

BOOK REVIEWS

REFERENCE

Book Publishers Directory: A Guide to New and Established, Private and Special Interest, Avant-garde and Alternative, Organization and Association, Government and Institution Presses. 4th ed. Edited by Linda S. Hubbard. Detroit, Gale Research, 1983. This fourth edition which is revised and expanded into 1,488 pages, provides authoritative information on more than 7,000 presses in the United States and Canada that are not listed in *Literary Market Place*. Included are small presses in literature, groups promoting special interests, museums and societies in the arts and sciences, religious institutions, corporations which provide important publications in their areas of specialization, government agencies, etc.

Provided with information from questionnaires sent to publishers, the entries provide the most recent address, telephone number, date founded, ISBN prefix, and CIP information in easy-to-read headnotes. There is principal personnel, a description of the aims of the organization, subjects covered in the firm's publications, discount and returns policy, and a list of representative titles. Three indexes are of great help: the Publishers Index, the Subject Index, and the Geographic Index. \$195.00 is a wild price—so recommended only for libraries, but you should make sure you are included if you are a book publisher. Consult your library, and if not, send your name and address to the staff at Gale Research, Book Tower, Detroit, MI 48226 for inclusion in the next edition.

PHOTOGRAPHY

Photographers of the Farm Security Administration: An Annotated Bibliography, 1930-1980 by Penelope Dixon with Fortune Ryan (New York, Garland, 1983, \$30.00) contains references to books, newspaper articles, recorded interviews, exhibition catalogs, and other print and non-print materials by and about the principal photographer who worked for the Historical Section of the Farm Security Administration (FSA) between 1935 and 1943. Among these are John Collier, Jack Delano, Walker Evans, Theodore Jung, Dorothea Lange, Russell Lee, Carl Mydans, Gordon Parks, Arthur Rothstein, Ben Shahn, John Vachon, and Marion Post Wolcott. Material by and about Roy Stryker, director of the project, a historical introduction and preface as well as biographical sketches are also included. 12 photographic reproductions complete the 265 pages, a truly important contribution to research on photography in this most important era.

All Good Children: Life in a New Zealand Children's Health Camp by Terry O'Connor and Katherine Findlay (text) shows the plight of people in New Zealand who do not have adequate housing. Problems of sufficient nutrition which lead to lack of self-respect, as well as inability of people to reach their physical, mental and social potential—all of these are shown in the moving pages of this book. In fact, the health status of children in New Zealand has dropped in comparison with other countries. This book demonstrates a reading of the society via the camera—contextual photography that moves and perhaps will be a catalyst for action. The photos speak for themselves, although reproduced not in the best duotone, but they speak—and isn't that the reason for the book. Published by PhotoForum, Inc., P.O. Box 5657, Wellesley St., Auckland 1, New Zealand.

Signs of Australia by Richard Tipping (Victoria, Penguin Books, 1982) is a wry, affectionate and very witty look at the signs one can come upon everywhere in Australia. Always interested in examples of language in the landscape, Tipping who is a poet, printmaker, sculptor, and artist of large-scale installations, also works in film, poetry and music with his banjo-ukelele, jawharp and didjeridu. Some of the photos are poignant, some outrageous, some just plainly unique, such as *Art Freeway* or the ridiculous *To the Beach* right on the beachfront, or graffiti such as *Life Be Out of It*. The photos elicit all kinds of reactions from anger to affection, from rage to riot, and this book is a poignant set of telegrams, quickly eliciting irony and contrast, as well as outright laughter. There is a wonderful size comparison map of Europe and Australia—accurate and amazing in its information. Locations for all signs are in the back of the book. Penguin's recommended price in Australia is \$6.95. Since Penguin distributes all through the world, perhaps the price may be different, but not the reaction!

