by one of the 155 contributors has been included. St. Martin's has done it again—with *Contemporary Artists and Contemporary Architects!*

Macmillan Encyclopedia of Architects includes 2,450 architects and architectural firms, 1,500 illustrations of the world's great architectural works, a comprehensive index of 20,000 buildings, bridges, parks and monuments, plus much more about the history of architectural achievements has taken four years in the making. More than 600 architects and scholars from around the world have helped make this the first comprehensive source of biographical information in architecture. From Imhotep to I.M. Pei, each entry includes a list of major works and a bibliography, some better than others. A second Table of Contents lists all subjects chronologically, for quick reference.

Each of the architects had to be born by 31 December

1930 or be deceased to be included. Also included are engineers, bridge builders, landscape architects, town planners, a few patrons, and a handful of writers. The four volumes which make up this significant reference tool, with editor in chief none other than Adolf K. Placzek, formerly librarian of the Avery Library at Columbia University, include a glossary of architectural terms, an index of names and of works, a list of almost 2400 biographies in alphabetical order and authors, as well as a chronological list of biographies. The typeface is clear, and the pages are in fact quite beautiful in format, extravagant for most publishers, but Macmillan has truly made a monument. \$275.00 for the four volumes.

Australian Art Review, edited by Leon Paroissien, is a new reference tool that reflects the energy, vitality and breadth of arts activity in Australia. This is a first, and one that will be continued, a yearbook which reflects the scholarship of many well-qualified and varied authors covering painting, sculpture, architecture, film and video, community arts, exhibitions, art books and magazines, artists and issues, including art and the law, aboriginal art, photography, as well as a special almanac that lists the most important events of the arts calendar. Energy pervades all the arts explored, and although this could hardly be comprehensive, it certainly reflects a year's events with perception and keen insights. This should be an annual reference tool for all collections, and if you're planning a trip to Australia, then be sure to see the *Australian Art Review*. \$34.95 plus \$2.00 postage and handling (Australian dollars) from Warner Associates Pty. Ltd., P.O. Box 870, Darlinghurst, NSW 2010.

The Electronic Epoch, edited by Elizabeth Antebi (New York, Van Nostrand Reinhold, 1983) is the first book to attempt a synthesis of the electronic epoch in both words and pictures. Articles by internationally-acclaimed experts are accompanied by clear drawings to help understand the often complex theories behind electronics, included are old photographs, some never before published, to recreate the "prehistoric" phase of electronics as well as contemporary photos to help do away with the confines between American, Japanese and European laboratories and illustrate contemporary achievements and research.

Covered are chapters such as Electronics and Medicine, Telecommunications, Television, Tape Recorders and record players, and much more. If you're interested in Laurie Anderson, then perhaps this book will help you understand her techniques. There is a set of notes for each chapter, bibliography, chronology, index of people and companies, index of subjects. The book is beautifully printed (in Japan), skillfully laid out so that word and image balance so very well, and there is so much to learn from this excellent text. The revolution by which electronics has changed communications, information dissemination, medicine, war and daily life should be recognized by even those involved in the visual arts, and this book is a vital tool in helping you understand this traumatic change in our society. \$49.50 clothbound.

PHOTOGRAPHY

The Artist as Photographer by Marina Vaizey (New York, Holt, Rinehart & Winston, 1982) 192p., 109 illus., 10 in color. \$25.00

There has of late been a plethora of discussion about the relationship between painting and photography. In this volume, Ms. Vaizey concentrates specifically on the artist who makes his or her own photographs, either for resource material, documentation, or as the artistic medium. The book falls short in two ways. First, the reproductions are small and muddy, rendering even the interesting comparisons difficult to decipher. Secondly, there is little new information. While Vaizey approaches contemporary art by including work of the seventies, she only touches on the eighties. And moreover, while it seems they must be included for a historic framework, we are already familiar with the part photography has played in the artwork of Warhol, Hockney, Estes and Samaras. What about including people to whom photography has always been the primary medium (for example, Duane Michals, Robert Heinecken, Olivia Parker)—or is this more appropriate to a hypothetical second volume, *The Photographer as Artist*? There are few surprises, and though Vaizey writes well, few new ideas. There is an interesting chronology included, which links such disparate events as the Russian purges and the invention of Kodachrome (1935), and this, in its way, reveals more clearly than the text or images the interrelationship between art, life and photography.

—Janice Felgar

A Day in the Life of Australia, conceived and edited by Rick Smolan, a former *New York Times* magazine photographer in Eastern Asia and Australia, has recently been published by Harry N. Abrams in New York City. The book, first published in 1981 in Australia, sold 60,000 copies a little more than a month after it was published in Australia!

