

BOOK REVIEWS

REFERENCE

The Dada Movement (1915-1923) by Marc Dachy (New York, Skira/Rizzoli, 1990, \$85) is a tribute to a short-lived but historic moment in art history which changed the world. Dachy, who won the Grand Prix du Livre d'Art 1990 on 23 April 1990 at the Louvre Museum in Paris, certainly merits the award. This is a stunning volume, significant not only for its contents but also for its design.

Superbly illustrated with 120 color reproductions and 228 black and white illustrations, the period is recaptured and critically analyzed from painting, object sculpture, collage, photography, filmmaking, book designing, writing and poetry from Barcelona to Berlin. It is an illustrated history which succeeds in creating an atmosphere of excitement and original thinking and creativity.

Chronology, bibliography and index complete this magnificent volume. This is a must reference tool for 20th century art.

Lipstick Traces: A secret history of the twentieth century by Greil Marcus (Cambridge, Harvard University Press, 1990, \$14.95 paperback) is the reprint of last year's bestseller iconoclastic history of twentieth century culture by a music critic who sees culture as a collage of anarchy, folk music, pop culture, and movements unrecognized by most historians such as the Lettrists, Anabaptists, Surrealists to Situationists, from Punk to Pop, this is a different way of looking at the 20th century as we come to the last decade. The bibliography is rich, the text sharp and colloquial. Another way of looking at this world. Required reading.

New York 1913: The Armory Show and the Paterson Strike Pageant by Martin Green (New York, Collier Books, 1990, \$14.95 paperback) documents two events which the author believes were the last manifestations of pre-World War I radicalism, involving such personalities as Mabel Dodge, John Reed, Walter Lippmann, John Sloan, Marcel Duchamp, among others. Fascinating reading.

Women Artists of Russia's New Age: 1900 - 1935 by M.N. Yablonskaya (New York, Rizzoli, 1990, \$50) is an important reference tool, the first to focus on the many talented women artists in Russia before and after the 1917 Socialist Revolution. Socially committed women such as Exter, Popova, Stepanova, Rozanova, and Udatsova were active in organizing new forms of artistic life, such as the Free Art Workshop, the People's Commissariat of Education, art councils and collectives, Communist/Futurist groups, the new Soviet theater, and new approaches to ceramic, textile, and clothing design.

A most unusual volume, since it includes documents, correspondence and photographs never before seen or translated by the English-speaking world. With 284 illustrations, 83 in color, this volume becomes a reference tool with an important bibliography, chronology, artists' chronologies and index. With glasnost breaking all barriers, this book opens up the world of art in Russia to its historic feminist roots in the 20th century.

The Book of the Dead by R. O. Faulkner (Austin, University of Texas Press, 1990, \$19.95 paper) is a collection of religious and magical texts placed in the tombs of important Egyptians for the purpose of helping the dead pass safely through the dangers of the underworld to achieve an afterlife of bliss. This translation comes from the papyrus prepared for the scribe Ani and contains nearly 200 spells, prayers, and incantations, and over 140 finely drawn vignettes to accompany the text.

Last year I was stunned by the Book of the Dead brilliantly exhibited in the museum in Hannover, so moved that I felt that the roots of many artists' books are involved in these magical pages. Papyrus has a magical quality to begin with--so it is with great joy to tell my readers that this book is accessible, available, and may even give you a spell to influence your work to release it to the world. There are 60 color and 85 black and white illustrations to captivate you. The late Dr. R.O. Faulkner, for many years the assistant of the great Egyptologist, Sir Alan Gardiner, was an expert in ancient Egyptian military and nautical matters.

MONOGRAPHS

Mary Frank by Hayden Herrera (New York, Harry N. Abrams, 1990, \$49.50) is an exquisitely designed monograph on a sculptor first in wood, then in wax and plaster, and finally in clay. The book reads like a biography mingled with stylistic analysis, extremely accessible to all who indulge in this amazing life, in this art of great power and beauty. There is in-depth examination of her drawings, "shadow papers", monoprints, and most recently, paintings on plaster, metal and glass.

Drawing from various interviews with the artist, the book is filled with quotations by the artist that convey her feelings at important intersections of her life and her attitudes toward the various mediums and techniques she explores.