Carleton E. Watkins: Photographer of the American West by Peter E. Palmquist documents for the first time one of the finest photographers of the 19th century. Between 1854 and 1891, he documented the American West from southern California to British Columbia and inland to Montana, Utah and Arizona. His pictures possess a clarity and strength equal to the land he portrayed. In fact, his 1861 photographs of Yosemite captures the imagination of legislators so much that Congress moved to preserve the area as a wilderness in 1864. Although his Yosemite scenes are his best known, for the first time, we see the full range of Watkins' work where nearly three-fourths of the 113 plates have not been published before. There are industrial photographs as well as architectural images that show Watkins' important imaginative approach to inventive photography. There are images for courtroom evidence as well as for business speculators that show his technical and artistic skills. The book serves as a monograph as well as a catalog which accompanies an exhibition which opened at the Amon Carter Museum, which is co-publisher of the book with the University of New Mexico Press. The curators are Palmquist and Martha A. Sandweiss, who wrote the foreword to the book which documents the first thorough study of Watkins' career as well as the first retrospective exhibition of his photographs.

New found documentation and early paper prints have been analyzed to try to ascertain the models for Watkins' Yosemite photographs. Printed in sepia tone, the more than 110 prints are exquisitely reproduced. Included is a detailed chronology, a list of resources about Watkins (namely the archives), albums and folios of Watkins' photographs, books and periodicals illustrated with Watkins photographs, and a bibliography that reflects the keen scholarship of the authors with unpublished and published sources, topped off by an index. The book is one which will be treasured by photographic enthusiasts, scholars, historians of photography, librarians, and researchers alike. \$70.00.

The Frozen Image: Scandinavian Photography (New York, Walker Art Center/Abbeville Press, 1982) was the exhibition catalog to accompany a major traveling show organized by the Art Center. The exhibition, as is the catalog, was divided

into themes of landscape, the Arctic Circle, nomads and settlers, the early urbanists, portraits, artists' lens, documentary photography, and new photographers. The broad spectrum is not unlike other photography except that art of stillness, visions frozen in time. With the 166 illustrations, 16 in full color, the catalog serves as a reminder for the immensity and the long history of Scandinavian photography. Beautifully printed, the catalog comes close to the exhibition in intensity of feeling, with the documentation of over 100 Nordic camera artists, a chronology, a selected bibliography, and a list of photographers in the exhibition with birthplace, dates of birth and death, and country in which their principal work was accomplished. So far, this is the definitive volume on the subject. \$35.00 hardbound, \$24.95 softbound.

Black and White Photography: A Basic Manual (Boston, Little, Brown, 1983) is a welcome addition to the growing library of technical books for the beginner, featuring several specific details which clarify basic photographic techniques. It is written very clearly, and takes the reader from the camera to the darkroom, and finally to presenting the finished print with all of the information needed for technical success. Illustrations include correctly- and incorrectly-exposed negatives and the prints from those negatives; photographs of the same subject employing different focal-length lenses to show coverage and different f-stops to show depth-of-field. In the darkroom section there are illustrations of different grades of paper and exposure comparisons.

Special sections include camera accessories such as strobes; alternative techniques; how to buy and maintain equipment; and, my favorite, a trouble-shooting guide for negatives and prints, with actual illustrations of the negatives—even if the photographer does not read, s/he can locate the problem visually and find the cause! There is also a list of brands, a glossary, and an excellent bibliography. The value of the book is in its clarity and completeness—it can be used by the beginner or the more advanced photographer, and at \$9.95 should be well on its way to becoming the standard text.

—Janice Felgar

Rodchenko Photography by Alexander Laurentjev (New York, Rizzoli, 1982) has 160 black and white photographs and costs \$25.00

Rodchenko's oeuvre comprises a variety of media, and this volume, written by Rodchenko's grandson, contains only photography selected from the family archive in Moscow. Paintings, photographic collages, and specific photographs discussed in the introduction are not included here, and therefore this book becomes a companion piece to the Karginov and Elliott books which give us an overview of Rodchenko's work.

A colleague of mine reminds me frequently that there are few innovations in contemporary photography. When Rodchenko employed photography to evoke a response rather than to merely document, his approach *was* new; and it is this innovative approach that keeps the work strong and fresh today. The most striking photographs are of architecture, employing unusual points-of-view, foreshortening, contrast, and tilted horizon lines to give a sense of motion; and portraits, particularly of the poet Majakovskij, strong, direct and compelling. Rodchenko's intention was to do bold pho-

tographs which would evoke beyond the power of painting (and reality); and his choice of photography as a medium suited his purposes perfectly, for we cannot overlook its documentary and technical nature, even when what we see in the finished prints may be highly distorted. This volume gives us a good sampling of Rodchenko's photographs, a feeling for the technological achievements in Russia at the time, and a source for some of our contemporary "innovations."

