

# BOOK REVIEWS

## REFERENCE

**View: Parade of the Avant-Garde, 1940-1947**, edited by Charles Henri Ford, with a foreword by Paul Bowles, is an anthology of a most important magazine, which defined the avant-garde movement in the U.S. in the 1940s and established New York as a world art center.

Tracing the movement from surrealism to existentialism, the development of American modernist poetry, and the avant-garde experiment of then undiscovered masters, this new anthology provides a fascinating look at the cultural, political, and economic climate of the war years, both in America and abroad, combining the emigré artistic and literary community to define this movement.

Included is work by Man Ray, Marcel Duchamp, Alexander Calder, Max Ernst, René Magritte, Georgia O'Keeffe, Leger, Tanguy, Noguchi; fiction by Borges, Bowles, Henry Miller, Albert Camus; interviews with Pablo Picasso, Marianne Moore, and Wallace Stevens; essays by Jean-Paul Sartre and Andre Breton; poems by e.e. cummings and William Carlos Williams, and much more.

Must I say more? The magazine's success on the newsstands was largely due to the brilliant covers created for it by artists such as Man Ray, Magritte, Duchamp, Tchelichew, Calder, Masson, and Wilfredo Lam.

A new audience will appreciate this anthology and the magazine again and again, edited by the inspiration and driving force behind the magazine, Charles Henri Ford. There is an index to all the issues from 1940-1947, an eight-page color section in which many of the brilliant covers are illustrated, as well as facsimile pages and ads for View-sponsored events. Published by Thunder's Mouth Press, New York, 1991, \$35.00, cloth; \$17.95 paperback.

**Encyclopedia of Living Artists in America**, 6th ed. (Renaissance, CA, ArtNetwork Press, 1992, \$17.95) is an absurd "indispensable reference tool" which is completely dispensable, a kind of vanity press production paid for by the artists who are willing to include themselves in this softbound volume, a "carefully screened group of artists" who are fool enough to pay money to include themselves in a volume that has not merit being published. It just doesn't make sense to create such volumes, when so much graft has been perpetrated in other locations to create such volumes. And so many good living artists are dying these days--how uncurrent can you be!

**Vancouver Anthology: The Institutional Politics of Art**, A Project of the Or Gallery, edited by Stan Douglas (Vancouver, Talonbooks, 1991) is a great prototype reference tool for any contemporary art history of artists' spaces and artists' activities in one location. Generated from a series of lectures entitled, **Vancouver Anthology**, a forum in which each contributing writer was able to test his/her polemics and research in public before the paper was set into print. The ten papers changed dramatically in the course of this process, and as a result, the end product is a dynamic critique of the institutionalization of what has been previously considered alternative art practices in North America.

From the fledgling Sound Gallery in 1965 to Ian Wallace and even Emily Carr, the energy and dynamics of an art scene are brilliantly demonstrated in text and illustration. There are illustrations, many in color. Early video, the growth and development of independent film; criticism and documentation are explored in depth, as are painting and sculpture. There is a working chronology of Feminist cultural activities and events in Vancouver for the twenty years of 1970-1990. Focus on landscape (new landscape) and a discourse on ethnic populations and their art forms complete this remarkable volume, heavily footnoted as well as indexed for further exploration.

Writers such as Sara Diamond, Nancy Shaw, Keith Wallace, William Wood among others make this a good read, a valuable reference tool, and a slice of contemporary art history as well.

\$27.95 Canadian from Talon Books, 201-1019 E. Cordova St., Vancouver, BC V6A 1M8.

**Cody's Books: The Life and Times of a Berkeley Bookstore, 1956-1977** by Pat and Fred Cody (San Francisco, Chronicle Books, 1992, \$24.95 hardback, \$11.95 paper) documents that famous bookstore that was independent and dedicated to the community, a prototype for today's other independent bookstores. An epistolary documentation, the letters of Fred and Pat Cody to their friends and relatives, interspersed with reminiscences, essays, and Pat's new commentaries, complete this remarkable history, not just of a bookstore, but of a city with students and their marches for peace and change.

With an investment of \$5,000, Pat & Fred Cody in 1956 led the way in the paperback revolution, championed freedom from censorship, and was the first bookstore in the country to sell art calendars, taken for granted today, but at that time had to be imported from Germany. We read of streetmerchants who found a home in front of Cody's; craftspeople, musicians and comedians, such as Robin Williams, and the birth of a tradition that lives on today on Telegraph Avenue.

Just a trip down memory lane? Just for some of us, but for booklovers, booksellers, would-be bookstore owners, writers, and people in the publishing industry, this history of Cody's Books is enchanting and inspiring. A list of bestsellers completes this chronological history.

**The Smithsonian Book of Books** by Michael Olmert (Washington, DC, Smithsonian Institution Press, 1992, \$45) is a whopper of a book about books, especially with its 284 color and 99 black and white illustrations! Immersed in the broad history, the art and the influence of books through all ages and all cultures, Olmert traces the flowering of the written word from clay tablets, papyrus, and scrolls to the multitude of books that have defined and continue to shape civilization today.

Great works of religion, science and literature are cited, including the Chinese **Diamond Sutra** and Darwin's **The Origin of Species**, as well as curiosities as a medieval European girdle book, a rare Arabian saddle book, and a portable Shakespeare library in the form of a temple--all of

these representing different methods devised to transport the printed word.

Papermaking, binding, graphic design, and illustration are all surveyed. The chapter on typography goes into total book design and typesetting now achieved in one computer program. Included is the history of bookselling from the earliest shops to Frankfurt's International Bookfair. Alas, there is only one bookwork illustrated in living color, and that is a handmade paper bookwork by Umbrella subscriber, Robbin Silverberg. The artist's book--even *livre deluxe*, *livre d'artiste* are excluded, alas!

This book, however, will serve as a vital visual history for all bibliophiles, serious or dilettante.

**The Roaring Silence: John Cage, A Life** by David Revill (New York, Arcade Publishing, 1992, \$27.95) is the first full-scale biography of a composer and American cultural icon, who just died three weeks short of his 80th birthday.

Described as the most influential composer of the last half of the twentieth century and an exponent of Zen Buddhism since the early fifties, he has had an important role in introducing Zen spirituality to the American artworld and general culture. Among his colleagues and collaborators are his longtime associate Merce Cunningham, Jasper Johns, Robert Rauschenberg, Marcel Duchamp, John Lennon, Yoko Ono, and Igor Stravinsky. From Phil Glass to David Byrne and Brian Eno, Cage's influence has been acknowledged. Like Duchamp, John Cage introduced entirely new ways of listening to, and looking at, the world around us.

Drawing on numerous interviews with Cage and his associates, the book documents Cage's life in unrivaled detail, interweaving a close account of the evolution of his work with an exploration of his aesthetic and philosophical ideas. Revill, an English writer, teacher, composer, and percussion player based in Hampshire, England. He not only emphasizes Cage's inventions, such as the prepared piano, and his pioneering use of indeterminate notation and change operations in composition, but also illuminates Cage as the performer, printmaker, watercolorist, expert amateur mycologist, game show celebrity, and political anarchist.

The biography includes comprehensive chronologies of his musical and visual works, as well as an extensive bibliography. But something is missing in the book. It is dry, unenthusiastic prose. It relates all that is necessary, but without zest. John Cage was full of zest and joy. This is a great book for information, but we need a book which is a great read! It has been announced that Mark Swed is preparing a new biography. The more the better. Perhaps this next one will have that undercover nervousness and tautness that reflects John Cage, the quiet dynamo!

