

BOOK REVIEWS

MONOGRAPHS

Jim Dine: Five Themes, a lavishly-produced monograph published in conjunction with the Walker Art Center's large traveling retrospective, shows the artist's work over the past 20 years, including hearts, tools, robes, gates, and trees. Written by Graham W.J. Beal, keeper of the Sainbury Centre for the Visual Arts in Norwich, England, the book includes 105 illustrations, 75 in full color, and four gatefolds of larger paintings. \$35.00 from Abbeville, New York.

William Morris as Designer by Ray Watkinson (New York, Van Nostrand Reinhold, 1984, \$13.50) contains a long essay, bibliography, index with 90 illustrations dealing with Morris' printing, stained glass, pattern design, and the Arts and Crafts Movement.

William Morris Today is a spectacular catalog from the ICA in London for £6.95 which brings Morris into today's life and shows how his influence has in fact penetrated all of society in architecture, poetry, modern design, work, education, literature, history and all depths of English culture. Produced by Sandy Nairne, this catalog is a tribute to the influence of a far-seeking "renaissance" man.

Mark Rothko: Works on Paper by Bonnie Clearwater (New York, Hudson Hills Press, 1984, \$35) is a stunningly printed volume that accompanies an exhibition by the American Federation of Art and the Mark Rothko Foundation with notes, plates, a checklist of the exhibition, chronology and bibliography and index. Sumptuously produced with 85 paintings, drawings and sketches, a survey of his life and career, influences and mentors, and 117 illustrations (98 in full color). A must!

Emile Gallé by Philippe Garner (St. Martin's Press, 1984, \$29.95) is one of those beautifully made books that should be consulted beyond the coffeetable. Includes biography, influences, faience, wood, glass, bibliography and index. 194 illustrations, 34 in full color. For Art Nouveau collections.

Henry Moore: Animals, text by W. J. Strachan (Bernard Jacobson Gallery/Aurum Press, 1984, \$35.00, dist. by Kampmann & Co., New York) reveals Moore's long-term interest in animals in both sculpture and drawings—a comprehensive understanding and broad-based skill in deliberate studies from life of his domestic animals, heads, bone structures, etc.

In Pursuit of Perfect: The Art of J.A.D. Ingres, published in association with J.B. Speed Art Museum of Louisville, Kentucky (Indiana University Press, 1984, \$50.00) includes 60 illustrations in glorious color, of all available renditions of 27 motifs. Index by subject, media, date. Important.

Paul Cadmus by Lincoln Kirstein has been published by a new house, Imago Imprint, distributed by Horizon Press in New York. Written by a renowned critic and connoisseur, Paul Cadmus finally comes into his own in this exciting monograph which includes paintings, drawings, etchings, as well as biography, chronology, awards and honors, public collections and selected bibliography. \$35.00 and very important, a significant contribution.

REFERENCE

Art Law in a Nut Shell by Leonard D. Duboff is a clearly written, readily understandable reference tool for the layman. \$11.95 from West Publishing Co., St. Paul, MN.

Who's Who in Art (21st ed.) has 3,000 English artists, etc. \$90.00 from Gale Research, Detroit, MI.

Handbook of Latin American Art, a bibliographic compilation, edited by Joyce Waddell Bailey. A three-volume set to be published sequentially in 1984 and 1985, the HLBA identifies books, articles, anthologies, exhibition catalogs and reports, both published and unpublished, written from late 19th century through July 1983 on Latin American art and artists. \$75.00 each volume of volume 1 from ABC-Clío, Santa Barbara, CA).

Picture Sources 4, edited by Ernest H. Robl, is a superb tool now that it is computerized. It lists sources for picture resources all over the U.S. with addresses, phone numbers, contact persons, contents, subject coverage, chronological coverage and access information. There is a collections index and a subject index. An invaluable tool for all those who do professional picture research or those who just want to find some supporting material for a one-time only task. Published by the Special Libraries Association, 235 Park Avenue South, New York, NY 10003.

European Photography Guide, edited by Harald Bessler, has 132 pages, a flexible soft binding, and is packed full of information of galleries and museums for Austria, Belgium, Finland, France, Germany, Great Britain, Greece, Italy, Luxembourg, Netherlands, Norway, Portugal, Spain, Sweden and Switzerland with an index to galleries and museums, an index to publishers and magazines, and an index to locations. Included are address, phone number, open hours, curator, size of space, how many exhibitions a year, and specialization. Available from European Photography, DM 18.80 (plus 2.50 DM postage) or \$6.95 (plus \$1.00 postage) from European Photography, Stargarder Weg 18, D-3400 Gottingen, West Germany.

