

BOOK REVIEWS

Edited by Amy Navratil

REFERENCE

Horwitz, Tem, ed. *Law and the Arts—Art and the Law*. Chicago, Lawyers for the Creative Arts, 1979. 238p. \$6.95

The renown of the Lawyers for the Creative Arts in Chicago arouses the curiosity of many visual artists in the United States. Their success in building a rapport with the visual artists of the Chicago area has reached the farthest corners of the U.S. and beyond. Now we have a handbook/sourcebook for artists, craftspeople, arts attorneys and arts administrators covering copyright, patents & trademarks, income tax and record keeping for the individual artist, financial management for organizations, writers and the law, visual artists and the law, performing artists and the law, film/video and the law, a real estate guide for individuals and groups, how to set up nonprofit corporations, and getting and keeping your tax exemption. Each chapter has been written by a different lawyer-expert, written clearly and concisely in plain, simple English.

This is another in a series of legal handbooks for visual artists, and this one (although it has no index) is inexpensive enough for all those in need of legal information presented in a neat package.

Swann, Peter C. *A Concise history of Japanese art*. rev. ed. New York, Tokyo, Kodansha International, 1979. 332p., 177 black and white illus. (4 in color) ISBN 0-87011-377-1 \$14.95

This lively and clear introduction to all the traditional arts of Japan from the earliest times to the mid-nineteenth century is a remarkable survey. First published in 1958 and now out of print, this revised and up-to-date edition makes this an invaluable tool for anyone traveling to Japan, let alone updating one's information about Japanese art in general. Published in a flexible binding, this small handy reference tool is an eloquent example of companion guides for museum-goers and visitors to Japan. A must for all art lovers!

Visual Arts Handbook. Hennie L. Wolff, ed. rev. & enl. Toronto, Visual Arts Ontario, 1979. 401p. ISBN 0-9207-08-02-1 \$8.95

This handbook is a prototype for any regional or national handbook of information, with lists of public and commercial galleries, in Canada, Ontario, U.S. and other countries; list of art schools nationally and internationally, exhibitions in Canada, U.S. and other countries; grants and scholarships; resource people and grants; the business of art which includes everything from income tax to art rental, from contracts to copyright; a list of libraries with exhibition space; art associations in Ontario; a regional guide to Ontario resources; art suppliers outside Ontario; and bibliography including books and pamphlets, suppliers catalogs and periodicals, newsletters and bulletins.

MONOGRAPHS

Ernst Fuchs. New York, Abrams, 1979. 232p., 172 illus. (70 in color) ISBN 0-8109-0903-0 \$55.00

Mystical, surrealistic visions, using the techniques of the Late Gothic masters, make this book an experience. Fuchs himself guides the reader on a fantastic voyage through his life and into his intoxicating world. The artist's verbal self-portrait is skillfully interwoven with the illustrations. Marcel Brion, the noted French art historian and critic, writes an illuminating introduction to this "artistic trip" beyond oneself, filled with prophecy, myth, fantasy.

Sandler, Irving. *Alex Katz*. New York, Abrams, 1979. 222p., 220 illus., (72 in color), bibliog. \$55.00

The astute, intelligent writer and critic Irving Sandler gives us the first comprehensive study of Alex Katz, who has taken a central role in the development of the new realism. Considered the foremost figurative painter in America, Katz is discussed from his New York Schooling in the Fifties to the 1960s and the rise of American Realism. The chapter on the emergence of realism since the 1960s is one of the most valuable essays for any collector or library.

Collectors will delight in the overleaf plates to maintain the integrity of the scale of some of the large works, but librarians still remain unhappy with tipped in and overleafed plates, although handsome and profuse.

What adds to this book is the exemplary list of one-man exhibitions, major catalogs, the list of selected group exhibitions and catalogs, works in public collections, dance/theater collaborations and book illustrations as well as the selected bibliography!

