

# BOOK REVIEWS

Edited by Amy Navratil

## REFERENCE

Hartman, Hedy A. *Funding Sources and Technical Assistance for Museums and Historical Agencies: A Guide to Public Programs*. Nashville, American Association for State & Local History, 1979. 138p. ISBN 0-910050-40-6 \$10.00

103 public programs in federal and regional agencies and national organizations for funding and technical assistance are described in this guide for historical organizations and art, science and history museums.

Compiled by Hedy Harman, Museum Liaison for the South Carolina Museum Commission, the guide organizes existing programs into a comprehensive picture of financial resources. Each entry includes the agency name and address, program objectives, types of assistance available, eligibility requirements, use restrictions for the grants, the range and average amount, and the information contact at the agency. Each entry is also coded for type of institution.

Also included are major traveling exhibition programs, names and addresses of 50 organizations nationwide which offer assistance to museums and historical agencies, and a listing of state and regional museum coordinators whose job is to provide funding guidance for museums. A quick reference tool.

Helleloid, Richard. *The Tax Reliever: A Guide for the Artist*. St. Paul, Drum Books, 1979. 103p. ISBN 0-916-562-28-X \$4.95

The author is a tax lawyer and an advocate for artists in the Minneapolis area. He is fully aware that having written this book during 1978, many tax changes will have transpired by the time of printing. Thus, the publisher will issue yearly updates written by Helleloid to explain and advise any changes in the tax laws which may affect artists. The book is a down-to-earth, clearly written list of suggestions on how to keep good records, tax treatment of business income and expense items, certain non-business deductions, and suggestions as to accounting.

Stevenson, George A. *Graphic arts encyclopedia*. 2d ed. New York, McGraw-Hill, 1979. 483p., 294 illus. ISBN 0-07-061288-9 \$24.95

Since the first edition in 1968, this practical, ready-reference tool covering all aspects of the reproduction of words and illustrations has been thoroughly revised and expanded.

New entries on electronic word processing, modern technological advances, as well as microfilm equipment, process cameras, copying machines (including the color copier), and screen-process printing make this tool readily understood by non-specialists in simple, straightforward language with nearly 300 illustrations to clarify, amplify and highlight the various definitions and descriptions. A must for all those in publishing and graphic arts.

Stone, Bernard and Eckstein, Arthur. *Preparing art for printing*. 199p., illus. New York, Van Nostrand Reinhold, 1979 ISBN 0-442-27926-4 \$12.95

This is not an encyclopedia or dictionary, but an essential reference work for professionals in the graphic arts. It deals with all the essential information the production artist must know to do an effective job.

In contrast to the *Graphic Arts Encyclopedia*, this book focuses on the actual preparation of artwork, with tools, materials, original copy and how to handle it, cropping, scaling, photographs, photostats, veloxes, even to one-color and multi-color printing. The illustrations clarify and demonstrate points made in the text with step-by-step illustrations of mechanicals, line and half-tone combinations, etc. A remarkably clear exposition in the tradition of Van Nostrand Reinhold books. A good buy and a must!

## PHOTOGRAPHY

*Australian Photography: A contemporary view*. Edited by Laurence Le Guay. Sydney, Globe Publishing (dist. by Morgan & Morgan), 1979. 176p., 121 color, 138 b & w illus. ISBN 0-9597359-1-7 \$25.00

With the publication of *Australian Photography* 1976, the eyes of the world were opened to the state of the art of photography "down under;" photography was neither obscure nor far-out. This update surveys works by Australians making dynamic statements both in black and white and color photography and cross-currents which are influencing them. Printed in Hong Kong, the book is literally a photo album, with an alphabetical list of 79 photographers in the back.

Edgerton, Harold E. and Killian, James R., Jr. *Moments of Vision: the stroboscopic revolution in photography*. Cambridge, Mass., MIT Press, 1979. 178p., illus. ISBN 0-262-05022-6 \$20.00

A very special volume, *Moments of Vision* is written by the man who pioneered the method, made the equipment, and has been involved in stroboscopy and electronic flash photography for more than 40 years. It is a portfolio of photographs as well as an autobiographical sketch of a world-renowned scientist-engineer whose greatest invention seems to be himself. A contribution of bridge-building between an art and a scientist.