## GRAPHIC DESIGN

**Letterheads: One Hundred Years of Great Design, 1850-1950** (San Francisco, Chronicle Books, 1992, \$16.95) looks at the origins of the modern letterhead and billboard. 200 examples from some of the best collections across the country are well illustrated, examining the history and design of the decorative letterhead prior to 1950. Unique perspectives on such industries as printing, tobacco, clothing, pharmaceutical, food, beverage and entertainment also include the success of companies such as Campbell's, Philip Morris,

Lord & Taylor, Revlon, Coca-Cola, Pillsbury, and the H.J. Heinz Company.

Modifications over the years can be noted and enjoyed, showing the differences from the age of the pen and ink days to a more informal manner. The introduction cites the evolution of papermaking, printing, manufacturing, and packaging, which all led to and encouraged the artistry of the letterheads pictured herein. The text isn't very exciting, but the collection is beautifully illustrated and should be in collections of cultural and social history, as well as business history and graphic design.

**Railway Posters, 1923-1947** by Beverley Cole & Richard Durack (New York, Rizzoli, 1992, \$29.95 paperback original) is the collection of the National Railway Museum in York, England. The growth and development of railway travel as well as graphic design are portrayed in this stunning history with 246 illustrations in full color.

The railway poster truly was at its apex, in the competition for passengers, especially among the "Big Four" railway companies, each of which developed its own distinctive style of poster advertising. Names such as Cassandre, Edward McKnight Kauffer, Fred Raylor and Tom Purvis--are but a few who were commissioned, and new standards were set for railway art.

**Russian Constructivist Posters** by Elena Barkhatova (New York, Abbeville Press, 1992, \$27.95) is an over-sized album of 200 full-color, full-page illustrations, with complete documentation for each.

These striking images are not only important for aesthetic reasons, using collage, montage and great design elements, but also because of the significance of the poster and two-dimensional after in the late 1920s, a phenomenon after the concentration of 3-dimensional utilitarian structures which the Constructivists used in the early part of their revolution.

The poster, however, was the way Constructivist artists responded to their social and political imperatives, using agitational posters, slogans and panel to participate in the construction of a Socialist society. During this period, posters and advertising epitomized the potentials of a union of art and industry: they were both the antithesis of easel art and extremely persuasive instruments of political and cultural propaganda. Artists such as the Stenberg Brothers, Maiakovski, Rodchenko, Glukis, Elkin, Stepanova and so many anonymous attributions lead us to believe that most of the artists had a hand at this art form. The dynamism here can only reflect the energy of this amazing generation.

Most of the posters come from the archives at the Saltykov-Chitchev Library in St. Petersburg. There are examples of posters for theater, cinema, industry and government, and these posters become a major resource for our understanding the political and aesthetic engagement of the Soviet avant-garde. A must for graphic design collections, as well as historical collections of the 20th century!

## ARCHITECTURE & URBAN PLANNING

**Barcelona, Open-Air Sculpture Gallery**, with text by Lluís Permanyer and Photographs by Melba Levick (New York, Rizzoli, 1992, \$65) is the first study of all the outdoor sculpture from Gaudí to large-scale works by Miró, Tapies, Chillida, Serra, Lichtenstein and others, photographed and

analyzed in the context of the urban landscape. With 321 color photographs, this volume exposes the town-planning policy which has brought admiration and criticism from all over the world.

There are a myriad of photographs for each piece, so that the viewer can get an idea of the way the piece is situated and experience in each venue. For those of us who have not attended the Olympics in July, this is another way of seeing the public art in place--not only the new works, but those from the turn of the century on. A fine collection

**Art Nouveau Architecture: Residential Masterpieces 1892-1911** by Junichi Shimomura (San Francisco, Cadence Books, 1991, \$34.95) contains 183 color photographs which take your breath away. I kid you not, for these fantastic photographs of the elegant and rich residential estates pictured in this sumptuous volume. According to the author, "art nouveau architecture may also be the first popular or public art to come into prominence in the streets of Europe," but his interior shots are so exquisite and beautiful, that it would be difficult to talk about this architecture as a casual and easy architecture.

The photographs show that art nouveau sought to enchant, not intimidate. Counter to the authority of the Church and State over people's lives, the art nouveau architecture of homes of the very rich are not foreboding or off putting, but in fact friendly environments. With most of the interiors bled across the pages, there is no way to encounter these interiors but frontally and in a focused manner. From Casa Batllo of Gaudi to Maison Horta in Brussels to Guimard's Hotel Mezzara, there is a joy in creating environments that move the spirit of the occupants.

With full-color photographs from Japanese presses showing details--from furniture and door fixtures to carpet patterns and wallpaper, this volume becomes a helpful tool for understanding the vitality of art nouveau architecture, even today. \$34.95 from Cadence Books, 440 Brannan St., San Francisco, CA 94107.

## CONTEMPORARY ART

**Keith Haring, Andy Warhol, and Walt Disney**, edited by Bruce D. Kurtz (New York, Prestel, 1992, \$45 softcover) documents an exhibition at the Phoenix Art Museum. The exhibition was the brainchild of Keith Haring and Bruce Kurtz, Haring's personal friend. Nothing that Warhol and Disney were Haring's heroes, Kurtz proposed the exhibition to Haring, who thought it was fantastic. Although Haring died of AIDS complications before it was first mounted in the spring of 1991, the show and its catalog make a fitting tribute to this memory.

What we get is the master, Walt Disney, the master, as portrayed by Bruce Hamilton and Geoffrey Blum, who could with a few lines make a real statement. So, too, Andy Warhol who is analyzed and presented so well by Dave Hickey, who explains how Andy made us look at things in a different way, changing our world vision, while Kurtz tries to show us that Haring who is more childlike, more cartoon-like than the other two, "blurred the boundaries between folk art, popular art, and fine art, creating a new territory somewhere between all three." Yes, he did do that but his outlines really have not the energy that a Disney or Warhol really demonstrated.

The design of the book and its 120 full-color illustrations and 70 black and white illustrations are color-coded pages by artist/chapter, floating hand-drawn page numbers, and a signature image on each page, ie.g., Warhol's **Marilyn Monroe**, Haring's **Radiant Child**, and Mickey Mouse himself, who marches his way through the Disney chapter.

The combination of all three seems so apt in this sumptuously illustrated book, because the three artists were, in fact, products of great packaging, hype and chutzpah--products of our time. Biographies and selected bibliographies complete this interesting catalog.

**Places with a Past: New Site-Specific Art at Charleston's Spoleto Festival**, texts by Mary Jane Jacob and Theodore Rosengarten (New York, Rizzoli, 1992, \$50) commemorates a major exhibition in Charleston of temporary sculpture installations conceived by internationally recognized artists. This innovative exhibition, the first of its kind in the U.S., was promoted by the 1991 Festival of Spoleto USA and featured the works of artists such as Ann Hamilton, Christian Boltanski, Antony Gormley, Liz Magor, Elizabeth Newman, and Chris Burden, among others.

The artists were invited to immerse themselves in Charleston's history and culture past and present that make the city an exceptional environment in which to stage such an exhibition. The 18th, 19th and 20th century sites became an active part of each artist's concept, the city being the canvas upon which the artist would exercise his or her imagination. The results were not only to attract visitors to part of Charleston that they had not seen before, not only giving an opportunity for festival audiences and Charlestonians to see new and provocative works of art, but the works of art resulted in profoundly moving experiences on the human level. Many of the artists touched something deep within the viewer's soul.

