

BOOK REVIEWS

REFERENCE

Free Rein (*La Clé des champs*) by André Breton (trans. by Michel Parmentier and Jacqueline d'Amboise) is a gathering of seminal essays by Breton, the foremost figure among the French surrealists. Written between 1936 and 1952, they include addresses, manifestoes, prefaces, exhibition pamphlets, and theoretical, polemical, and lyrical essays. As a whole, they display the full span of Breton's concerns, his abiding faith in the early principles of surrealism, and the changing orientations, in light of crucial events of those years. An important contribution for students of Breton, surrealism, and modern French and European culture. Published by University of Nebraska, 1996, \$35.00 hardbound.

The Essence of Chaos by Edward Lorenz (Seattle, Univ. of Washington Press, 1996, \$14.95 paper) is an expert's unfolding of a very complex theory into layman's English to allow anyone to understand a good part of Chaos Theory, which has plagued many a scholar and academician for years. Here, a meteorologist has created a clear, sharp development of the subject, tying humanistic and scientific considerations together so well, that this is a major contribution to a nonspecialist audience.

Reconsidering the Object of Art: 1965-1975, edited by Ann Goldstein and Anne Rorimer (Los Angeles, MOCA and Cambridge, MA, MIT Press, 1995, \$35.00 paper) is the first comprehensive investigation in English of that groundbreaking and highly influential decade of artistic practice which has come to be known as Conceptualism. With photographs, images and essays, this book documents the work of some 55 artists who sought to question and recast assumptions about the nature, meaning, and function of traditional art. The book is arranged alphabetically by artist's name, and contains several essays by artists and critics exploring the sociopolitical, philosophical, historical and aesthetic issues engendered by the diverse work. Includes a chronology, general bibliography and artists' selected bibliographies.

FLUXUS

Fluxus by Thomas Kellein and Jon Hendriks (London and New York, Thames & Hudson, 1995, \$19.95 paper) gathers together a diverse collection of Fluxus memorabilia, as well as photographs of some of the key events and performances that took place. Kellein explains the Fluxus event focusing on the vision of

"Chairman" George Maciunas, while Hendriks takes a bibliographical tack, gleaning for his longterm acquaintance with the originators of the "movement" as well as their artifacts. Illustrations of memorabilia, posters, events, sculpture, multiples, books, mail art, boxes & puzzles. Author of the **Fluxus Codex**, Hendricks also includes a selected bibliography. A very good affordable addition to anyone's bookshelf on Fluxus.

ARTISTS' WRITINGS

Reasons for Knocking at an Empty House by Bill Viola (Cambridge, MIT Press, 1995, \$19.95 paper) brings together a number of essays, notebook entries, drawings, and descriptions of projects that map Viola's personal course through the readings, observations, experiments, and associations that form the groundwork for his art. Viola represented the United States at the 46th Venice Biennale and for the last 25 years has used innovative multimedia technologies to explore the phenomena of sense perception as a language of the body and avenue to self-knowledge.

Because of his deep roots in mysticism, poetry, philosophy, Eastern art, shamanism, Chinese Taoism, Sufism, and Zen Buddhism, this book becomes revelatory not only for understanding Viola's personal journey through the readings, observations, experiments, and associations that form the groundwork for his art, but also as a means of Viola's attempt to draw attention to the upset ecological balance of nature by focusing on the connection between our inner and outer lives, on the conception of the self as part of the whole. He seems to equate the natural physical environment as one and the same as our bodies, but feels that nature itself is a form of Mind.

Each work illustrated is accompanied by a description by the artist, as well as comments on the work's origins from the artist's notebooks. This is an extraordinary mind in the visual art world--one that can be savored time after time--and the video work must be seen to be believed. This will help to appreciate the video work even more.