PHOTOGRAPHY

Paper & Light: The Calotype in France and Great Britain, 1839-1870 by Richard Brettell, with Roy Flukinger, Nancy Keeler, and Sydney Mallett Kilgore, is in keeping with the finest books created by David R. Godine, Boston. In association with the Museum of Fine Arts, Houston, the Art Institute of Chicago and Kudos & Godine, Ltd. in London, the book is a tribute to a method of photography that means beautiful impression, and the calotype as an aesthetic principle in early photography, as a print medium, and as a method of exhibition in the 1850s certainly is demonstrated by the authors in their essays, which also serve to show the differences in the process as practiced in both countries. But it is in the photography itself that we see visionary pioneers in Great Britain, experimentation and innovation, a florescence in France in the 1850s, a basis for formal structure for British photography, and the interrelationship of these photographers as they crossed each others' borders. A selected bibliography of primary and secondary sources as well as an index of photographers is a tribute to the book publisher as well as the subject. \$30

Photography of the Fifties: An American Perspective by Helen Gee (Center for Creative Photography, University of Arizona, 1984, \$35.00) is a human approach to the spirit of the times, from social reality to abstract images, from optimism to pessimism, from documentary to fashion photography. 31 photographs from Ansel Adams to Minor White are featured, and this book represents in its stunning black and white printing a feeling for the times, a sense of nostalgia, a human element.

Mirror of the Orient by Roland and Sabrina Michaud (Little Brown, New York Graphic Society, 1984, \$16.95) is a tour de force juxtaposing original photographs from Turkish, Middle-Eastern and Islamic prints, and the similarities are striking! Not a gimmick but reproductions of 14th-19th century miniatures that capture the essence and elegance of Persia, Turkey, Afghanistan and all of central Asia. A beautiful book!

The Life of a Photograph: Archival Processing, Matting, Framing and Storage by Laurence E. Keefe, Jr. and Dennis Inch (Focal Press, 80 Montvale Ave., Stoneham, MA 02180) serves photographer, collector, archivist, curator or librarian as a basic reference tool. Written in a clear, concise language, the principles and practices necessary for preserving the quality of both contemporary and historical photographs are comprehensively set forth. A list of supplies, bibliography and index complete this 331-page reference tool with 122 photographs and 30 diagrams. \$24.95

Storing, Handling and Preserving Polaroid Photographs: A Guide prepared by the staff of the Polaroid Corporation is a comprehensive and handsomely illustrated guide that helps photographers, gallery owners, photographic curators and owners to extend the life expectancy of Polaroid films and photographs by proper handling and storage. Storage, handling, protecting, preserving, and restoring are discussed. 12 color photographs, 39 duotones, in this 64-page guide. \$7.95 from Focal Press.

Georgia O'Keeffe: The Artist's Landscape: Photographs by Todd Webb draws on a thirty-year friendship with the artist and photographic record of O'Keeffe's life and the Southwest landscape and artifacts that have filled her works of art and her life. The earliest photograph dates back to 1955, and the most recent from 1981. Todd Webb sensitively portrays these images in a quiet intimacy and brilliant view of one artist's life seen through the eyes of another. Each photograph is a full page sheet on fine paper done in gravure. The book is treated as a treasure, being casebound in a slipcase. There are biographical notes, a selected bibliography, selected exhibitions and selected collections. A splendid book representative of the finest photographic books of the eighties done by a young press with quality ideas. Twelvetreets Press, P.O. Box 188, Pasadena, CA 91102. \$45.00

Julia Margaret Cameron 1815-1879 by Mike Weaver is a collection of her photographs and writings placed for the first time in their full cultural context. Set in a contextual chronology, Cameron is exposed here with 123 of her photographs as well as a selection of contextual paintings and illustrations by other artists of the Victorian period. \$19.95 from New York Graphic Society/Little Brown, 1984. Highly recommended.

Pre-Raphaelite Photography, edited by Graham Ovenden, shows how the Pre-Raphaelites were among the first artists to make use of the new invention of photography, applying their aesthetic principles to this new medium. Among them are Crawshaw, Hughes, Dodgson, Cameron, and many others. Over 70 photographs are reproduced here and published to coincide with a major exhibition on the Pre-Raphaelites at the Tate Gallery in London. \$14.95 paperback from St. Martin's Press, New York.