—jf

GENERAL INTEREST

The Great East River Bridge, 1883-1983 is a lavishly illustrated celebration of the 100th anniversary of the Brooklyn Bridge, a bridge which will be celebrated by exhibitions, parades, fireworks, an assemblage of old-fashioned sailing ships, speeches by public dignitaries, and much more. Here in this centenary tribute we see the melodramatic history of the building of the bridge in text and pictures, with 258 illustrations including 65 in full color. It has influenced the likes of Hart Crane, Joseph Stella, John Marin, Max Weber, George Grosz, Georgia O'Keeffe, Ellsworth Kelly and Robert Indiana. For Joseph Stella, the bridge was "a weird metallic apparition" with traces "for the conjunction of worlds."

Based on the essays by David McCullough, Deborah Nevins, Barbara Head Millstein, Albert Fein, Lewis Kachur and Steven S. Ross, the Brooklyn Bridge was the first monument to seize the American imagination, to link spaces, places and imaginations into a symbol of freedom, expansion, and creative imagination from the poetry of Hart Crane written 47 years after it was finished, to plays by Arthur Miller and Maxwell Anderson, and even the most current film, *Sophie's Choice*. The publication of the Brooklyn Museum and distributed by Harry N. Abrams is crammed full of contemporary photographs of the bridge under construction, reproductions of John Roebling's extraordinary watercolor sketches and prints of the most famous paintings inspired by the bridge, with 273 illustrations, including 65 plates and 2 gatefolds in full color. There is a chronology of the bridge, selected filmography and selected bibliography. The bridge in these trying times seems to give hope anew to a country which sees it as symbol, sign and metaphor. \$35.00

Manet & Modern Paris by Theodore Reff includes 100 paintings, drawings, prints and photographs by Manet and his contemporaries, including 130 black and white illustrations and 24 color plates displaying scenes in and around Paris by Manet, Vuillard, Degas, Toulouse-Lautrec, Daumier and Whistler and many more. This iconographic study of a city, a time, and the birthing of modern art, grouped into the city, the railroad station, the cafe, the theater and opera, the racetrack, the beach, the street as public theater, the street as battleground, and the public holiday, published by the National Gallery of Art and the University of Chicago Press, accompanies an exhibition at the National Gallery to 6 March 1983. Great sociological and iconographical study with chronology and bibliography. \$39.95

Currents: Contemporary Directions in the Visual Arts by Howard Smagula (EnglewoodCliffs, New Jersey, Prentice-Hall, 1983) is a broad survey of contemporary trends in art, with emphasis on the individual artists, art in public spaces,

contemporary painting, printmaking, contemporary sculptures, photography, performance and video, and earthworks, environments, etc. Intended more than likely as a textbook, the discussions seem to be catalysts for discussion on a more extended basis in the classroom. In the more than 300 pages, there are many black and white and a few color plates, but the omissions are glaring, such as Ruscha, Weiner, and Hockney, among others. Food for thought and discussion, \$25.00 cloth (no price for the paperback).

Design with Type by Carl Dair (Toronto, Univ. of Toronto, 1983, \$12.95 paper) is a reprint of a glorious exploration of type, the preservation of the alphabet, the continuation of what Gutenberg had already continued—and what Dair seems to capture with flair, imagination and keen intelligence. If you love printing and letters, you will learn more than you ever knew—and expand your pleasure, with more than 150 examples of creative typography in black and white. Originally published in 1967.

Japanese Prints: Realities of the Floating World by Marjorie L. Williams (Bloomington, Indiana University Press, 1983, \$7.95 paper) is another in the series of the Cleveland Museum of Art's Themes in Art. The book documents the Ukiyo or floating world, with emphasis on hedonism and brilliance of the colorful world in Edo and the Kabuki Theater. There are themes of portraiture, genre and the supernatural as super-real, as well as Western influences on Japanese prints. Catalog and selected bibliography.

