

BOOK REVIEWS

Robert Heinecken, edited by James Enyeart (Friends of Photography, \$75.00)

The long-awaited definitive monograph on Robert Heinecken has arrived with proper publicity and anticipation. And the magic number is three—three columns, three sections for the plates, which represents three groups of the evolution of the works. There is a sense of the book that is the sense of Heinecken. There is a sense of materials and technique, a sense of content political, erotic, humorous and shocking social circumstances, and there is also a sense of Heinecken's own concern for formal structure, yet there is a sense of a different kind of book.

The design of the book came naturally from a guide or map devised by the photographer in a letter to William Jenkins in July, 1977. It seemed to fit his own way of thinking about himself, and it fits a dynamic sense of book format that allows for overlapping, reflecting the spirit of Heinecken, which also reflects the many viewpoints and perspectives that like waves overlap, come together, separate, and then overlap again. The complexity of this seminal photographer is reflected in the format. And the reader gets to enjoy it as a new experience.

With introduction by William Jenkins, as well as insightful essays by Carl Chiarenza, Candida Finkel and Charles Hagen, including an analysis by John Upton, the book has many viewpoints, many underlying currents. And the reproductions, translations of the actual photographs, but using laser-scanner technology to retain fidelity within reason of the original works of art, makes this limited edition (200 copies, each signed by the artist) a collector's item. It allows the reader-viewer to understand and contemplate, view as if viewing an actual retrospective but far better, since one can return to it so often. Many of Heinecken's significant images are reproduced here for the first time.

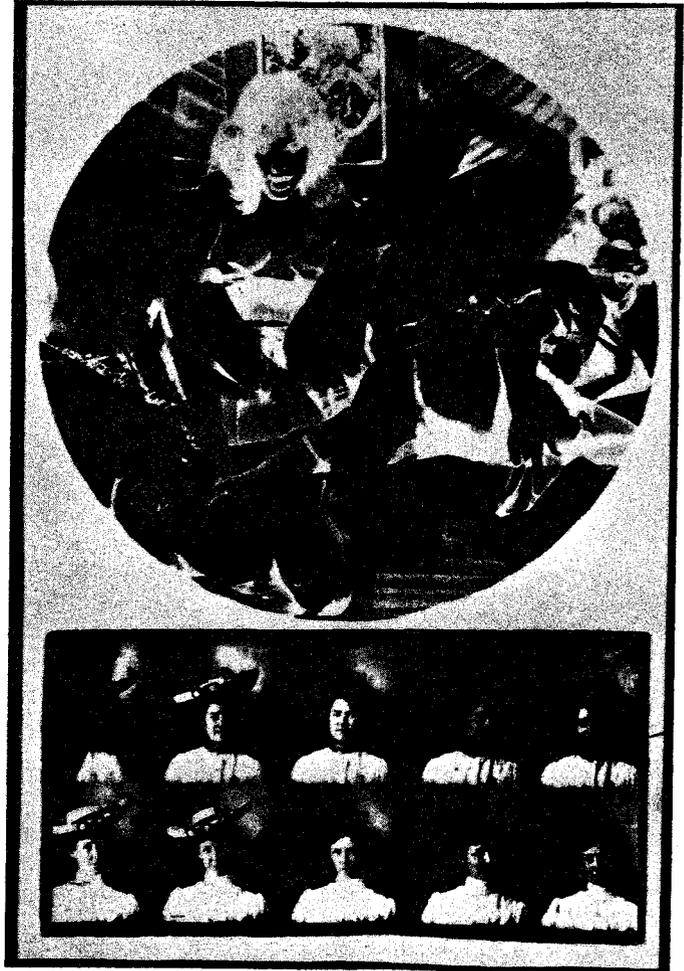
Edited by James Enyeart, Director of the Center for Creative Photography, the volume is published by The Friends of Photography in association with Light Gallery. There are 160 pages, with 92 reproductions of which 47 are in color. This is a major contribution to photographic book-making, to knowledge about Heinecken, and about contemporary photography which he made possible. Credit must go to William Johnson for an excellent extensive chronology and bibliography up to 1980. The photographs themselves extend through 1976.

Jussim, Estelle. *Slave to Beauty* (Boston, Godine, 1980, \$35)

Jussim's study of F. Holland Day brings to light one of those glorious eccentrics, who make the air electric with their presence, whose obscurity has only now been erased by the meticulous scholarship of this gifted scholar.

F. Holland Day was virtually unknown, gifted but quite improper Bostonian, who was recognized in his day as a peer of Alfred Stieglitz, but who sunk into oblivion just a few years later. He was good friends with Clarence White, Edward Steichen, Gertrud Kasebier, and Frederick Evans, encouraging even his young cousin Alvin Langdon Coburn.

Just as Oscar Wilde was ridiculed, oftentimes Day was using controversial subjects and flamboyant costumes, thus subject to notorious visibility. But Jussim makes his life vivid because small illustrations dot the text which relate directly to the text juxtaposed, so that the reader really gets to know



Fourteen or Fifteen Buffalo Ladies no. 3, Robert Heinecken, 1969
Two-color photographic lithograph. (Friends of Photography and Light Gallery)

Day as the controversial and avant-garde photographer of his day. A more detailed large-print album appears at the back.

As a partner in the influential firm of Copeland & Day (the Grove Press of the 1890s), Day published controversial and avant-garde literature such as the American edition of Wilde's *Salome* and Aubrey Beardsley's *Yellow Book*. William Morris and Walter Crane, English artists who were as eccentric in their everyday life as in their art, were also published by the firm. This aesthete took risks in his publishing house, and so it only lasted six years.

Day's great passion was photography, and he used his very dear friend, Louise Imogen Guiney, the poet, as his model for many of his photographs. Later he used adolescent boys, setting them in Greek mythological poses. Among them was Kahil Gibran, whom he met in working in settlement houses in Boston.

In-between these two periods of photography, Day had a bright idea to photograph the life of Christ, in 1898. Using the same sacred subjects as used in Renaissance painting, he naively wished to bring photography to the level of a fine art. What he did is important a cross from the Middle East, draped his friends and others in Egyptian authentic costumes, and after starving himself for months and letting his hair grow long, he lashed himself to the crucifix. The

outcome was disillusioning not only to the public, but even to his friends.

In 1904, his studio was destroyed by fire, and all his negatives, plates and prints were lost. The shock took its toll, and he suffered from inertia, depressions, and malaise for the rest of his life. A recluse, he had every reason to live well, since he had come into a sizable fortune, but he lingered as a hypochondriac until 1933, when he died. 650 of his prints are now part of the Library of Congress collection.

This authentic aesthete only now comes into his own as one of the great innovators in American photography, thanks to Estelle Jussim. Footnotes and extensive bibliography make this a carefully honed and singular study on an important American photographer.

American Realism and the Industrial Age by Marianne Doezema (Indiana University Press, \$9.95 paper) uses a representative selection of paintings, prints, and drawings from several historical periods to illustrate the changing moods and attitudes of American artists and society.

Interviews with Francis Bacon by David Sylvester (1962-1979) in a new and enlarged edition with 129 illustrations has recently been published by Thames and Hudson (dist. by W. W. Norton) in paperback format (\$9.95) The book is a great accomplishment since it is reconstructed from original tapes brilliantly, retaining the zest, energy and excitement of conversation between two people of similar intellectual stature whose sensibilities, although different, is allowed to interact.



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