The story behind the book is a phenomenon, since Smolan got the idea from having been a participant as one of the 100 photographers for the 1974 *Life* magazine special issue, "A Day in the Life of America." What he did is choose most of the 99 other photojournalists for the Australian project with the help of an Australian photographer Andy Park, who raised more than \$1½ million to bring the photographers to Australia. 72 Australian corporations helped. What Smolan had forgotten to do is raise money to bring photographers from the East Coast to the West Coast (the American ones) to pick up the free Qantas flight, so he raised \$12,000 more to bring his friends to Los Angeles for the trip to Australia.

Then on March 6, 1981, 100 photojournalists from 20 countries fanned out across Australia and snapped pictures for 24 hours. The outdoor photographers were assigned to do indoor shots, the city photographers were sent to the desert, and the unusual happened. The original 96,000 photos were whittled down to 2,000 photos selected by four picture editors, all selected anonymously. These were then brought down to 367 photos for the book.

What we get is a day that awakens with the Tea and Sugar Train, captures the very special light of Australia, wanders through the lives of so many people, captures the common people doing their work, capturing both city and country, with candid portraits and stylized ones too, dealing with justice and imprisonment, sea and desert. Smolan has told that to celebrate the great feat, all 100 photographers were posed on the steps of the Sydney Opera House (Rick ran into the picture on a time exposure). This is more than a

book, it is a memorable experience. It is a labor of love that works, and now the book is being touted in America, Canada (William Collins) and in England (Beazley). Three cheers for a glorious day, shared by a much larger audience now than 100 photojournalists! Some of the photos rose to new heights, far beyond journalism and into the realm of art. \$40.00

ARCHITECTURE

Chicago Architects Design: A Century of Architectural Drawings from the Art Institute of Chicago, by John Zukowsky, Pauline Saliga, and Rebecca Rubin covers in 174 pages the history, types and styles, biographies, selected bibliography and a method of preserving architectural drawings. 308 illus., 8 in color. \$25.00 paperback from Rizzoli, New York.

California Counterpoint: New West Coast Architecture 1982 (New York, Rizzoli, 1983, \$18.50 paper) is the 18th catalog in the series by the Institute of Architecture and Urban Studies, covers the work of Batey & Mack, Frederick Fisher, Frank O. Gehry, Coy Howard, Morphosis, Stanley Saitowitz, Studio Works with selected biographies, 158 illustrations, 8 in color, as well as essays by Norry Miller and Michael Sorkin. This was created to accompany an exhibition.

Michael Graves: Buildings and Projects 1966-1981, edited by Karen Wheeler, Ted Bickford and Peter Arnell (New York, Rizzoli, 1983, \$45.00 hardcover, \$29.95 paper) is the first major monograph on the celebrated American architect who is known throughout the world. He is also controversial and his neoclassical houses, skyscrapers, public buildings, and showrooms combining soft colors, richly ornamental detail and emphasis on mass, are here documented. Just chosen to design the annex of the Whitney Museum, Graves has also designed the San Juan Capistrano Public Library, a skyscraper in Louisville, and the controversial Portland Public Office Building. Included is an introduction by the architect himself, a critical essay by Vincent Scully, 700 illustrations and some 300 in color. Bibliography, awards, and an index of buildings and projects complete the volume.

GENERAL INTEREST

The Electronic Arts of Sound and Light by Ronald Pellegrino (New York, Van Nostrand Reinhold, 1982, \$28.50) sounds like a very technical book, and that it may be to some, but this book almost is a guide through the use of sound and light synthesis to impact the imagination and understand modern electronic wizardry.

Here in one volume is the electronic history, theory, composition, and performance techniques. Pellegrino aids you in tapping the creative power of real-time composition, the "glue" of sound and light synthesis, enabling you to make visual music through oscillographics and film, videographics, and laser light forms. There are instructions on how to design an electronic arts studio, describing the instruments, how to operate them, and explaining their interactions and how to use them to their full potential. Perhaps you may even get to know Laurie Anderson better through this book. It does not rely upon miracles but upon knowledge, and this book helps you into the new world of electronics and

the arts. A very important book, one that will be updated, I am sure, with the growth and development of the electronic field.

