

# BOOK REVIEWS

## REFERENCE

**Prints, Posters & Photographs: Identification and Price Guide** by Susan Theran (New York, Avon Books, 1993, \$16.00 paper) includes auction results for all three categories in one volume. Using *Leonard's Annual Price Index* to compile price listings (from under \$50 to over \$50,000) for over 25,000 artists, this is a one-stop reference guide for auction prices, as well as sections on how to develop your taste, spot forgeries and frauds, restoration, and the "hows" and "wheres" of buying and selling art. A comprehensive list of auction terms is also included. There are various glossaries, as well as 8 essays on specialist fields of collecting by noted experts. A good ready-reference for the collector.

**1994 Traveler's Guide to Art Museum Exhibitions**, edited by Susan Rappaport (New York, Abrams, 1993, \$12.95) offers art-museum exhibition schedules for the whole year in one handy volume. Covering more than 125 museums in the U.S., Canada, and Europe, this guide offers information on permanent collections as well as practical details such as addresses, phone numbers, hours, facilities for the handicapped, tours, and restaurants.

The book opens with complete schedules of the most important traveling exhibitions of the year--including some 20 color illustrations, the guide lists U.S. museums by state. An index of museums makes the information accessible. A handy reference tool.

**The Sun: Symbol of Power and Life**, compiled by Madanjeet Singh (New York, Abrams/UNESCO, 1993, \$60) is a scholarly, serious, and truly captivating study of the sun as the one energy source that links all life, including the influence on art, architecture, literature, philosophy, religion, festivals, sports, folklore, dance, and music.

Produced within the framework of the United Nations World Decade for Cultural Development, **The Sun** includes articles about Japanese, Buddhist, Chinese, South Asian, Central Asian, Russian, Slavic, Greek, Ancient European, French, Ancient Egyptian, African, Mayan, and many more cultures. Furnished with a glossary, bibliography and index, this iconographical study is truly a major contribution to the literature and an amazing array of more than 550 full-color photographs. From petroglyphs to French impressionist paintings, these illustrations truly identify the importance of this symbol of truth, wisdom, compassion and enlightenment amongst all societies.

**Artists at Gemini G.E.L.: Celebrating the 25th Year** by Mark Rosenthal (New York, Abrams/Gemini, 1993, \$60) includes interviews and work of John Baldessari, Jonathan Borofsky, Richard Diebenkorn, Mark di Suvero, Jasper Johns, Ellsworth Kelly, Edward & Nancy Reddin Kienholz, Roy Lichtenstein, Malcolm Morley, Claes Oldenburg, Ken Price, Robert Rauschenberg, Richard Serra and Saul Steinberg.

Sid Felsen, co-owner of Gemini, has documented life at the workshop over these years in extraordinary candid shots and these, never before reproduced, add to the record of the

creative process and personality. 88 full color plates present the work of these 15 artists who worked with such great zest at this lithography workshop.

**Art of the Electronic Age** by Frank Popper (New York, Abrams, 1994, \$45) documents the explosive innovations in the past twenty years which have evolved from new media and new areas of artistic activity. The book is divided into five categories: laser and holographic art, video art, computer art, communication art, and installation, demonstration and performance art.

Analyzing each of these movements in terms of their objectives and the artist who take part in them, Popper uses illustrations to describe the works of these experimenters undreamed of even 50 years ago, but all with the same goal--to create a shared aesthetic experience.

Popper traces the evolution of this art from the styles and practitioners that preceded it to an international movement where technology reigns supreme, rather than national ramifications. The future is now, and so this book, although important for its own documentation, is already historical, since technology changes so rapidly. A good survey of electronic art through 1991!

## MONOGRAPHS

**A. R. Penck** by John Yau (New York, Abrams, 1993, \$39.95) is the first full-length monograph on one of the leading artists to emerge from postwar Germany. Born in 1939 in Dresden, then part of East Germany, Penck is among a group of important German artists such as Anselm Kiefer, Georg Baselitz, and Sigmar Polke.