Would that we all could have experienced these installations, but this book, with glorious black and white and color photographs must suffice. The book is beautifully designed, so that each artist has a section with photographs and a wonderful text. There are moments you will never forget, even through the printed word and picture, and they will be indelibly etched in your memory. With 100 color illustrations, 65 duotones, and a sensitive design, this book celebrates an important contribution to contemporary art.

**Jazz** by Henri Matisse has been delightfully printed in a smaller size for everyone, since it is only \$10.95 from George Braziller. We must praise Mr. Braziller highly for this wonderful way to have everyone own a copy of **Jazz**, printed on the best color presses. In diminished size, it loses nothing! Still with the introduction by Reva Castleman, still with the translation of the texts, why not invest in this gem of a book, buy one for yourself and get another for a gift, or several for the holidays. This is a book which will please anyone sensitive to color, to music, to rhythm, and to books.

**Fragile Ecologies: Contemporary Artists' Interpretations and Solutions** by Barbara C. Matisky and the Queens Museum of Art (New York, Rizzoli, 1992, \$24.95) serves as an exhibition catalog and far more, as a tribute to those contemporary artists who care about their environment. The 12 artists herein are committed to widening the current

boundaries of art to encompass global issues, making ecology a central tenet in art, philosophy, and politics. They are not only artists, but also activists who have collaborated with community groups as well as engineers, architects, and scientists to create unique public projects.

From Alan Sonfist's urban forests to Mierle Laderman Ukeles' indoor installation at the New York Department of Sanitation, from Mel Chin's projects using plants to absorb heavy metals to Patricia Johanson's "habitat gardens" of sculpture, plants and animals to Helen & Newton Harrison's Sava River installation, featuring solutions to clean up Yugoslavia's important waterway. These dynamic works of art and many more prove that artists, and by extension individuals, can effect positive changes in their environment.

There are 106 illustrations, 75 in color, quotations from many sources that stir the soul and move the body to action. Only to read of this ecological art will move many a reader/viewer to action, I am sure. The works are intelligently displayed, mingling science and poetry. This is a major show and a major book. These are the 1990s, and perhaps we will finally find some action to help save the ailing Gaia.

**Good Mourning California** by Barbara Stauffacher Solomon (New York, Rizzoli, 1992, \$45 hardcover, \$29.95 paperback) is an artist's collage of the nature, gardens and landscape of California, illustrated with her own drawings, collages and photographs. Examining the "myth of California" from her own viewpoint as a native.

In her text, she traces the history of the "Golden State" from its mention in ancient myths such as the goddess, Calaf1a to the present demystification of the paradise it no longer is. She has combined her own words with the words of many visitors to California, such as Cortes, Juan de Iturbe, who believed California was "a very large island and not part of the continent"--to writers like Mark Twain, Henry Miller, and Allen Ginsberg.

Not only does Solomon write in a kind of collage form, but she also illustrates the book with several visual collages as well. She asks questions and amplifies answers such as "Is California a phantasmagoria? a performance piece? a goldmine? a "brave new monotony"? a supernova? a virtual reality? and many more questions, to which she impressionistically responds. With a bibliography, one can trace the talents of this artist, landscape designer, and architect. Her many facets allow for this different kind of trade book, more an artist's book rather than a book about California. Yet California remains the center focus of this all!

## FOLK ART

**American Folk Art Canes: Personal Sculpture** by George H. Meyer (Bloomfield Hills, MI, Sandringham Press, in assoc. with Museum of American Folk Art, New York and University of Washington Press, Seattle, 1992, \$65) is one of those splendidly printed art books that one can cherish for years, not only because the illustrations are brilliant, but because the text is erudite, for this is the first comprehensive, scholarly book on this subject. More than 300 canes from the early nineteenth century to today are reproduced in more than 300 color illustrations, with essays on the complex cultural meanings, obscure individual histories, and light-hearted social commentaries of folk art walking sticks. As vehicles of personal communication and group identity,

American folk art canes display images ranging from King Kong to depression-era bathing beauties, from civil war soldiers to Dolly Parton, from comic strip characters to Elvis. Fraternal and military organizations also occupy the world of the cane, as do representations of nature, from snakes swallowing frogs to bee-filled gardens.

There are 8 original essays by noted scholars examining the methods of dating canes, their sculptural and symbolic qualities, and the aesthetic character and history of Native American, African-American, Civil War, fraternal, and contemporary canes. An extensive documentation section includes details of the canes' imagery, origins, and composition. A selected bibliography and an index supplement the volume. The author is a prominent collector and author, whose only collection gathered over the past 15 years has been the basis for this book.

## FOR CHOCOHOLICS

**Death by Chocolate: The Last Word on a Consuming Passion** by Marcel Desaulniers (New York, Rizzoli, 1992, \$25) should be a banned book--at least for those of us who must get our chocolate hit each day--at least once a day! There are full-color photographs that defy the dictates of conscience, along with their recipes, which are divided into Singular Sensations, Simply Chocolate, A Touch of Chocolate, Obviously Chocolate, and Chocolate Dementia!

Written by the executive chef of the Trellis Restaurant in Williamsburg, VA, which has been critically acclaimed for its imaginative regional cuisine. The title comes from the restaurant's most famous dessert, Death by Chocolate, which is a 10-pound cake made of seven different layers of chocolate. Then he put a moratorium on that dessert, in order to introduce an array of new and equally decadent chocolate desserts, which are now in this book.

Go ahead, break down and buy this one! At least, you can die happy!

## REPRINTS

**The New York School: A Cultural Reckoning** by Dore Ashton (Berkeley, University of California Press, 1992, \$15.00 paperback). Originally published by Viking in 1973.

**Ian Hamilton Finlay: A Visual Primer** by Yves Abrioux (Cambridge, MIT Press, 1992, \$50.00) is the second, revised edition of the book first published in 1985 by Reaktion Books in London) updates this book with updated biographical notes, documenting 7 years of production and exhibitions, accounting for the artist's intense involvement with revolutionary iconography in the 1980s. A new visual section has been added to Part 1 to illustrate Finlay's current celebration of the idyll. It is almost like a full circle from his first poems and stories published in the 1950s.

Two completely new chapters have been added in Part II. Chapter 12 discusses the way Finlay uses allegorical procedures to intensify the interchange between his work and burning issues in the history and culture of our century. Chapter 13 maps out the artist's transportation of classical values into various countries and across seas, in response to commissions and invitations from different parts of the world. The bibliography has also been updated. A must!

## PHOTOGRAPHY BOOKS

### NEWS

**Duane Michals: Paris Stories and Other Follies**, a wonderful catalog of the recent exhibition at the Sidney Janis Gallery, 17 September - 10 October 1992 is available for \$5.00 from the gallery at 110 West 57th St., New York, NY 10019. There are vignettes from many of the works in Michals' inimitable style of photographs and handwritten texts. Some of the work is very current, including a Valentine for Anita Hill. There is magic, poetry and surrealism. How timely to have the show while the Magritte retrospective is showing at the Metropolitan Museum. The influence is obvious.