Van der Marck, Jan. *George Segal*. rev. ed. New York, Abrams, 1979. 258p., 195 illus. (101 in color) index, bibliog. ISBN 0-8109-1611-8 \$55.00

It is rather remarkable to get an updated edition of a beautifully illustrated monograph within five years of publication, but here it is with 35 more illustrations, an updated chronology and bibliography, and of course, a more expensive price tag (due to inflation, of course). At any rate, this monograph is indeed a beautiful book, worthy of note since the Segal retrospective at the Whitney Museum in New York is documented well in this volume.

ARCHITECTURE & DESIGN

Frattonillo, Rinaldo. *American Grilles*. Photographed by Steve Salmieri. New York, Harcourt Brace Jovanovich, 1979. unpagged, mostly illus. ISBN 0-15-605589-9 \$8.95 paper

101 of the best of "American car grilles" photographed by Frattonillo and Salmieri over a period of two years, the American grille traces American design from 1934 to 1959. A chronology and description of the grilles follows the photographs—for design and auto buffs alike.

Jencks, Charles. *Bizarre Architecture*. New York, Rizzoli, 1979. 80p., 64 color photographs ISBN 0-8478-0222-1 \$9.95 paper

Jencks' new excursion into uncharted territory may be an idiosyncratic trip, but it is of great interest to many connoisseurs of architecture, fantastic and/or bizarre. From Gaudi to Maybeck, from Disney to S.I.T.E., from the Chinese Theatre to the Uniroyal Tire Factory, from Pompidou Center to the Dinosaur, we must enjoy the trip and smile and even laugh a bit. All of these buildings reflect the strange and unusual in a Chinese pagoda gas station, a hockey rink in the shape of a whale, the deliberately crumbling facade of a newly completed department store. According to Jencks, bizarre architecture derives from historical fantasies; bizarre juxtaposition; pop, iconic buildings which exploit verbal and visual metaphors; and anthropomorphism, in which the facade of a building assumes the characteristics of a face. Zany and funny, this book seems like a "serious" joke.

Mang, Karl. *History of Modern Furniture*. New York, Abrams, 1979. 176p., 383 illus., bibliog., index ISBN 0-8109-1066-7 \$25.00

This is the translation of a German text published in 1978 in Stuttgart, written by a prominent European architect, who is president of the Austrian Institute of Design and an unabashed advocate of excellence.

While tracing the development of furniture from the early 19th century to the present day, Mang reappraises the milestones of modern furniture from Thonet's bentwood chairs to Mies van der Rohe's Barcelona chair to Joe Colombo's multi-purpose plastic furnishings.

International in scope, this book includes American Shaker furniture, De Stijl, Art Nouveau, the Bauhaus, the International Style, Scandinavian furniture, the modern classics manufactured in the U.S. by Knoll and Miller, and recent Italian innovations. The excellent photographs are crisply captioned and keyed conveniently to the text.

In addition to the 150 years overview of furniture design, we get an examination of the domestic landscape in the light of social history and changing life styles. From the abundance of new ideas, the author has chosen those which have proved to be more than short-lived fashions. The selected bibliography and index make this a fine reference tool.

Wooden Houses. Text by Makoto Suzuki, introd. by Christian Norberg-Schulz, and edited and photographed by Yukio Futagawa. New York, Abrams, 1979. 288p., 280 illus. (31 in color), 56 diagrams and floor plans, 2 maps ISBN 0-8109-1762-9 \$45.00

This is a unique pictorial appreciation of this type of vernacular architecture, the wooden house. Enchanting photographs of barns, farmhouses, chalets, cabins, storehouses, playhouses, and homes are carefully documented with diagrams and floor plans, and gorgeous photographs they are. Futagawa spent years roaming through Europe to capture on film these jewels of homes and fast-disappearing examples of handcrafted wooden trimmings, balconies, window treatments, eaves, gables, and delicately carved walls that adorn them. Textures and hues of wood play in shaping perceptions and aesthetic awareness of rural artisans. This volume is Futagawa's tribute to the expressive qualities of wood and to the timbered towns and the folk cultures that created them. We learn that wood as a building material takes its color from

the landscape and from the society in which it is used. The varieties are endless. Now we only wish that the authors would come to the U.S. and see the endless uses of wood for housing, which they have been missing.