142 illustrations, 45 of them in full color and 97 in duotone, documenting artworks, biographical photographs, gallery and studio views, and even stage sets, vividly illuminate the life and work of this extraordinary artist. Chronology, exhibition history, selected bibliography, and index provide a wealth of information for the interested reader and scholars.

Frederic Goudy by D.J.R. Bruckner (New York, Abrams, 1990, \$19.95), another in the series of Masters of American Design, is the first critical biography of Goudy (1865-1947), the outstanding American designer of typefaces who must be considered one of the leading type makers in history.

A drifter for the first half of his life, Goudy's first alphabet was made at the age of 30, and he only considered himself a professional type designer at 46, going on to create a hundred typefaces, including perhaps a dozen that rank among the best ever made, while running one of the great private presses of the century. With 150 illustrations showing the evolution of Goudy's faces, form drawings to printed samples, as well as many page designs, this portrait of Goudy

is essential for anyone interested in printing, type design, and American print culture.

Christo: The Pont-Neuf Wrapped, Project for Paris, 1975-85 with photographs by Wolfgang Volz, commentary by David Bourdon, and essay by Bernard Montgolfier (New York, Harry N. Abrams, 1990, \$85) is the documentation of an amazing event, the wrapping of the Pont-Neuf with a gold synthetic fabric, which remained wrapped for a finite period of two weeks. This documentation, as complete as one can imagine, includes the personal diaries of Christo day by day for the whole project which took 10 years from the outset to its final fruition, a piece of the material used to wrap the bridge, drawings, discussions, and the final photographic documentation of the installation of the wrapping material and its final touch. This writer was there and vouches for the exquisite beauty of the bridge, its historic stance, its changes of color depending upon the weather, time of day or night, and angle, and the crowds who came to experience, feel, touch, and view such a sight. This book, although about Christo's project and somewhat written by him and his wife, Jeanne-Claude, does not profit Christo in any way, but he and Jeanne-Claude wanted me to tell you about it. It is a big book weighing 10 pounds and having 588 pages, 286 in color, a boxed book, a wrapped book. It is a book documenting a moment in art history, your art history. A poem by their son, Cyril, closes the book.

Popova by Dmitri V. Sarabianov and Natalia L. Adaskina (New York, Harry N. Abrams, 1990, \$85.00) documents a dazzlingly gifted, brilliantly original painter and designer of the Russian Constructivist movement, who died tragically at the age of 35. This, the first full-scale study of Popova by two distinguished Soviet art historians who have had unique access to her archives, explores the broad range of her work in fine and applied arts and in teaching, and her brief but productive life.

Until now relegated to oblivion by her Soviet Union, Popova has been acclaimed everywhere else. With her synthesis of religious and folk art, her activities in avant-garde artist groups, and her experiments in architectonics, now we see Popova's fabric and book designs, clothing and stage sets, and learn about her provocative aesthetic theories, many of which are translated here for the first time.

Enhanced with 133 color photos, as well as 300 additional illustrations, this is an important addition to any library of the avantgarde of the 20th century. Chronology, glossary and index.

Frida Kahlo: The Brush of Anguish by Martha Zamora (San Francisco, Chronicle Books, 1990, \$29.95) is another in the growing bookshelf on this enigmatic artist. The secret is out! Those of us who already knew about her, emulated her, idolized her, tried to fathom her are no longer a private club. The word is out that Kahlo is a cult figure--Madonna knows about her, let alone the city of Philadelphia and the Metropolitan Museum of Art! This book traces her life from childhood to her early death. 75 of her paintings, many never seen before, are masterfully reproduced in this book as they trace the dramatic episodes and attitudes in her life--her tempestuous marriage, her travels to the U.S. and abroad, her flamboyant style, and her political convictions. 10

duotone photographs taken throughout Kahlo's life flesh out the story of this spirited and extraordinary woman. Chronology, bibliography.

Emily Carr by Doris Shadbolt (Seattle, University of Washington Press, 1990, \$19.95 paperback) is a biography of Canada's most famous woman painter, done thematically, focusing on two key strands that run through her extraordinary paintings: a fascination with Northwest Coast Indian culture and the power of the natural environment in which she made her home. With 125 illustrations, 31 in color, this is an important, astute study of a most important woman artist.