The Daily Practice of Painting: Writings 1962-1993 by Gerhard Richter (Cambridge, MA, MIT Press, 1995, \$19.95 paper) contains statements such as *What sort of profession is this, in which you can afford to be tired, or not in the mood--in which you can be off form for days and weeks on end and not do a thing?* or *Reality may be regarded as wholly unacceptable...or All I know is that...painting is an indispensable necessity of life.*

Richter, born in Dresden in 1932, is one of the foremost painters of his generation. His defiant movement between abstract and figurative modes of

representation and his seemingly inconsistent methods of applying paint to canvas are consistent with Richter himself--the master of the paradoxical statement. Throughout his career, he has issued provocative, contentious, and memorable statements.

This is an anthology of Richter's texts from all periods of his career, many translated for the first time. There are public statements about specific exhibitions, private reflections drawn from personal correspondence, answers to questions posed by critics, and excerpts from journals discussing the intentions, subjects, methods, and sources of his works from various periods. The writings are accompanied by photographs from the artist's personal collection. This book has taken seven years to prepare and is a welcome addition to anyone's contemporary art library.

GENERAL

Love, Love, Love by Andy Warhol (Boston, Bulfinch/Little, Brown, 1995, \$9.95) is another in the series of gift books which represent the illustrations of Warhol at his best. These 43 illustrations of passion and romance are sprinkled throughout with Warhol's inimitable aphorisms, such as "You need to let little things that would ordinarily bore you suddenly thrill you" or "There are occasions when you don't want people to talk to you." That's for sure. A great buy!

Constructing Masculinity, edited by Maurice Berger, Brian Wallis, and Simon Watson (New York, Routledge, 1995, \$19.95) is the result of a Discussion in Contemporary Culture sponsored by the Dia Center for the Arts in New York City. Contributors include Stanley Aronowitz, Derrick Bell, Leo Bersani, Homi K. Bhabha, Judith Butler, Richard Delgado, Barbara Ehrenreich, bell hooks, Andrew Ross, Paul Smith, Abigail Solomon-Godeau, Michael Taussig, Simon Watney and Patricia Williams, among others. The authors explore representations of masculinity and maleness in the media and the arts, consider masculinity in relationship to science and law, and finally ask how an informed and activist notion of masculinity can contribute to political debates about identity and power. Biographies, bibliography and index. (Available from Printed Matter and other bookshops).

The Traffic in Culture: Refiguring Art and Anthropology, edited by George E. Marcus and Fred R. Myers (Berkeley, University of California Press, 1995, \$48.00 cloth, \$17.95 paper) breaks all barriers in signaling a new relationship between anthropology and the study of art. The essays explore the boundaries and affinities between art, anthropology, representation, and culture, casting a critical, ethnographic light on the art

worlds of the contemporary West and the ways they give value to cultural form--in short, a "traffic" in culture. Hal Foster, Barbara Kirschenblatt-Gimblett, Judith L. Goldstein and Carole S. Vance are some of the writers. Bibliographies and index.

Anyplace is the culmination of an architecture conference where Fredric Jameson, Peter Eisenman, Arata Isozaki, Rem Koolhaas, Daniel Libeskind, Bernard Tschumi and Elizabeth Diller, Toyo Ito and Seok Chul Kim, Caroline Jones, Alberto Perez-Gomez, Douglas Cooper, Sylvia Lavin, and so many more came and contributed dialogue, essays and images. This is the fourth in a series of 11 planned Any conferences on the condition of architecture at the end of the millennium. Published by MIT Press, \$35.00 paper.

Unpacking Duchamp: Art in Transit by Dalia Judovitz (Berkeley, Univ. of California Press, 1995, \$34.95 cloth) explains how the theme of transition, reappearing from work to work by Duchamp, makes each piece reproduce some other piece, and makes all of them copies of some original that can no longer be found and that has no creator. She also examines how Duchamp interpreted notions of mechanical reproduction in order to redefine the meaning and value of the art object, the artist, and artistic production.