### REVIEWS

**Joe Deal: Southern California Photographs, 1976-86** is a book which has long been in the making, since those who have watched Joe Deal's work over the years realizes that he has a special perspective about the Southern California landscape. To have all these images together, flanked by two remarkable essays by Mark Johnstone and Ed Leffingwell creates a monument to the work of one of the unsung, but brilliant photographers, who has taught, lectured and left a mark on the Southern California horizon. From his perspective (usually elevated), we see the change from a perspective on the eco-system to a focus on the social systems, still dealing with landscape. It is a slow, but ever developed, change in perspective and thus allows us to see change as the great theme and variation of this area of the United States. Published by University of New Mexico, 1992, \$45.00 cloth, \$25.00 paper.

**The Last Days of Summer: Photographs** by Jock Sturges, essay by Jayne Anne Phillips (New York, Aperture, 1992, \$35) brings to light the beautiful photographs of a photographer, who has been in the news, largely because of false charges trumped up by the FBI.

Sturges' studio in San Francisco was raided in 1990 by the FBI, which seized his work, implying violation of child pornography laws. Citizens, artists, and the media banned together to express their outrage at this act. Subsequently, all charges have been dropped.

In this marvelous book, mothers and daughters, friends, children, all friends of Jock Sturges, are portrayed not only in relationship to each other, but also relating the inner self to the world. Whether photographing on naturalist beaches in the south of France, or in the communes of northern California, or in the East Coast summer resort of Block Island, Sturges seems to be at home with his subjects. And he continues to photograph these people--returning each summer to visit his friends. Now he is making pictures of girls and boys whose parents he first photographed as children.

The photographs are compelling, in which the innocence of human beings is enhanced by knowledge. They are natural, eliciting a great pleasure in being alive.

**Stones in the Road: Photographs of Peru** by Nubar Alexanian, with a poem by Jose Maria Arguedas (New York,

Aperture, 1992, \$39.95) is a poetic and intimate vision of the Andean culture and the people of Peru.

Alexanian lived in Peru from 1978 to 1989, tracing the migration of the Andrea people from their mountain villages into the shanty towns of Lima, largely due to the confusion of terrorists and drug dealers. These were a people who have lived through generations of change, from the Spanish conquistadores, through military governments, and now this urbanization. In their struggle to survive and hold onto what is sacred in their lives, their land is being threatened by poverty and hopelessness and the magic and mystery of their lives is being imperiled. While they have deep cultural roots, their lack of a modern identity struggles with their past. These photographs show how the dignity of these people prevails, and that Alexanian has captured the spirit of the people with great tenderness.

**Dancing on Fire: Photographs from Haiti** by Maggi Steber (New York, Aperture, 1992, \$35.00) shows in vivid color a people the bloody violence which has saturated Haitian history since African slaves rose up against vicious plantation owners to establish the world's first Black republic in 1804. From 1804 through the ruthless reign of Papa and Baby Doc Duvalier, and then to the democratic election which placed Jean-Bertrand Aristide as President--and the military coup which ousted him--from that to history which is still unfolding--this is what Maggi Steber portrays in her photographs as well as her poetic prose.

Beyond the bloody violence and tumult, Steber finds the heroism of the people as they dream of freedom and modest prosperity. She also portrays the mystery and magical beauty of Voodoo and the Haitian life, defined by an uncanny elegance and courage. An important book, a moving portrayal of a courageous people.

**Lamas, Princes, and Brigands: Joseph Rock's Photographs of the Tibetan Borderlands of China** by Michael Aris (China Institute in America, in collab. with University of Washington Press, 1992, \$29.95) is a collection of photographs providing a unique record of the cultures of the Tibetan tribes and principalities of western China, some of which have vanished or been transformed since the establishment of the People's Republic of China in 1949.

Sacred and secular are represented, among them monks and monasteries, oracles, wizards, incarnate lamas, local militias, hereditary chieftains and their courts, nomads, peasants, and professional brigands. The book explores the unique cultural niche inhabited by ethnic Tibetans who once lived between two great tribal cultures, some of which still exist.

The photographs of this Austrian-born American, sent to China by the U.S. Department of Agriculture, certainly are important for their anthropological and historical documentation of prerevolutionary western China, but they also are very beautiful, showing the strength and dignity of the people he recorded in 126 black and white photos.

Michael Aris has supplemented material from Rock's own published and unpublished works with information culled from various Tibetan sources and with the results of research by later scholars. Joseph Rock's botanical legacy, his collections, his expeditions from 1922-1949, and a selected bibliography complete this volume.

**Ablaze with Light & Life: A Few Personal Histories** by Lou Stoumen (Berkeley, CA, Celestial ARts, 1992, \$24.95 paper, \$34.95 cloth) is a selection of 85 images taken by the artist-photographer, Lou Stoumen, selected by him shortly before he died. Stoumen, in a career spanning over 50 years, photographed world leaders, movie stars, prostitutes, soldiers and beggars. He crossed five continents and his career as well-respected photographer, film maker and teacher, winning two Oscars, having drunk brandy with Churchill, hobnobbed with Aldous Huxley, and produced a classic film about World War II, *Black Fox*, with Marlene Dietrich.

Each image is accompanied by an essay on its subject drawn from historical research and the author's personal experience. For instance, the collection includes Stoumen's photograph of the great Paul Robeson singing in the basement of a black church in Los Angeles. Alongside this photograph is the story of Robeson's spectacular career and his disintegration after government harassment during the McCarthy era.

Stoumen's texts are personal, perceptive, and frank. This book is more than an anthology of photographs—it is the autobiography of an incredible world citizen with a camera, a friend of many people, a warm, wonderful personality. We are fortunate that the Museum of Photographic Art in San Diego will receive his photographs, an endowment, and will launch an exhibition of his work. I just wish we could have his voice tell us the stories of all his photographs.

**Revelaciones: The Art of Manuel Alvarez Bravo**, with essays by Arthur Ollman and Nissan N. Perez (San Diego, Museum of Photographic Art in assoc. with University of New Mexico Press, 1992, \$24.95) has 44 inimitable duotone plates, with captions in Spanish and English. The images are overpowering, they are magical, they are commanding, for they command our concentration and our focus. A biography completes this bilingual edition. A must for any photographic library!

**Stopping Time: A Rephotographic Survey of Lake Tahoe** by Peter Goin, with essays by Elizabeth Raymond and Robert E. Blesse, offers one of the best examples of the managed landscape--balancing between economic development and scenic preservation. Thus, Goins presents us with 51 pairs of photographs that provide comparative views documenting landscape change in Lake Tahoe, Donner Lake, and Truckee, California. Including images rarely published and redefining these images within the context of a changing landscape, the historical photographs are rephotographed from nearly the same view in order to provide a comparison of landscape change. This is a study in issues which confront the late twentieth century--how to use the land, how to perceive the landscape, and what our perceptions mean for the future. A powerful statement done in a forceful visual argumentation. \$50.00 cloth, \$25.00 paper.

**Montage and Modern Life**, edited by Matthew Teitelbaum (Cambridge, MIT Press, 1992, \$24.95) uncovers the roots of the complex relationship of contemporary art and mass media with the development of photomontage technique during the early 1920s and 1930s in Germany, the Soviet Union, and the United States. Through unexpected juxtapositions and discontinuous images, and through some of the most sophisticated and least cultivated examples of the art form, this volume demonstrates how a common set of social and cultural themes was broadly articulated, culminating in a new way of seeing that is the hallmark of our time.

Incorporating photographs, advertising, documentary films, journals, architectural and exhibition designs, posters, and rare archival materials, the volume features such artists as Alfred Stieglitz, Walker Evans, Hannah Hoch, Berenice Abbott, Edward Steichen, Aleksandr Rodchenko, Imogen Cunningham, Charles Sheeler, John Heartfield, El Lissitzky, and Kurt Schwitters.

