
BOOK REVIEWS

REFERENCE

Women in Dada: Essays on Sex, Gender, and Identity edited by Naomi Sawelson-Gorse (Cambridge, MA, MIT Press, 1999, \$49.50 cloth) is a significant revisionist resource for anyone interested in Dada in its various manifestations. The contributions of women artists to the many Dada movements are revealed and offer fresh perspectives on issues of gender, sexuality and femininity. Included are artists such as Hannah Hoch, Suzanne Duchamp, Sophie Taeuber, Mina Loy, Beatrice Wood and many many more. The book also addresses issues of colonialist racism, cross-dressing and dandyism, and the gendering of the machine. The bibliography was compiled by the International Dada Archive (Timothy Shipe and Rudolf E. Kuenzli). This is a hefty book of almost 700 pages with 85 illustrations, which will have resonance for years to come.

GENERAL

Walter Benjamin: Selected Writings, Volume 2, 1927-1934, edited by Michael W. Jennings, Howard Eiland, and Gary Smith (Cambridge, Harvard Univ. Press, 1999, \$37.50) is a book I would like to take with me if I were to be put on a desert island for the rest of my life. With the dictionary and this volume, I would be a very happy reader. This is an exciting volume, one of three that will make Benjamin's writings available and accessible to a much broader audience, due to the fact this is in English! Not just a literary theoretician as indicated in volume 1, the most expansive Walter Benjamin delves into popular culture (he created that discipline!) to theories of media and visual arts. He discusses children's books, toys, Charlie Chaplin, Mickey Mouse and Goethe. His now famous essay on "Unpacking my Library" is here, as well as essays on Folk Art, Bertolt Brecht, Julien Green, and even a Little History of Photography, Franz Kafka and so much more.

These writings cover the period when he abandoned academia to his emergence as an important literary journalist in 1927, and then to his near silencing after the Nazis took power, and then his exile in 1934. Included here are book reviews, personal essays, travel pieces, radio lectures and newspaper criticism. And Benjamin has his own brand of Marxism almost as a Surrealist idea, giving him the idea of "the author as producer". He was elegant yet accessible, eclectic but incisive. Oh, what a joy is this. I hope to see you all on the desert island, but leave me to my Benjamin! I shall feast upon it for years to come!

Matisse: Father & Son by John Russell (New York, Abrams, 1999, \$39.95) is a revelatory biography, largely because of the author's access to more than 800 letters, some even 13 pages long, between the father, Henri Matisse and the son, Pierre Matisse, who eventually moved to New York to become an art dealer. The former art critic of the *New York Times* writes a seamless narrative that moves easily between professional and private. Henri, the father, spoke at length of the work he was doing at the time in the studio in detail, often accompanied by pencil illustrations, while Pierre spoke about the travails of being an art dealer in detail as well. This youngest son and his father became completely interdependent with this long correspondence.

Russell was privileged and shares that privilege with his reader. This is not an epistolary narrative per se, but it is a biography of two men who are so closely linked because of their correspondence that their letters become witness to two lives and more. Russell also provides the reader with new information about many artists such as Balthus, Dubuffet, Chagall, Giacometti and Mirò, whose careers were significantly influenced by their dealer, Pierre Matisse, in New York. In addition, the period before and after World War II is amply described through the life of Pierre Matisse, who helped to shape the taste of American museums and collectors for over 60 years. An elegant man, he dealt with great collectors and great institutions, but could talk to anyone who ambled through his gallery. There are 96 illustrations, 48 in full color and an index.

A Trail Through Leaves: The Journal as a Path of Place by Hannah Hinchman (New York, W.W. Norton, 1999, \$17.95 paper) is a beautiful book of visual and verbal reflections juxtaposed in such a way to make image and text harmoniously placed on the page. This book serves as an inspiring guide to keeping an illustrated journal. The author is known to have kept 44 volumes of memories, so that in this volume she intersperses 150 of her most delightful sketches and paintings with thoughts on journal writing, advice for keeping your own, and honing both the visual presentation and the writing into an art. Even if you cannot draw, the author reassures the reader to use intuition and to focus on the process of drawing without concentrating on perfection.

Hinchman also teaches the reader to maximize our physical connection with nature through our bodies, how to "feel it in your bones." She cites the disconnect that existed when we reached puberty of that bond we felt with nature, but somewhere along the way we lost that feeling, that lightness on our feet as we bound across the stepping stones of a stream, the agility it takes to quickly climb to the top of a tree. It is like learning it all over again to know our bodies, through the process of our journals. By following the flow

of attention instead of directing it, one can recapture that analogy of our lives with elements in nature.

