

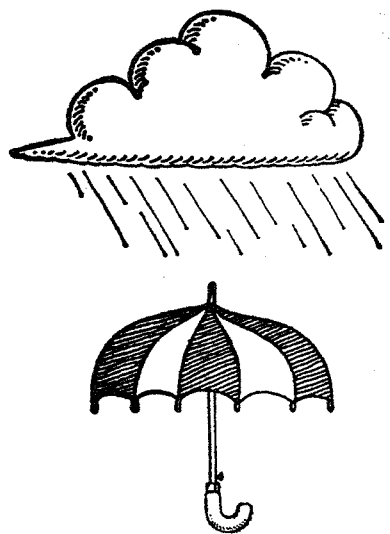
BOOK REVIEWS

broadside that were necessary to elicit a reaction from the general masses in contrast to the aesthetic fine prints of Stella, or Motherwell, or Rauschenberg. One should read John Russell's review of the show on 21 February in the *New York Times* or David Trend's review in the April 1988 issue of *Afterimage* to really get something of the flavor of the exhibition.

On the whole, this catalog, which is indeed a bargain at \$9.95, documents a fascinating segment of political art which rarely gets seen, let alone chronicled in such a significant way. Ironically, we have here only printed art produced by painters and sculptors, but it is the ephemeral printed matter, such as banners, leaflets, postcards, stickers, and mailers which should be chronicled in another exhibition. But I doubt whether MOMA will ever do it. It will take a Smithsonian-type of institution to do that. Write to MOMA Bookshop, 11 West 53rd St., New York, NY 10019 for the catalog.

Lost and Found in California: Four Decades of Assemblage Art is the documentation of four exhibitions about the phenomenon of art made from many elements which became an attitude/attitude in California. Filling three galleries in Southern California, the James Corcoran, Shoshana Wayne and Pence, with related photographs shown at the G. Ray Hawkins Gallery, the *Lost and Found* exhibition is accompanied by a stunning catalog, written by Sandra Leonard Starr of the Corcoran, who included a "collective memoir" of artists, their colleagues and families from 1940 to 1969. Her introductory essay, a kind of "pocket history" includes fascinating information by this scholar of master assemblagist Joseph Cornell.

The catalog is divided into the First Generation (1940-1962), the Second Generation, the Narrative (1957-1987) and the Second Generation, Form and Idea (1960-1987). Whether you agree with Starr, this catalog is a major contribution to the literature and the looking on of this once "marginal" but now recognized medium, loved by many. The "Collective Memory and Chronology, 1949-1969" is indeed a major contribution to the history which is still being chronicled. \$25.00 from the James Corcoran Gallery, 1327 Fifth St., Santa Monica, CA 90401.



PHOTOGRAPHY

Eye on Australia with photographs by Michael Ruetz, a German photographer, gives a different view of this country which is celebrating its "Bicentennial", a commemoration of settlement, rather than liberation. Using the Linhof Tehnorama camera with its undistorted 100 degree scope, Ruetz captures the full magnitude of the vast landscape. 61 images including 5 panoramic foldouts portray a vivid vision of the oldest continent in the world. Its energy and its earth are portrayed in these 146 pages. Doublepage spreads are perfectly registered and lose nothing in reproduction. The book format in fact is amplified in this photographic album. The magic of Australia is also captured by this keen eye. \$50 from Abrams.

Ecuador: Island of the Andes with photographs by Kevin Kling (New York, Thames & Hudson, 1988) has 100 color photographs of one of the smallest countries in South America which has the broad spectrum of physical extremes: towering mountains, immense tracts of forest, small patches of cultivation, ice, water, even fire. The choice of paper for printing this book flattens out the images which are striking for any reader who has not visited the Andes. \$40

Places and Memories: Photographs by Roberto Schezen has 89 duotone photographs of architecture of Paestum, Rome, Milano, Modena, Vienna, Switzerland, Mexico, Guatemala, Honduras and Patagonia, which are rich with many colors of gray, rich with depth and meaning, reminiscent of Atget and Stieglitz, of Strand and Moholy-Nagy. The discourse of architecture as well as photography is involved in this rich study. \$45 from Rizzoli.

Dwellers at the Source: Southwestern Indian Photographs of A.C. Vroman, 1895-1904 by William Webb and Robert A. Weinstein (Albuquerque, University of New Mexico Press, 1987, \$39.95 hardback, \$24.95 paper) is a document to the humanity of the photographer/bookseller, whose archive is in the National History Museum of Los Angeles. The sepia-toned photographs are human and beautiful because the subjects are beautiful. An appreciation of A.C. Vroman is followed by an album of photographs, including a chronology, Vroman's technique, inventory of equipment and supplies (1895), sources of the photographs and a selected reading list.

Photograph in the American Grain: Discovering a Native American Aesthetic 1923-1941 by Terence Pitts (Tucson, Center for Creative Photography, University of Arizona, 1988) is a study of Edward Weston, Ansel Adams, Barbara Morgan, and Walker Evans as representative of artists working in America seeking an idiosyncratic American artistic identity. Folk art, American themes in dance, Native American architecture and American beauty without design are emphasized during this period when tourism in the Southwest and anthropology were in fact growing at this time. Freed from the constraints that painters had as far as serious subject matter, photographers were allowed to identify what was native to the culture of this continent. 32 duotone prints in this 48-page paperback can be ordered for \$10 plus \$1.00 postage from CCP, University of Arizona, Tucson, AZ 85721.

