

# BOOK REVIEWS

Edited by Amy Navratil

## REFERENCE

Lewanski, Richard C., ed. *Subject Collections in European Libraries*. 2d ed. London, Bowker, 1978. 495p. ISBN 0-85935-011-8 \$52.50

This second edition, still arranged by subject using the Dewey Decimal Classification, provides information on some 10,000 collections in continental Europe, including European parts of Turkey and the U.S.S.R., as well as the British Isles, Cyprus, Greenland, Iceland and Malta. Improvements in both the graphic design as well as internal corrections seem to make this volume more useful than its predecessor. Included in each entry is the name of the institution, address, director, year established, special items, size of collections, and restrictions upon use. Where applicable there is a list of hours of service, availability of photo copying facilities, and type of catalog and/or names of periodicals published by the institution.

English translations are provided for library names listed in Slavic, Ugro-Finnish, Greek, Albanian, and Turkish-speaking countries. Names of cities are given in the native version, and when a city has recently changed its name, the former name is supplied in parentheses.

The Dewey Decimal Classification system is not the best for analyzing library collections, but Lewanski has tried to improve upon its fallacies as best as possible. Somewhat overpriced for anyone except a library reference collection.

Venturi, Lionello. *Cézanne*. New York, Skira/Rizzoli, 1978. 175p., 188 illus. (47 in color), bibliog., indices ISBN 0-8478-0187-X \$55.00

Written in 1961, just before Venturi's death, this text presents a revisionist view of Cézanne's reputation among his contemporaries. Remaining unseen since then, the text was preserved untouched by Mrs. Skira. Only now with his daughter's consent are we presented with this authoritative and complex portrait of an artist whose contemporaries knew and appreciated him more than one had supposed.

This, the final work of the greatest Cézanne scholar of all times, is accompanied by a biographical outline and chronology, a bibliography, a list of illustrations and an index of names and places.

A stunning addition to anyone's understanding of this revolutionary painter.

Wagner, Susan E., ed. *A Guide to Corporate Giving in the Arts*. New York, American Council for the Arts, 1978. 402p., bibliog., index ISBN 0-915400-12-X \$12.50

This is an important reference book, the first which lists corporate supporters of art institutions in the United States. 359 of America's leading corporations now have made public their arts-giving policies and practices in this book, which includes an introduction by Nancy Hanks.

The book details total contributions for the arts, activities eligible for support, priorities and restrictions, geographic giving area, factors affecting giving, and future plans. A selected bibliography, index, and a geographic breakdown of the corporations make this a vital addition to any art re-

ference collection. Available from ACA Publications, 570 Seventh Ave., New York, NY 10018.

## PHOTOGRAPHY

Botto, Ken. *Past Joys*. San Francisco, Chronicle Books, 1978. 96p., 92 color illus. ISBN 0-87701-115-X \$12.95

This sumptuous paperback book of color photographs is another recycling process, one of photographing antique toys against contemporary backdrops. The rules of the game were that only objects Ken Botto "found or bartered for could be used; he never painted a backdrop to suit a prop. The words were also picked up here and there, juggled around until they rang right." The end result is a marvelous theatrical book of color creations of antique toys collected over the years, a mania by the photographer who has now created not a book on toy collectibles but an artist's book on nostalgia. All toys are identified and dated when possible in an appendix.

Lotte Jacobi. Photographs by Lotte Jacobi; text by James Fasanelli and Kelly Wise. Danbury, NH, Addison House, 1979. 192p., 196 duotones. ISBN 0-89169-029-8 \$30.00

Some of the most famous photographs of Albert Einstein and his family were made by Lotte Jacobi, who from the 1920's to the present has photographed luminaries in the fields of theater, dance, art and politics. We go through this album of portraits of Marc Chagall, Alfred Stieglitz, Robert Frost, Thomas Mann, Marinetti, Barbara Morgan, Bernice Abbott, etc. and know how fortuitous it was to be living during the Weimar Republic at that time, and in New York City, and to be gifted with a camera. Finally, she made the U.S. her home.

But what interests us more is Jacobi's work, which seems much closer to Moholy-Nagy. Her photogenics (drawings with light) reveal the experimental, aesthetic nature of her work. Using glass, cellophane, and paper cut and shaped in odd ways, we see the photogenics rich with inventions of lyricism, play of forms, metaphors of feeling.