Hinchman shares excerpts from her many volumes of journals in her last chapter and gives great advice to anyone who wishes to start a journal. Living life to its fullest will be much more accessible in the present by rediscovering your surroundings and reclaiming your senses. A wonderful entrée to journal writing.

Digital McLuhan: A Guide to the Information Millennium by Paul Levinson (New York, Routledge, 1999, \$27.95 cloth) not only confirms the prophetic ideas of Marshall McLuhan, one of the most important thinkers of the 20th century who worked in the 1950s, 60s, and 70s, but also explains his ideas to a generation who have never heard of him, but who has been dubbed “The Patron Saint” of the digital age by *WIRED* magazine. McLuhan was stuck in a straightjacket of paper, according to the author, a friend and colleague, but he was struggling to communicate in an electronic pattern. He was ahead of his time, having written *The Medium is the Massage*, where he proposed that the use of a medium has an impact upon society more profound than what individuals may do with the medium. Levinson then expounds on how the Internet has become this grand medium of media.

With regards to “the global village”, McLuhan suggested that television was turning the world into a global village—which is true to an extent, but even moreso when applied to the Internet, which provides more than just a passive viewing of an event—interaction and participation between “villagers” occurs on the World Wide Web.

In addition, McLuhan said that the Xerox machine allowed everyone to become a publisher. Levinson examines this theory and argues that even the cheapest paperback feels more like a book than a copied manuscript and the author doesn't have the distribution power of a publishing house. However, material on the Internet—with a bit of web design and savvy—can look every bit as good on a personal web page as one created by a large company.

Levinson actually continues his discussion with McLuhan, but Levinson has the last word and McLuhan the upper hand. Levinson explores the consequences of the digital revolution on everything from publishing to politics, where the “gatekeepers” of old are giving way to new modes of doing business. A must for everyone who has McLuhan's name in their vocabulary.

Talking Visions: Multicultural Feminism in a Transnational Age, edited by Ella Shohat (Cambridge, MIT Press, 1999, \$49.50) is a multivoiced collection of essays and images which presents the perspectives of activists, scholars, artists, and curators from a broad range of constituencies.

This is not a book of unified feminist historical narrative, but rather a “relational” feminism of diverse communities, affiliations, and practices. The texts/images partake of many genres: reflective essay, testimonial dialogue, performance piece, digital collage, prose poem, and photomontage. Certainly, this multimedia, multi-leveled volume of knowledge and of activism deals with a conversation in multiple languages of intersectionality and transnationalism. Crossing all kinds of cultural, general and generic barriers, this book presents new ways of recording history and envisioning community.

Such names as bell hooks, Adrian Piper, Coco Fusco are balanced by a whole array of new names and new writings and art. Marcia Tucker, founding director of the New Museum, writes a preface but it is the artists who expand the vistas. All illustrations are in black and white, there is a selected bibliography, name index subject index, and a detailed description of all the contributors. This is a volume that will have resonance for years to come in this multi-ethnic and multi-cultural world which we inhabit today.

Postcards from the Basque Country: A Journey of Enchantment and Imagination by Beth Nelson (New York, Stewart, Tabori & Chang, 1998, \$19.95) is a journal of a trip by the author to the Basque Country, recording her visual impressions and gathering her experiences. With postcard stamps, stickers, fortunes from fortune cookies, she begins with Dreams, telling about her grandmother who began her travelling late in life, saying that “Distance is nothing; it is only the first step that is difficult.” Using maps, old postcards, texts as if they were collaged onto the pages of the journal, she writes and tells us what traveling means to her. And going to a fishing village in Basque country is just what she seems to feel as going home.

A kind of epistolary diary, she begins by describing her second floor which she occupies with a table for painting, and everything within walking distance just outside her door, which is next door to the homes of many fishermen. There are vocabulary words about the ships and the sea, quotations from famous writers which seem apt for this experience, such as Lartigue and his lover Renée. She speaks of Zarauz, Bilbao, the Lorca exhibition in Madrid, and shares the feelings of sublime tranquillity in Spanish and in English. The importance of food is demonstrated, emphasized and described. There are many parades and fiestas. Then to Biarritz, the village Sare, and tidbits of encyclopedias, flag colors, sugar packets, more fiesta reports, music. Then there are words of weather against a deep blue sky specked with clouds.. Then there are regattas in San Sebastian and a final farewell and dedication to a lost lover. Nelson owns a firm called Printed Matter, Ltd. which designs stationery goods for clients ranging from

Fortnum and Mason to Zona to Takashimaya. You can see where she's coming from. A wonderful dreamlike trip for readers as well as Nelson herself.