Censored by his government from 1965 through 1980, Penck started a body of work which incorporates symbols, words, and images ranging from the paleolithic period to the Cold War and to the strife in the Middle East. Included are also his theoretical writings, which developed into his theory on "Standart". In 1981, having emigrated to West Germany, Penck showed his first art outside of Germany at the prestigious Royal Academy in London. Since then, he has had countless exhibitions throughout the world, internationally recognized as a gift artist whose campaign against oppression and intolerance moves us all.

With 40 full-color plates, this volume by John Yau, renowned critic, poet and curator from New York stands as an important document for English-speaking readers.

**Nam June Paik: Video Time-Video Space**, edited by Toni Stooss and Thomas Kellein (New York, Abrams, 1993, \$49.95) is the most comprehensive survey to date of the Korean-American artist's vital, visionary, and varied career. The book starts with his earliest work as a composer/performance art in the sixties neo-Dada Fluxus movement in Europe and the Happening scene in New York, leading to his present-day multiscreen television installations, whimsical robots, singular television sculptures, and global satellite productions. By inventing an electronic synthesizer to produce dazzling visual effects, Paik has been called the "father of video art" which has revolutionized that field.

The book's arrangement and style are as eclectic as the artist's career, opening with Paik's own philosophical "Thoughts at Age Fifty-Nine", written in 1991 upon the opening of Paik exhibitions in four European cities that year. Included are essays by John Cage, David Ross, Charlotte Moorman, Pierre Restany, Kate Millett, Allan Kaprow, Arata Isozaki, John Hanhardt, Jonas Mekas, and Douglas David, who inform and entertain readers with their insights into the remarkable career of this dynamic artist. With more than 130 photographs, including 62 plates in full-color, a select bibliography, and reviews of his work, this volume is a major retrospective catalog/monograph, which should be in every contemporary art collection.

**The Unknown Modigliani: Drawings from the Collection of Paul Alexandre** by Noel Alexandre [New York, Abrams, 1993, \$95] presents 450 masterful drawings by Amedeo Modigliani (1884-1920) that have never before been published or exhibited, in storage for over 70 years, and the only evidence of the artist's work during the crucial years of 1906-1914, until now the most obscure period in Modigliani's life, after the artist's move to Paris at the age of 22..

Collected by Paul Alexandre, Modigliani's closest friend, doctor, and only patron, these academic sketches, theater drawings, caryatids, sculpture heads, nudes, portraits, and studies for paintings clearly show that Modigliani had developed his mature style much earlier than previously believed. Dr. Alexandre had planned to write a book to correct myths regarding the artist's premature death in 1920, but now his son, historian Noel Alexandre, writes a revealing biography based on his father's memories and documents from his father's estate, including a 10-page letter from Modigliani's mother describing in detail her son's youth in Livorno.

There are approximately 600 illustrations in full color, 6 8-page gatefolds, and a hefty 480 pages of letters, photographs, postcards, the documentation of a life. An unforgettable collection which comes to the U.S. in 1995 after circling the globe. A coffee table book with lightweight art historical analysis.

**That's the Way I See It** by David Hockney, edited by Nikos Stangos (San Francisco, Chronicle Books, 1993, \$35) is the continuation of the original 1976 book, **David Hockney by David Hockney**, an autobiographical discussion of Hockney's life and personal experiences. This work offers unparalleled insight into his explorations of the boundaries of art and reproduction, leading him into fax art, multi-dimensional photo collages, still-video camera portraits, computer printings, and colored laser prints. The conversational tone makes this work very lively and accessible, with over 300 reproductions of his vibrant work. Includes index. An important journal of an internationally acclaimed artist.

**Robert Irwin** with introduction by Richard Koshalek and Kerry Brouher (New York, Rizzoli, 1993, \$40) represents the first book to survey the career of this seminal American artist, best known for his site-specific installations. Included is an important text by Irwin himself, "The Hidden Structures of Art," along with essays by Sally Yard, John Hallmark Neff, Jeremy Gilbert-Rolfe, Klaus Kertess, Arthur C. Danto, and Lawrence Weschler.