Flashing on the Sixties by Lisa Law (San Francisco, Chronicle Books, 1987, \$14.95 paper) is a personal diary of one woman, her views of the Sixties and the people responsible for creating those early magical moments. Janis Joplin, Hells Angels, the Flower People with Timothy Leary, Allen Ginsburg, Paul Krassner, as well as Andy Warhol, Coretta Scott King, Bob Dylan, the Beatles, and Woodstock all become stimulating memories for those who were there, a history for those who were not, and a fascinating sociological document for all. Duotone photographs, 12 pages of which are color.

Chiarenza: Landscapes of the Mind is a mindblower—a book that is so perfect that you almost want to cry, for it brings to the forefront a photographer, teacher and writer whose career has spanned over 30 years, but who is relatively unknown. The palette is black and white and the subtle interfaces between them, and the subject matter is pushing you into the realm of the imagination where space and surfaces fluctuate, where that which is recognizable becomes a visual experience.

As Chiarenza explains, his photographs are “a journey into the unknown.” They have the power to transform, change your way of seeing, of imagining, of thinking visually. These images “obsess and haunt” and will change your life. Estelle Jussim writes a powerful essay, Charles Millard writes a postface, but it is the images which involve you, which suck you in and change you. You will learn to love Chiarenza, you will learn to love photography through this carefully wrought book, published by David R. Godine with love. \$40 for a treasure!

Arnold Newman in Florida (Boston, Godine, 1988, \$35), an exhibition catalog in collaboration with the Norton Gallery of Art, covers Newman’s beginnings in West Palm Beach, Florida from 1940 to 1947 and then again with a new set of 26 photographs done in December 1986. We see Newman’s ease in finding the right angle, expression and composition, but these portraits of people are more socially engaged, completely aware of the effects of segregation and poverty. The still lifes and abstracts recall the work of Walker Evans, yet his dramatic collages show how ahead of his time he was. Bruce Weber interviews Newman about his early roots, which makes a fascinating book about a consummate photographer. \$35

The Library in America: A Celebration in Words and Pictures by Paul Dickson (New York, Facts on File, 1986) is an interesting photographic anthology with accompanying words depicting an American phenomenon, the growth of library service in America, public and mobile, as well as personnel including the woman library worker through the decades. The photos are enchanting and enlightening, besides being humorous along with the cliches, and the war service. Bibliography and index. Paperback.

Marks in Place: Contemporary Responses to Rock Art with work by Linda Connor, Rick Dingus, Steve Fitch, John Pfahl, and Charles Roitz, with a foreword by Lucy Lippard and essays by Polly Schaafsma and Keith Davis (Albuquerque, University of New Mexico Press, 1987, \$45 hardback, \$24.95 paper) reveals reactions to time and place by five different artists. Fragmentation seems to be the theme.

The Art of Persuasion: A History of Advertising Photography by Robert A. Sobieszek discusses 100 noted photographers who have created photographs (187 in the book) for advertising. Covering the period 1865-1987, the exhibition of 150 prints by Avedon, Hiro, Jacobi, Liebovitz, Moholy-Nagy, Penn, Sander, Steichen and others is documented by presenting the advertising photograph as an original print, not as a sociological exploration of Madison Avenue, but an art-historical study of the creative achievement of photography made for international advertising, the most influential imagery in modern society.

This volume traces the evolution of photographs in advertising as straightforward illustrations in the beginning to the increasingly experimental and sophisticated photographic ads of today. Details about the origin and purpose of each photograph, biographies of the artist, and a comprehensive bibliography complete the volume, written by the Director of Photographic Collections for the International Museum of Photography at Eastman House. Published by Harry N. Abrams for \$40.

Dr. Ameisenhaufen’s Fauna researched by Joan Fontcuberta and Pere Formiguera is an effective conceit done by two Spanish photographers, who present material from the archives of Dr. Peter Ameisenhaufen, an eminent German zoologist who devoted his life to researching non-classified animals, and who disappeared, under mysterious circumstances, in 1955. The book includes photographs, handwritten index cards, X-rays, drawings, diagrams, maps, personal correspondence, and other documents. This fictional pseudo-scientific account by two renowned Spanish photographers is now presented both in a travelling show and a published book which refutes Darwin’s theories and turns into a satirical play with scientific discourse. The softbound book with 84 pages has 86 photographs and illustrations and sells for \$24.95 (DM 38) from European Photography, Kurt-Schumacher-Weg 18a, D-3400 Gottingen, West Germany. There is also a deluxe edition of 50 copies with slipcase and a certified reprint from the Ameisenhaufen archives for \$150

Buckaroo: Images from the Sagebrush Basin (Boston, New York Graphic Society/Little, Brown, 1987, \$45) is the latest book by photographer Kurt Markus, depicting the cowboy lifestyle. It covers a specific strain of cowboy in the Great Basin region including parts of Oregon, Idaho, California and especially Nevada; the fancy dressers, the boys on the big spreads that spend most of their time in a saddle far from the ranching crowd. It is a goodlooking book.