Kozloff, Max. *Photography & Fascination*. Danbury, NH, Addison House, 1979. 160p., 85 photographs (15 color) ISBN 0-89169-020-4 \$25.00

These 13 essays, two previously unpublished, continues the dialogue of this established critic, photographer, and editor with an exploration of the dialectics of photographic culture. He examines in detail aesthetic questions raised by such photographers as Nadar, Muybridge, Moholy-Nagy, Sander, Arbus, Lartigue, Winogrand, Meatyard, and Cartier-Bresson.

Although all separate essays, there are links and overlaps in each one of them that make this book a whole exploration of photographic consciousness, whether it is dealing with new Japanese photography, the dynamics of color, photos within photographs, or the theoretical problems of

photography. Kozloff explores the medium through social classes and across cultures, considering photography an historical phenomenon. Whether one agrees or disagrees, this book will offer much food for thought.

Nori, Claude. *French Photography from its origins to the present*. Trans. by Lydia Davis. New York, Pantheon, 1979. 169p., illus. ISBN 0-394-73784-9 \$8.95

A remarkable volume which gathers for the first time the work of the great French photographers from the early 19th century through the present. Nori, a young French photographer, publisher, gallery director, and now author, has created a photographic history that is both comprehensive, yet full of visual surprises. He covers the pioneers in the industry, documentary work, photojournalism, the naturalists, the Parisian avant-garde, as well as contemporary French photographic developments.

The photographs, well produced, are full of humor and seriousness and reflect the photographer's view in their selection. Besides a list of photographs cited in the text, there is a select bibliography.

*Points of View: The stereograph in America: A Cultural History*. Edited by Edward W. Earle. Foreword by Nathan Lyons. Rochester, New York, Visual Studies Workshop Press (in collab. with the Gallery Assoc. of New York State), 1979. 119p., illus. ISBN 0-89822-006-8 \$10.00 (also available in cloth)

With the meticulous care that the Visual Studies Workshop always gives to its publications, this volume captures not only a visual documentation which contributed to all aspects of American culture, but also the period in which the stereograph flourished. As an outgrowth of a course and an exhibition, this book is the summary of work by many people including the four authors (Edward W. Earle, Howard S. Becker, Thomas Southall, and Harvey Green) who with grants from the NEH, NEA and New York State Council on the Arts have collaborated in making this a valuable contribution to re-evaluating the importance of the stereograph in America as a primary source of cultural history.

Historians, photographic historians, contemporary photographers and visually-oriented readers would be wise to buy this book and read it again and again. It is beautiful, haunting, and packed full of important information.

#### ARCHITECTURE

*Alvar Aalto*. ed. by David Dunster. New York, Rizzoli, 1979. (Architectural monographs, 4) 112p., illus. (16 col.) ISBN 0-8478-0216-7 \$13.95

*Michael Graves*. ed. by David Dunster. New York, Rizzoli, 1979. (Architectural monographs, 5) 104p., 200 illus. (40 color) ISBN 0-8478-0215-9 \$13.95 paper

These two additions in the Architectural Monographs series published by Rizzoli/Academy increase the understanding and importance of two outstanding architects—one established and renowned, having died in 1976—and the other an

American whose skill and complexity are just now being recognized both in exhibitions and the current literature.

Aalto is explained in two essays featuring his classicism and his ordering of sensibility. There is an exploration of selected buildings and projects, a list of the buildings and projects, a bibliography, as well as resumes in four languages.

The Michael Graves book has the same format, but in this case, the complex drawings and plans add depth to this architect.

Lobell, John. *Between silence and light: Spirit in the Architecture of Louis I. Kahn*. Boulder, Colorado, Shambhala Publications, 1979. 120p., illus. (40 photos, 20 line drawings) bibliog.

As a former student of Kahn's, Lobell uses the words of the famous architect who died in 1974. More poet and philosopher than architect at times, his words are illustrated by his architectural works. From order, joy, wonder, silence and light, place, space, materials and so many other concepts, we get a feeling for the spiritual nature of the man and his work. In addition, there are photographic essays on eight of his major buildings, as well as biographical and bibliographical addenda. Truly an important addition to the growing literature on Kahn—this one gets to the soul of the man.