This book, which accompanies an exhibition organized by the Museum of Contemporary Art in Los Angeles, shows Irwin's extremely diverse work in terms of form, scale, and materials. Almost 200 illustrations, mostly in color, a chronology and a checklist of the exhibit complete this volume.

**Rebecca Horn**, with essays by Germano Celant, Nancy Spector, Giuliana Bruno, and Katharina Schmidt (New York, Rizzoli, 1993, \$59.95) documents the work of this important German contemporary artist, exploring her tantalizing work, which includes sculptures, performance art, installations, films, and poetry. The book serves as a catalog for her major retrospective at the Guggenheim Museum with more than 250 full-color reproductions and 100 black and white illustrations. Her work is at once tantalizing and disturbing. Oftentimes, human bodies and machines coalesce, with the help of sculptural extensions strapped onto a performer's body, for example, arms become fanlike wings, fingers become calipers, and a face grows a mask of feathers. Likewise, some of her machines evoke animate presences, such as her machines which drip water, emit sparks, and propel paint onto walls.

The book, designed by Takaki Matsumoto of M Plus M Incorporated, becomes an important reference tool for any library of contemporary art. Besides the essays by Guggenheim's Celant and other scholars, the artist's own writings are included, as well as a complete bibliography, a filmography, and a biography.

## GENERAL

**Masquerade: The Mask as Art** (San Francisco, Chronicle Books, 1993, \$16.95) is the result of a commission by the Los Angeles County Museum of Art, under the guidance of Maurice Tuchman. Included are masks by 60 noted artists such as Robert Arneson, Robert Graham, Red Grooms, Jess, Miralda, Larry Rivers, Betye Saar, Masami Teraoka, Tom Wesselmann, and William T. Wiley, and many more. The book is beautifully designed, so that each creation gets full-color documentation. Joseph Campbell puts the mask into perspective as a cultural and aesthetic phenomenon.

These masks exude a magical and evocative power. Yet some raise provocative questions concerning identity, authenticity, and selfhood, such as Jud Fine's humorous interpretation of Edvard Munch's **The Scream**, or Gordon Onslow-Ford's neo-primitive **Jungle Jag and Jungle Mag**. Some provide social commentary, such as Masami Teraoka's mask entitled **Rick**. Using plaster, wax, wire, and needles, Teraoka inscribed on the "flesh" of the mask "Lymphoma caused by AIDS" and "I went to see a cemetery and found a nice place to rest." Miralda's **A \$ A Dance** mask, which utilizes dollar bills and a plastic "Liberty" mask, seems to ask the compelling question, "How free are we"? Some of them are quite serious, others quite humorous, but all exquisitely fabricated of glass, metal, wood, papier mache, and other mixed media. Delight in this mysterious intrigue.

**Italian Art Deco: Graphic Design between the Wars** by Steve Heller and Louise Fili (San Francisco, Chronicle Books, 1993, \$16.95 paper) is a lavishly illustrated volume offering a unique survey of Italian commercial graphic

design during a period both of great artistic vitality and extreme political turmoil. Bold, sophisticated and brashly modern, the Art Deco movement synthesized Cubist painting, Machine Age symbols, and ancient Greek and Egyptian decorative motifs into a distinctive style, becoming the dominant design trend in virtually every industrialized nation after 1925.

This is the first English-language book to showcase the daring typography and streamlined imagery of modern Italian design motifs, featuring over 300 illustrations, ranging from trademarks, labels and packages for commercial products of the day to posters, books, and magazine covers for political and cultural organizations. If you love artists' books, there is a small but vivid survey of Marinetti's books and so much more. A gem of a book that is mouth-watering. Futurism and Fascism--what a combination!

**The Great Paper Toy Show** by Makiko Azakami (San Francisco, Chronicle Books, 1993, \$14.95) documents the work of this unique paper artist, who made her American exhibition debut at the Illustration Gallery in New York in 1991. The range is from delicate brassieres, floral hats, a space-bound rocket, a 50s diner, a parasol--all miniature *objets d'art*.