Horsemanship is a big part of a buckaroo’s job. From the text, “To many buckaroos, cows are something you train horses on. You are a horseman first and a cowman second.” A large portion of Markus’ images, and I believe his strongest photographs, include horses.

Markus accompanies his photographs with rambling journal-like text. As his words unravel, they show his self-professed exploration of a region and a lifestyle that has captivated him, drawing him in and will not let him go. Markus is a storyteller; his words and images speak of harsh realities, of daydreams and escape from the fast paced business world that exists outside the wide loop of the buckaroo’s lariat.

—Orah Moore

Weighing the Planets by Olivia Parker is a stunning publication using photographs (black and white) in clear, brittle natural light about the unknown, exploring the spirit world leading to modern physics. Through a window darkly, Parker finds a world of poetry evocative and nostalgic in these duotone prints picking up the brown and silver of the original selenium prints. Allusions and associations can be different for each reading, but they are built into these poetic prints. Published by New York Graphic Society in 1987, **Weighing the Planets** by Olivia Parker contains 54 duotone photographs and costs \$40.00.

The Mistress of This World Has No Name by Frederick Sommer is an exhibition catalog from the Denver Art Museum, distributed by the University of New Mexico Press. The exhibition and thus the catalog come from Sommer's photographic work that relates to his gluecolor drawings. These images include the smoke on glass, paint on cellophane and cut paper photographs. Generated from a poem "Where Images Come From", the viewer/voyeur sees many allusions and forms in these superbly produced plates, some of which seem to allude to "music for the eyes." \$17.50 paper

Journey to Land's End, a paper movie by Lou Stoumen (Now Playing at a Future near you) published by Celestial Arts in Berkeley, California, \$19.95 cloth, \$9.95 paper is an artist's book created by a photographer with a conscience. He also has created a new genre, for all that the book combines photographs with vivid text to tell the life story of Larissa, a beautiful woman of magical powers. Journeying into a dangerous future with friends, Larissa makes us wonder about preservation of our global environment and about peace. Whether this is truth or fiction, the 90 black and white photographs especially made for his book mesh powerfully with the verbal images so that "paper movie" is not so far from the truth. There's sex, violence and pathos, in a plot that deals with confrontation with deadly terror, in a future that looks vaguely contemporary, but reality rears its ugly head throughout it all and makes us surprised and thoughtful. An uncanny format from a brilliant photographer/filmmaker.

Winogrand: Figments from the Real World by John Szarkowski (New York, Museum of Modern Art, 1988, dist. by New York Graphic Society, \$45) contains 208 duotone illustrations representing all of Winogrand's themes in this posthumous volume. With more than 2,500 rolls of film left undeveloped at his untimely death, the author has anthologized Winogrand from his early years in the late 1940s to the 1980s, and the whole story is yet to be told, for even though we get a biographical essay with critical intent, we have many more photographs of Winogrand to see before the final judgment is in. What we can say is that the history of modern photography cannot be written without Winogrand being a very great part of it, because he captured American not with the "snapshot" but with a cinematic, photographic sensitivity that is rare to find. This book is a beginning of a long critical study of the photographer. Chronology and selected bibliography.

Photographing Medicine: Images and Power in Britain and America since 1840 by Daniel M. Fox and Christopher Lawrence makes us look at photographs as complicated histori-

cal documents. The argument lies with the fact that although photographs appear to be literal reality, they really pose profound problems of historical interpretation. Although the authors have studied thousands of photographs, they have selected 250 of them reprinted in this volume showing how medicine has used photography to portray itself. In they also demonstrate the way public perceptions of medicine has used photography to portray itself. In they also demonstrate the way public perceptions of medicine have changed through time from the domesticity of the hospital to the rarified realm of medicine, portraying the patient as the central focus, demonstrating the power of medicine. Greenwood Press, 1988, \$49.95.

Seasons by Paul Caponigro is an exquisite portfolio of work done by the renowned photographer in the early 1960s. Just at a turning point in his career, Polaroid offered him a consultancy, thus freeing his time from commercial work to pursue his creative interests, and this portfolio is the result, a selection of jewel-like images like "dreams locked in silver."

There are still-lives, portraits, landscapes and nature studies, followed by an autobiographical text indicating Caponigro's frankness and sense of humor. The influences of both Ansel Adams and Minor White are explained, and the choices he made are also indicated, so that one gets insight into both the artist and his work in this wonderful book. There are 65 quadro-tone reproductions. (Boston, New York Graphic Society/Little, Brown, 1988, \$34.00)



REFERENCE BOOKS

International Guide to Nineteenth-Century Photographers Based on Catalogues of Auction Houses and Dealers by Gary Edwards is unique, offering comprehensive coverage of over 4,000 international 19th century photographers, from Margaret Cameron and Matthew Brady to the obscure. Each photographer is documented by nationality, dates of birth and death, principal subject matter, inclusive dates for earliest and latest known photographers, processes and formats used, studio location, geographic range for topographic or documentary photographers, locations of photographs in sales catalogs. Gleaned from over 300 catalogs, such as Sotheby's and Christie's as well as private dealers such as Lunn, Witkin, and Rinehart. \$50 from G.K. Hall, Boston.