Alternates by Kazumi Kurigami is a book recently published by Rizzoli (New York, \$17.50 original paperback) with 122 color pages, 75 black and white photos of a commercial photographer who is such a fine one that isolated from the verbal message, these photographs have been set in this book as works of art unto themselves. The photographer's philosophy is cited in passages in the introduction, but the photographs truly speak for themselves. Their context is indicated in the back in black and white, but the shimmering printing makes the photographs indicate the alternates, the poses, the tensions, and the right moments. The photographer comes from Hokkaido.

Silver Lining: Photographs by Anne Noggle with text by Janice Zita Grover, foreword by Van Deren Coke (Albuquerque, NM, University of New Mexico Press, 1984, \$60.00) is a saga of the ruthless way people grow older. She has a constantly growing vision and sees herself and others as humanization of middle age and older, sometimes mercifully, sometimes with a large spirit. The ambiguity whets the appetite for more.

GENERAL

Art Against War by D. J.R. Bruckner, Seymour Chwast and Steven Heller (New York, Abbeville Press, 1984, \$16.95 paper) is a survey of eye-opening art as a platform for artists who have depicted the madness of war as it really is over the years with 150 illustrations (50 in full color) including examples of anti-war sculpture, painting, prints, posters, cartoons, as well as stills from films, plays, and dances. With more than 400 years of antiwar art depicted by over 100 artists, we get everyone from Breughel, Goya and Kandinsky to Picasso, Ben Shahn, Leonard Baskin, Milton Glaser and Antonio Frasconi. Bruckner, an editor of the New York Times Book Review, details the entire history of antiwar art in his rich introduction and historical text, which accompanies the chronology of this survey by numerous categories. This is timely and important, and within the price range of everyone who is conscious of the problems in the world today.

Painters Painting by Emile de Antonio and Mitch Tuchman are the actual transcriptions of hundreds of hours of interviews made for the 1973 classic documentary of the same name by well-known filmmaker Emile de Antonio. Here are de Kooning, Johns, Rauschenberg, Stella, Warhol, critics, collectors and dealers—700 pages worth—transcribed and edited by the curator of contemporary art at the Los Angeles County Museum of Art, including dialogue not even in the film, arranged in a coherent, chronological narrative, presenting a uniquely personal account of the post-war American art scene. 50 illustrations. \$19.95 from Abbeville in New York City.

The Painted Body by Michael Thevoz (Rizzoli/Skira, 1984, \$35.00) is a beautiful book produced by the director of the Museum of Art Brut at Lausanne, covering the whole history from the oldest remains of tattoos preserved in mummified bodies back to 3000 B.C. to the punks in London. 130 illustrations, 70 in color.

Chicago Furniture: Art, Craft, & Industry, 1833-1983 by Sharon Darling (New York, W.W. Norton, 1984, \$50.00) has over 200 halftones in its more than 400 pages, and includes work by Jenney, Frank Lloyd Wright, Mies van der Rohe, Stickley, Hoffmann with detailed accounts of the firms that made the furniture—more than 500.

The Omega Workshops by British art historian Judith Collins, with a foreword by Quentin Bell, is a fascinating, intelligent, most important history of the Bloomsbury Group's venture into interior decoration and furniture design, initiated by painter and critic Roger Fry, bringing together art and industry to create murals, furniture, pottery, textiles and clothing. (Chicago, University of Chicago Press, 1984, \$25.00)

The Art of Lettering by Albert Kapr is a big book, fully illustrated history and review of the development of the Roman alphabet internationally, tracing the evolution of existing letter forms with extensive illustrations, containing nearly 500 full alphabets. \$90.00 from Gale Research, published by K.G. Saur in Munich. Bibliography, index.

The Modern American Poster from the Graphic Design Collection of the Museum of Modern Art in New York (Boston, New York Graphic Society, 1984, \$16.95 paper) accompanies a show in Kyoto, Japan including over 130 artists including Herbert Bayer, Milton Glaser, Andy Warhol, Saul Steinberg, Maxfield Parrish, etc. 63 black and white, 150 full color.

Japanese Papermaking: Traditions, Tools and Techniques (New York, Weatherhill, dist. by Tuttle, 1984, \$32.50) is a book for papermakers today to learn the traditional techniques of a 1200-year-old art.