In the accompanying essays, Maud Lavin explores the intersection of montage, modernity, and consumerism which created the image of the New Woman in Weimar Germany; Annette Michelson establishes a historical and critical context for the theory of montage in film; Sally Stein examines why photomontage was used only to a limited extent in the United States in the years prior to the outbreak of WWII; and Margarita Tupitsyn considers the role of montage in publicizing and celebrating the Five Year Plan and other Soviet economic policies. She also explores the ways in which montage was used to glorify women in the USSR during the 1920s.

I love the design of this book--seemingly of the period of which it deals--with footnotes in the margins--a book which accompanies an exhibition which is touring from the ICA, Boston to Vancouver Art Gallery, Vancouver to the Palais des Beaux-Arts in Brussels (Nov. 3 - January 3, 1993).

Definitely not a coffee table book, but one which requires reading, looking and combining the two into an in-depth understanding of the impact of this photomontage technique on our own art and mass media.

**The Portrait in Photography**, edited by Graham Clarke (London, Reaktion Books, dist. in the No. America by Univ. of Washington Press, 1992, \$45.00 cloth, \$19.95 paper) contains a series of essays on Nadar, Gericault, Strand and Winogrand, Julia Margaret Cameron, August Sander, Duchamp, American portrait photography, Hoppe, images of D.H. Lawrence, Daguerrean photography by Alan Trachtenberg, the family photograph album.

While portrait photographs are supposed to depict and reveal, oftentimes they hide and distort. These essays investigate that aura of the portrait photograph, an aura made all the more touching by that fact that today the subject is truly universal: everyone has their photograph taken, and images of photography abound, both publicly as in the media and in our private lives.

Not only are there a variety of critical approaches in this volume, but there is also a discussion of theories on photography held by writers such as Roland Barthes, Susan Sontag and Victor Burgin. 63 illustrations.

**Flesh & Blood: Photographers' Images of their own families** with essays by Ann Beattie and Andy Grundberg (New York, Picture Project, 1992, \$50) includes 167 photographs (72 in color, 95 black and white which 66 international photographers, including Elliott Erwitt, David Hockney, Annie Leibovitz, Mary Ellen Mark, Duane Michals, Bea Nettles, Esther Parada, Sylvia Plachy, Stephen Shore, Clarissa T. Sligh, Carrie M. Weems, William Wegman and many others have taken of their own families.

In the course of these pages, the viewer really changes the definition of family, for the conception of that familiar unit is celebrated and revealed in joy, humor, curiosity and grief. Those private moments are sometimes captured which make the viewer very privileged, yet at the same time, those familiar tensions which are created among family members are also captured. And then there are those relaxed, assured moments when the family is in a stable, joyous period.

Lifestyles of the privileged and impoverished are all displayed, from Tina Barney's elegant environments to Marc Asnin's Uncle Charlie who supported five children alone on Social Security. Births and deaths are revealed, stylized and casual moments are revealed in terrible and glorious truth. One feels that some of these master photographers are self-conscious about their invasive photography of their loved ones.

Beattie makes comparisons between fiction and photography, and artist and subject in a profound introductory essay, while Grundberg tells about the history of the candid shot and talks about some of the techniques of the photographers, who, he suggests, are "honest with their feelings and free with their medium". I am not so sure that exploitation is more their goal, than an honest portrayal.

An important book for anyone interested in photography, families, and human relationships, especially garnered from the texts of the photographers themselves.

**Manhattan Panorama: Photographs** by Aldo Sessa (New York, Rizzoli, 1992, \$29.95) has a new angle to a common subject, New York City. With a panoramic lens, the photographer Aldo Sessa captures in crisp black-and-white images the sights that make up Manhattan--from Battery Park to the Cloisters--with many views in-between. The city just looks different with that panoramic lens, creating wide vistas of the skylines of Midtown and Lower Manhattan, showing striking horizontal interpretations of the largely vertical city, lively juxtapositions of architectural elements, and captivating views of the details that make Manhattan a fertile subject for any creative photographer.

These photographs not only pay tribute to a city in its physicality, but also to the poetic qualities of life that this modern city offers anyone who responds with emotion, humor or tragedy to its everyday events. I think the photographs would have looked better if the book had been printed on glossy stock, but these 100 photographs are still spectacular and uncannily unfamiliar because of its panoramic quality.

**The Origins of Photojournalism in America** by Michael L. Carlebach (Washington, Smithsonian Institution Press, 1992, \$29.95 paper) traces the early history of American photography, from 1839 to 1880. The revelation that photojournalism, often thought to be a 20th century phenomenon, was born soon after the first daguerreotype was made public in 1839. Early American photographers, lugging very bulky equipment and hampered by long exposure times, nevertheless sought to record newsworthy events, such as Civil War battles and train wrecks, and made these and other pictures available to the public via the printed page.

Carlebach explains how it took the invention of the paper photograph, printed from negatives, to allow for the dissemi-

nation and publication of photographic views in popular publications, as well as for cartes de visite, but editors and publishers did it decades before the invention of the halftone process in 1880. Many artists were employed by popular publications to copy daguerreotypes onto the steel or wood plates that were used in printing. These illustrations were as popular in their day as photographs used in large-format picture magazines like **Life** and **Look** in this century.

With 143 black and white illustrations, some of which are quite rare, the book contains numerous pairings of original photographs with the engraved copies that were used by the press. Also included are images of photographers at work and their galleries and studio spaces. A selected bibliography and index complete this documentary history.

**Early Black Photographers, 1840-1940**, edited by Deborah Willis, with the Schomburg Center for Research in Black Culture, is a postcard book, containing 23 oversized postcards on card stock bound, but read to be mailed. The 23 photographs show the dedication of African Americans, in both rural and urban America, to the field of photography in that crucial century since the invention of the medium. Some of these photographers, freed men, were already establishing themselves as professional entrepreneurs. They photographed the lives, both urban and rural, of the African American vibrant communities in the North, South and the developing West. Some of them used "sitters" not for aggrandizement, but merely to portray a people (New York, New Press dist. by W.W. Norton, 1992, \$9.95).

**The Russian Heart: Days of Crisis and Hope: Photographs and journal** by David C. Turnley (New York, Aperture, 1992, \$40.00) documents a long-term stay in Russian before the coup and the counter-coup, as well as during those events and afterwards. The emphasis in these color photographs is the humanity of people, the Russian tragedy, and hope.

From prisons and hospitals, to the joy of a traditional Ukrainian wedding, Turnley gets under the skin of a society that has been so closed so much. Now we travel to mosques and Buddhist temples, to a Jewish synagogue, to visit with common people and great leaders, the zest of freedom after so many decades of delusion.

Turnley's diary reveals "real people" willing to share their thoughts and feelings with the photographer. It is a revealing diary, one that accompanies these moving photographs.

**Immediate Family: Photographs** by Sally Mann (New York, Aperture, 1992, \$35.00) will cause as much sensation as her past book **At Twelve**. Critics have cite the nudity of children as immoral, unethical and cruel to use her children as models time in and time again. Yet a recent TV program tells us that her children find it quite natural, that they are quite proud of their mother, and they are pleased to be seen in a volume available to a larger audience.

Here Mann tells us stories of anger, love, death, sensuality and beauty. The difference between Mann and her critics is that she does this all without fear and without shame, i.e. with honesty. There is a continuity between her own youth on this very land that sustains and nourishes her family. There is a continuity of knowing about permanence and the ephemeral.