BOOKS OF GENERAL INTEREST

Bath, Virginia Churchill. *Needlework in America: History, Designs and Techniques*. New York, Viking, 1979. 336p., 250 illus. (22 in color) bibliog., index ISBN 0-670-50575-7 \$25.00

Over the centuries, American needlework has taken many forms. In this book, the reader is taken on a comprehensive historical journey through American needlecrafts. Beginning with American Indian quillwork, embroidery and beadwork and ending with lacemaking, the author traces the various sources, influences and developments of each type as well as the techniques involved. Crewelwork, wool pile embroidery, silk surface embroidery, Southwestern *colcha* embroidery, patchwork and candlewick are just some of the more interesting types discussed. Illustrated with exquisite examples, the author has chosen to include many textiles with unusual techniques. Due to limited space, only a few examples of twentieth century works are included. Since twentieth century needleworkers draw more from their own ideas and not from other works or designers, it is easy to understand the exclusion of twentieth century from this historical approach. Twentieth century needlework is still growing and expanding beyond the past. Drawings and diagrams illustrate step-by-step instruction for discussed techniques and designs and patterns derived from old pattern books are also included to make this an excellent and inspirational treasury of American needlework.

Greer, Germaine. *The obstacle race: the fortunes of women painters and their work*. New York, Farrar, Straus & Giroux, 1979. 373p., illus. ISBN 0-374-22412-9 \$25.00

Using Linda Nochlin's 1970 question, "Why have there been no great women artists?" as a framework of her study, Greer attempts to answer the question and show exceptions to the situation it suggests.

Tracing the life situation of women artists from the Middle Ages to the 19th century, she traces the problem of the family and the dependence of women artists to male artists; she then explores romantic love, e.g. Sonia Delaunay and Paula Modersohn-Becker. But Greer surveys many important women painters whom history, by one excuse or another, has contrived to consign to oblivion.

In compelling prose, packed with information and richly illustrated, we have in *The Obstacle Race* an important contribution to the body of knowledge about women artists, bringing it not only to the attention of art historians but also to a much broader audience.

Haverstock, Mary Sayre. *An American Bestiary*. New York, Abrams, 1979. 248p., 198 illus. (73 in color), bibliog., index ISBN 0-8109-0682-1 \$35.00

This book is a reflection of a striking artistic interest in

animals in art in the 20th century, tracing American painting of animals from Edward Hicks to Andy Warhol. Social protest is documented in Jack Levine, Jim Dine, Ben Shahn; humor in James Thurber, Saul Steinberg and Alexander Calder; realism with the naturalists and late 20th century realists; romanticism with the 19th century Academics and the neo-Romantics of the 1970s.

Chronological in organization, starting with the art of the early explorers and naturalists, then American Primitives, the 19th century Academic painters, the first 50 years of the 20th century, and finally post-WWII artists. Beautifully composed, the book covers the subject in such a way that the general public will love the material. Bibliography is also a welcome addition.

Henning, Edward B. *The Spirit of Surrealism*. Cleveland, Cleveland Museum of Art in coop. with Indiana University Press, 1979. 186p., illus. bibliog. ISBN 0-910486-52-8 \$29.95

Published on the occasion of an exhibition held at the Cleveland Museum of Art from 3 October through 25 November 1979, this book traces Surrealism, one of this century's most significant cultural and art historical phenomena, with a common concern for investigating and portraying interior landscapes of the unconscious.

Beginning with Dadaism and Surrealism's 19th-century precursors—Duchamp, Picabia, Man Ray, Arp, Schwitters and Ernst—he traces the influence of earlier writers, philosophers and artists concluding with the early American Abstract-Expressionists.