Beautifully printed by Thomas Todd and Company of Boston, we commend this book to all photograph collections.

Johnson, William, ed. *An index to articles on photography, 1977*. Rochester, NY, Visual Studies Workshop, 1978. 134p. ISBN 0-89822-004-1 \$24.00

This invaluable reference tool indexes articles selected from over 80 domestic and foreign periodicals. Articles that emphasize the use of photography as a medium of communication or of creative expression, that deal with the history of the medium, and with its practitioners are drawn from these 80 titles to make up this index.

The over 3800 references are arranged by subject with an author cross-reference list. This volume "provides by far the most comprehensive coverage of the world's periodical literature on photography that is available anywhere." Available from the Visual Studies Workshop Book Service, 31 Prince St., Rochester, NY 14607. We look forward to an ongoing service of indexing as an outstanding part of the Workshop's projects.

Owens, Bill. *Documentary Photography: A Personal View*. Danbury, NH, Addison House, 1978. (Addison House Photographic Survival Kit 1) 63p., illus. ISBN 0-89169-037-9 \$5.95 paper

As an author of three photodocumentaries, Owens now presents an elementary approach to getting published, how and where to sell photographs, outlines for essential equipment including lighting, where and how to apply for grants. Since this is a "personal view" which comes from Owens' own experience, this will be of some help to aspiring photojournalists.

In the back are lists of photography books, magazines and equipment. These are not comprehensive, but seem to be a ready-reference and a beginning. Well designed, this book may be of help for the beginning photographer.

Russell, Guy. *Mojave*. Brookline, Mass., Sigga Press (dist. by Light Impressions), 1977. 36p., 27 duotones. ISBN 0-916348-17-2 \$6.95 paper

Guy Russell, noted photographer and book designer, in his second book deals with the visual embodiment of ideas. Yet something "about a wall" comes to mind, with texture, purity, and form overwhelming the aesthetic experience of the viewer. The book is beautifully printed and each page deserves to be studied at length for its simple and pure significance. It is difficult to say that these plates are black and white, for there are many shades of gray, which have never been explored on a usual basis and which are presented here.

#### GENERAL INTEREST

Dewhurst, C. Kurt, MacDowell, Betty, and MacDowell, Marsha. *Artists in Aprons: Folk Art by American Women*. New York, Dutton in assoc. with the Museum of American Folk Art, 1979. 202p., 178 illus. (26 in color). ISBN 0-525-47503-6 (paper) 0-525-05857-5 (cloth) \$16.95, cloth; \$9.95 paper

Based on an exhibition of the same name held in 1978, *Artists in Aprons* covers specifically folk art created by women. Inclusion required that each work "must be known to be by a woman, and her name must be known; every piece must be of superior aesthetic quality." The only exception is works depicting women at their work. Even with these restrictions there is an amazing amount of material; when one considers that there are many examples of American folk art about which nothing is known, and which may very well be by women as well, the amount is staggering. This book helps to bring much of that material to light, to enable us to discover part of our lost heritage.

The book is divided into three chapters. The first covers the 17th and 18th centuries, when women created elaborate and beautiful coverlets, rugs, and samplers despite the hardships endured while living in a new country. Chapter 2 deals with the 19th century, a time when women devoted their efforts to quilting (oftentimes a communal activity) and rugmaking. Women are now beginning to have some leisure time, and watercolors become very popular, particularly for the creation of mourning pictures. The 20th century is covered in

chapter 3, which basically sums up much of the work done earlier, as well as the advancement by women into other activities, notably sculpture, oil painting, and bottle villages.

Woven throughout the text are sociological discussions of family structures, women and the law, religion, etc. Very useful biographies, some with illustrations, are at the end of the text, and should prove most helpful to persons researching this field. Also included are indices and sixteen pages of bibliographies. The introduction is by Joan Mondale. Altogether a fascinating look at American folk art.