New York's Great Art Museums: Tours of the Permanent Collections by Robert Garrett (Chelsea Green, \$15.95 paperback) covers 18 permanent collections in seven of New York's art museums, including The Metropolitan, The Cloisters, the Frick, the Guggenheim, among others. The author, an art writer for the *Boston Globe*, gives historical background and discusses the artistic merit of paintings, sculptures and artifacts aided by 103 black and white photographs and floor plans of the more complicated museums, helping the orientation of most visitors to the galleries.

The Metropolitan gets most extensive coverage, emphasizing the Egyptian, Greek and Roman, and American art collections. The prose is clear, unpretentious and most informative. The only problem is that I doubt whether this book could be read while looking at the work. It would serve as a background for the teleguide, or just looking at the works themselves.

The Care and Handling of Art Objects: Practices in the Metropolitan Museum of Art by Marjorie Shelley and others (New York, Metropolitan Museum, dist. by Harry N. Abrams 1988, \$16.95) is a clearly written compendium of practical advice by a Conservator at the Metropolitan, covering the care and handling of all types of art objects and antiquities, from paintings to sculpture, musical instruments, and costumes. The guidelines of the Museum for dealing with the entire spectrum of works are set out for all kinds of art and antiquities, whether monumental sculpture or filigree jewelry. The care and handling of works of art on paper and of books is also emphasized. The second part covers matters and procedures that affect the collection in general, such as climate controls, light levels, and photography. The line drawings by Helmut Nickel amplify the procedures. The book ends with a selected glossary of conservation terms, a short reading list, and space for the reader's own notes. Recommended for collectors, dealers, students, and for the staff and volunteers of any art museum.

The Trade Card in Nineteenth-Century America by Robert Jay (Columbia, University of Missouri Press, 1987, \$30) documents the history of the first nationwide marketing strategy in American advertising. Well before popular magazines began to produce any substantial visual advertising in either black and white or color, the trade card was freely distributed by retailers and wholesalers to their customers in the last third of the 19th century.

After a history of the trade card in the 17th and 18th centuries both in England and in America, Jay cites the evolution of the American Trade Card from 1870 until the turn of the century, and their demise with the increasing use of advertising in nationally circulated magazines. He cites their importance in understanding American business and industry practices, which has been sadly overlooked by historians up to now.

Collecting these trade cards became an obsession on the part of consumers, and the discussion of many of the major themes of the cards, which depicted not only an actual product but also delivered educational, moral, or many humorous messages, makes this book a treat. There are full-color reproductions of approximately 100 cards along with 70 black and white reproductions, which enhance and complement this astute discussion of the methods of manufacturing the cards and highlighting their context in the industrialization of America. Bibliography and index.

Early Medieval Book Illumination by Carl Nordenfalk (New York, Rizzoli, 1988, \$25) has 54 color illustrations which are done in the inimitable Skira tradition of excellence, dealing with late Roman illumination, pre-Carolingian, Merovingian, Carolingian, Mozarabic, Anglo-Saxon, and Ottonian illumination. There is a bibliography and a list of the color plates. Recommended for anyone interested in the visual book and its history.

Performance Art from Futurism to the Present by RoseLee Goldberg (New York, Harry N. Abrams, rev. & enlarged, 1988, \$12.95) is in a new format, yet has most of the same material in the previous volume, including a misspelling of the name *Maciunas*, but the last chapter pushes us through to the 1980s, called The Media Generation 1968-1986—somewhat—but certainly not in depth. Laurie Anderson, Ann Magnusson, Robert Wilson, Karen Finlay and Sankai Juku are featured. The bibliography is still very "selected", and the index serves a good purpose. But as a general book on performance history, one which "pursues the development of a sensibility", I guess you take it for what it is—a general history of performance. Interesting that it was printed in Yugoslavia—so that the half-tones (170 of them) are really gray—and the text is gray too. Selective bibliography, index and list of sources for illustrations.

The Politics of Surrealism by Helene Lewis (New York, Paragon House, 1988, \$25.95 cloth, \$12.95 paper) is a study of the political and ideological aspects of the Surrealist movement in France between the two World Wars. Starting with a contrast between Dadaism and Surrealism, providing exceptional portraits of both André Breton and Louis Aragon, Lewis looks at Surrealism as it evolved from a strictly literary-artistic revolt against contemporary culture and governmental authority all the way to the Cold War. The bibliography is exceptional especially with the use of primary-source material that includes an outstanding collection of Surrealist tracts, she offers an outstanding study of the individual artists and the cultures in which they were creative. 36 photos of all the Surrealist art stars.

Cobra by Willemijn Stokvis (New York, Rizzoli, 1988, \$19.95) is a vivid overview of the movement which flourished from 1948 to 1951 in Denmark, Belgium and Holland, emphasizing the uniqueness of this group and exploring their work as a collective as well as individuals. The idea of a new society in which everyone would not only have the right to creative expression but a definite opportunity of its realization was propounded by the Cobra artist. With vibrant and unmixed colors to create paintings of spontaneity and imagination, the Cobra artists found inspiration in the world of primitive peoples with their totems and magic signs, from Eastern calligraphy, and prehistoric art.