Azakami works late into the night, handcutting every piece of metallic, tissue, and uncoated Pantone paper. To serve as a guide, she examines old postcards and matchbook covers, vintage textiles, and nostalgic tin toys. Then with her great dexterity and her expansive sense of humor, she transforms the most prosaic objects into appealing and playful "paper toys" for adults, a term Azakami coined for her fun and original creations.

This wonderful collection, specially designed with a charming ribbon-tie closure, appeals to designers, collectors, and visually-oriented readers with a keen sensitivity. 45 full-color photographs give the reader some idea of the artistry of this Tokyo-based artist.

**Body Criticism: Imaging the Unseen in Enlightenment Art & Medicine** by Barbara Maria Stafford (Cambridge, MIT Press, 1993, \$29.95 paper) is an amazing seminal work, describing how society's verbal discourse overshadowed visual images. The question she poses is how visual imagery can be freed from the dominating historical textual authority. There are 247 well-reproduced illustrations, which Stafford has meticulously researched not only to amplify or summarize what exists in the text, but to serve as primary resources, as testimonials to her thesis. Stafford maintains that this book also serves as a study guide to teach medicine, but moreso she describes the necessity for a visual culture, a society that needs to develop nonlinguistic models which will be commonly shared by all members of modern society. This is a dynamic study, one which everyone dealing with the visual must read carefully and slowly. The brilliance of the author shines through every paragraph.

**On the Museum's Ruins** by Douglas Crimp, with photographs by Louise Lawler (Cambridge, MIT Press, 1993, \$29.95) is one of those incredible publications by MIT Press, an illuminating book proposing a theory of postmodernism in the visual arts which focuses on the

relationship between art and the institutions that collect, classify and display it. Herein works of art are treated by both Crimp and Lawler as elements in a complex and shifting landscape that includes exhibitions, criticism, markets, and other institutional contexts. This leads to useful new insights into the distinctions between modernist and postmodernist practice, where the significance of a work of art is in part a function of such contexts underlying their analysis.

Both Crimp and Lawler also maintain that the contemporary art museum is highly irrelevant to the kind of work that today's artists are doing. In so doing, Crimp surveys the historical origins of museums and their current transformations, from the plans for the Berlin Museum in the 1820s to reinstallations of New York's Met and MOMA in the 1980s. Crimp explains some events in libraries that have opened his eyes, such as the photography collection at NY Public Library, and a discovery of Ed Ruscha's **Twentysix Gasoline Stations**, first published in 1963, among books on transportation, indicating that librarians did not realize that the Ruscha book was a work of art, and therefore belong in the art section. But now he has changed his mind, seeing that Ruscha's books do not make any sense in relation to the categories of art which the library ordinarily uses to catalog books. "The fact that there is nowhere for **Twentysix Gasoline Stations** within the present system of classification is an index of the book's radicalism with respect to established modes of thought."

Crimp goes on to examine the work of artists including Rauschenberg, Cindy Sherman, Broodthaers, Serra, Sherrie Levine, and Robert Mapplethorpe, to elaborate his theory of postmodernism, and then studies international exhibitions. There is so much food for thought in this postmodern approach to institutions. Anyone who cares about art and its institutions must read this book.

Beautifully designed, the book as 24 photographs by Lawler, among the 114 illustrations.

**Second Sight** by Robert V. Hine (Berkeley, University of California Press, 1993, \$20) is an unusual book to review in this newsletter, but since my readers are usually sighted, it would seem to me that an inspiring book by a professor of history who lost most of his sight at the age of 51 after 20 years of failing vision, 15 years of blindness and the near-miraculous restoration of sight in one eye after a dangerous operation in 1986, might be some reason for appreciation of those who take vision for granted. Professor Hine appreciates sight and lets his readers know how magnificent it is.