Henning also covers the involvement of Surrealism with Marxism and the literary and philosophical tradition on which Surrealism drew. Works of Miro, Ernst, Magritte, Dali, Gorky and works of de Chirico, Picasso, Klee, Motherwell, and Pollock who, while not actually members of the movement, contributed to its motivating spirit. Lavishly illustrated, this work demonstrates that a theoretically anti-formalist and anti-aesthetic movement still produced important works of art in terms of form as well as content.

Includes a list of comparative illustrations, lenders to the exhibition, a bibliography as well as a catalog of the show.

Japan: Photographs 1854-1905. Ed. by Clark Worswick. New York, Alfred A. Knopf, 1979. 151p., illus. (16 in color), bibliog. ISBN 0-394-50836-X \$25.00

To accompany an exhibition organized by the Japan Society and the American Federation of Arts, this volume with an introduction by Jan Morris commemorates this important collection of photographs, which reflect the first encounter between Westerners and the Japanese. A beautifully conceived collection, some of which have been reproduced in color (a hand coloring device), we see umbrella makers and geishas, court ladies and waterfalls, castles and samurai. The beauty and fierceness of Japanese medieval 19th century society is revealed in 120 extraordinary photographs by the remarkable European and Japanese photographers of the day.

Names such as Felix Beato, Baron von Stillfried, Kimbei (who perfected the art of the psychological portrait), Ogawa

Isshin, the most successful society photographer, are highlighted in this collection, which will travel throughout the U.S. in 1980.

The book is moving, the text is illuminating, and the appendices with a description of photographic processes, as well as an index of commercial and amateur photographs in Japan during 1854-1905 make this an invaluable historical document—and an important aesthetic experience.

Johnson, Diane Chalmers. *American Art Nouveau*. New York, Abrams, 1979. 311p., 394 illus. (41 in color), bibliog., index ISBN 0-8109-0678-3 \$37.50

Johnson fills in a gap that has been around much too long. This important treatise on the indigenous roots of the decorative arts in America from 1880 to 1910 leads to an understanding of the American contribution to the development of Art Nouveau in general.

The author concentrates on Tiffany, L. H. Sullivan and Will Bradley, emphasizing the artistic and political influences that contributed to the movement's development and later demise. Her later chapter on American painting and sculpture in the late 19th century is less convincing, since there were Symbolist and Romantic strains that remained in these fields. Plates are of good quality, although some are tipped in, all being framed in a typical typographical frame. A welcome addition to all collections.

Margolin, Victor. *The Promise and the Product: 200 years of American Advertising Posters*. New York, Macmillan, 1979. 152p., illus. (over 75 in color) bibliog., index ISBN 0-02-579480-9 \$17.50

The lively text traces the history of advertising in America from the early woodcut broadsides of Colonial times to the visionary graphics of the 1970s. What we have is the best, the worst, and the rarest of American advertising posters—all taken from the collections of Ira and Vivian Brichta. The changing images and attitudes toward women, blacks, cosmetics, tonics, foods, cigarettes, and alcoholic beverages are explored. Remember White Rock's Psyche (who lost 22 pounds and grew 4 inches taller over the past 80 years) or the Burma Shave signs along the roadway, and know just a bit what is in store for you.

Layout shows bleeding illustrations, narrow gutters, and a stylized typography that is sometimes hard to read. But the book has intriguing anecdotes and trivia that keep up one's interest and make the book a treasure-trove for those interested in advertising's power of persuasion.

Monnier, Genevieve & Bernice Rose. *Drawing: History of an Art*. New York, Skira/Rizzoli, 1979. 280p., 390 illus. (95 in color), bibliog., index ISBN 0-8478-0239-6 \$75.00

In drawing, the artist makes a unique creation by placing his own mark directly on a surface. From the Lascaux caves to the twentieth century, drawing has taken on many different forms from preliminary sketches, records and storage of artist's ideas, architectural designs to an independent art within itself. In six chapters, two well known scholars have compiled a comprehensive survey of drawing in Western art.