Man Ray 1890-1976 with texts by Man Ray and André Breton (New York, Abrams, 1995, \$65.00) captures the energy of this multimedia spirit. Choosing the role of an outsider, as an American in Paris, he straddled the worlds of art and photography, iconoclasm and calculated composition, American pragmatism and European elegance. With duotone reproductions of 300 photographs, paintings, collages, drawings, objects, and a wide range of graphic work and documents, this compelling monograph presents an unprecedented view of a stimulating body of work.

Famous portraits, a selection of striking fashion spreads, his notorious photographs are all here confronting the reader-viewer who can recognize how Man Ray pointed directly to our own time so far ahead of his time with his artistic production.

Treadwell with photographs by Andrea Modica, essay by E. Annie Proulx (San Francisco, Chronicle Books/Constant Sullivan, 1996, \$40) is a remarkable portrayal of children in this small town of New York State with population only 200. Using an 8 x 10 inch view camera, Andrea Modica started in 1986 photographing the young girl Barbara, though not all of these pictures were taken in Treadwell nor are they all of this mysterious little girl.

Modica gained the confidence of the little girl's family and photographed this family who lived on the land with meager income, moving from one decayed farmhouse to another. The black and white prints are remarkable for what they divulge or do not divulge. This overweight little Barbara grows and matures over the 10 years, and the images are provocative. Death makes a regular appearance—a deer's head hangs from a limb of a tree' an animal carcass sits on a worktable. Modica's subjects oftentimes serve as exhibits for display, but at the same time they appear as collaborators in an anthropological exposé of a part of America that most people do not experience. A part of the proceeds from the book is being shared by Modica with Barbara and her family.

Immersed in Technology: Art and Virtual Environments, edited by Mary Anne Moser with Douglas MacLeod (Cambridge, MIT Press, 1996, \$40 cloth) suggests that critical thinking can be accomplished about virtual reality and suggests that a great number of artists are deeply involved in extending the boundaries of representation into the territory of computer technology, immersive environments, and visionary media that become "real" and not "false". With a series of essays (11) that approach the social and cultural implications of cyberspace from the perspective of cultural studies, communications, art history, art criticism, English, and women's studies, the second section includes artists who created nine virtual worlds over a three-year-period at the Banff Centre for the Arts in Canada, and then discuss what they have accomplished in both theoretical and technical terms. Race, identity, materiality and the body, landscape and narrative, as well as masculinist and rationalist biases of cyberspace are also discussed.

The War of Desire and Technology at the Close of the Mechanical Age by Allucquère Rosanne Stone (Cambridge, MIT Press, 1995, \$22.50) is a fresh, witty, and original study of the media and gender studies, showing how modern communications technologies are transforming our erotic sensibilities, and tinkering in a deep way with our sense of who we are. Stone argues that computer-mediated communication differs from more traditional modes involving telephones, postal service, or just face-to-face people, because we are not required to reveal much about ourselves unless we choose to—so alternative personae can be attempted—and we can recreate ourselves. It can be tremendously exciting and potentially very dangerous. A fascinating series of intellectual provocations including phone sex, "virtual cross-dressers", and a rape by seduction of one of a woman's multiple personalities! Wow!
Bibliography.

Robert Motherwell: What Art Holds by Mary Ann Caws (New York, Columbia University Press, 1996, \$34.50 cloth) is a very close profile of the artist's work and the artist's presence by a close friend. Caws puts Motherwell's paintings, drawings, and collages in perspective with American and European literature philosophy, and art.

Caws looks carefully and critically at a series of his work, as well as individual pieces. Included are five thoughtful interviews between Caws and Motherwell, never before published, featuring discussions of the artist's relationship to surrealism, to Joseph Cornell, and to Mallarmé.