#### ARTISTS

Rosenberg, Pierre. *Chardin 1699-1779*. Bloomington, Indiana, Indiana University Press (pub. by Cleveland Museum of Art in coop. with Indiana Univ. Pr.), 1979. 423p., 142 illus. (24 in color) bibliog. ISBN 0-910386-48-X \$35.00 (\$22.50 paper)

To commemorate the 200th anniversary of Chardin's death, an exhibition of his best works was organized by the author in collaboration with the Louvre, Cleveland Museum of Art and the Museum of Fine Arts, Boston. The exhibition is the first comprehensive art-historical assemblage of the artist's works in this century. This book is a marvelous testimony to the man's art and the century he lived in.

Considered to be the most important French still-life painter of the eighteenth century, Chardin also painted genre scenes and worked in pastels. The book divides various phases of the painter's career and evolution of style into eight chronological sections. Each section has a short essay followed by works displayed in the exhibition. Illustrated, each entry has complete catalog information, including related works and comments on the particular work. Expanding beyond the normal exhibition catalog, the author includes a biography of Chardin in the original French, bibliography, list of exhibitions, critical evaluations from every century of Chardin's work, a list of principal collectors of Chardin's paintings from the eighteenth century to the present. An interesting inclusion is a glossary of kitchen and other objects used most frequently in Chardin's *oeuvre*.

A monumental achievement, the book has all the qualities of a catalogue raisonne, but due to lending restrictions, not all of Chardin's works are included. The book still manages to show the diversity of Chardin's art with rare insight and imagination, making it a very important and valuable research tool and reference book.

Smith, Karen W. *Constantin Guys: Crimean War Drawings 1854-1856*. Bloomington, Indiana, Indiana University Press, 1978. 84p., illus., bibliog. ISBN 0-910386-43-9 \$7.95 paper

In an age when photography was becoming the method used to record history, the eyewitness illustrator was still in demand. In this exhibition catalog, the reader sees the Crimean War come to life. With a discerning eye and a pencil Constantin Guys captured men and events from this conflict for the *Illustrated London News*. From an exhibition held at the Cleveland Museum of Art in the summer of 1978, some fifty drawings in pencil and watercolor washes have been included in the catalog. Accompanying many of the drawings are the artist's own notations, providing excellent documentation as well as instructions to artists in London regarding details and composition. Often the inscriptions made up the printed text that accompanied the published illustrations. Guys' most famous sketch, his eyewitness study of the charge of the Light Brigade, has been included in the catalog.

So often what one reads is a dry historical account; here the Crimean War has been captured with freshness and a sense of vitality in Guys' drawings.

Galloway, Stephen. *Charles Ricketts: Subtle and Fantastic Decorator*. New York, Thames and Hudson, 1979. 100p., 133 illus. (6 in color) bibliog., index ISBN 0-500-27153-4 \$8.95 paper

Charles Ricketts belonged to a generation of English artists for whom the pursuit of exquisite taste, refined manners, was an end in itself. To Ricketts and his life-long companion, Charles Shannon, it became their artistic philosophy. It provides a key to Ricketts' activities and an appreciation of his wide range of talents. He was a pioneer in a variety of fields; a book designer ranking with William Morris as one of the founders of the private press movement, an illustrator who can be compared to Beardsley, a designer for the theatre who foreshadowed Bakst and others in *Ballet Russes* and Edward Gordon Craig in England. He was also a painter, sculptor, writer, connoisseur and collector who came to be regarded as a leading expert in the English art world of the late nineteenth and early twentieth centuries.

Since his death, little has been written on Ricketts' life and work as an artist but in this richly illustrated book, the author explores every aspect of Ricketts' career. A charming personal recollection by art historian Kenneth Clark gives a marvelous insight into the man, his art and his era. Clark recalls, "Ricketts did everything well, bringing to each branch of art or craft a feeling for design, a sympathy with the medium and an inexhaustible gift of invention." Bernard Shaw described him as "the noble and generous; a natural aristocrat as well as a loyal and devoted artist." To be so well known in one's own time and yet forgotten so quickly is a shame. Galloway has taken the right step in the right direction in ameliorating the situation, thus re-establishing the reputation of this neglected artist.

Quinn, Edward, ed. *Graham Sutherland*. New York, Rizzoli, 1979. 208p., illus. (122 in color) bibliog. ISBN 0-8478-00116-0 \$50.00

Gathered together for the first time here are the complete graphic works of Britain's most respected and popular living artist, Graham Sutherland. For the last thirty years his pictures of wartime devastation, anthropomorphic trees and insects, portraits of Adenauer, Churchill, Somerset Maugham and Helena Rubinstein have been internationally acclaimed. Sutherland has the precision, the ability to be attentive to detail and a love of color that makes him a brilliant graphic artist. From his early dry-points in 1922 to his latest aquatint series, *Bees*, completed in 1978, one sees the variety and richness in his range and development.