GENERAL

The American Bandanna: Culture on Cloth from George Washington Elvis by Hillary Weiss (San Francisco, Chronicle Books, 1990, \$16.95) covers two hundred years of American culture on cloth, including politics, advertising, movies, world fairs, sports, cartoons, love and war, heroes and pop icons, and even Santa Claus. Although most of America thinks of the bandanna as something stagecoach robbers wear over their faces in Westerns, this book ranges from George Washington to Benny Goodman, the bandanna has figured in the history of America promoting presidents and world's fairs, as well as cartoon characters and movie stars. Emphasis in this work is on the illustrations!

Snowdomes by Nancy McMichael, photographs by David Emerick (New York, Abbeville Press, 1990, \$19.95) documents a worldwide collectible addition. In this volume, McMichael tells us what the "snow" is made of (bone chips, pottery flecks, meerschaum sand, ground raw rice, wax bound with camphor in the earliest domes, plastic in modern ones). When they were first introduced, probably in the 1870s, begins a short but energetic history through the change of designs from decade to decade. The text is entertaining, enhanced by photos of well over 200 domes of every size, shape, motif and period. The cover has a snowdome ingeniously inset in the cover, which begins your collection if you haven't already accumulated a large one.

Bon Voyage! Souvenirs from the golden age of travel by Harold Darling (New York, Abbeville Press, 1990, \$19.95) documents the golden age of travel where luxurious accommodations made the long journey easier to bear as witnessed by the legendary Orient Express with its stained-glass windows, Turkish carpets, carved woodwork and the like. Included in this book are 200 color and 50 black and white illustrations of such memorabilia as steamship tickets, timetables, travel brochures and advertisements, postcards, luggage labels, and a replica of a colorful French Line baggage tag that serves as a striking bookmark.

In those days travel was never taken for granted--it was a journey. These delightful illustrations along with a clever text brings back the feeling of what it was like to travel during that golden age.

Larger than Life: The American Tall-Tale Postcard, 1905-1915 by Cynthia Elyce Rubin and Morgan Williams

(New York, Abbeville Press, 1990, \$24.95) shows American ingenuity and wit in the photographs issued on postcards at the beginning of this century. It involves farmers boasting as experts about the enormity of their "prize" produce specimens. 150 duotone illustrations are examples of one-up-manship, which the farmers exhibited to counteract the city slickers and their pride about city things. We doubt whether you can contain yourself while viewing the pages of this book. The photos are a howl--and those farmers really knew how to tell those urban fellas a thing or two! A funny moment of ingenuity!

Maine Art Now by Edge Allen Beem with a preface by Arthur C. Danto (Gardiner, ME, Dog Ear Press, 1990, \$55.00 cloth, \$27.50 paper) is the first survey of Main art since the publication in 1963 of a book by the Colby Art Museum. There are feature length profiles of over 20 major Maine artists and their work, from Jamie Wyeth and Neil Welliver to Alex Katz and Robert Indiana, as well as emerging artists such as Celeste Roberge, Eric Hopkins and more. 22 color plates and 150 black and white duotone illustrations accompany feature-length essays on the important issues and scenes in Maine art. There are reviews of over 60 significant shows from the past 10 years as well. An important addition to understanding regional art. The talent is there in Maine as well, and the author writes in graceful and accessible language.

Signs from the Heart: California Chicano Murals, edited with an introduction by Eva Sperling Cockcroft and Holly Barnet-Sanchez, has 35 color plates, four essays by noted scholars of Chicano art on the social, political, artistic and psychological impact of the murals, and an analytical introduction by the editors. Over the past 20 years, Chicano artists have made a unique contribution to public art in California, transforming thousands of walls into colorful artworks that express the dreams, aspirations, achievements and cultural identity of the Mexican-American community. Published by the Social and Public Art Resource Center (SPARC), 685 Venice Blvd., Venice, CA 90291, \$14.95 paperback. For educators, slide sets containing 20 slides from the book and a separate script and teachers' guide are also available.