Readings by Sven Birkerts (St. Paul, MN, Graywolf Press, 1999, \$16.00 paper) celebrates reading in a special way, for he has dedicated his writing to that and that alone. Whether he speaks of the Internet or "nature", whether he talks of Flaubert or the use of syntax, or Jack Kerouac, or Don DeLillo, Postmodernism or Keats, the author of *The Gutenberg Elegies: The Fate of Reading in an Electronic Age* and other tomes solicits deep thinking about issues and meditations on the new media technology or a lovely poetic insight.

PHOTOGRAPHY

Arena Editions is a remarkable photobook publisher from Santa Fe, New Mexico, whose book production and design are epitomes of excellence, among which are:

Luis González Palma: Poems of Sorrow with essay by John Wood (Santa Fe, Arena Editions, 1999, \$65.00) documents the ten-year career of this Guatemalan artist who widespread reputation is based on his photo-based portraits commingled with symbolism of indigenous myth and culture, Catholicism, and humanity. His full-frontal portraits transcend time, place, suggesting beauty and mysticism as his final subject matter. His children are crowned in thorns, his young women in beaten spikes that form halos around the Virgin's head in folk art. Gonzalez Palma is not a photojournalist, nor is he a documentary photographer, but he photographs the landscape of the soul. They are portrayals of the juxtaposition of violence and mysticism, which come from the artist's culture. Beauty and sorrow commingle into images which move the viewer completely. There are 70 four-color plates. Distributed by D.A.P.

Blackface by David Levinthal (Santa Fe, Arena Editions, 1999, \$65.00) is the result of Levinthal's using his toy collection to prompt viewers to challenge stereotypes, question national myths and question popular (mis)perceptions. These 97 four-color plates are blown-up images of miniature toy tableaux which have recreated scenes of racism, genocide and sexual fantasies. Here we have the exploration of the Blackface myth embodied in "black memorabilia", household objects from the first half of the 20th century that were infused with African-American stereotypes. The artist has juxtaposed racism through objects of "black memorabilia" against the backdrop of the beauty of their photographic representation. Noted writer critic, and filmmaker Manthia Diawara, an expert on the

representation of African Americans in film, photography and popular media, has written an important essay for this volume. One is reminded of Betye Saar's Aunt Jemima series as well. But Levinthal's "luscious" photographs create a definite tension in the mind of the viewer. Distributed by D.A.P.

Peter Beard: Fifty Years of Portraits (Santa Fe, Arena Editions, 1999, \$75) is constructed like a photo album, which indeed it is. Photographer, naturalist, and raconteur Peter Beard has befriended and photographed some of the most prominent figures of our times. Portraiture has permeated the total oeuvre of this remarkable life, so that Beard's "portraits" are not traditional, but embody spontaneity, moments shared with intimate friends, and the adventure and experiences to which the artist has been attracted. Some of these images are Picasso, Francis Bacon, Karen Blixen, Andy Warhol, Elizabeth Taylor, Truman Capote, Jacqueline Kennedy Onassis, Salvador Dali, Mick Jagger along with great safari hunters, and his "living sculpture" of poised beauty such as Brigitte Bardot, Carole Bouquet, Iman, and Verushka. He has also turned to portraying searing images of elephants and crocodiles, lions and tigers. This is no ordinary individual, so that the photographs are indeed diverse and eclectic as well. 175 four-color plates in this clothbound leather book.

Monument by Lynn Davis (Santa Fe, Arena Editions, 1999, \$65) is a magnificent work of art. With text by Patti Smith and Rudolph Wurlitzer, this portfolio or large-scale photographs of "monuments" represents images made in Egypt, Australia, Cambodia, Burma, Thailand, Syria, Jordan, Turkey, Yemen, Lebanon, Greenland, and the U.S. Her keen eye articulates not only the all-powerful forces of nature but also the most courageous building pursuits ever undertaken by man. Cool and refined, the artist's aesthetic permeates her sparse composition and controlled modeling of light, evoking solitude and contemplation. Each of these 60 plates uses various papers and techniques peculiar to each event. Rather than awe, there is great reverence and respect.