Having kept a journal shortly after his eye operation, Hine began first in Braille, and then as the pages became clearer and clearer, he continued by hand. He began reading James Thurber, Jorge Luis Borges, Eleanor Clark, and others to incorporate their experiences into his narrative. After writing three history books while he was blind, he also added slides and ultimately background music to his lecture presentations, which people have said are incredible! So this book is included to humble my readers into realizing how precious sight is, and how Prof. Hine can tell it like it is, and relate how it is to come back to sight after so long. A miracle book!

**The Art of Rock** (New York, Abbeville Press, 1993, \$10.95) is another in the Tiny Folio collection, this time by Paul Grushkin. 300 color illustrations in 512 pages. First published as a large-format, beautifully illustrated coffee-table book, **The Art of Rock** has been reproduced, word for word, image-for-image, into an exact miniaturized replica of the larger edition. It is a visual trip through the history of rock illustrated with the original, explosive art designed to promote the music of Elvis, Bob Dylan, and the Beatles, among others, including information on the poster artists, concert promoters, and many of the musicians.

Arranged both chronologically and regionally, the book includes more than 300 color posters from the U.S., Canada and Europe. It is softbound with a flexible binding, making it a ready reference tool as well as an indication of the tremendous impact rock 'n roll has had on the world in the past 30 years.

**Batteries of Life: On the History of Things and Their Perception in Modernity** by Christoph Asendorf (Berkeley, University of California Press, 1993, \$35.00) deals with the transformation of human sense perception in the industrial age, contributing to a new understanding of European culture in the modern period.

Ranging from the 18th century to Dadaism, across the fields of literature, painting, architecture, film, philosophy, anthropology, and popular culture, Asendorf offers rich and brilliantly original analyses of works by Manet, Baudelaire, Monet, Zola, Benjamin, Heidegger, and Duchamp. A true intermedial approach is combined with an innovative montage of key cultural images and events such as Paxton's Crystal Palace, the birth of the department store, Impressionist art, the introduction of electricity, and the rise of film to create a striking account of the emergence of consumer culture within the developing commodity economy of modern Europe.

This study serves as a major challenge to narrow mono-disciplinary perspectives of many specialists, becoming an interesting study for historians of art, culture, literature, science, and technology. The book is liberally illustrated with 154 halftones, but it is the text that truly makes the reader take a new direction in the interpretation of Modernism and all its ramifications in society. A must!

**Essays on the Blurring of Art & Life** by Allan Kaprow, edited by Jeff Kelley (Berkeley, University of California Press, 1993, \$25.00) anthologizes 23 essays which have appeared in various elements of the art press throughout the years, starting with "The Legacy of Jackson Pollock" (1958) to his recent essay, "The Meaning of Life" (1990). Throughout the years, Kaprow has sustained philosophical inquiry into the paradoxical relationship of art to life, and thus into the nature of meaning itself.

Considering the earthshaking technological, communication, and art changes during this period--from early computers to the laptop, from early television to the communication superhighway--Kaprow has written about the shifting, blurring boundaries of genre, media, culture, and experience. He philosophizes in these essays about the way we define a work of art and its relationship to life. He not only charts the course of his own development as an artist but also comments on contemporaneous developments in

the arts. In fact, since Kaprow has produced little painting or sculpture, these essays also serve as his most accessible works.

This is Volume 3 of the Lannan Series of Contemporary Art Criticism. One should read the comments by Suzanne Lacy, Peter Selz, George Segal, Lucy Lippard, or Carolee Schneemann about the book on the back jacket cover. This "intellectual father of the generation of performance, public, installation, environmental, political, and theoretical artists working today" is touted as one of the major artist-philosophers of the twentieth century. And he is.

#### REPRINTS

**The Origin of the Serif** by Rev. Edward Catich, the definitive scholarship on the Roman Alphabet, reprinted in hardback at \$49.94 and paperback at \$29.95 from St. Ambrose Bookstore, 518 W. Locust St., Davenport, IA 52803.