great inventions, good intentions: An illustrated history of American design patents (San Francisco, Chronicle Books, 1990, \$16.95 paper) is a fascinating look at some of America's most noteworthy inventions during the years 1930 and 1945. Of course, some are more successful than others, but all of them are conceived by industrial designers and independent inventors. This book represents the most nostalgic period of America when industrial designers stood among the protectors of the inalienable right of Americans to enjoy the most modern, the most streamlined, the brightest and best products available. The range goes from architecture and trains to toys and fashion accessories. There is the first inkling of the original Schwinn bicycle, aviator sunglasses, the Scotch tape dispenser, the jukebox and much more.

This archive of ideas is a look back to the origin of many now-familiar objects and an intriguing mirror of history, popular culture, and industrial design. Bibliography.

A Computer Perspective: Background to the Computer Age by the Office of Charles and Ray Eames (Cambridge, Harvard University Press, 1990, \$9.95) is a new edition of a classic in its own time, the first truly graphic history of the origin and development of the computer by those two visionaries, Charles and Ray Eames, famed designers and filmmakers. Starting with the census of 1890, the Eames walk us through a visually breathtaking presentation of the first sixty years of the evolution of the computer, decade by decade, with hundreds of illustrations, documents, memorabilia, and artifacts collected from around the world.

This new edition contains a revised introduction by I. Bernard Cohen, America's foremost historian of science. The new Epilogue by Brian Randell, Britain's eminent historian of computer science, reviews the astounding developments in computers from Univac 1 to the present era of PCs and supercomputers. A whole new generation will enjoy this history and realize the great talents of the Charles and Ray Eames.

Haircuts: Fifty years of styles and cuts (New York, Thames & Hudson, 1990, \$14.95 paper) is a history and celebration of the haircut and its attendant cults, with over 160 illustrations, many of them in color. From the 1920s bob to punk and neoromanticism, we get them all, with Dylan Jones's incisive comments, accompanied by illustrations from the worlds of film, music, and street life, revealing a kaleidoscope of style and counter-style. The layout of the book itself is style incarnate!

The Seven Ancient Wonders of the World by Celia King is a small pop-up book for all ages, including the Colossus of Rhodes, the Status of Zeus, the Mausoleum of Halicarnassus, the Pharos of Alexandria and the Great Pyramid of Egypt, among others. \$7.95 from Chronicle Books of San Francisco.

Goddess: Mother of Living Nature by Adele Getty is another in a series by Thames & Hudson which is called Art and Imagination. The Great Goddess, Mother Earth, is an iconographical sourcebook which covers in 141 illustrations, 16 in color, a long discussion of the role of Goddess in art, and its iconographical implications. (New York, Thames & Hudson, 1990, \$12.95)

Art into Life: Russian Constructivism 1914-1932 (New York, Rizzoli, 1990, \$45) coincides with an exhibition which began in July 1990 at the Henry Art Gallery in Seattle and traveled to the Walker Art Center in Minneapolis where it closes on 30 December 1990. It is an historical exhibition which looks at the development of the Russian Avant-Garde period and emphasizes work by the "productivist group". Includes are sculpture, drawings, visionary objects and machines, furniture, and clothing from the period documented and illustrated, many for the first time.

Works by artists such as Rodchenko, Tatlin, Stepanova, Popova, Lavinsky, Medunetsky, the Stenberg and Vesnin brothers, Klutis, and Petr Miturich are included, among others. Included is the most recent research from Soviet, European and American scholars. The exhibition was jointly planned and executed by Soviet and Western scholars, including the Ministry of Culture of the USSR as well as the

staff of the Henry Art Gallery. \$45.00 for this massive catalog with 320 illustrations, 150 in color.

Russian Graphic Design, 1880-1917 by Elena Chervenevich, compiled by Mikhail Anikst and Nina Baburina (New York Abbeville, 1990, \$39.95) is a product of Glasnost, for this includes never before seen pre-Revolutionary Russian graphic art from the archives of the Lenin Library in Moscow. 294 works reproduced here in full color were stored in that library and have never been seen in the West before. From style russe to moderne, we turn to artists grouped around Diaghilev's influential journal World of Art, including Bakst, Somov and Benois. With the declaration of war, political graphics attained a new bite and strength, with Mayakovsky and Malevich teamed up to produce words and images of equally powerful impact. 294 full color illustrations of advertising, aesthetic and political graphics.