Artists such as Asger Jorn, Pierre Alechinsky and Karel Appel found rapport across the boundaries, and thanks to Mr. Stokvis, who has spent the last twenty years devoted to the Cobra movement organizing exhibitions, lecturing and writing numerous articles and essays, in making the volume possible, for it contains the Manifesto, a select bibliography, an historical outline as well as 198 illustrations, 123 of which are in color.

Similia/Dissimilia: Modes of Abstractions in Painting, Sculpture and Photography Today (New York, Rizzoli, 1988, \$45) raises the ancient philosophical issue of the relationship of art to reality as applied to contemporary abstract artists, from Yves Klein to Joseph Beuys to Francesco Clemente.

Edited by Professor Rainer Crone, the volume was published in conjunction with an exhibition sponsored by the Fine Arts Center at Columbia and the Stadtische Kunsthalle in Dusseldorf. Included in this study are artists such as Alighiero e Boetti, John Chamberlain, Dan Flavin, Peter Halley, Eva Hesse, Roni Horn, Jasper Johns, Donald Judd, Yves Klein, Piero Manzoni, Duane Michals, Peter Nadin, Philip Taaffe, Rosemarie Trockel and Not Vital, among others. There are 57 illustrations, 22 in color.

From the Land of the Totem Poles: The Northwest Coast Indian Art Collection at the American Museum of Natural History by Aldona Joanitis, with color photographs by Stephen S. Myers, has 96 color photographs, 86 black and white illustrations, and costs \$35. This is a history of the Indian Art Collection at the American Museum of Natural History by Aldona Joanitis, with color photographs by Stephen S. Myers, has 96 color photographs, 86 black and white illustrations, and costs \$35. This is a history of the magnificent collection, mostly between 1880 and 1910, accumulated before the region went into severe decline. It is also a history of individuals who helped formulate the collection. Bibliography, index. Distributed by the University of Washington Press.

The Thames & Hudson Dictionary of Art Terms by Edward Lucie-Smith (New York, Thames & Hudson, 1988, \$9.95 paperback)

The Thames & Hudson Dictionary of Art and Artists (New York, Thames & Hudson, 1988, \$9.95 paperback)

MONOGRAPHS

Andy Warhol: The Early Work 1942-1962 by Rainer Crone goes back to the artist's teens and includes a host of drawings, collages, watercolors, and paintings from 1942-1962. Originally published in Germany to accompany the Warhol exhibition in Stuttgart curated by Crone, this book is now translated into English for the first time, de-emphasizing Warhol's commercial art and placing his drawings in the tradition of caricature, considering them important for an understanding of the artist's later silkscreens, paintings, and films.

It is interesting to see how Ben Shahn and Henri Matisse inspired his early work; his early interest in caricature, folk art and children's books, his shoe portraits, and his drawings after 1962--most of the art in this book coming from the author's personal collection, established during the long friendship with the artist.

The book, coming soon after the untimely death of Warhol, is designed in such a way that it is printed on papers of various textures and colors--and was given an award for being one of 10 most beautiful books of the year published in Germany. Brilliant essay, brilliant bookwork.

(New York, Rizzoli, 1988, \$50)

François Gilot: An Artist's Journey (New York, Atlantic Monthly Press, 1987, \$29.95 paper, \$45 hardback) covers 45 years of her work, from the early years, where the influence of her association with Picasso, Matisse, Chagall, Miro and other artists of the day is evident--to the present, with her individualistic approach to a variety of media.

Barbara Haskell offers an interview with Gilot in this bilingual volume written by the artist, indicating the changes in her life and in her stylistic approaches and thematic concerns. There are 66 color and 13 black and white illustrations in this fascinating visual diary.

David Hockney: A Retrospective (Los Angeles, Los Angeles County Museum of Art; New York, Harry N. Abrams, 1988, \$49.50) includes essays by R. B. Kitaj, Henry Geldzahler, Christopher Knight, Gert Schiff, Anne Hoy, Kenneth E. Silver, and Lawrence Weschler who discuss all aspects of the artist, both personal and thematic, and direct the reader's attentions to the wide scope of the artist's interests. With 343 illustrations, including 262 in full color, this volume is a major resource of information, including a bibliography of books and catalogs, chronology, list of illustrations, list of radio and television programs and videotapes, as well as an index. In addition, there is a special 24-page color section designed by Hockney himself especially for the volume.

Lucas Samaras: Objects and Subjects 1969-1986 is the outgrowth of a travelling exhibition curated by Dianne Perry Vanderlip and Deborah Jordy. This Abberville Press publication is a hefty volume with essays by Thomas McEvilley, Donald Kuspit and Roberta Smith dealing with the threatening aspects of his work, the magic and uncanniness of his self-portraits, and the sculpture and 3-D work of the artist. The biographical outline, chronology of media, and selected bibliography all play secondary roles to the magnificent collection of 136 full-color illustrations of this wild and idiosyncratic artist, whose art and life mingle into the

passionate and alchemical aspects of his art. There is danger and drama in everything he does. You will know and understand Samars a great deal better, and it may even change your life. \$55.00

Charles Sheeler: Paintings and Drawings (vol. 1, \$50) and **Charles Sheeler: The Photographs** (vol. 2, \$45), published by New York Graphic Society/Little, Brown, 1987) documents for the first time the full range of Sheeler's extraordinary achievements as a photographer presented side by side with the best of his paintings and drawings. From 1916 through 1930, Sheeler was a major force in photography, even after he established himself as a painter in 1913 at the Armory Show.