Robert Tassi, in his introduction, examines how the artist works, techniques he employs, subject matter, people, places and concepts that have influenced him for over fifty years. Interspersed between the text, documentary photographs and quotations from Sutherland add to the understanding of the man and his art. Over two hundred illustrations, more than half in color, are presented in chronological order. For his *Bee* series, a technical note and short discussion of the artist's approach to the medium, together with photographs of the artist at work on the series have been added. A biography, selected bibliography and detailed catalog of all Sutherland's graphics complete the volume. This book is a fitting tribute to a man who should be thought of as a poet of graphic arts.

Karginov, German. *Rodchenko*. London, New York, Thames & Hudson, 1979. 270p., 211 illus. (67 color) ISBN 0-500-09132-3 \$24.95

This is the most extensive monograph to date about the important Russian artist who lived in the years surrounding the Revolution, devoting himself to the investigation and experimentation of the direct relevance of art to everyday life. He delved into painting in several styles from Art Nouveau to Suprematism. Also working in book design, advertising, book illustration, and photography, Rodchenko left his mark and is only now being explored and understood. A stunningly printed book still moderately priced, *Rodchenko* should be in any visual library to begin filling in the gaps of Russian art and its contributions.

#### GENERAL INTEREST

Anton, Ferdinand, Frederick J. Dockstader, Margaret Trowell and Hans Nevermann. *Primitive Art: Pre-Columbian, North American Indian, African, Oceanic*, 1979. 528p., 564 illus. (302 in color), bibliog., index ISBN 0-8109-1459-X \$28.50

The use of "primitive" in the title is a misnomer as it conjures up images of art objects that do not meet Western European standards. If one must use the term, it should be thought of in terms of the creative expression of peoples whose cultures remain undominated by European and oriental civilizations. Four essays by noted scholars attempt to cover this vast area of art.

A geographical rather than chronological or anthropological approach is the unifying factor in these essays. It is successful here, for instead of being cumbersome and lengthy, the various civilizations can be discussed in a more general and

broader manner. In his article, "Pre Columbia Art of the Middle and South America", Anton discusses the sophistication of vanished Pre-Columbian civilizations. Later Indian tribal arts, beginning with the Eskimo and ending with Brazilian tribes, are briefly handled by Dockstader. Trowell's essay brings alive African tribal art, relating it to the geographical, religious and social conditions that inspired it. Encompassing the vast area that includes New Guinea, Melanesia, Micronesia and Polynesia, Nevermann covers the art of Oceania. Emphasizing religious and magical purposes, he traces the complex interrelations of the diversity in styles. Each essay is lavishly illustrated, each author carefully choosing examples to illustrate the culture and its art. Selected bibliographies and an index finish the volume.

King, J. C. H. *Portrait masks from the Northwest coast of America*. New York, Thames & Hudson, 1979. 96p., illus. (48 in color) bibliog., index ISBN 0-500-06006-1 \$6.95 paper

Ceremonies were an integral part of Northwest Coast Indian society. Masks became an important aspect of the ceremony, allowing the wearer to assume the personality of a superior being, bridging the gap between the spiritual and physical worlds. Masks were carved for three specific occasions: representation of chiefs and ancestors of high rank; for performance of dances re-enacting myths; and shamanism and healing.

The book discusses in detail masks from five groups of Northwest Coast tribes: Tlingit, Kwakiutl, Nootkan, Haida and Tsimshian. Each chapter explains the distinctive characteristics, style, and use particular to that tribe. Although called "portrait" masks in the book, the author is careful to point out that portrait is a European concept and the masks were more likely to project images of reality and imagination that expressed and emphasized the social and religious values of each tribe. A good brief introduction to Northwest Coast culture, religion and history precedes the individual tribe chapters. Color photographs enhance the intense realism, power and drama of the masks. Even though each tribe has its own style, the masks still exhibit a very dramatic expression of Northwest art as well as being the most inspiring creations of any tribal society. They struck the first Europeans who saw them with the same compelling power that they do today.

This book is a marvelous introduction to objects that were widely collected but little information exists about their use or symbolism.

