

# BOOK REVIEWS

## REFERENCE

Garland Publishing announces the following new titles:

*Ludwig Karl Hilberseimer: An Annotated Bibliography and Chronology* by David Spaeth (New York, 1981, 80 p., \$16.) A practitioner as well as a humanist and theoretician, Hilberseimer was one of the first planners in the 20th century to understand that the forces shaping or destroying cities—technology and the automobile—should be understood and controlled if cities were to serve man's needs as they had done in the past.

*Dante Gabriel Rossetti: An Annotated Bibliography* by Francis L. Fennell (New York, 1982, 300p., \$36.00) is a complete bibliography of works published from the death of Rossetti in 1882 to January 1980. Over 1,200 items, arranged chronologically within 9 categories. Valuable resource for scholars in Victorian literature as well as history of English painting.

*Daumier's Clowns: Les Saltimbanques et les Parades: New biographical and political functions for a nineteenth century myth* by Paula Hays Harper (New York, 1981, 290p., 79 illus. \$35.00) Dissertation from Stanford University, 1976.

*Symbols Around Us* by Sven Tito Achen (New York, Van Nostrand Reinhold, 1981, \$5.95 paper) divides into celestial bodies, colors, vegetable kingdom, animal kingdom, fabulous animals, man, tools and weapons, household objects, receptacles, commerce, figures, numbers. 62 common images that occur in everyday life all around the world are explained with history, psychology, use and illustration. A valuable reference tool.

## PHOTOGRAPHY

*The Year of the Hopi: Paintings and Photographs* by Joseph Mora, 1904-1906 with essays by Tyrone Stewart, Frederick Dockstader and Barton Wright (New York, Rizzoli, 1982, \$12.50 paper) has 107 illustrations, 16 in color, which document the unique two-year period in early 20th century when Joseph Mora, beguiled and enchanted by the Hopi, took camera in hand and paintbrush as well and documented for two years by blending into the scene, understanding the Hopi people and gaining their respect and admiration. A remarkable document!

*Artists in Photographs* by Arthur Mones is a portfolio of portraits of painters, sculptors, printmakers, some poets (Strand and Ginsberg) in precise focus, where the photographer gets under the skin of the personality of the sitter. \$14.95 paper. Includes Alice Neel to Irving Sandler, Isabel Bishop to Phillip Pavia, and so much more.

*The Color Print Book* by Arnold Gassan surveys contemporary color photographic printmaking methods for the creative photographer (Rochester, Light Impressions, 1981, \$9.95). Included are personal aesthetic solutions, working with three colors, three-color matrix systems, chemical color negative-positive printing, color transparencies and positive-positive printing with manipulations and variations. This is more than a how-to-do-it book, for the book appeals not only to the photographer, but to the printmaker and educator as well. Color is not made simple, but clearer to all who use this book, in organized, highly readable prose. A must!

*Exploring Society Photographically*, edited by Howard S. Becker, is published by the Mary and Leigh Block Gallery, Northwestern University, and distributed by the University of Chicago Press (Chicago, 1982, \$10.00). This is not a book of photographs by photographers, but instead the photographic work of visual sociologists and anthropologists. Included are 12 projects, representing a wide range of both scientific research and photographic systems, including work by Margaret Mead and Gregory Bateson, Robert Gardner and Karl Heider, Frank Cancian, Eduardo B. Viveiros de Castro. Bruce Jackson does Arkansas penitentiary life, while Douglas Harper documents migrant fruit pickers, a contrast to Karin Ohrn and Richard Horwitz' "the strip." A most revealing document—one that makes the viewer think about photography from another angle; not just the unique print, but what the print means and says. The exhibition is now travelling, located now at the California Museum of Photography at the University of California, Riverside.