#### UMBRELLA NEWS

**Contributions to the Umbrella Museum** have been made by Jennifer Henderson, Michael Kasper, Anna Banana, Ed Hutchins, Carol Stetser, Neal Taylor, Peter and Angela Netmail, Lilian Bell.

As a correspondence for the Chicago Daily News, Fred Sparks rarely missed a revolution. But despite his chosen specialty, Sparks was careful. He almost never flew to an assignment; during the Korean War he commuted between Tokyo and the front by ship and jeep.

So when a fledgling correspondent covering a revolution in a country where it seldom rained challenged Sparks's habit of constantly toting an **umbrella**, the veteran correspondent had a ready answer. "After covering a good many revolutions," he said, "I've noticed that no one ever shoots at a man carrying an umbrella."

A photograph on 26 December 1993's *New York Times* set one aging war correspondent to wondering whether Sparks's Law still held. It showed a group of men in Sarajevo dashing hellbent across a road hoping to escape sniper fire from Serbs in the hills around the city. And there, right in the middle, was a young man clutching his neatly furled umbrella.

The first reaction was one of mild comfort; that some normal everyday functions like fending off the rain persisted in Sarajevo. But that benign thought passed quickly. In a war where snipers target children in mothers' arms, the viewer knew Fred Sparks and his security umbrella would probably never have made it across the road. (*New York Times*, 3 January 1994)

## PHOTOGRAPHY

**The World of William Notman: The Nineteenth Century Through a Master Lens** by Roger Hall, Gordon Dodds & Stanley Triggs (Boston, David R. Godine, 1993, \$75.00) documents this giant of Canadian photography, who with his sons created the most vital photographic studio of his day, a venture that spanned the entire continent and lasted almost 60 years. With 23 studios, 16 of which were in the United States, Notman dominated the image-making of the Northeastern U.S. and the entire Canadian expanse.

Herein are portraits of Sitting Bull, Buffalo Bill, Lillie Langtry, Jefferson Davis, Mark Twain, Robert Louis Stevenson, Vassar, Harvard, Smith College, Montreal, the schooners of Halifax, and so much more. The people and places of North America are documented in hundreds of 300-screen duotone reproductions in a way that words cannot convey. A brilliant volume of a successful photographic studio, one which dominated the photographic documentation of North America in the 19th and part of the 20th century. A must!

**Alfred Stieglitz's Camera Notes** by Christian A. Peterson (Minneapolis Institute of Arts, dist. by W.W. Norton, 1993, \$39.95) details the history of *Camera Notes*, the most significant American photographic periodical of its time. Published quarterly by the Camera Club of New York and edited by Alfred Stieglitz, it represented a critical phase in the campaign to legitimize the photo image as an artistic pursuit (1897-1903). All 91 of the beautiful photogravures that appeared during the journal's life are reproduced in their original tones in this volume. In addition, there is a fully illustrated index of the more than 250 halftones that appeared on its pages.

Included is an author index to the articles, a bibliography, and an index.

**Native American Dance: Ceremonies and Social Traditions** (Washington, DC, National Museum of the American Indian, Smithsonian Institution/Starwood Publishing, 1993, \$29.95) documents in brilliant color photography the ceremonies and ritualistic dances which are so important to Native American cultural life. This book celebrates the acquisition of the famous Heye Collection which will be made available to all in the new National Museum of the American Indian, which will have two sites: the last available land on the Mall in Washington and the old Custom House in New York City.

From the Fancy dancers of the powwow circuit to the traditional keepers of sacred ceremonies to the modern Indian choreographers, all of it is here in nearly 200 full color photographs.

**Auschwitz: A History in Photographs** (Indiana University Press, 1993, \$59.95) is a collaboration between the Auschwitz-Birkenau State Museum, Polish and British scholars, and Indiana University Press. With *Schindler's List* as a major candidate for one of the best films of the year, if not the best, and with the Holocaust being analyzed and reanalyzed, documented and recategorized, it is fitting to set the facts straight, after Communist Poland seemed to squelch the idea that any Jews died in Auschwitz. Now

researchers are free to tell the truth, giving a full picture of the Holocaust.