Paradise Garden, a trip through Howard Finster's Visionary World by Robert Peacock with Annibel Jenkins (San Francisco, Chronicle Books, 1996, \$22.95 paper, \$35.00 hardcover) with photographs by Mary Ellen Mark, Karekin GdekJian, and David Graham is a boldly designed book, taking readers on a veritable walk through the garden with Howard Finster himself—designer, preacher, folk artist, as the guide evoking a visit to this idiosyncratic and memorable place. He started painting in 1976 after a vision instructed him to produce sacred art. Then he began work on Paradise Garden—"part backyard museum, part Bible park" and "commissioned by God." But much of the garden has gone to ruin, Finster having sold off many of the works of art (many of which are now in the possession of the High Museum of Art) and the garden is somewhat in disrepair, but the reader can visualize, imagine and see what the Garden really has been—a creation by a possessed spirit, an obsessive self-trained artist, who has used the media to his needs and desires and has merited recognition by scholars, curators and especially collectors.

African American Visual Aesthetics: A Postmodernist View, edited by David C. Driskell (Washington, DC, Smithsonian Institution Press, 24.95 paper) is the result of a conference, and these essays involve a discussion of the African-American aesthetic, the careers of Wilfredo Lam, Romare Bearden, Norman Lewis, and Robert Colescott, as well as Body and Soul in the guise of the art of David Hammons. 16 color plates, many black and white plates and illustrations.

On the Edge of Magic: Petroglyphs and Rock Paintings of the Ancient Southwest by Salvatore Mancini (San Francisco, Chronicle Books, 1996, \$13.95 paper) is a startlingly beautiful and haunting photography book that documents the rock art of ancient peoples in the American Southwest and northern Mexico. As noted writer and art historian Eugenia Parry

Janis says in the Foreword, the Western need to "box in" art was alien to the ancient tribal rock artists; nature itself was their canvas, and the organic inconsistencies of the rock became part of the work. The rock paintings have a primal intensity and preternatural beauty. This photographer, Mancini, is trying to preserve these beautiful petroglyphs which are now threatened by encroaching development, vandalism, and pollution. Chants and prayers by contemporary tribespeople accompany these magical images.

Edouard Manet: Rebel in a Frock Coat by Beth Archer Brombert (Boston, Little, Brown, 1996, \$29.95) reads like a 19th century novel, showing that Manet changed the course of painting with his vision of modern life. But as a man, he could paint nudes and outrage his audiences, while painting his friends with frock coats and high hats. His complex relationships with his wife and the women he painted, especially Berthe Morisot who inspired his greatest portraits, figure into a complicated portrayal of an artist who reflects the conflicts and ambiguities of 19th century Parisian society.

Although he knew the Impressionists and befriended them, he chose not to be shown with them in their controversial exhibitions of the 1870a. Each of his great paintings is analyzed, but it is his mature years which are best portrayed, including the fashions of the time, the mores, and the reception of Manet's art in relationship to the social climate of the times. This book will certainly remain a great reference for the 19th century French period.

Hitting the Road: The Art of the American Road Map by Douglas A. Yorke, Jr., and John Margolies (San Francisco, Chronicle Books, 1996, \$18.95 paper) offers a striking collection of full-color illustrations of over 200 road maps, together with a fascinating discussion of the popular culture they reveal. It tells the story of America's love affair with the automobile. Road maps invited nomads to reach for freedom they sought, secure in the knowledge one would get to where one wanted to go.

From the early 1912 touring maps, featuring covers ablaze with a sense of adventure, to the Art Deco-inspired graphics of the 30s and family-oriented images of the 50s and 60s, the examples in this book are examples of popular culture and the whims and fancies of recreational goals. Bibliography

Lewis Carroll's Jabberwocky: A Book of Brillig Dioramas by Graeme Base (New York, Abrams, 1996, \$19.95) creates these three-dimensional renderings of his illustrations that delightful and surprising.

Harry Callahan with photographs by Callahan and text by Sarah Greenough (National Gallery of Art, Washington/dist. by Bulfinch Press/Little, Brown, 1996, \$50.00) includes more than 100 beautifully produced photographs, tracing Callahan's career and illuminating the connections between his subject matter and his constant experimentation. Includes 19 color illustrations which demonstrate Callahan's exploration of color photography when others were not interested in that potential. An exquisite addition to any photographic book collection. Powerful!