Yet I keep hearing her saying, "time for the camera", and what if the children do not want to pose or sit (or stand) for their mother, the photographer? What if they fear it, or feel it is inappropriate? Does she make them model for her? Her children show a precociousness that is far beyond their years. As Reynolds Price indicates, these photographs are a collaboration between the subject and their mother-photographer, in order to "preserve some fleeting reaction, but also to bring that subconscious feeling or emotion to the surface. They also bring up the questions: "who took these, of whom, and why?"

Then Price brings out that the next question is "What's lacking here?" And the children will look someday on these photographs and ask what they could have added to the photos, what emotions? In the day and age when prurient interests seem to "rear their ugly head", Mann will have been criticized, chastised and cursed by some parents. But her children will see these pictures as profound depictions of family love, maternal love and child response. He makes a case for these children being more healthy and that these photos will be productive of healing and mercy when the children "fly the coop." He feels them fearless, honest and tender. And I would agree, so long as the reader/viewer actually reads the mother/photographer's introduction and Mr. Price's epilogue.

## RESOURCES

**Submit Work to the Underground Library for Collaborative Art.** Open to artists of all disciplines who wish to do collaborative work. Work included in this file will be used by other artists as well as presenters seeking to produce collaborative ventures for public spaces, performances, and/or exhibitions. For inclusion in the file contact Wickham Boyle or Kathleen MacQueen, Underground, c/o Under One Roof, 428 Greenwich St., New York, NY 10013. (212)219-1166.

**Estate Project for Artists with AIDS**, a national organization to preserve the work of artists afflicted with AIDS, founded by Randall Bourscheidt, president of the Alliance for the Arts, has been announced in New York City. It is said to be the first nationwide effort primarily dedicated to preserving the work of artists with AIDS. The new organization will help disseminate information and resources to artists. It is also intended to provide services to assist in the documentation, preservation and storage of artwork. A booklet, called **Future Safe: The Present is the Future** published by the Estate Project for Artists with AIDS is available from the Alliance for the Arts, 330 West 42nd St, New York, NY 10036 or call (212)947-6340 or Fax: (212)947-6416.

**Joseph Beuys, Die Multiples**, the completely revised German language edition of the catalogue raisonne, is now available for \$125.00 (English language edition 1994) from Editions Schellmann, 50 Greene St., New York, NY 10013.

**Art Guide to Illinois, Indiana, Kentucky and Ohio** appears annually in the July-August issue of *dialogue*, P.O. Box 2572, Columbus, OH 43216.

**Art Addicts Anonymous.** Postcards come in the mail telling you testimonials about artists who are now clean and live a "normal" life. If you're hooked on art and don't know where to turn, just dial 1-800-AAA-HELP.

**The Artists' Deck of Cards.** An edition with works of artists from 11 countries published in an edition of 999 copies. One card is chosen for each artist, who designed the backside of the playing card individually. All 32 playing cards are included with an information sheet on the project, packaged in a clear plastic box. Artists include Jochen Gerz, Eugen Gomringer, Ann Noel, Jurgen Olbrich, Bruce McLean, Daniel Spoerri, Michael Winkler, Arno Arts, Bernard Heidsieck, Emmett Williams, Chuck Stake, Joe Jones, Vitore Baroni, Jean Dupuy, among others. Price: DM 42 + Postage. For orders, send to Jurgen O. Olbrich, Bodelschwingstr. 17, D-3500 Kassel, Germany.

**The Estate Project for Artists with Aids**, a report by the Alliance for the Arts, may be the answer to many artists who have the disease and need help with their work, providing resources available to artists with AIDS, committees to formulate strategies for the survival of work by artists with AIDS, to encourage libraries and archives to increase their efforts to collect appropriate works in all disciplines, and much more. The report includes a list of resources, legal guidelines, legal services strategies, strategies for film and video, strategies for literature and music. This is an important study. Write for it from the Alliance for the Arts, 330 West 42nd St., New York, NY 10036. Tel: (212)947-6340, Fax: (212)947-6416.

**Art Now Gallery Guide** is now published for Europe on a bimonthly basis. From Austria to Switzerland, most shows are mentioned in each city, with appropriate maps. Published in the same format as the U.S. gallery guides. For more information about subscriptions, etc., write Art Now, Inc., P.O. Box 5541, 97 Grayrock Rd., Clinton, NJ 08809, or Fax: (908)638-8737.

**Icons of Popular Culture: Elvis and Marilyn**, the first in a series of interdisciplinary conferences sponsored by Educ-Arts and Georgetown University, 22-24 October 1992, designed to evaluate the enduring public fascination with these 2 performers, how and why they have become such heroic figures, and what the process of creating icons of popular culture suggests about the values of contemporary society, is requesting proposals on interpretations of the imaging, symbolism, and or intellectual meanings of those two figures in art, culture, gender studies, literature, music, politics, psychology, religion, and sociology. Submit abstracts (min. 500 words), a letter stating the applicant's expertise, and a brief c.v. to: Diane Apostolos-Cappadona, Liberal Studies Program, Georgetown University, Washington, DC 20057-0998. **Deadline: 1 December 1992.**

**The Russian Union of Art Photographers** is hosting the Moscow Foto Festival, 3-9 January 1993, featuring a symposium on Russian photography and the opening of Moscow's first photographic museum and library. Services offered by MFF-93 include visa support arrangements, meeting of arrivals in Moscow, hotel accommodations (rooms from \$25 per day), etc. For information, contact Serge Gitman, MFF-93, P.O. Box 95, Moscow 121019, Russia: fax: (7-095) 292-6511, or 921-7917.



## EXHIBITION CATALOGS

**5 X 5=25: Russian Avant-Garde Exhibition, Moscow, 1921**, a catalogue in facsimile, has recently been reprinted by Artists Bookworks, 28 Freshfield Bank, Forest Row, East Sussex, England. £12.00

It is an extraordinary product of reprinting of an exhibition of works by Stepanova, Vesnin, Popova, Rodchenko, Exter, with statements by the artists, translated by Christiana Van Manen. Printed, mostly probably, with a mimeograph machine and ditto, the technique for translation is the use of transparent parchment paper in English and the rough paper with the Russian text. There are 5 tipped-in color plates.

In addition, there is a small booklet by John Milner, entitled **The Exhibition 5 x 5 = 25: Its Background and Significance**. The exhibition occurred at a turning point for art, being attacked by all segments of society, including other painters. An almost "farewell to painting", this exhibition was a public and personal, individual and communal for its protagonists and their circle. One month later, a second exhibition followed almost at once, called **5 x 5 = 25**, it opened on 6 October 1921 and contained drawings by the five painters.

The September catalog was literally unique, bound with string and typed by Stepanova in 25 copies, with pasted cardboard covers. It was the antithesis of the prestigious art publications perfected, for example by the **World of Art** before the Revolution. Its illustrations were also original artworks presented as cheaply as to suggest that the artwork no longer had a commercial value, having moved into a new realm of creativity beyond luxury possessions. It also serves as a bookwork by painters, continuing the tradition of Russian futurist "anti-books", some of which were printed upon wallpaper or bound in sacking.

Notes and bibliography complete Milner's booklet, which gives insight into the importance of this catalog and the period in which it was produced

The whole production was created by Helikon Ltd. in Budapest and printed in Hungary. Helikon Ltd. distributes for Hungary and Eastern Europe, Konig for Germany, and Artists Bookworks distributes this for the UK, US, Australia, New Zealand and the Far East.