Davis was well known for years by working with the human figure, but after a 1986 visit to Greenland to photograph the icebergs, her work took a different direction. Travel is an essential part of her practice, since she has built on the long tradition of travel photography from the 19th century. Her great photographs are accompanied by texts by Patti Smith and Rudolph Wurlitzer that elevate and respect the dignity of these spectacular works of art. There is humanity within these images, but there is also respect and inspiration. Once again, the designer has also respected the images and in the simplicity and beauty of the choice of

paper, the silver dustjacket and the rhythm of the images, Arena Editions has excelled again in its bookmaking.

Between Nature and Culture: Photographs of the Getty Center by Joe Deal (Los Angeles, J. Paul Getty Museum, 1999, \$37.50) is the result of a commission given to Joe Deal, who has chronicled the changing Southern California landscape in his own work, by the Getty to document the site and construction of the Getty Center, designed by architect Richard Meier. He documented the making of a major piece of architecture and interpreted its relationship to the natural environment. The work is divided into two phases: images taken of the beautiful chaparral-covered mountaintop before construction (between April 1984 and March 1989) and images taken during construction (between April 1992 and August 1997). The portfolio, entitled *Topos*, a Greek word meaning place, site, position, and occasion, consists of 162 photographs, most of which are featured in this book.

Moving from being a solitary outsider in the first phase to a privileged insider in the second phase, the artist documented "the boundaries—the lines of tension—between the environment and the construction of culture." These black and white photographs capture the poetry, power, drama, and stark reality which transforms from an undeveloped landscape into an extraordinary destination.

Essays are by Weston Naef, Mark Johnson, and Joe Deal with 122 black and white illustrations.

Willy Ronis: Sundays by the River (Washington, DC, Smithsonian Institution Press, 1999, \$24.95) is a kind of Sunday in the Park with Willy—an amazing lazy, comfortable way of looking at people reacting to their beautiful river environment. Included are Parisians and visitors alike, who have a gravitational pull to the river bank. This Motta Photography Series is a joy to behold with 48 elegant duotones of a guitarist at a riverside café trying to distract a foursome engaged in animated conversation, a toddler riding a tricycle on the deck of a barge, and so much more. These photos are reminiscent of impressionist scenes, not only for the tranquility of spring and summer, but also reflecting a sense of communal spirit created by the water's flow.

Jeanloup Sieff: Dance (Washington, DC, Smithsonian Institution Press, 1999, \$24.95) is a portfolio of 464 duotone images taken between 1953 and 1994 by Sieff, well known as a fashion photographer, but always fascinated by dancers. Jeanloup Sieff maintains that artists have a "corporeal intelligence" which gives them a unique ability to fill empty space with the beauty of their movements. So he captures both the fleeting gestures of their ephemeral art along with

the timeless world of their profession. He has written his own preface, which is magnificent.

Hiro with photography by Hiro, edited by Richard Avedon with an afterword by Mark Holborn (Boston, Bulfinch Press, Little/Brown, 1999, \$65 hardcover) has 37 color photographs and 32 duotones, and this book captures a distinguished career as a fashion, still-life and portrait photographer of the highest rank, beginning nearly forty years ago in New York at *Harper's Bazaar*. He has no peers for his extraordinary sensibility, influenced by such people as Richard Avedon and Alexey Brodovitch, legendary art director. After a childhood in China and Japan, he brought with him a technical proficiency which was the most advanced of his time, adept at layering imagery in a single frame long before the arrival of the computer. This book is a magical portfolio of a photographic genius—whose humanity shines through it all. There is a keen mind behind the click of that camera—and how fortunate we are to have such a worldly photographer in our midst. This is a gorgeous book!

Georgia O'Keeffe at Ghost Ranch by John Loengard (New York, te Neues Publishing, 1999, \$14.95) records in small format a day in the life of the famous artist, Georgia O'Keeffe from sunrise to sunset as documented by famed photographer Loengard, a Life photographer. The photos are interlaced with the artist's reflections on life in the desert, along with the photographer's recollections of that momentous three-day shoot!

Jewishness by Peter Loewy (Munich, Gina Kehayoff, 1997, \$19.95 dist. by New York, te Neues) is a wordless series of color photographs of the "Jewishness" found in Jewish homes in Germany photographed by the artist. It is truly amazing to find these demonstrations of ethnic affiliation in a country which has so few Jews left since World War II. The demonstrations can be very moving, with menorahs (candlestick holders) a predominant demonstration, but there are other candlesticks, photographs on mantles, Kiddush cups, incense burners, and then some kitsch as well. There is humor and deep seriousness, elegance and humble items too. The photographer entered the homes of these people in trust and friendship. The result is an amazing story without words.