The Hawaiian Shirt: Its Art and History by H. Thomas Steele is a stunning bit of history about a collectible only the author knows as well, since he owns the dozens of shirts. This work of art now has a history, varieties, materials, designers, manufacturers, etc. Great fabric binding simulating a design on a shirt, shirt labels, border shirts, women's clothing, etc. (New York, Abbeville, 1984, with 175 illus. in full color, \$19.95)

Earthworks and Beyond: Contemporary Art and the Landscape by John Beardsley is a survey, the first extensive, fully illustrated study, of this influential art movement. 48 full color plates out of 130 illustrations. \$19.95 paper, \$29.95 hardbound from Abbeville. Includes artists' statements, bibliography, location of earthworks.

New Art is a Who's Who of the current trend of international and domestic (US) artists who have been "making it" in New York and in Europe. From A-Z, big format, newsprint paper, color and black and white, a short-lived

but current way of recognition. If you're not sure who's who, then be sure to see this big book. All have been chosen by a group of editors at Abrams, showing no specific school, no specific style—but there are important people missing from the list as well. \$17.95 paper, 92 color out of 219 illustrations from Abrams.

Art of the Real: Nine American Figurative Painters, ed. by Mark Strand (Clarkson N. Potter, 1983, \$50) represents work of Lennart Anderson, William Bailey, Jack Beal, Jane Freilicher, Alex Katz, Louisa Matthiasdottir, Philip Pearlstein, Wayne Thiebaud, and Neil Welliver. Close personal relation between poet Strand and the artists makes for an outstanding collection. 111 full color illustrations, 78 black and white. Chronologies for each artist.

Contemporary American Realism since 1960 by Frank H. Goodyear, Jr. has just been recently published in paperback with 150 black and white illustrations, 50 in color. \$22.50 from New York Graphic Society.

Living Materials: A Sculptor's Handbook by Oliver Andrews is a posthumous publication exploring the many ways artists can work with clay, plaster, cement and concrete, stone, wood, plastics, and metals. For those who cast, weld, carve, and mold—and those who use new forms too. There is advice on safety, lists of supplies, planning and equipping a studio, with diagrams, etc. Both practical and aesthetic, Oliver Andrews made a great contribution with this volume. (University of California Press, \$45.00)

Post-Partum Document by Mary Kelly is now in book format after having toured as an exhibition of a unique investigation of the mother-child relationship. This exhibit now in book form provides an opportunity to review one of the major artworks of recent years, which has provoked criticism and discussion especially among feminists. This is an ambitious book, an ambitious exhibition, which has generated much discussion not only among women but also among men. Here is a woman artist who demonstrates her maternal relationship. With an introduction by Lucy Lippard and one by the author, you will have time to reassess the situation for yourself, and put it in context of the artist as mother, as the feminist as artist as mother, and the intelligence with which it is treated. \$29.95 from Routledge & Kegan Paul, 9 Park S., Boston, MA 02108.

PERFORMANCE

The Art of Performance: A Critical Anthology, edited by the late Gregory Battcock and completed by Robert Nickas, leaves much to be anticipated, ending with 1981. Since much has gone on since that time, this retrospective look at performance with essays by many contributors, thick as it may seem physically, is thin in many ways. However, it is another volume in the growing library about performance art, all of which adds to more understanding and perhaps more words than needed. \$15.95 from Dutton paperback originals (New York).

ARCHITECTURE

Mitchell/Giurgola Architects (New York, Rizzoli, 1984, \$29.95) is a book designed by the architects and their staff in their office, so this book is really a labor of love with a foreword by Kenneth Frampton, statements by the partners, and then examples of their meeting places, houses, places for work, places for study, and urban places with chronology, bibliography and bibliography of writings by R. Giurgola (ending with the Parliament House in Canberra, Australia to be completed in 1988).

Art Deco Style by Yvonne Brunhammer (New York, St. Martin's, \$14.95 paper) is considered a definitive and essential reference work for dealers and collectors for Art Deco style with a historical background, the discussion of the 1925 exhibition in France, architecture, furniture, floor and wall decoration, and the applied arts including book-binding, jewelry, etc. All illustrations (black and white except for 27 in full color) make this a good survey.

Berlin: An Architectural History, guest-edited by Doug Clelland is an Architectural Design Profile, demonstrating the history of Berlin's architectural heritage from the 13th to the 20th centuries in essays by a number of noted European scholars. \$14.95 paper, St. Martin's Press, 1984.

On the Rise: Architecture & Design in a Postmodern Age by Paul Goldberger, architecture critic of the New York Times, with black and white photographs. \$19.95 from Times Books.

Postmodern by Paolo Portoghesi puts the whole architecture of the postindustrial society into focus from Rizzoli for \$25.00 paper.