*American Art: Painting, Sculpture, Architecture, Decorative Arts, Photography*. Authors: Milton W. Brown, Sam Hunter, John Jacobus, Naomi Rosenblum, David M. Sokol. New York, Abrams, 1979. 616p., 752 illus. (104 color) ISBN 8109-0658-9 \$40.00

This one-volume encyclopedic book includes Milton Brown's *American Art to 1900* and Hunter/Jacobus' *American Art of the Twentieth Century*, tracing dramatically the richness and variety of American art from colonial times to the present. Each expert explores his or her specialization, adding to the comprehensive scope and high standard of scholarship in

this sumptuously illustrated volume.

The decorative arts and photography are included in a special way: the decorative arts are intermeshed throughout the volume but given a special treatment in their own section by David Sokol; photography is explored by Naomi Rosenblum showing how it established itself as an art. Seemingly an encyclopedia of information, it nevertheless lacks significant contributions about women.

Daval, Jean-Luc. *Modern Art: The decision years, 1884-1914*. New York, Rizzoli, 1979. 224p., 119 color illus., 224 black and white ISBN 0-8478-0212-4 \$60.00

In this volume which covers the most exciting period which witnessed the birth of modern art, from the work of Cezanne to the culmination of Cubism, we find all of Europe included as well as highlights of American art, including the Chicago School of Architecture and the Armory Show in 1913 in New York. Here we have van Gogh, Gauguin and Seurat, Kandinsky's beginnings of abstract art, Mondrian and Malevich; Fauvism, Futurism; the Secessionist movement in Vienna, Expressionism in Germany, Gaudi, Mackintosh, Horta and Behrens, and moving pictures, graphics, photography all integrated in this oversize, integrated volume. The text seems a bit stilted, but the rest of the book is so exciting visually that the book's importance cannot be denied.

*Dada Spectrum: The Dialectics of Revolt*, edited by Stephen Foster and Rudolf Kuenzli. Madison, Wisconsin, Coda Press, 1979. 291p., illus., bibliog. ISBN 0-930956-01-X \$15.95

As a natural consequence of the 1978 conference "Dada in Art and Literature" at the University of Iowa, this volume traces new material presented at the conference, from broad definitional approaches to Dada to a more semiotic analysis of its poetry. Arthur Cohen discusses the typographic revolution; Richard Sheppard discusses Dada and Mysticism; there are essays on New York Dada and Primitivism, Berlin Dada, Arp in Zurich, Dada and Experimental Poetry, Dada's perception of poetry, and finally the Duchamp Heritage by Ben Vautier. A remarkable bibliography by Richard Sheppard distinguishes the volume, which should be in any contemporary library. Coda Press is at 700 W. Badger Road, Suite 101, Madison, WI 53713.

Gettings, Fred. *The Occult in Art*. New York, Rizzoli, 1979. 176p., 146 illus. (16 in color) bibliog. ISBN 0-8478-0190-X \$19.95

This beautifully illustrated book is based on a fascinating theory that pagan and heretical beliefs are more widespread in western culture than is usually realized. Occultism is the study of the spiritual world which is hidden from ordinary vision. Derived from the Latin *occulta*, meaning "hidden things", the word implies there is another world just as important to man, and it is the artist's task to speak to that language of the soul.

The author, an art historian with an interest in the occult, examines works of major European artists from the Middle Ages to the present. With intriguing chapter titles as "Mercury of Angels", "Sex Sacred and Profane" and "Colored

Fire", the author introduces the reader to a few of the occult strains and devices used by artists that are prevalent in familiar works of art. Besides the traditional occult imagists Bosch and William Blake, one is surprised to see that Botticelli, Leonardo da Vinci, Tintoretto, Mondrian, Kandinsky and Ernst have also made secret references in their paintings to Neo-Platonic ideas. Without being viewed within their occult context, the author contends that these works of art have evaded appreciation.

Gettings questions certain presumptions about art works indicating that the established art historical approach may not always be the correct one. He feels strongly that art historians are prejudiced against occultism as they are ignorant of the esoteric tradition. Many are not prepared to study occult ideas in depth and so he has written this book to encourage awareness of the extent to which artists have attempted to create an exclusive art which speaks in parables to the initiated and remains hidden to those who do not understand.

Much more research needs to be done in occult interpretations of paintings and this book makes a good start. It certainly adds a little spice to the study of art history.