Paintings and Drawings has 67 color and 20 duotone plates, as well as 100 black and white reference illustrations. His most celebrated "machine age paintings" are juxtaposed with his lesser known, more intimate still lifes, farmhouse interiors, and simple, unadorned Shaker designs.

Photographs is the first book to concentrate exclusively on Sheeler's photography. Drawing largely on the Lane Collection, it presents 90 tritone and 78 duotone illustrations, including many of his better-known works. In order to be faithful to the original papers and tones Sheeler used, the entire plate section was printed in three colors and varnished. There is a richness to these images because of Richard Benson's great care. These volumes are produced by curators at the Boston Museum of Fine Arts where the exhibition began its tour, showing an artist as comfortable and talented in painting as in photography, a very rare occurrence.

Degas: The Nudes by Richard Thomson (New York, Thames & Hudson, 1988, \$40) is the first study ever published at a central theme in Degas's *oeuvre*, the nude. About one-fifth of his output, nudes are treated in every medium, from paintings and pastels, drawings and printed, to sculpture and experimental monotypes. From his classical treatment of the nude, Degas turned to the "natural" nude, such as in his brothel scenes, whereas his nudes reflect both the social conditions and the sexual attitudes of their time. These carefully constructed designs combine color, rhythm and subject to form a rich new pictorial language.

With a wealth of contemporary writings and images placing Degas' nudes in their artistic and historical context, Thomson offers us 226 illustrations, 50 in color, including the great suite of six pastels shown in 1886, which are reproduced together for the first time in color. A most enjoyable yet scholarly study.

Degas by Himself: Drawings, prints, paintings, writings, edited by Richard Kendall (New York Graphic Society/Little, Brown, 1987, \$50) is a sumptuous volume revealing Degas as a most articulate artist not only in visual media, but also with words in his diaries and notebooks. In addition, the author draws on anecdotes and memoirs of those closest to him. What is revealed is not only a most disciplined visual artist, but also a most intense self-critical one as revealed in his writings--elation to sadness. His letters also bring us closer to the man behind the art. The artist as recluse is revealed even more in the reminiscences from the diaries and notebooks of friends, which show Degas as a humorous conversationalist famed and feared for his ironic wit. With 230 full-

color illustrations, this volume gives us a more complete vision of this most highly respected Impressionist artist. Many of the works are illustrated in color for the first time, but it is the words that portray a more human Degas than has previously been portrayed. In fact, his relationships with men, as well as Degas's observations of women at work are portrayed, but what is missing is another side of Degas, known through references of his friends, such as his anti-Semitism as well as his disdain for many women artists. So this special view of Degas is herein presented.

AUTOBIOGRAPHIES

I Shock Myself, the Autobiography of Beatrice Wood, did not come easily, but at the insistence of Alan Watts and other friends. Beatrice Wood finally succumbed and this book is the result, published by Chronicle Books in San Francisco with 128 black and white illustrations.

Being in Paris, she meets Monet, dances before Nijinsky, and befriends Isadora Duncan before she returned to New York, where the attentions of Marcel Duchamp and his friend, novelist Henri-Pierre Roche made them quite a love triangle, which was the source for the novel and film, *Jules and Jim*.

At the age of 40, she finally found her true medium, ceramics, which led her to settle in Ojai Valley to establish her studio and to be near the renowned spiritual teacher, J. Krishnamurti. 50 years later, her unique figures and innovative lusterware glazes are internationally acclaimed. At the age of 95, she truly is a "national treasure", and this book reflects the amazing life of this Dadaist artist who found her true calling and her inner voice. \$16.95 paper.

Music by Philip Glass by Philip Glass (New York, Harper & Row, 1987, \$22.95) is the professional autobiography of the most acclaimed American composer of our time, told in his own words. The story of the operas, the films, etc. are here told, as well as amplified by a music catalog and a discography.

DESIGN

Women in Design: A Contemporary View by Liz McQuiston (New York, Rizzoli, 1988, \$25.00 original paperback) concentrates on areas of design not traditionally associated with women--graphic, industrial, environmental, and architectural. 50 international women designers are discussed in this volume, 15 from the U.S. and others from Japan, France, Great Britain and Germany, with profuse illustrations of appliance, furniture, interior and advertisement designs.

With the number of women having doubled in the field in the past ten years, women have definitely made a significant difference in this field. American designers Denise Scott Brown, Frances Butler, Sheila Levrant de Bretteville, Alison Sky (SITES), Annabel Jankel, Laurinda Spears, Lella and Lorraine Wild, among others, are profiled.

Towards Post-Modernism: Decorative Arts and Design since 1851 (New York Graphic Society/Little, Brown, 1988, \$19.95 paper) by Michael Collins chronicles the origins of modern design from the Great Exhibition of 1851 to the present day, emphasizing Memphis, Charles Jencks, Robert Venturi, Charles Moore, and Robert Stern. Profusely illustrated, with biographical listings of 120 important artists

and designers, this book is an essential handbook of design for students and general readers alike.