Bullocks Wilshire by Margaret Leslie Davis (Los Angeles, Balcony Press, 1996, \$29.95 hardcover) is a labor of love by the author who writes about a beautiful building in Los Angeles, which is extant--and will have a new life as the seat of the Southwestern University School of Law. This 1929 modern department store was an example of the most extreme and elegant Art Deco architecture in all of Los Angeles, and it became mecca not only for consumerism, but also for beautiful environments. Its history is laced with allusions to Raymond Chandler, Hollywood movie stars such as Marlene Dietrich, Rosalind Russell, Loretta Young, Ingrid Bergman, Joan Crawford, Ginger Rogers, and my mother. It was my mother's favorite department store--and we shopped there only when there were after Christmas sales--and we could buy elegant clothes for little money. But such surroundings and such wonderful employees who really enjoyed working there and enjoyed being in such tantalizing surroundings of marble, fine woods, great ornamentation, and amazing murals.

In 1993 the doors closed because of R.H. Macy buying the Bullocks chain. The land upon which the store resided was owned by Cal Tech, but when Southwestern University inquired about the possibility of acquiring the building and two lots adjacent to it, the city of Los Angeles breathed a sign of relief, since the University said it would also accept the obligations of stewardship of such an historic structure. So it now is a Law school which has respected the beauty of the building and has renovated to suit its needs but not to destroy the initial intentions of the architect and the design team. It was a solution made in heaven. This book tells the story in words and in pictures. Available from Balcony Press, 2690 Locksley Pl., Los Angeles, CA 90039.

Inside the Visible: An Elliptical Traverse of Twentieth Century Art in, of, and from the Feminine, edited by Catherine de Zegher, is published on the occasion of a major exhibition at the ICA in Boston (through 12 May 1996), which presents a

gendered reading of more than 30 women artists of vastly different background and experience. Established artists are juxtaposed to "invisible" figures to create a retheorized interpretation of the art of this century.

The structure of this book in terms of recurrent historical cycles, focusing on three periods (the 1930-40s, the 1960-70s, and the 1990s) that anticipated waves of political repression, nationalism, and xeno-phobia, often stimulating artistic production that redefined practice. Illustrated essays document each artist in the collection. Artists include Martha Rosler, Charlotte Salomon, Mira Schendel, Lynn Silverman, Nancy Spero, Jana Sterbak, Nadine Tasseel, Sophie Tauber-Arp, Ana Torfs, Joelle Tuerlinckx, Cecilia Vicuna, Maria Helena Viera da Silva, Carrie Mae Weems and Francesca Woodman.

Five general essays trace connections among the artists, taking up such issues as why artistic recognition eluded certain artists and why their work is only becoming visible today. They also address overlapping themes such as gender and sexuality; the intersection of racial, class, ethnic, sexual, and regional identities; and the nature of the relationship between work and viewer. This is a book that begins with the citation of two sound poems by the Belgian poet Adon Lacroix, so it may give you an idea of how deep, wide-ranging, and ingenious is the take on what "feminist art" really is. Lacroix was Man Ray's first wife, who introduced him to her realm of language (Belgian and French poetry and art), translating and reading to him the works of such literary adventurers as Mallarme, Rimbaud, and Lautreamont. She also became the interpreter between Man Ray and Duchamp. Amazing beginning and pithy but quite accessible theory of feminism with a twist. A great book!

REPRINTS

Homo Aestheticus: Where Art comes from and Why by Ellen Dissanayake (Seattle, Univ. of Washington Press, 1995, \$16.95 paper) is a reprint of the 1992 original publication.

Redesigning the World: William Morris, the 1880s, and the Arts and Crafts by Peter Stansky (Seattle, Univ. of Washington Pres, 1996 for Society for Promotion of Science and Scholarship).



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