Soviet Textile Design of the Revolutionary Period by I. Yasinskaya (New York, Thames & Hudson, 1990, \$22.50 paper) documents the design for industrial production in the 1920s by Stepanova, Popova, Exter and Rodchenko, among them, a majority of them being women. The old masters, however, proved to be their rivals in the guise of Burylin and Maslov, and in a brilliant group from the Vchutein workshop in Moscow whose work was dominant from 1927 to 1931.

In the course of the changed climate of the 1930s, most of the vast output was lost, but the surviving designs of the revolutionary period collected here testify to a dynamic period of creative endeavor in the history of the applied art. A good part of this was in the recent Art & Life exhibition in Seattle and Minneapolis, but this covers the gamut with 123 illustrations, 96 in color.

Arts and Crafts of Mexico by Chloe Sayer (San Francisco, Chronicle Books, 1990, \$35 cloth, \$19.95 paper) delights the imagination with creatures both real and fantastic, showing an expansive collection of the folk art of Mexico in all its diversity, from textiles to ceramics, from masks to toys, and from jewelry to lacquer. Interspersed with extensive text including the history and geography, there are more than 160 gorgeous color photographs as well as black and white photographs and drawings. Indispensable reference tool for both travellers and collectors, this volume includes a glossary, bibliography and index.

The Berlin Wall by Hermann Waldenburg is a lasting record of more than 100 vanished works that covered the Berlin Wall in its final, agitated weeks from Keith Haring to the "Zurich Sprayer," with their hopes, fears, joys and longings about the Cold War along the 102-mile-long Wall. With spray paints, mosaics, shards of mirror, and even lipstick to color the surface with a parade of human figures, faces, skeletons, animals, and landscapes, they emphasized the importance of graffiti. Any volume of photographs of the Berlin Wall is current as of that moment and not the next week, but this is a riotously colorful portfolio of 102 plates, preceded by a short introduction by the photographer. Published by Abbeville Press, 1990, \$19.95 paperback. Included is a chronology of the Wall

The Museum Transformed: Design and culture in the Post-Pompidou age by Douglas Davis (New York, Abbeville Press, 1990, \$55) is a provocative discussion of the difficulties of museum design and architecture, the tension between populist and aristocratic impulses, which has played itself out in a remarkable array of projects. Illustrated with 197 plates, 104 in full color, this is the first book-length study on a flourishing but still "invisible" genre, the museum which fulfills not only the spiritual role that religion may have once played, but also the needs of personal, even national identity. There is an analysis of almost any major museum created in the past few decades and a prediction of what the museum of the future might be. Provocative as only Douglas Davis can be, this book will be a catalyst for major rethinking about museum buildings and their role in the cultural community. Bibliography and index.

POSTCARD BOOKS

Hector Guimard by Felipe Ferr) is a series of 20 exquisite photographs of the architecture of the famed premier architect of the French Art Nouveau, Hector Guimard. From the Metro to domestic housing, Guimard was the master, and this postcard book (buy one to keep and one to send out) is a joyful tour of his work. \$7.95 from Gibbs Smith for Peregrine Smith Books, P.O. Box 667, Layton, UT 84041 or at your friendly bookshop.

Flowers in Art (San Francisco, Chronicle Books, 1990, \$10.95) is a portfolio in which there is a small hardbound bookwork of color duotone floral paintings, as well as a set of postcards which can be sent out to friends, images which are bound into the book. A lovely gift for anyone at any time.

REPRINTS

Architecture Transformed: A History of the Photography of Buildings from 1939 to the Present by Cervin Robinson and Joel Herschman, whose history parallels the invention of photography and thus those duotone photographs which lace their way through the oversize volume traces the history of photography as well. This is a gorgeous book--one that has astounding photographs by both anonymous and historically important photographers--and the buildings are great as well. A dual-purpose aesthetic treat! \$29.95 paper published by MIT Press.



Courtesy of Norman Conquest