This is the English edition of the original Polish documented published in 1990. There are more than 300 photographs from the archives of the Museum which record the history of Auschwitz, with detailed captions and a series of sensitive essays placing the pictures in context. The photographs taken by the Nazis consist of the construction and expansion of the camp, of individual prisoners and daily camp life, and of the machinery of destruction created by the Nazis for total extermination of a people.

To be sure, this is an offshoot of the Polish edition, so perhaps the choice of glossy paper, sepia-toning and large size type almost eliminating margins comes from the original Polish design, but the book would have had much more powerful an impact, if the type were somewhat smaller, the paper matte finish. But the subject matter overpowers anything one can say about the book. There are photographs taken secretly by the prisoners, aerial views of the camps taken by Allies, photographs taken by the Soviets at the time of liberation, and photographs of the camp as it appears today. This is a moving book, one which everyone should experience not just with a quick "read" but with an enduring understanding and viewing of what happened in Auschwitz. This is a testimonial to a madman's dream of genocide and the perseverance and endurance of the human spirit, in spite of such overwhelming suffering.

**Morocco**, text by Paul Bowles, photographs by Barry Brukoff (New York, Abrams, 1993, \$49.50) is a stunning document which portrays the country to which Bowles gravitated as an expatriate from the 1930s on. Brukoff, a San Francisco-based photographer, convinced Bowles in 1991 to provide a text to accompany his photographs of Morocco, and this book is the result, with 80 color photos, accompanied by seven long-unavailable essays by Bowles. There is also a new introduction by Bowles written especially for this book.

North African light, the brilliant colors of Arab mosaics, the characteristic shapes of mosque doorways and minarets, the bustle of native markets, the serenity of a desert oasis illustrate the great charm and exquisite beauty of this North African jewel.

## CHRONICLE BOOKS

**That's the Way I See It** by David Hockney is part autobiography, part documentation of a life in art. The book is the result of five years of conversation with Nikos Stangos, showing a most articulate creative force in the late 20th century, articulate about his own work, about his culture, about society. In this first-person discussion of "new perspective" and "creativity", Hockney reveals his deep thoughts and theoretical discussions of his new way of reproduction, both technically and philosophically.

The book is beautifully designed and with over 300 illustrations in color, one can see his explorations in fax art, photo collages, still-video camera portraits, computer printings, and colored laser prints. This book is both autobiography as well as theoretical and moral testimonial to the creativity of David Hockney. (San Francisco, Chronicle, 1993, \$35.)

**Indian Circus** by Mary Ellen Mark, with a foreword by John Irving (San Francisco, Chronicle Books, 1993, \$40) is Mark's first book to focus solely on her work with traveling Indian circuses, creating a riveting and dramatic portrait that is both compassionate and honest.

Trying to capture the beauty of a dying art form, Mark spent six months in 1989-90 in Indian, when she traveled with 18 itinerant, sometimes uncooperative, circuses. Other photos are from previous trips to India over a 20-year period.

Featuring 74 captioned tritones, the book includes photographs of acrobats, contortionists, clowns, animal trainers, and circus animals. The photographs are poignant, exhausting, humorous, and sometimes bizarre, but they are "real", portraying circus life outside the ring. They also demonstrate the affection and devotion the circus performers have for their peers and their animals. Includes selected biography.

**Homeless: Portraits of Americans in Hard Times** by Howard Schatz includes pure and formal portraits with first-person interviews, adding a new dimension to these 75 heroic black-and white photographs. By dedicating himself to his art of photography giving both subjects and viewers the dignity of art's formal distance, Schatz gains the trust of his subjects and portrays the sympathy, the pathos, the shock and the shame of his subjects. He is such a dedicated artist that he makes his viewers look--just look at these portraits and sense the hard times these people have endured, their hopes, their fears, their situations. But subjects without context of their own environs make for artificial contexts. Is Schatz really doing a service to the homeless?