*Men in Our Time* by Katherine Young (New York, Profile Press, 1980) which includes portraits of Dean Acheson, Konrad Adenauer, John L. Lewis, Nehru, Richard Nixon, Orozco, John Sloan, Tamayo, Truman, Vishinsky and Max Weber, among others, treats portraits in a stylized manner, where the portraits are mostly in profile in contrasted light. The chiaroscuro effect on face and hands for the most part seems to shield the essence of the sitter with its dramatic lighting. The spirit of the man oftentimes comes forth by seeing the eyes and the facial expression frontally—and the dramatic quality of these portraits contrast sharply with the portraits of Arthur Mones in *Artists in Photographs* cited above. Each portrait is accompanied by the author's brief, informal commentaries—how Katherine Young came to make the portrait, how she was received, and her personal reactions to her subject. Order from Katherine Young, 140 E. 40th St., New York, NY 10016 for \$14.50.

## ARCHITECTURE

*Chicago Tribune Tower Competition and Late Entries* (rev. & enlarged edition in two volumes) edited by Stanley Tigerman (New York, Rizzoli, 1982, \$17.50 paper, 2 v.) has 160 pages, 364 illustrations with 8 in color. Flexible in the hand, the volumes become reference tools—with historical references, facsimiles, as well as illustrations of all entries clearly presented and identified. A valuable tool for all architectural historians and present-day architects as well.

*Window Room Furniture* by Tod Williams and Ricardo Scofidio (New York, Rizzoli, 1982, \$19.95 paper) has 122 pages with 210 black and white and 16 pages in color. Interior space is treated here in drawings, models, sketches, finished projects, since this was an exhibition curated by the authors, with most artists invited, but others came in unsolicited and were included as well. Using an 8 x 8 inch format, the curators realized that it was a difficult format for sculptors, dancers, and others whose medium is not eye/hand. David Shapiro and Lindsay Stamm wrote a piece "On Interiority," with a complete index of all those in the exhibition, and the design suited to the subject.

*Richard Haas: An Architecture of Illusion* (New York Rizzoli, 1982, \$35.00) documents the growth and development of

*trompe l'oeil* in the hands of a consummate artist, who has worked throughout the U.S. in cities such as Boston, Chicago, and New York, as well as in Australia and Germany. Most of the work is outdoors, using blank walls and traditional techniques of architectural representation, while indoors, he draws on historical sources such as Palladio, Robert Adam, and Louis Sullivan. In this book were have 180 illustrations, 40 in color, an introduction by Paul Goldberger, and some surprises in the last part of the book, Proposals.

*Le Corbusier: Selected Drawings* with an introduction by Michael Graves has 144 pages, 240 illustrations of which 24 are in color. (New York, Rizzoli, 1982, \$15.95 paper) There is a complete list of drawings which can be a reference to this picture book of the mind of a genius.

*Franco Albini 1930-1970*, edited by Franca Helge, Antonio Piva and Marco Albini (New York, Rizzoli, 1981, \$17.50 pa) has 184 pages, of which there are 145 illustrations, 30 in color. Text in Italian with English summaries.

*Daniel Libeskind: Between Zero and Infinity, Selected Projects in Architecture*, with an introduction by John Hejduk (Rizzoli, 1981, \$19.95 paper) is a trip into the imagination of a new wave kind of mind in architecture—a genius in space, collage, and solidified light—a cross between icon and idea. We suggest that everyone interested in space, light, life, building, humanity read this book and become acquainted with this “authentic original,” as John Hejduk indicates in his incisive essay. Libeskind’s collages are fantastic, his buildings are fantastic, his mind is ingenious. This book is not just for architectural buffs, but for everyone. \$19.95 with 200 illustrations and 16 in color.

*The Architecture of Los Angeles* by Paul Gleye (in collaboration with the Los Angeles Conservancy, Julius Shulman and Bruce Bochner) is a 240-page hardbound book, that reveals Los Angeles’ significant contribution to American style, showing all the architectural strains that came to L.A. with its settlers, explaining their development, and noting those styles and building types that grew on home territory, such as the missions, Monterey houses, Craftsman bungalows, and Spanish colonial, to cite a few.