Hutchinson, William H. *The World, the work, and the West of W.H.D. Koerner*. Norman, University of Oklahoma Press, 1978. 243p., illus. ISBN 0-8061-1471-1 \$35.00

This book on the work of William Henry Dethlef Koerner (1878-1938) is a commemoration of the centenary of his birth. His most productive period was the years 1910-1935, during which time he executed hundreds of illustrations, over half of them for the *Saturday Evening Post*; in fact, over a period of only 15 years he created more than 500 illustrations. His specialty was the West, and he illustrated stories by Zane Grey, Oliver LaFarge, Eugene Manlove Rhodes, and many others. He was also a book illustrator, although some of the 50 books which contained his art, only fourteen of them had illustrations which had not appeared previously in magazines. Hutchinson's work corrects that at a time when there is a renewal of interest in illustrators, particularly those who worked for the *Post* in its heyday.

The text is informative as well as lucid, including many details of Koerner's life and the times in which he lived. It is illustrated with family photographs in addition to Koerner's own illustrations, and is a suitable testament to his work. There is a checklist of his works, listed by the author of the story or book he illustrated; a chart explaining his "Productivity and Income. . .1905-1935," and index, and a bibliography containing much useful information about archival material in addition to the usual citations. A must for those interested in the West, the *Saturday Evening Post*, or illustrators.

King, B.A. and children (artwork); de Paola, Tomie (stories). *Criss-Cross Applesauce*. Danbury, NH, Addison House and Black Ice Publishers, 1979. 64p., color illus. plus photographs. ISBN 0-89169-023-9 \$20.00 paper

It is a rarity to come across a "perfect" book, but there is no doubt about the perfect collaboration of B. A. King, his children, Tomie de Paola, Lance Hidey, Guy Russell, Carl Sesto and the publishers.

Collecting his children's art, King was struck with the idea of placing his own photographs on each, creating an entirely new image. With Tomie de Paola's series of stories, and the stunning production considerations which went into the making of this book, we have a work of art rather than a children's book.

The cover was printed in eight colors and the stories were hand-calligraphed by Lance Hidey to heighten the childlike quality. The interior is printed in six colors, requiring a separate run through the press for each. Each photograph is window-varnished to create the effect of an actual photo-

graph pasted directly onto the artwork, although sometimes the photograph is the background for the artwork, rather than vice-versa. The dimensions of the book, 13 x 11 inches horizontally, certainly make for splendid enjoyment by all who come upon this unique book.

Guy Russell's design, with the collaboration of Carl Sesto's photo separations and Lancy Hidey's input not only for the calligraphy but also for the cover design, are of the highest calibre. The production of this book should be as appreciated as the product, for it was the process that made this book a great success. It is rare to come across such a fortuitous and satisfactory collaboration. This one was more than anyone could have anticipated, and herein we have creative excellence. A gift for anyone, a welcome addition to any design, graphic, or contemporary art collection.

Kraus, Henry. *Gold was the mortar: The economics of cathedral building*. London and Boston, Routledge & Kegan Paul, 1978. 292p., 40 illus. ISBN 0-7100-8728-4 \$30.00

Rather than the usual discussion of style, technique, or iconography of cathedrals, Kraus looks at cathedrals from another angle—their financing. In doing so he has created a sociological study of the Middle Ages, including politics, personalities, and economics, all of which had great influence on how and often why these great monuments were built. There is great discussion of the relations between the Church and its city, middle class, rulers, etc., resulting in a most interesting book on a subject heretofore only briefly investigated. In his research Kraus examined thousands of documents, including wills and church records, all of which help provide a clearer picture of the time.

There are eight chapters, each devoted to a single city and its cathedral: Paris, Amiens, Toulouse, Lyon, Strasbourg, York, Poitiers, and Rouen, chosen "for the variety of their problems and building experience." Each chapter is preceded by a brief chronology of the construction of the cathedral, and the text is copiously footnoted. There is no bibliography other than what is mentioned in the notes. Also included is a detailed glossary, which unfortunately is made difficult to use because it is divided into 13 sections rather than alphabetically. Thus one has to search all 13 parts in order to find "cartulary," listed under "Medieval Records." An index completes the book, which will be of interest to art historians, economic historians, and the general reader alike.