Marcel Duchamp, Notes (Boston, G.K. Hall, 1983) sheds new light on many works throughout Duchamp's career, including additional texts and jottings which were discovered posthumously and originally published in a deluxe limited edition. Here in the Documents in Twentieth Century Art series, G. K. Hall, with the help of Paul Matisse and preface by Anne d'Harnoncourt, makes these documents available to a wider audience. There are transcriptions and English translations to make the notes more accessible to American readers. The notes deal with Duchamp's fascination with "infra-thin" phenomena and infinitesimal shades of meaning, and a 46-note cluster dealing with his theories. The longest section relates to his masterpiece, The Large Glass; another group deals with word plays and puns, all reflecting the imagination and mental process of the artist. \$65.00

Masterpieces from the Pompidou Center (Musée National d'Art Moderne) selected and introduced by Edward Lucie-Smith (New York, Thames & Hudson, 1983, \$14.95 paper) is an illustrated catalog of the most important and representative paintings and sculptures at the Centre Pompidou with 103 color plates. If you haven't been there, a good survey; if you have, a good jogging of the memory. Annotations on each of the works has been made by a team of experts from the Pompidou Center.

World Art Trends 1982, the first in a new series, is a stunning book that captures the changing and elusive world of contemporary art by documenting the most important events (111) in 24 countries, including the

United States, as well as London, Paris, Milan, Tokyo, Sao Paulo, Peking, Helsinki, Seoul and Amsterdam. Each event is illustrated with several color plates and discussed in an accompanying text by a well-known expert. The texts range from original essays to excerpts from exhibition catalogs, newspaper and art magazine articles. There is a foreword by Hilton Kramer, and a special 32-page appendix which contains an index of all mentioned artists, their birthdates and places of residence. Information about the artists' activities during the past year and a bibliography of titles published about these artists in 1982 complete this informative appendix. The volume is edited by Jean Louis Pradel, a curator at the Centre Pompidou in Paris and organizer of exhibitions in Europe. Over 400 illustrations in full color, 200 pages, \$49.50—a good beginning!

The De Stijl Environment by Nancy Troy is the only book-length study now available in English to trace in detail the ways in which the individual members of the De Stijl group interacted with one another to forge a coherent movement. Published by the MIT Press, this volume makes available important source materials, many of which were previously unpublished or untranslated. If you want to know about De Stijl theory and practice, its impact on architecture and interior design, the use of color for revolutionary artistic purposes in interiors, and much more, this book must be in your library. Chronology, extensive bibliographies, notes and list of 88 figures, as well as index. \$45.00

New American Art Museums by Helen Searing (Berkeley, Univ. of California Press in collaboration with Whitney Museum of American Art, 1983) considers the art museum architecture as a genre in itself and includes the Museum of Modern Art, the Dallas Museum of Fine Arts, Shin'enKan (undetermined site by Bruce Goff), Portland Museum of Art, High Museum of Art, Virginia Museum of Fine Arts, and Hood Museum of Art. 142 pages, 122 illustrations, biographies of architects. \$24.95

Unbuilt America: Forgotten Architecture in the United States from Thomas Jefferson to the Space Age, a SITE book by Alison Sky and Michelle Stone, is a reprint of the original printing done in 1976. Published by Abbeville Press in New York City, *Unbuilt America* discusses the dreams and unfulfilled plans of many architects and artists—all done in alphabetical order—some of it visionary, some conceptual, some prototypes and others theoretical, and some student projects. Included are about 24 American competitions, as well as 12 expositions and much more. Great for a much wider audience to see ideals and visionary concepts in American architecture and the environmental arts. \$24.95

Animated Architecture with guest editor, Derek Walker, discusses the design elements of Disney designs in Epcot and Wonderworld, an activity centre scheduled to open in 1985 to the east of Corby, Northamptonshire, in England. The illustrations are jazzy, full of rhythm, and the book is published by Architectural Design and distributed in the U.S. by St. Martin's Press. \$14.95 paper