Kallard, T. *Laser art and optical transforms*. New York, Optosonic Press, 1979. 170p., 242 photos, 143 drawings ISBN 0-87739-009-6 \$12.50

In this first-of-its-kind book which explains and illustrates the increasing number of visual and artistic effects obtainable from laser beams, the fascination of this technological innovation for rock performers, graphic designers, theatrical producers, and artists (as well as engineers) is clearly explained so that all readers can understand optical transforms and holography. The interdisciplinary cooperation between art and science also will be of interest.

With a foreword by Rosemary H. Jackson, Director of the Museum of Holography in New York, the author gives historical perspective, explains lasers, light-generated images, laser theatre, holography and includes a lengthy and solid bibliography. (Available from Optosonic Press, Box 883, Ansonia Station, New York, NY 10023).

Ray, Man. *Self Portrait*. New York, McGraw-Hill, 1979. 398p., illus. ISBN 0-07-051248-5 \$5.95 paper

Man Ray, legendary American painter and photographer, expatriate and iconoclast, presents us with the worlds of art, high society, and fashion of New York, Paris and Hollywood from the turn of the century through the late 1950s.

The writing style of this Philadelphian, raised in Brooklyn, includes vivid anecdotes, intimate insights, and verbal portraits of such eminent notables as Picasso, Hemingway, Dali, Satie, Joyce and Brancusi. Also included are illustrations of some of the photographs and paintings created by this influential artist.

Rosen, Seymour. *In Celebration of Ourselves*. San Francisco, California Living (in assoc. with the San Francisco Museum of Modern Art), 1979. 176p., illus. ISBN 0-89395-008-4 (paper) \$12.50

The ingenuity of the creative spirit to assert its existence has

been documented by many, but never so thoughtfully, so humanly and over such a long period of time as by Seymour Rosen who has compulsively and impulsively documented his visual environment and then pursued it throughout the roads and byways of America. Ephemeral art by its nature is fugitive, but there is now coming to the surface a feeling that a complete record of these events and items should be and must be made. *In Celebration of Ourselves* shows a way, a direction to capture the magic of the moment, of the human spirit as it expresses itself in various and sundry ways, especially in a visual way. The range is immense, the photographs amazing, the gestures and creative moments (oftentimes secret) now made manifest to us all.

Although some photos are not well printed, this book is still a feast, with a little bit of indigestion, but get out the Roloids and proceed.

#### MICROFICHE

Boyd, Susan A. *Byzantine Art*. (Chicago Visual Library) Chicago, Univ. of Chicago Press, 1979. 44p., 2 color microfiche (158 photos) ISBN 0-226-68978-6 \$29.00

A selection of Byzantine art from the Dumbarton Oaks collections in Washington, D.C., one of the foremost Byzantine collections in the world, is presented in this latest addition to Textfiche.

The 168 stunning color photographs and the introduction that provides a historical and artistic framework in which to consider the objects is a living document which holds the imagination and expands understanding. A selective bibliography is also included.

Sobieszek, Robert A. *British Masters of the Albumen Print: A Selection of Mid-Nineteenth Century Victorian Photography*. 34 pages text, 3 color fiche (215 photographs) Chicago, Univ. of Chicago Press, 1976. ISBN 0-226-69171-3 \$25.00

215 prints from the collection of the International Museum of Photography at George Eastman House of British albumen prints are illustrated in this work. Initiated in the 1850s, albumen prints combined the wet colodion negatives with albumenized print paper. The colors range from a cold red-violet to a warm reddish-brown or sepia, characteristic of the albumen process, which spurred a dramatic increase in photographic activity which was the major photographic method until about 1875.

International Museum of Photography at George Eastman House. *Lewis Wickes Hines' Interpretive Photography: The Six Early Projects*. Chicago, Univ. of Chicago Press, 1978. 71p., 7 black and white fiche (575 photographs) ISBN 0-226-69172-1 \$35.00

Hines (1874-1940) used photography to express his commitment to social causes—among which were immigrants at Ellis Island in 1905, and again in 1926; a record of the working and living conditions of steelworkers and coalminers in 1908; in 1910 he gathered photographic evidence on child labor practices; during WWI he took photographs to examine the quality of life in Army and Navy camps in the U.S. Now recognized as one of the great artists in the history of photography, his work is abundantly exhibited in this movable fiche feast.