Collage City by Colin Rowe and Fred Koetter is a book published by MIT Press about a theory of modern architecture and the city with utopian theories, crisis of the object, collision city and collage city. \$9.95, reassessing the role of the architect-planner in an urban context.

Philadelphia Architecture: A Guide to the City is the first official guide to Philadelphia architecture providing indispensable information for visitors, residents and professionals. This is a catalog of 228 buildings from the 18th, 19th and 20th centuries. \$12.95 from MIT Press.

Russian Avant-garde: Art and Architecture (edited by Catherine Cooke) is another Architectural Design Profile published by St. Martin's Press. Splendid survey. \$14.95

Shelter in Saudi Arabia by Kaizer Talib (St. Martin's, 1984, \$19.50 paper) is a full-length survey of traditional and contemporary housing in Saudi Arabia. Bibliography, index.

MICROFICHE EDITIONS

The Illustrations of the Mazamat by Oleg Grabar (University of Chicago Text-fiche/Chicago Visual Library) includes bound text of 196 pages plus 780 black and white illustrations on 10 fiches (\$40.00)

Pennsylvania German Art (1683-1850) from the Philadelphia Museum of Art and Winterthur (Text-Fiche) 366 bound text of pages, plus 363 images on 5 color fiches) \$90.00

PHOTOGRAPHY

The Architectural Photography of Hedrich-Blessing (New York, Holt, Rinehart & Winston, 1984, \$25.00) is a collection of stunning architectural photographs taken between the early 1930's and 1981, by Hedrich-Blessing, a firm specializing in photographing architecture from its Chicago base. The range of time is great, yet the photographs from the thirties are as fresh and appealing as the more contemporary ones. Juxtapositions are well considered, and, though a few other areas are represented, we are once again reminded of the rich architectural diversity of the Chicago area.

—Janice Felgar

Side Trips: The Photography of Sumner W Matteson, 1898-1908 by Louis B. Casagrande and Phillips Bourns (Milwaukee Public Museum, 1983, 220 duotone photographs, \$24.95 paper), more documentary and biographical than visually exciting, focuses on the North American travels of adventurer Sumner Matteson between 1898 and 1908. Matteson used a camera which took roll film, innovative for the period, and more portable and flexible than the larger sheet-film equipment; and with this freedom he was able to produce photo essays rather than single (or singular) images. The stories increase our interest in the photographs, and one wishes that the text accompanied the photographs rather than being printed separately at the back of the book. There are a few wonderful photographs, e.g., his self portrait on the cover; but the volume remains less compelling visually than historically.

—jf

Mining Photographs and Other Pictures 1948-1968, A Selection from the Negative Archives of Shedden Studio, Glace Bay, Cape Breton: Photographs by Leslie Shedden, edited by Benjamin H.D. Buchloh and Robert Wilkie (Press of the Nova Scotia College of Art & Design, 1983, paper) has essays by Don Macgillvray and Allan Sekula. This book as a social document—it employs prints from the negatives of a commercial photographer in Glace Bay which document the area and the period (1916-1977 when the studio was sold), and gives the viewer/reader insight into the grim realities of coal mining. The problem is that the photographs are objective (they were commercial documents) to the point of visual boredom—they have the depth of an annual report, for which some of them were used. The group portraits, of which there are many, have the feeling of a high school yearbook; the only photographs in the book which are in the least compelling are the group portraits of miners with coal dust on their faces. So it is with the need to learn more—why the odd title, why the strangely jarring combination of mining photographs and group portraits—that we read the essays. MacGillvray's is a historical background of the area; Sekula's is a discussion of the complexity of a photographic archive. One wonders how deeply the photographer was perceiving his assignments, and if he recognized the value that would be imparted to the photographs after his sale of the negatives. I must confess to not understanding the reason for the book's existence. The mining photographs are interesting as a means of seeing the technical methods of mining coal and as a documentation of a town. Perhaps that is enough; perhaps any other interpretation would be pretentious. [The voiced interest in

the two viewpoints, management's (the coal company which commissioned the photos), and labor (the miners') does not really come through.]