Kumler, Kipton. *Plant Leaves*. Boston, David R. Godine, 1978. 52p., 24 dutone plates ISBN 0-87923-258-7 \$4.95 paper

Hnizdovsky, Jacques (illus.) *Flora Exotica*. Text by Gordon DeWolf. Boston, David R. Godine, 1972. 60p., 15 woodcuts ISBN 0-87923-257-9 \$4.95 paper

These two books seem to be just the right spring tonic for anyone's horticultural and aesthetic delights. The Kumler is the second collection of photographs by what Hilton Kramer called "one of the most gifted photographers of the younger generation." The structure and anatomy of plant leaves is explored in Kumler's infallible instinct for pure forms. The mixture of simplicity in form and comple-

xity of structure are amply illustrated in this very special volume, which includes a critical essay by Kramer.

The *Flora Exotica* is a collection of 15 extraordinary botanical woodcuts by Hnizdovsky, first published by Godine in 1972. This new unabridged reprint in a reduced, pocket-sized format and in one color contains all the same strong woodcuts, accompanied by entertaining descriptions of the curative powers traditionally ascribed to each plant. A wonderful gift for the plant lover and the print lover alike.

Mâle, Emile. *Religious Art in France: The Twelfth Century: A Study of the origins of medieval iconography*. (Bollingen Series XC:1) Princeton, Princeton University Press, 1978. 574p., illus. \$40.00

What has been considered a classic for over eighty years has now been translated for the first time into English, with up-to-date verification of footnotes, additional current scholarship, an amplified index, and exceptionally fine new photographs to illustrate and trace the sources of the Christian iconographic tradition to the East and its transmission to the monastic art of the West through the intermediary of the miniature.

A boon to art historians and scholars, this English translation becomes the first volume in a series of four which will include two volumes, also newly translated and edited on this model, followed by the fourth and related volume. An extensive bibliography and list of illustrations complete this important text, leading to anticipation of the subsequent volumes with great enthusiasm.

Meyer, Karl E. *The Art Museum: Power, Money, Ethics*. (A Twentieth Century Fund Report) New York, William Morrow, 1979. 352p., illus., bibliog., index ISBN 0-688-03390-3 \$15.00

In January, Hilton Kramer wrote a long article entitled, "Has Success Spoiled American Museums?" in which he lamented the dilemma of the American art museum today which currently enjoys almost "runaway mainstream success," a popularity that has never been felt before in its history, while at the same time certain younger artists who are more daring and experimental cannot find an opportunity to show in these museums because of the successful historical shows, the so-called "blockbuster" exhibitions and "safe" shows which guarantee crowds, endowments, gifts, etc.

So, too, Karl E. Meyer has spent three years investigating American art museums in relation to public policy and has come through with a "blockbuster" book, one which will be discussed for months and perhaps years, since not all museum directors and professionals will agree with his conclusions.

In his lively and entertaining style, Meyer begins to show how the multi-billion dollar art museum field is often controlled by amateurs at both the top and bottom; how it falls prey to leadership based on showmanship instead of scholarship; and how it is ultimately accountable **not** to the general public, but to various corporate, private, federal, and foundation donors, whose financial support underwrite the art museum today.

Meyer's arguments are based on two assumptions: 1) the art museum as cultural cathedral should reflect the best of human aspirations; and 2) the public basically owns these institutions (galleries and collections) because the nonprofit corporations are held in public trust and supported at least indirectly by public monies. Thus these public institutions are open to public scrutiny and Meyer goes to it.

The whole book opens up the ethical and moral questions which haunt every conscientious member of the art world. These questions often involve finance and money. Whether it be trustees who dictate policies of museums, or collectors and dealers, or financial indemnity insurance by the government, ethical problems arise. The problems of reproductions, the influence of the art museum on the art market, the nightmare stories of the demise of the directors because of mad moves in collecting so-called "authentic" works of art which are soon discovered to be merely attributions (or worse!) or the feuds between professional staff and trustees.

Meyer concludes with Six Problems to be solved, including a national arts policy, international exchange programs, tax laws which would include incentives for gifts of works of art to museums, the role of arts agencies in allocating funds, the need for a uniform method of bookkeeping for all museums, among others. This is an incisive study into a popular and powerful institution, whose role is still to present the best art to the public in the most aesthetic fashion. It is the public that must be satisfied, and to this end this study should be a very good catalyst.

Documents are reproduced in the Appendixes including building statistics, a statement on museum ethics, the Art Museum and Television and a select bibliography.