Artists Bookworks has been reprinting significant catalogs since 1989, with Malevich's **Suprematism**, El Lissitzky's **About 2**, and will be reprinting Nikolai Tarabukin's **Towards a Theory of Painting (1923)** and **From the Easel to the Machine (1923)**.

**Contemporary Art Museum** of Houston has a list of exhibitions catalogs that they have published, which are for sale, ranging from Ida Applebroog to Bill Viola. Write to CAM, 5216 Montrose Blvd., Houston, TX 77006-6598.

**Albert Paley: Sculptural Adornment**, with essays by Deborah L. Norton and Matthew Drutt, is part of the Renwick Contemporary American Craft Series, part of the National Museum of American Art, in collaboration with the University of Washington Press, 1992, \$15.95) documents an exhibition at the Renwick Museum.

Albert Paley, one of America's preeminent craft artists, has long been known for his masterful ironwork. Yet before

he became such a master, he was renowned for his jewelry, his innovative creations of wearable sculpture, influenced by art nouveau and the breakthroughs of abstract expressionism, which redefined the art.

From 1966 to 1977, Paley produced works that are ceremonial expressions of the physicality and sexuality of the human body. The piece is related to the body, so that every aspect of the pendant, necklace, and brooch was reinvented to highlight this relationship. Bodily structure and movement is emphasized -- the human form is accentuated, nestling between the collarbones, cresting on the chest, and descending to the waist through articulated elements that respond to the slightest gesture. Jointed segments of ribs, vertebrae, and limbs are reflected in the jewelry design.

These pieces are major not only because they are strong, challenging pieces which are more in the realm of public presentation and ceremony, objects which become part of the wearer and are reflected in the eye of the viewer. You must see them to believe them! 57 illustrations, of which 38 are in color.

**Paul Soldner: A Retrospective** by Elaine Levin, Mac McClain, and Mary Davis MacNaughton (Lang Gallery, Scripps College in collab. with University of Washington, 1992, \$24.95) is a tribute to innovative ceramic artist and inspirational teacher Paul Soldner. From London to Kyoto, from Portland to Peoria, Soldner's work has been exhibited, collected and emulated, since he has invented kick and electric wheels, clay mixers, and fuel-efficient burners.

But as a teacher, Soldner has had the most lasting effect on contemporary art in clay. Along with his mentor, Peter Voulkos, Soldner helped ship the center of innovative ceramics from East to West Coast. At Scripps College, where he has been teaching for 30 years, he has created a major center of ceramic study. He celebrates diversity of styles, and so his students understand that experimentation leads to new discoveries. In so doing, his students have disclosed their own distinct, creative identities.

The essays reflect various stages of Soldner's life and his accomplishments. There are 93 illustrations, 35 in color, a glossary and bibliography of a master's life work.

**Glass: Material in the Service of Meaning** by Ginny Ruffner, Ron Glown, and Kim Levin (Tacoma Art Museum in assoc. with the University of Washington Press, 1992, \$17.50) documents an exhibition by 23 innovative glass artists, including Nancy Bowen, Mark Calderon, Mel Chin, Houston Conwill, Joseph De Pace, Laddie John Dill, Deborah Dohne, Kate Ericson, Gary Hill, Donald Lipski, Estella Conwill Majozo, Nancy Mee, Dennis Oppenheim, Judy Pfaff, Susan Plum, Jill Reynolds, Norie Sato, Italo Scanga, Joyce J. Scott, Buster Simpson, Kiki Smith, John Torreano, and Mel Ziegler.

The material, for over 2000 years, has sustained its mysteries and attractions, especially for contemporary artists. Only since 1962 has individually made studio glass been used. The past 30 years have been marked by many technological advances in studio glassmaking and increased skill on the part of artists as well as a flowering of diverse methods of glassmaking--from fusing, kiln casting, to mixed media.

With 34 color illustrations, this catalog includes short bio-bibliographies of each artist, a critical statement, and the three essays.

**Capp St. Project 1989, 1990** documents artists' projects presented at the San Francisco venue which sponsors new art installation through a unique residency/exhibition program. In addition, Capp Street presents exhibitions of new work by Northern California artists, temporary public installations as well as workshops, forums, lectures, and other special events.

Because all of Capp Street's exhibitions are temporary, the documentation included in this catalog is of special importance, since many of the artists' projects are important parts of the artists' careers, having been challenged or having gone beyond their normal standard practice.

This beautifully designed catalog is a tribute to two years' of important projects by artists such as Ann Hamilton, Border Art Workshop, Bill Viola, Carl Cheng, Francesc Torres, Tom Marioni, Jim Goldberg, Frances Butler, Chip Sullivan, among others, as well as some fascinating off-site installations which were experimental in nature. This catalog, with a kind of Swiss-cheese die-cut cover, which holds the long, vertical catalog together. Biographies and program calendar completes the volume, which is laced with photographs (color and black and white) and critical essays by David Levi Strauss, Ann Hatch, Terri Cohn, Marcia Tanner, and the artists. descriptions of each project. \$15 from Capp St. Project, 270 14th St., San Francisco, CA 94103.

**George Herms: The Secret Archives**, Los Angeles Municipal Art Gallery, 8 September - 1 November 1992, documents an amazing show of assemblage by Los Angeles' renowned assemblage artist, who for the past 30 years has added to the recycling of detritis wherever he may be: Los Angeles, Rome, or wherever. Designed by Jerry McMillan, the sheets come in a portfolio with string-and-button tie, holding 23 separate objects: a 16-page booklet, the poetic essay by Edward Leffingwell and Herms, and a checklist of the exhibition; several foldouts, a four-page folder with a poem by David Meltzer and a photograph of George Herms by Edmund Teske; an accordion-fold color photograph of the artist's studio and other color images; more color images; a 16-page booklet with the essay, "Ethical Alchemy" by Susan C. Larsen, chronology, biography, a list of public sculpture installations, 10 postcards, and a four-page folder with an essay on "Annex to Secret Archives" by Jeffrey Herr.

This catalog is an assemblage in its own right--so apt for an artist such as Herms--a bit of paper ephemera, wonderful essays, bits and pieces of illustrations of his works, papers of all sizes, papers which will eventually be recycled, poetically and dramatically. If you really want to see an outstanding example of exhibition catalog design and you love assemblage, be sure to buy this catalog. It is a gem! \$25.00 from Municipal Art Gallery, 4804 Hollywood Blvd., Los Angeles, CA 90027 USA, \$25.00 plus \$2.50 postage and handling. Add appropriate California sales tax, when applicable.

**Block's Collection**, an amazing gift to Denmark's national gallery for 25 years, which includes Joseph Beuys, Fluxus,

Addie Kopcke, Cage, Manzoni and Warhol. Gathered by René Block, gallery owner, editor, curator, supporter of this group of artists, the collection of more than 500 items was seen at the Statens Museum for Kunst in Copenhagen through 30 August and will travel through 1993 before returning to Copenhagen. The collection is beyond description full of imagination, provocation and experimentation, since its scope is so wide and its objects so interactive and historical. What remains of a gallery in

Berlin which was experimental and daring is now available for our delectation. The collection is full of surprises, from Marcel Broodthaers to Nam June Paik, Wolf Vostell to Ilya Kabakov, Sigmar Polke to Ben Vautier. There are essays about Beuys and Block, Fluxus, Music at the Block Gallery, a chronology of the DAAD Gallery exhibitions and performances (1982-1992), as well as a description of Wieland Schmied about the Block Gallery. He tells how René loved what would not sell, yet Beuys taught him how to take money for works of art and give it directly to artists. This is a marvelous catalog, packed with illustrations, biographies, chronologies, in three languages: Danish, German and English. The flow is brilliant, the documentation immense, the importance manifest. The curator, Elisabeth Delin Hansen, deserves a great deal of credit not only for the catalog, but also for the installation, which was superb. For all the difficulties of an interactive exhibition, there was space for everything, delicious space. 100 Dan. kroner plus postage from Statens Museum for Kunst, Solvgade 48-50, DK-1307, Copenhagen, Denmark.