-jf

Photography in California: 1945 - 1980 by Louise Katzman (New York, Hudson Hills Press, 1984, \$45 hardback) has been published on the occasion of the exhibition of the same title, travelling nationally and internationally through 1986. In any overview limited to a small number of artists there will be omissions, and the current catalog is no exception. There are clearly some MIA's here, but my intention is not to argue over the exclusions, but to discover if, in fact, there is continuity of vision—and there is. It is in a cynical approach, a sense of theater (Hollywood is a part of our lives, like it or not), and a feeling that things are just not quite right—a mystery! But there is a feeling that the mystery is under control—for example, words are often adjuncts to the images, but they do not really help us to understand, though they somehow make us feel that they do—a “codex Californianus” if you will. There is manipulation within and on the surface of the photographs, sometimes garish color, uncomfortable juxtaposition—often serving to make the viewer smile inwardly at the bizarre joke perpetrated by photographers who do not, in fact, tell the truth, even though we know that photographs never lie. The pervasive humorous cynicism does represent a California style. The cover photograph, Arthur Ollman's night view of a bungalow almost hidden by orange-lit cactus, sets the mood for the work included.

-jf

Towards a Philosophy of Photography is a highly controversial 64 pages packed full of a new thesis by a professor of philosophy of communications at the University of Sao Paulo, Brazil, namely Vilem Flusser, suggesting that an analysis of the aesthetic, scientific and political aspects of photography may serve as a key to a scrutiny of the present cultural crisis—and of the new forms of society and human existence as they crystallize from the cultural crisis. First published in Germany and now in English, this book cites photographs as a privileged phenomena which permit the observation and the deciphering of the passages we are now experiencing. \$7.95 (plus \$1.00 postage) or DM 18.80 plus DM 2.50 from European Photography, Stargarder Weg 18, D-3400 Gottingen, West Germany.

Observations, Essays on Documentary Photography (Untitled, issue 35), edited by David Featherstone, contains commissioned essays by 9 major photographic historians and critics, which confront the changing definition of documentary photography. Among the contributors are Maria Morris Hambourg, Bill Jay, William S. Johnson, Mark Johnstone, Estelle Jussim, Max Kozloff, Beaumont Newhall, Alan Trachtenberg and Anne Wilkes Tucker. The emphasis is on the theories and thoughts of these writers with 18 illustrations in the 120 pages. \$12.00 paperbound from Friends of Photography, P.O. Box 500, Carmel, CA 93921.

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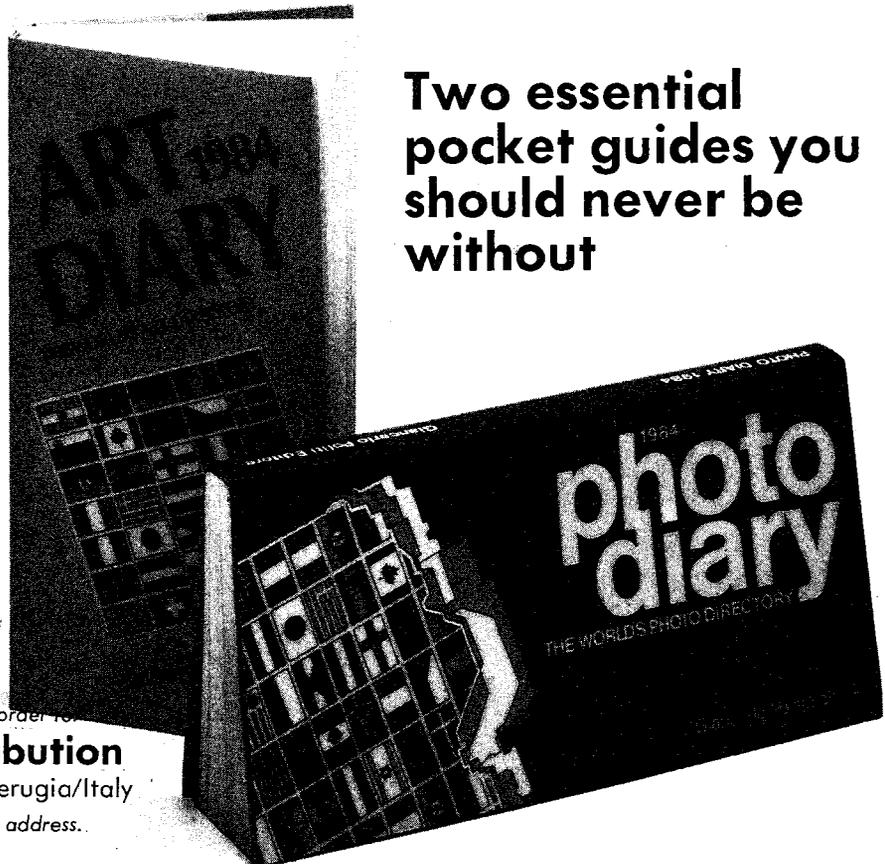
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