Every member of Congress will be receiving a copy of this book, and proceeds of sales will go to Comic Relief for the National Health Care for the Homeless. The design of the book was done *pro bono* by Milton Glaser, and Gannett Outdoor has donated a program of bus-shelter poster advertising for the publication of the book and the opening exhibitions in the San Francisco Bay Area. The exhibition is now in New York at ICP/Midtown.

**Wild Beasts** by Nicholas Bruant (San Francisco, Chronicle Books, 1993, \$29.95), a French fashion and commercial photographer who has been visiting Africa with his camera for the past 20 years, has created exquisite animal portraiture in black and white. Dividing his photos into animal groups, he has photographed elephants and hippopotamuses; reptiles; zebras, antelopes and gazelles; big cats; gorillas; buffalo and wildebeests; birds; and various other beasts. The photographs are brilliant, showing startling close-ups, unusual compositions and delicate plays of light and dark.

In addition, at the end of the book, extensive captions describe not only the behavior of each species featured, but also where, when and how Bruant shot the photo. For example, we learn that an adult elephant can eat as much as 600 pounds of leaves and grass in a day, and in dry periods, when food is not in abundance, it will wander 30 miles to find it. In addition, we learn that there are only 3,000 black rhinos on the entire African continent. In addition, there are only 400 mountain gorillas left when, just 100 years ago, their population numbered in the several thousands. For these

reasons, a portion of the proceeds from the sale of **Wild Beasts** is being donated to the African Wildlife Foundation.

**Ansel Adams in Color**, edited by Harry M. Callahan (Boston, Little, Brown, 1993, \$50), presents for the first time 50 images of American landscape. An homage by Callahan introduces this important volume of color photographs by an artist whose black and white images have created nearly a cult. The essay by James Enyeart adds dimension not only to Ansel Adams' color photography, which he had been involved in for over 40 years, but gives insight into the whole history of color photography, in an essay entitled, "Quest for Color." In addition to all this, there are "Selected Writings on Color Photography by Ansel Adams." Adams "not only made photographs in the form of color transparencies, but also published articles on color, exhibited a selection of prints to the exhibition "Color in Photography" in 1950 at the Museum of Modern Art, and left nearly 200 pages of letters and notes on his philosophy of color photography. It was his belief that color would become, along with electronic imaging, the medium of the future."

It is a known fact that Adams was thinking of publishing his color work in the last year of his life, but felt that the techniques were still not adequate. Only in the past two years has the technology of color printing reached a level of "color fidelity" which would have satisfied Ansel.

**Transitory Gardens, Uprooted Lives** by Diana Balmori and Margaret Morton (New Haven, Yale University Press, 1993, \$25.00) introduces us to the remarkable gardens built by homeless people on New York's Lower East Side. Bringing together more than 200 of Morton's powerful photographs, landscaper Balmori's insightful commentary, and provocative interviews with the gardeners themselves, this profoundly moving book challenges the very definition of the word garden.

Anna's Garden, for instance, is a garden of old, used teddy bears and dolls, surrounded by a tall chainlink fence. The animals are whole, the dolls are maimed. Anna is a recluse who speaks to no one. The neighbors say she was in a concentration camp as a child.

Jimmy's garden--an assortment of stones and garbage bags, five tires, a chair, a skid, a refrigerator shelf, some ailanthus trees and goldfish, a wooden fence, and a pond with water carried by hand from a nearby fire hydrant--was recently bulldozed by the city. Jimmy then disappeared--and these photos are all we have to experience that "garden".

As ephemeral as these gardens are, they definitely change the definition of what was once associated with wealth and leisure, viewed as an addition to home. Like traditional gardens, these spaces are designed for pleasure, social activity, or private retreat. But unlike traditional gardens, they are connected to an active and ephemeral use of the land.

This book is a profoundly moving document, one which shows the untapped creative potential of a whole class of marginalized Americans. The book lifts the soul, makes the head hang down to know that America's homeless also look desperately for confirmation of that ceaseless search for order, creativity, and love that emerges from the human spirit.