Design after Modernism: Beyond the Object by John Thackara (New York, Thames & Hudson, 1988, \$19.95 hardcover, \$12.95 paper) contains essays by Christopher Alexander, Jean Baudrillard, Marshall Berman, Richard Bolto, François Burkhardt, Peter Dormer, Kenneth Frampton, Peter Fuller and others. It is an illuminating collection of essays on the City with chapters on architecture and the street, in which the impact on design of change and indeterminacy is discussed. Polarities in product design are also treated, as well as the broad cultural changes that provide design with a context and mark out our era as the postmodern. A thought-provoking book which covers architecture, philosophy, art criticism, software theory, psychology, craft and cultural history. 22 illustrations.

283 Useful Ideas from Japan for Entrepreneurs and Everyone Else by Leonard Koren (San Francisco, Chronicle Books, 1988, \$8.95 paper) is a wonderful book of clever and useful ideas that should inspire and amuse both the casual reader and entrepreneur. Because of Japan's small size, recycling and utilizing every available space is a necessary way of life so that inventiveness and technical wizardry have distinguished their products. Here we have Products, Services, Marketing and Communications in which each idea is clearly illustrated with an upbeat, cartoon-like graphic by Japanese illustrator Shack Mihara. Brief captions explain the gist of each idea and how it is utilized in Japan. How about two-headed public telephones, headcooling pillows, and automated parking towers? There's a special laundromat just for sneakers and another one for underwear? Yes, there's an appendix at the back of the book expanding on the captions and listing manufacturers and contacts for further information.

Written by the author of *New Fashion Japan*, one of the founders of the Los Angeles Fine Arts Squad, who also was publisher of *Wet* magazine, this is a must for ideas and creative design.

The Graphic Language of Neville Brody (New York, Rizzoli, 1988, \$35) reveals to us this 31-year-old British designer who has been described as "the most influential designer of the Eighties." His influence on the look of magazines, advertisements and packaging are recorded in this monograph, which shows how Brody believes in revealing, not concealing. There is a dynamism directed by human forms, so that his work appears often experimental. There are direct quotes and observations on design theory and practice. With over 474 illustrations, this book introduces recent developments in graphic design, especially in the international style journal, *The Face*, which Brody has designed.

GENERALLY FASCINATING

Blasted Allegories, an anthology of writings by 46 contemporary artists, edited by Brian Wallis (New York, New Museum of Contemporary Art, dist. by MIT Press, Cambridge, MA, 1987, \$19.95) addresses the issues of image, culture, and identity in a mixture of voices and styles, a critical investigation of postmodern culture. The group of artists, mostly East-Coast-based painters, sculptors, photographers, perfor-

mance artists, and other types combine autobiography, interviews and transcripts, observation and critique in a more open form of writing than the classical modernist notion of the critical text as an objective and supreme judgment.

There is a presupposition in the book that the audience and the artists/authors share a common language and style, thus creating an alternative to the criticism of elitism in the art world. **Blasted Allegories** demonstrates how some of our most influential contemporary artists share the deconstructivist theories which are so prevalent today, a common vocabulary, a common philosophy.

The Big Pictures: Murals of Los Angeles with photographs by Melba Levick, Text by Stanley H. Young (Boston, New York Graphic Society/Little, Brown, 1988, \$35 cloth, \$19.95 paper) documents Los Angeles as the world center for contemporary murals. In Young's perceptive and sensitive essay, we find the reason why murals enhance so many walls in Los Angeles, the process of making murals, the how; then there is the how long (do they last).

Special occasions which incorporate a mural program such as the Olympics or the Bicentennial create more murals on more walls, funded by governmental agencies and then the eventual community murals, funded by many ethnic groups and neighborhoods. The saga continues, but this book is the best book so far to document the variety of murals that grace the walls of Los Angeles and continue to do so at least 270 days of the year in shimmering light. 150 illustrations in full color, with murals listed by title.

Wholly Cow! by Emily Margolin Gwathmey, photographs by Niki Berg (New York, Abbeville, 1988, \$19.95) is a tribute to the Whole Cow in paintings, sculpture, folk art, ephemera, prints, posters, ceramics, stories, songs, and almost everything else. You cannot imagine the amazing impression of the cow on society until you see this book of collectibles. In fact, some cow fans (boviniaacs) are also portrayed with some of their collections. There is a glossary of terms, believe it or not, and an "udderly" wonderful cover. A joyful contribution!

A Bottle of Notes and Some Voyages (New York, Rizzoli, 1988, \$35) with an introduction by Germano Celant and essays by Cooseje van Bruggen and Gerhard Storck, and notes by Claes Oldenburg, documents a project for a large-scale sculpture by the American Pop artist Claes Oldenburg and writer/curator Cooseje van Bruggen for the town of Middlesbrough, on the English seacoast.

Dedicated to the explorer Captain Cook, who set sail from this port in the 18th century, the project coincides with an exhibition of Oldenburg's sculpture and accompanying notebooks and sketches at the Northern Center for Contemporary Art in nearby Sunderland, England in the spring of 1988.

This is a remarkable book—one that captures not only the words of Oldenburg but the thoughts and objects—all basically the same fiber of this outstanding articulate artist. The Three-Way Plug, the Screw, the Blast Pencil, the Haunted House are all illustrated and described. There is a list of the Oldenburg/van Bruggen large-scale projects, and a selected bibliography which complete this volume. The exhibition is touring Great Britain, West Germany, Denmark and Norway.