Milligan, Charles and Higgs, Jim. *The Wizard's Eye: Visions of American resourcefulness*. San Francisco, Chronicle Books, 1978. 104p., illus. ISBN 0-87701-119-2 \$8.95 paper

This is not just another book about recycling—it is in fact a book about the art of recycling, with the manifold ways of recycling all types of items in our lives into new items, some practical, some aesthetic, some both. From beer cans to buildings, from refrigerators to machine parts, the ingenuity of man and woman today seems to create new beauty out of old parts. Gold in the scrapheap leads in fact to the Wizard's Eye. An introduction by Buckminster Fuller puts this all into this futurist's perspective. A resourceful paperback with many color and black and white illustrations to prove its point.

Nathanson, Melvyn B., ed. *Komar/Melamid: Two Soviet Dissident Artists*. Carbondale, Southern Illinois University Press, 1979. 60p., 53 plates and 11 photos ISBN 0-8093-0887-8 \$15.00

With an illuminating in-depth discussion of the paintings and of the background of Soviet dissident art, the careers of Vitali Komar and Aleksandr Melamid, who only last year were allowed to immigrate to Israel, is provided by Jack Burnham, chairman of the Department of Art at Northwestern University. His scholarly introduction, "Paradox and Politics: The Art of Komar and Melamid" serves as the text of this book.

The collaborative paintings of these two Soviet dissidents are a surprise and delight to those not conversant with their shows at the Feldman Gallery in New York in 1976 and 1977. Called "Sots" art (for Socialist art), it is a kind of Pop that satirizes the propaganda posters and street banners designed for public consumption by Soviet officialdom. This book serves to fill a gap in our understanding of modern Russian art. The parodies of banners and posters are largely from the first show, and the second exhibition places them in a mystical as well as socially significant trend, including the complex "TransState," the artists' creation of a unique form of internationalism open to any person in the world dissatisfied with his or her own country; and the magical "Farewell to Russia."

Travelling in the U.S. in early 1978, these two artists seem to have attracted ideological support, but Burnham asks: "If art is a matter of historical accident, of doing the right thing at the correct time and place, then what is the artistic future of Komar and Melamid if they are deprived of the abrasion and suppression of Soviet dogma?" He feels their survival as artists outside the Soviet Union will be the true test of their art as art. Only time will tell. A fascinating volume for all contemporary art collections.

Safadi, Y.H. *Islamic Calligraphy*. Boulder, Colorado, Shambhala Publications (dist. by Random House), 1979. 144p., 170 black and white photos. ISBN 0-87773-142-X \$8.95 paper

This magnificent collection of illustrations traces the history, origins and development of Arabic script. In an essay by Dr. Y. H. Safadi, in charge of the Arabic section of the British Museum's Department of Oriental Manuscripts and Printed Books, we get a feeling for the diversity of calligraphic art from inscriptions on furniture, textiles, metalware and ceramics, to buildings, as well as the complete text of the Qur'an written on the shell of an egg. As Prophet Muhammad himself emphasized, "Good writing makes the truth stand out."

Included is the Arabic alphabet, a glossary, a select bibliography and an index. Of interest to both the Westerner and the Muslim, the traveler and the museum visitor.

Strong, Roy. *Recreating the Past: British history and the Victorian painter*. New York, Thames & Hudson and the Pierpont Morgan Library, 1978. 176p., 186 illus. (13 color) LC 77-92269 \$16.95

*Recreating the Past* is an in-depth analysis of a type of painting prevalent in England in the Victorian period, which is usually neglected, if not castigated: the depiction of scenes of British history from the Romans on. The book is an expansion of a series of lectures given by the author at the Morgan Library in 1974, and is the third of the Franklin Jasper Walls Lectures to appear in print.

Strong has divided British history painters into three categories: The earliest, practicing at the end of the 18th century, he labels "Gothick Picturesque," in which are depicted "noble and uplifting incidents," generally with little regard for accurate representation. The second, that of the "Artist-Antiquarian" continues the tradition of such inci-

dents, but now the painter is very much concerned with the accurate portrayal of his characters, in their dress, location, etc.; many of these artists would look at portraits of the persons they intended to depict to be certain of accuracy. The third category is the "Intimate Romantic," in which the subject matter has changed somewhat from historical scenes to informal glimpses of famous persons, or even the past depicted "purely. . . as an enchanted idyll."