**UNDR: Art, Science & Technology**, an exhibition at Charlottenborg, Copenhagen 2 May - 17 June 1992, designed by a young designer, has a heat-sensitive cover, and a holographic eye on the cover. Inside are essays by Jorge Luis Borges, Villem Flusser, and Peter S. Meyer, among others. The catalog has color plates, biography-chronology of each artist, a short essay about each artist, and the whole catalog is in Danish and English! This is an amazing exhibition catalog for a non-travelling show. It costs 125 Danish Kr. from Charlottenborg, Nyhavn 2, Copenhagen. This is a must catalog for anyone interested in the marriage of art and technology!

**Der Falsche documenta Katalog** by Annemarie Burckhardt (Kassel, Verlag Martin Schmitz, 1992) is something you probably don't know about, but it is an important document. It is not the three-volume **documenta IX** catalog, but this one is a conceptual piece, not the bigger and heavier edition which you might put in the back of your car beneath the rear window, or forgotten in the trunk.

This catalog, developed by Swiss artist Annemarie Burckhardt, together with publisher Martin Schmitz, is voluminous, but easy to handle, soft, in a limp cover of linen with a title legible from outside the car. A little booklet explains this new "catalog" which is a plastic foam pillow with a linen cover, so when the journey home gets boring, you can use the cushion to relax.

Burckhardt wanted to produce 20 copies of this catalog as a multiple for the symbolic price of DM 45.90. But the administration of **documenta IX** didn't like the idea. In fact, a registered letter was sent to the artist, publisher and the producer, a trendy textile shop, followed by a letter from the

lawyer, announcing a legal action against them to prevent them from producing the cushion. The deposition was not delivered.

Instead, there was an advertisement in the local press, which announced that everyone is invited to attend the Scorpia textile shop where at an exactly indicated hour the forbidden act will be executed whereby a client will buy a **documenta IX cushion** for DM 45.90. Consequently, and at the very moment of the sale, a letter arrived from **documenta Inc.** saying that they now regard the cushion-catalog as a work of art. You can buy the cushion (to be embroidered with the title in cross-stitching) and the booklet explaining it from Walter Konig Buchhandlung in Cologne. The booklet costs 15.80 DM and the cushion costs **not** 49.50 DM but 78.00 DM. Write to the Bookshop at Ehrenstrasse 4, 5000 Koln 1, Germany. This is a fascinating piece, a commentary on the whole documenta situation, and a work of art in itself.

## ART READER

Susan E. King in **Calligraph: Journal of the Society for Calligraphy** has written an article on "California Artists' Books, A Re-View, as well as an article called "Making Book" about her personal experiences in making an artist's book. For more information, write to Calligraph, P.O. Box 64174, Los Angeles, CA 90064-0174. It appears in Vol. 15, no. 1, 1992.

### **The Artist's Book: The Text and its Rivals**, vol. 25, 2/3 of **Visible Language**

**European Photography**, #50, Spring 1992, is dedicated to the memory and creative thought of Vilem Flusser, who died in an automobile accident near Prague last November.

Announcement has also been made of a society of friends and colleagues of Flusser called Suppos)/Angenommen--Network of the Friends of Vilem Flusser which will preserve and disseminate Flusser's thought through preserving the archives, making them accessible, developing Flusser's interdisciplinary thought in the form of projects. First meeting scheduled to take place in Prague in early December. For information and membership, write to A/S, Ridderlaan 59, NL 2596 PG Den Haag, Netherlands.

The Summer issue includes a wonderful review of the Houston FotoFest by A.D. Coleman, an interview with Jürgen Klauke, famous for his drawing, performance, video and the use of photography.

**Artpapers** (from Atlanta) for May/June 1992 was dedicated to "Photobiographers", including Clarissa Sligh, Pat Ward Williams, Barbara DeGenevieve and many more. There are also interviews with Barbara Ess, Mary Ellen Mark, and much more.

**The Journal of Decorative and Propaganda Arts**, #18 for 1992, is the Argentine Theme Issue with articles on stage design, architecture, Jose Maria Sert, social realism in Argentine Art, high fashion, and public sculpture, among others. A brilliant presentation with color photographs from JDAPA, 2399 N.E. Second Ave., Miami, FL 33137 or from Rizzoli.

**Leonardo**, Vol. 25, nos. 3/4, 1992, is dedicated to Visual Mathematics.

**Artlink** (Adelaide, Australia) has a special issue for Winter (read Summer for above the Equator) 1992 on **Thinking Craft, Creating Thought** and the debate between art and craft, including science and technology.

**Washington Review** for August/September is an amazing issue on Washington Printmaking with pages bled to the edge superimposed with print talent from all over the District. Edited by Helen C. Frederick of Pyramid Atlantic, you can imagine the variety and the love of the page (large format tabloid on book paper) which this issue enjoys.

**Fuse Magazine** for Summer 1992 featured **Living with HIV**, a brilliant issue, one that is must reading for all of us. The last page, white letters on a black page, says it all: "AIDS is an extra-ordinary crisis which has challenged human potentials to new heights. Only time will tell if we can live up to this challenge." X.J.

**Reflex** for September/October 1992 features "The Censored Body: Art in the Age of AIDS, Feminism and the New Right, with articles on representation: bound and gagged, the cultural origins of burlesque and modern dance, plus review of the show, "Art about Aids" at COCA, and an article on the Estate Project for Artists with Aids.

**Artpolice** for Fall 1992 is full of great drawings by Robert Corbit, Mike Brehm, Chris Woodward, Frank Gaard, Bruce Peterson, Andy Baird and many more, including a **Manbag** preview featuring Stu Mead and his favorite postcard. A letter from R. Crumb to Frank Gaard is included. Subscriptions are **now \$5.00 for 3 issues**. Write to Artpolice, 5228 43rd Ave. So., Minneapolis, MN 55417.

**High Performance's** latest issue (Summer 1992) is a special edition including a free compact disc, with the emphasis on the L.A. riots in the spring. The recording includes works by 20 artists on the riots, race and America. Edited by the poet Wanda Coleman, this issue brings together artists of varying ethnic backgrounds for the combined effort. It gets to the gut-level feelings of the street. There is a great deal of anger, a great deal of questioning.

**Artpaper** (St. Paul, MN) features an article by Coco Fusco and Guillermo Gomez-Pena about "The Origins of Intercultural Performance in Europe and North America". A chronology from 1493 - 1931 is included.

**Lost & Found Times** #30 for July 1992 is a very large and attractive issue, available for \$4.00 from John M. Bennett, Editor, Luna Bisonte Prods, 137 Leland Ave., Columbus, OH 43214. This anthology of poems, concrete & visual poetry, collage, edited grocery lists of the Bennett family, etc. should be seen to be believed. Entries for **Lost & Found Times** #31 will be in March 1993 and afterwards for inclusion in July 1993 publication. Write to above address.