Sadness because the Video Rental Store was Closed by Mark Kostabi (New York, Abbeville, 1988, \$19.95) features 30 visual stories which satirize the human condition as it becomes reduced to connections between androgynous input/output devices, a world, not too distant from our own, in which computers manage human workers and six is a matter of "connectivity" or—more graphically speaking—"plugging in." The Ballad of the Last City Dweller, the Loneliness of the Long-Viewing TV Freak," whatever you might want is here—ala Night Shift, Cityscape, Coops/Condos, all are here in airbrushed wonder—all owned by Stallone, or Los Angeles families.

The design of the book is exemplary—the page numbers change in format and context with the stories they illustrate—a symbol penetrates the pages of each story and reflects the page numbers as well. Kostabi appears in several of his paintings—always wired for sound—and good business. The sense of humor of this young art star pervades each page—the thematic motif pervades each story, in which paintings include appropriated and transformed images as well as advertisements for exercise machines and yuppie dreamscapes—all "returned" to new parodies. The stories are of passionate purple visuals. It's a long road from those black and white quiet line drawings—but here he is—all over the world with his own bookwork, published by a major publisher.

Design Metaphors by Ettore Sottsass (edited by Barbara Radice) is not a book about design, it is a design—a pilgrimage back to the earth and the cosmos—to rediscover one's roots. At the end of the 1960s, Ettore Sottsass met a young woman from Spain, an artist, with whom he began a relationship that lasted for six years. The two of them lived between Barcelona and Milan, but also spent long periods in the Pyrenees living a nomadic life. Here was Sottsass communing with a landscape, in the landscape with a camera. The photographs he did, along with sketches, form a journal of their adventure in the mountains, when Sottsass's imagination would run away with ideas for such things as "doors through which you are meeting your love," "design of a very, very beautiful architecture," designs for a freeway between two anthills, or "for a beautiful hotel for bird tourists." Each photograph and sketch has a title, set into chapters called "Design for the destinies of man", "Design for the rights of man" and "Design for the necessities of the animals" with a chapter dedicated to "My fiancée" and "Decoratons" which is a reliquary for the hair of the right hand of his father. The whole book is a visual diary of a designer whose creative spirit continued seeking renewal and reintegration during this period, full of joy and love and rebirth. A most unusual book which requires study and appreciation, with a head empty of outside ideas. Take it for what it is—an artist's book, a revelation to its readers. (New York, Rizzoli, 1988, \$12.50)

The Teapot Opera by Arthur Tress is an artist's book, a staged opera dealing with a teapot, and a white plastic stallion, a china harpist, a skull, an espresso machine, chess pieces, fruit, the Michelin Tire man, fragments of classical sculpture, ancient books, a souvenir bust of Teddy Roosevelt, valves and gauges of all kinds, a Shriner's fez, a glass eyeball, billiard balls, and much more.

The birth of an idea and its journey toward artistic fruition is staged on a jewel-like scale across a Victorian toy stage in front of a dazzling array of extraordinary nineteenth-century European chromolithographed backdrops. As an afterword, the artist tells the story of finding the opera stage and the "puppet people" which he bought in an old Swedish curiosity shop. Similar to a Tibetan creation myth, we have here the flash of insight that sparks a work of the imagination. It took many years to create this opera—and will take many viewings to appreciate all the work that went into this creation myth. A consummate work of art, published by Abbeville Press, \$16.95

The Eloquent Object: The Evolution of American Art in Craft Media since 1945 edited by Marcia Manhart and Tom Manhart (Tulsa, Philbrook Museum of Art, dist. by University of Washington Press, 1988, \$45) is a prize-winning volume. It takes its place among the finest art publications of its kind in the past decade. The layout, the paper, the illustrations integrated into superbly written descriptions and notes make the book beautiful. The texts make the book convincing, affirming that since 1945, the visual arts and the craft media have coalesced more and more into making objects definitely eloquent statements for aesthetic appreciation.

A few bookworks are included, such as those of Bruce Schnabel (his binding), Richard Minsky (with Barton Benes) and Michelle Stuart, but the book on a whole is a treasure to give you hours of pleasure and make you glad that you have a visual sensitivity and that you are alive to use it. A treasure!

Caught Looking: Feminism, Pornography and Censorship (Seattle, Real Comet Press, 1988, \$9.95) is the second edition of this provocative book first published in 1986. Begun as a collection of essays by the Feminist Anti-Censorship Taskforce to serve activist means, the project enlarged to incorporate a larger goal of looking at a range of pornographic materials. Rather than titillate it in fact runs the gauntlet of potential censors.

In a most blatant design motif, the 100 years of Porn including drawings, photography, poems, 60-second peep show loops, full-length feature films, videos, novellas, skin magazines, magazines catering to particular fetishes run the range of private or commercial publications. Another form of porn is directed toward specific audiences. The articles are by many prominent feminist thinkers, who are active in the U.S. anti-censorship campaign, and the book was initially a response to the conservative backlash against feminism. The images are strong, appealing and erotically powerful.

Real Comet Press should be commended for reprinting this book in this age of conservative thinking. Buy it at your local bookshop!