Theory, practice and development of drawing are traced from medieval pattern books to its height as a foundation of art in the Renaissance and then to master draughtsmen and down to contemporary art in America and Europe. The authors diverge only into ancient and Chinese drawings to explain the development of Western drawing. Beautifully illustrated with tipped-in color plates and many more black and white photographs, over two hundred artists from the eleventh century to the 1970s are represented in all techniques and media. An extensive bibliography completes this exquisite survey of Western drawing.

Perlman, Bennard B. *The Immortal Eight: American Painting from Eakins to the Armory Show, 1870-1913*. Westport, Connecticut, North Light Publishing, 1979. 224p., 136 illus. (16 in color), bibliog., index ISBN 0-89134-017-3 \$18.95

Around the turn of the century, American art was steeped in academia. With Thomas Eakins and his "realist" paintings, the tide began to change. A group of eight men, all friends, with Robert Henri as their instrumental leader, started the Realist School of painting. The Realists or later the Ashcan School rebelled against academic pictures and politics in cultural institutions with their pictorial observations of skyscrapers, slums, burlesque houses and street urchins. Drawn together by appreciation for one another's work and concern for development of American art in this country, Davies, Glackens, Henri, Lawson, Luks, Prendergast, Shinn, Sloan and their students brought what they felt should be "American" art to the public through a series of exhibitions. Using authentic anecdotes, conversations and quotes, the author has vividly brought to life the story of these eight men and their struggle to exhibit their kind of art. Perlman has spent years researching these men and it has paid off in this refreshing and scholarly documentation of the late eighteenth and early twentieth centuries.

Rodchenko and the Arts of Revolutionary Russia. By David Elliot and others. New York, Pantheon, 1979. 136p., illus. ISBN 0-394-50854-8 \$20.00; ISBN 0-394-73756-3 \$10 pa

Compared to German Karginov's *Rodchenko* (reviewed in November 1979 issue of *Umbrella*) which is complete and comprehensive, this book compares only on its own terms. Published in conjunction with an exhibit at the Museum of Modern Art in Oxford, it brings together essays published by some contemporaries of Rodchenko and others more current, who clarify the artist's ideas generating the creative ferment of the early Soviet Union. The artist's progress and of the constructivist ventures and adventures of the twenties are discussed lucidly and thoroughly, with pieces by the Rodchenko family and by the artist himself adding much to this study.

The illustrations, bled, isolated from textual commentary, and not of the best quality are references rather than important unto themselves, but this is a fine addition to the belated Rodchenko literature. Rodchenko as graphic artist and as book illustrator are important studies.

Solomon, Maynard, comp. *Marxism and Art*. Detroit, Wayne State Univ. Pr., 1979. 649p., illus., bibliog., index ISBN 0-8143-1621-2 paper \$7.95 (also in hardback)

This third printing of this anthology of Marxist aesthetics includes work by Marx and Engels, the Second Generation represented by William Morris, Labriola, Mehring, Kautsky, Luxemburg among others, and then the Bolsheviks through the 1930s. After that, we have a return to Marxist Humanism and more current thought on Marxist aesthetics. An outstanding contribution in its coverage and stimulating selections.

Andy Warhol: Portraits of the 70s, edited by David Whitney. Essay by Robert Rosenblum. New York, Random House in assoc. with Whitney Museum of American Art, 1979. 141p., mostly illus. ISBN 0-394-73738-5 \$8.95 paper

For the second time in less than a decade, the Whitney Museum of American Art has mounted a major exhibition devoted to the work of Andy Warhol, according to Hilton Kramer. What we have is a series of embellished photographic blowups of the most famous and fashionable people of our time. Silkscreen and gaudy brushstrokes enhance these works of international celebrities such as Truman Capote, Mao, Yves St. Laurent, Liza Minnelli, etc. Tied to the tradition of court painter and linked to Manet, Whistler, the Byzantine masters and various other artists of high repute, Warhol has produced another media coup, whatever anyone thinks of his portraits.