Trompe l'oeil Painting: The Illusion of Reality by Miriam Milman (New York, Rizzoli, 1983) is a wonderful survey of provocative, suggestive and deceptive painting which has tested the imagination and sense of reality since classical times. This is a beautifully illustrated all-color exploration of the history and various forms of *trompe-l'oeil*, first coined in 1803 and until today, the visual mystification that has been prevalent in western civilization for over 200 years. We go from Roman decorated indoor walls to Giotto, Mantegna and Veronese, ending with Audrey Flack and Richard Haas and Michelangelo Pistoletto. The book is an exquisite history, to be published on April Fool's Day. 105 full color illustrations, \$27.50 by Skira/Rizzoli.

This is Not a Pipe by Michael Foucault (Berkeley, Quantum Books, University of California Press, 1983, \$14.95) is a perfect match for this French scholar who applies philosophy and linguistic meaning to the world of art. The study is divided into 5 succinct sections, all elicited by Rene Magritte's *Ceci n'est pas une pipe* (1926). What Foucault brings out in this short, but pithy essay is that Nature is simply the way each age represents the world to itself. What evolves is that Magritte, according to Foucault's reading, is more a Modernist than Kandinsky. Foucault seems to contradict and criticize depiction of all "texts" that aim at the truth. Instead, we seem to see Magritte as playing freely with the imagination. Foucault uses Magritte's fan letters to himself, a splendid translation by James Harkness and 4 line drawings and 30 halftones in black and white which reproduce many of Magritte's works, making this book an extraordinary reinterpretation of an important 20th century artist.

The Vatican Collections: The Papacy and Art (New York, Abrams/Metropolitan Museum of Art, 1983) is the official publication authorized by the Vatican. There are 272 illustrations, 161 in full color. Each work is described in a scholarly text with bibliography. There is a list of all the popes, a personal message from Pope John Paul II, all for \$29.95.

China Diary by Stephen Spender and David Hockney brings together a remarkable team of travelling companions who bring to us a China which is delightful, entertaining and profoundly illuminating. Hockney does on-the-spot artwork, although he tells how rapid the trip was and how difficult it was to do art, and Spender's perceptive prose records not only the known, but the unknown—words in pictures, pictures in words with the two meeting Chinese poets and painters, the young and the old. There are 158 watercolors, drawings and photographs that reveal Hockney's genius in "seeing". We are literally looking over the shoulder of the artist and eavesdropping on their conversation. A delightful 200 pages illustrated throughout with photographs and drawings (New York, Abrams, 1983, \$28.50).

M.C. Escher: 29 Master Prints includes 20 poster-size black and white and 9 color prints, with the artist's comments about each of the graphics, side by side with the print, as well as an introduction by Escher, *On Being a Graphic Artist*. \$14.95 from Abrams.

Paper: The Continuous Thread by Sheila Webb (Bloomington, Indiana University Press, 1983, \$6.95 paper, £4.87 in the UK, \$8.69 in the rest of the world) is another in the Cleveland Museum of Art Themes in Art Series, covering the history and techniques of papermaking, the characteristics of paper in relation to the artistic image, and the consideration of paper as a continuing art form. There are many works of art discussed and illustrated, including a catalog of 57 items, a glossary of terms, and a selected bibliography. A very helpful tool for understanding the widening use of paper in the artistic process, including fine bookmaking.

Street Murals by Volker Barthelmeh (New York, Knopf, 1982) was first published in Cologne, but is simultaneously published in English and is an important photo book (all color illustrations). From Venice, California to Berlin, artists have used walls outdoors to celebrate and to react against, to be critical and to document history; some are pure fantasy and others are very serious. These color photos document a most dramatic art form, reflecting and involving a community. \$20.00

Cities: The Forces that Shape Them, edited by Lisa Taylor, first appeared as a tabloid to accompany an exhibition at the Cooper-Hewitt Museum in New York City. Now in an updated and revised edition (1982), we have this formidable study of Cities with essays by Barry Commoner to Wolf Von Eckardt and many more. This is a very important study and should be assessed in light of the change in societal make-up in the 1980s due to the electronic epoch (New York, Cooper-Hewitt Museum/Rizzoli, 1983, \$14.95 paper) with 330 illustrations.

MICROFICHE TEXTS

Chicago Visual Library's no. 40, **French Popular Lithographic Images, 1815-1870, Volume 2: Portraits and Types** by Beatrice Farwell is accompanied by 452 black and white illustrations on 6 fiches. Included are groups and anonymous sitters, individual sitters, homes of celebrities, arts, letters and professions, the lower classes, street vendors, Bohemia and many more categories. There is the catalog, a list of artists and artist-lithographers, and a bibliography. \$55.00 from University of Chicago Press, 5801 S. Ellis, Chicago, IL 60637.

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