In his text the author includes descriptions of many of the scenes and stories, useful for those of us unfamiliar with the intricacies of British history. There are chapters devoted to certain painters and specific works, as well as various treatments of popular subjects, such as the Princes in the Tower and Mary, Queen of Scots. Also included is an appendix of historical subjects exhibited at the Royal Academy

between 1769 and 1904, which gives the date of the exhibition, the number of the painting, name of the artist, and the title of the work. There are bibliographical references in the chapter notes, and an index to artists, subjects, and titles.

In the margins of the text are given the illustration figure if it is not placed within two pages of the text, and, if the whereabouts of a particular work under discussion, that fact is duly noted. Many of the black and white illustrations are muddy, and the 13 color plates suffer from too much red.

This is a work which comes at a time of rediscovery and re-evaluation of Victorian artists in general and will generate much interest in these charming, hertofore ignored paintings.

## AUSTRALIA: art news

**Edmund George Capon**, formerly the assistant keeper of the Far Eastern section of the Victoria and Albert Museum, was recently appointed the new director of the Art Gallery of New South Wales in Sydney.

■ Artists-in-residence positions in Australian universities and colleges, with stipends averaging Aus\$5000 for a six-month period, are available to overseas artists as well as to Australians. There are currently six positions open. The stipends are paid by the Visual Arts Board of the Australia Council, and although applications must be made directly to the institutions themselves, intending applicants may write to the Visual Arts Board, 168 Walker Street, North Sydney, Australia 2060 for addresses and further information.

■ Fred Cress, a painter who came to Australia in 1961, is now the first Australian to take up an artist-in-residence at the State University of New York, College at Purchase. This is the beginning of a series of exchanges between that college and art schools in Australia.

■ The Australian Gallery Directors' Council, with the financial assistance of the Visual Arts Board of the Australia Council, is putting 36 exhibitions on tour in 1979. These are *Fuseli and His Contemporaries*; *Walter Burley Griffin*; *Bridget Riley*; *Tsutsumu—the Art of Japanese Packaging*; *Contemporary French Photography*; *Old Italian Engravings*; *Colonial Portrait Painters*; *George Bell*; *The Art of Gardening in Colonial Australia*; *Four California Painters*; *Paul Nash Photographs*; *Recent European Drawings*; *Recent European Photography*; *Ethel Carrick Fox*; *Gauguin Exhibition*; *Frei Paul Otto Architectural Exhibition*; *Australian Art Nouveau*; *British Ceramics*; *Francis Bacon*; *Sidney Nolan Drawings Retrospective*; *John Stockdale Photography*; *Norman Lindsay*; *Levine—Experimental Tour*; *Vito Acconci—Experimental Tour*; *Artists' Books* (co-curated by Judith A. Hoff-

berg and Joan Hugo, including one-of-a-kind books from *Franklin Furnace*); *Giorgio Morandi*; *Douglas Heubler*; *Robert Cummings*; *Oliffe Richmond*; *Works on Paper—Three Queensland Artists*; *Australian Photography 1830-1890*; *William Strutt*; *Bill Brandt*; *A Child's Vision*; *Danish Graphic Art*; and *Ettore Sottsass*. Further information about these exhibitions is available from the Australian Gallery Directors' Council, 83 Mount Street, North Sydney, Australia 2060.

■ Three Australian museums—the National Gallery of Victoria, the Art Gallery of New South Wales, and the Art Gallery of South Australia—put together the exhibition of Australian drawings and watercolors and European drawings which recently opened in Leningrad. In exchange, the Russians have sent these Australian galleries "Hermitage and Tretyakov master drawings," which are currently on exhibit, and will send a second exhibition of European and Russian master paintings in September.

■ Graeme Sturgeon's *The Development of Australian Sculpture 1788-1975* (Sydney:Thames & Hudson, 1978) is the first scholarly survey of Australian sculpture, which because it has had less prestige in Australia than painting or print-making have had, also has received less critical attention. Graeme Sturgeon explains why an immature country like Australia has had a struggle to afford sculptors, and how Australian sculpture did establish itself in the first three decades of this century. It is a good solid book with which to break ground in the study of Australian sculpture. 160 illustrations with bibliography and index make this an important volume.

—Michele Field