Nadar/Warhol: Paris/New York: Photography and Fame by Gordon Baldwin and Judith Keller (Los Angeles, J. Paul Getty Museum, 1999, \$60.00 cloth) is an exploration of celebrity in two different centuries, two different cities, yet demonstrating many similarities between the two artists and

providing an opportunity to explore the role of the visual artist in creating and perpetuating fame.

Each of these two artists exploited the media of their day to promote their own and their sitters' reputations. And as evidenced by their photographs, both men had a penchant for self-portraiture. Each artist had idiosyncratic elements (Nadar had a mop of bright-red hair, and Warhol a peroxide-blond "fright wig") to create memorable images. In this self-reflection, they exploited their own images to seek out their own celebrity. To be sure, Nadar befriended and photographed such luminaries as George Sand, Alexandre Dumas, Victor Hugo, and Jean-Francois Millet, while Warhol's sitters included Mick Jagger, Jane Fonda, Elizabeth Taylor, Liza Minnelli, Robert Mapplethorpe and many more.

This stunning book juxtaposes a few of Nadar's photos and Warhol's to create a convincing argument for these artists' similarities. But it is the outstanding essay by Richard Brilliant that sets a cultural context for the concept of celebrity and celebration. In so doing, he justifies so much of our media coverage, our photography and our hunger for knowledge about the "famous". Baldwin annotates each photo of Nadar and Keller takes on Warhol, giving us a detailed description of each photograph in the exhibition. Endnotes and index complete this fascinating volume.

Alfred Stieglitz: Photographs and Writings (Washington, DC, National Gallery of Art/Bulfinch Press, 1999, \$75.00) is the result of the collaboration of Sarah Greenough, Georgia O'Keeffe and Juan Hamilton, who together chose the photographs for the book and exhibition. Greenough selected 56 letters and articles and edited them. Unlike Nadar and Warhol, Stieglitz never signed his photographs, never seeking a "name" for himself, but he wooed photography all his life. This book is a reprint of the original book published in 1983, which sold out in its first year.

The photographs are drawn from the key set of Stieglitz photographs donated to the National Gallery of Art by O'Keeffe in 1949 and 1980. The 73 images have been reproduced in tritone offset to achieve the utmost fidelity to the original, printed on specially manufactured archival paper. This is an exquisitely printed volume, certainly to be welcomed by all Stieglitz devotees and by anyone who appreciates the fine art of photography.

ARCHITECTURE

Jewish Museum Berlin: Architect Daniel Libeskind with a photo essay by Hélène Binet (G + B Arts International, 1999, \$38.00 paper) is a documentation of a major building not only for Berlin but for the world, since it is rich in

symbolism, integrating concepts related to the tragic Jewish past to a future-oriented aesthetic asserting the vitality of Jewish life. Featured is an interview with Doris Erbacha and Peter Paul Kubitz with the architect, revealing the intention of incorporating the past, present and the future in this one building, Libeskind becomes an icon in himself. From idea and concept to execution, this book traces the history of a building and a memorial.

Daniel Libeskind, Jewish Museum Berlin: Between the Lines by Bernhard Schneider with a preface by the architect and photographs by Stefan Müller (Munich, Prestel dist. by Te Neues, 1999, \$16.95 paper) has a preface by the architect with many color photographs, plans and drawings, as well as a biography and project list of the architect's work. Here the architect cites the fact that he has tried to combine the visible and the invisible into the structure to place it in this space of Berlin. A wonderful less detailed but very satisfying book.

The Sculpture of David Nash by Julian Andrews (London, Henry Moore Foundation in assoc. with Lund Humphries and Univ. of California Press, 1999, \$29.95) documents the life and work of David Nash, internationally recognized sculptor whose 30-year career has had 80 solo exhibitions of work primarily in wood. This is the first publication to review the entire range of Nash's work, including sculptural precedents and influences, and some of the key issues affecting contemporary sculpture. Included also are Nash's concern with geometric form, and Andres also examines the genesis of his major pieces, from art college work through his first period working in Wales, to recent developments in the 1980s and 1990s.

The work is treated thematically, drawing relationships between works, highlighted through the illustrations accompanying the text. 17 key works are illustrated in color. There is chronology, exhibition history, selected bibliography, publications by the artist, films and documentaries, works in public collections, in open spaces. This is a wonderful monograph on a very important environmental and poetic sculptor, one of the English Earth Art sculptors who must be in everyone's vocabulary.