Gleye clarifies a tremendous amount of information, and in an organized and quite readable text, makes the complex clear. The best work is done on the older buildings, with details which bring the building into context, even into national and social history. There are major gaps, however, and especially the lack of any plans. This is a photographic documentation book, especially dependent upon the long standing archives of Julius Shulman. The book ends with 7 tours, which link the book to the city itself. A substantial contribution to understanding the role Los Angeles has played in the history of architecture, and its uniqueness. \$35.00 (\$1.50 postage and handling) from Rosebud Books, 5455 Wilshire Blvd., Suite 808, Los Angeles, CA 90036.

*The Making of an Architect, 1881-1981*, edited by Richard Oliver, is the history of the fourth oldest professional architecture school in the country, the Graduate School of Architecture and Planning of Columbia University. A kind of festschrift for the school’s centennial, this is the first major,

scholarly attempt to trace the history of the School itself, against the background of events in the profession of architecture. Contributions from Robert A.M. Stern and Gregory Gilmartin, for example, talk about New York and the metropolitan ideal of 1900. Kenneth Frampton talks about Hamlin and the architecture of the New Deal. Richard Oliver brings the history through 1968. There is a portfolio of works by alumni, a short history of historic preservation at Columbia University by James Marston Fitch, and a social history of an architectural school as a whole. (New York, Rizzoli, 1982, \$30.00) with 204 illus., 24 in color.

#### GENERAL INTEREST

*50 West Coast Artists: A Critical Selection of Painters and Sculptors Working in California* by Henry Hopkins, with portraits of the artists by Mimi Jacobs (San Francisco, Chronicle Books, 1981, \$16.95) is an interesting and dynamic cross-cut of some important contemporary artists living and working in California. Alas, it leaves out quite a few—and the typographical errors are in keeping with the San Francisco’s daily attempts at imperfection. Besides an index, there is a list of artists’ representatives. Good reference tool, although some ghastly mistakes thanks to the lack of a proof-reader or copy editor.

*Artists in their Own Words: Conversations with 12 American Artists* (Interviews by Paul Cummings) published by St. Martin’s Press, 1979, \$7.95 includes Rockwell Kent, Thomas Hart Benton, Philip Pearlstein, Walker Evans, Noguchi, Fairfield Porter, Carl Andre, Lucas Samaras, Katherine Schmidt, Kenneth Noland, Ivan Albright, Robert Smithson. An important indepth look at some artists who are no longer with us, and those who are but have changed since the time they were interviewed.

*112 Workshop/112 Greene Street, History, Artists & Artworks*, edited by Robyn Brentano with Mark Savitt is published by 112 Workshop (now White Columns at 325 Spring St., New York City 10013), and distributed by Columbia University Press. This is an important document, one which most contemporary collectors, artists, art historians and interested parties should not miss. This book, published at the end of 1981, is an historical document which charts the first eight years of America’s pioneer alternative space for the arts, 112 Workshop. Begun in 1970 by Jeffrey Lew, who opened his raw, ground floor and basement space at 112 Greene St., in SoHo to a loose-knit community of artists, both known and unknown, 112 Workshop showed complete control of artists over their shows, and the freedom to use the space for anything. An anarchic flow of installations and events transpired, bringing in dancers, musicians, poets, filmmakers, video and performance artists from Europe as well as the States. Here is the story of the beginning of the movement in a building discovered by George Maciunas that started the trend of lofts for artists in SoHo. There is a year-by-year rundown of artists’ work, documented by hundreds of photographs, a visual-verbal history. After the history, 121 artists and their artworks are documented from Acconci to Zucker, works contributed for this occasion. There is an appendix of notes, artworks and their specifications, an historical index plus 10 Downtown index. A remarkable contribution, one worth of note for a long time to come.

SCENES FROM THIRD NEW YORK CORRESPONDANCE SCHOOL DINNER  
28 February 1981, De Lanza's Italian Restaurant, New York City



Stephen Durland, Ed Plunkett, E. F. Higgins III, Suzanne Horvitz, and Peter Frank



ANNA BANANA celebrating her birthday, along with Ken Friedman, Umbrella John Evans, Valery Oistenu, V. Bakhchanyan, and Valery Gerlovin