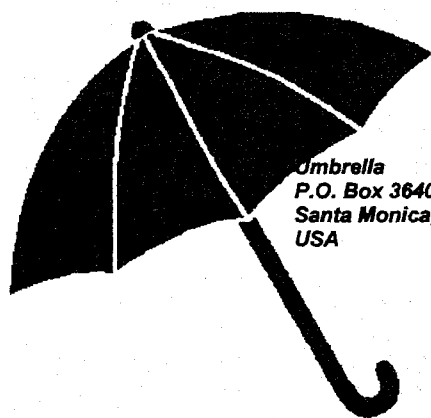
ALL AGES BOOKS

The Worst Band Universe by Graeme Base (New York, Abrams, \$19.95) includes a CD with very original music by the author, famed for his *Animalia*, *The Sign of the Seahorse*, and the *Discovery of Dragons*, among others. Base creates a cosmic tale of Sprocc, a young splingtwaner-player who leave his home planet, Blipp, in search of musical freedom. Lured by the promise of fame and fortune, Sprocc enters the annual Worst Band in the Universe

Competition—and is launched skyward on an adventure of truly intergalactic proportions. The characters in this tale are amazingly inventive with the Eldest One, Musical Inquisitor, the Breather, the Stickman, the Skot, the ButtonPusher, and Prodmn, among others. You will learn to love Sprocc for his creativity and for the great competition he enters, which will probably change your idea about Rock concerts. For Sprocc and his band combine the Ancient traditions with the new wave inspiration to make songs such as the Worst Band in the Universe, Let's Go! (Back to the Big Bang), Planetfall, 90 Light-Years from the Sun, and W.Y.S.I.W.Y.G. all recorded on the CD for this intermedial experience. In act, the recording has been "sonically translated for consumption by Earth-based life forms. These 48 pages in full color defy description. It takes you to Blipp and Gamma and lots of new places in a totally cosmic musical adventure!

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EXHIBITION CATALOGS

Breaking Type: The Art of Karl Kasten (San Francisco, San Francisco Center for the Book, 1999, \$15 softcover, \$25 hardcover) documents an exhibition of UC Berkeley Professor and printmaker Karl Kasten who has revived a long-lost monoprint technique developed by Gauguin at the turn of the century. This technique combines the immediacy of a drawing with the texture of a monoprint, giving it a unique accessibility and adaptability.

The exhibition of Kasten's book production as well as his printmaking was shown both at the Center for the Book and the California Heritage Gallery in San Francisco. Curated by Susan Landauer, Chief Curator of the San Jose Museum and the Center's founding curator, the exhibition's catalog has 64 pages, many four-color plates and duotones, as well as an introduction by Robert Flynn Johnson, curator of the Achenbach Foundation. Included is an interview with the artist, chronology, bibliography, and the curator's essay. Order from the San Francisco Center for the Book, 300 de Haro, San Francisco, CA 94103.

Dupuy Chez Conz documents the editions created by Jean Dupuy with Francesco Conz between 1989 and 1991, which have been given to the FRAC Bourgogne (fonds regional d'art contemporain, Burgundy, France). The cover consists of photographs of all the Fluxus artists photographed by Francesco Conz of Verona, Italy, whose Editions Conz are world-renowned. Dupuy is known for his use of his own handwriting to accompany his work, usually using colored pens of all shades. But in this volume, Dupuy writes the text, a kind of memory track of his collaboration with Francesco Conz. This is a French/English edition with 80 pages and color and black and white illustrations. 100 FF from Editions du Fonds Regional d'art Contemporain de Bourgogne, 49 rue de Longvie, 21000 Dijon, France.

Off Limits: Rutgers University and the Avant-Garde, 1957-1963, edited by Joan Marter (Newark, Newark Museum, 1999, \$60 hardcover, \$30 paper) reveals the beginnings of Pop Art and the avant-garde movement of the sixties, centered around a group of Rutgers artists who came together on the campus of the university during the 1950s who revolutionized art practices and pedagogy. With more than 140 illustrations as well as interviews with Allan Kaprow, Roy Lichtenstein, Lucas Samaras, George Segal, Robert Whitman, and Geoffrey Hendricks, this catalog also contains essays by Simon Anderson, Joseph Jacobs, Jackson Lears, Joan Marter, and Kristine Stiles. This very significant exhibition also documents for the first time "Project in Multiple Dimensions," a previously unpublished statement by Kaprow, Robert Watts, and George Brecht about their