

BOOK REVIEWS

NEW PHOTOGRAPHY BOOKS

Flower Show by Dennis Stock (New York, Rizzoli, 1986, \$50.00) is a journey through flowers, from the utmost studies of minute, but blazing petals, to wide vistas of lavender fields and rose gardens. Progressing from an initial photographic exploration of the Monet gradens at Giverny, Stock has found himself gravitating toward flowers, from exotic to mundane. Each page becomes an open window to a universe of floral enchantment, with scarlet poppies, rainbow-hued tulips, and sunflowers quite different from David Douglas Duncan's sunflowers. From exotic orchids to mundane mustard, Stock finds through his photography a sense of pure delight. After 30 years of looking at flowers, flowers have become a marvelous language for this outstanding photographer. He thanks Claude Monet for giving him the push to look at flowers and let us share them with him in these 80 beautiful color plates.

Visual Anthropology: Photography as a Research Method, a revised and expanded edition by John Collier, Jr., and Malcolm Collier (Albuquerque, University of New Mexico Press, 1986, \$30.00 hardback, \$14.95 paper) brings up to date a book which was first published in 1967, introducing a new discipline, one of using photography as a research tool much like those photographers in the 1930s from the FSA project. The philosophy, psychology and techniques of photography as a research tool are explained in clear, precise terms with photographic examples to serve as indications of what the authors have in mind. The updated use of film and video are also explored as tools to indicate emotional wellbeing and interpersonal relationships. The photograph is explained as both a quantitative and qualitative source of information about human interaction. This book is a must for anyone using photography, film, or video as documentary or research vehicles.

Along the Santa Fe Trail with photographs by Joan Myers and essay by Marc Simmons brings two kindred spirits together, one a historian who "got hooked" and has never let it go, and a photographer who delved deeply and well and saw with her lens what is a series of landmarks and vast empty spaces of a trail which carried traders, army troops, and pioneers west from Missouri until it was superseded by the railroad. These two contemporary visions combine to give a personal dimension to a trail full of historical references drawn from diaries, journals, and newspaper accounts. The photos, mostly printed in the platinum-palladium process, are being circulated in a traveling exhibition. Published by University of New Mexico Press in 1986, **Along the Santa Fe Trail** costs \$39.95 hardback and \$19.95 paper.

Veruschka: Trans-figurations by Vera Lehdorff and Holger Trulzsch (New York, Little Brown/New York Graphic Society, 1986, \$35.00) contains 205 photographs, mostly in color, documenting the artistic collaboration of Vera Lehdorff, known in the 1960s as supermodel Veruschka, and her colleague Holger Trulzsch, musician, photographer, painter. Their collaboration since 1970 has created a body of work as much about painting, sculpture and performance

as it is about photography. First, Lehdorff's body was painted to blend in with trees and rocks; later, Trulzsch painted costumes onto Lehdorff's body, all called "mimicry series" since she mimicked the poses and attitudes of show business personalities. Then, slowly, the collaborative efforts become more complex and more subtle as Lehdorff's body began to blend more deeply with the chosen backgrounds and scenery.

The most striking series is "Oxidationen," photographed in the abandoned Fish Auction Hall in Hamburg in 1978. Her body was painted to echo the intricate patterns of decay and crumbling textures surrounding them, with results as eerie as Halloween; of naked pipes, rusty steel, or a flaking metal door. The book is as much an essay on collaboration and performance, as on photography, with surrealist overtones throughout. Exquisitely designed.

Ansel Adams: Classic Images by James Alinder and John Szarkowski represent the last portfolio of photographs chosen by the artist as the finest examples of the quality and range of his artistic achievement. This was to be known as the "Museum Set" intended for exhibition throughout the country. James Alinder, director of the Friends of Photography in Carmel (soon to be in San Francisco) has written a definitive biographical essay, citing the history but also saluting the humanity of a close friend, with a detailed chronology as an appendix. Szarkowski writes an eloquent introduction. \$29.95 from New York Graphic Society in Boston.

The Villas of Palladio, photographs by Philip Trager (New York, Little Brown/New York Graphic Society, 1986, \$45) documents the sensual beauty of the villas produced by Andrea Palladio, the most influential architect of the Renaissance, built between 1540 and 1580 in the Veneto in Italy. Seen in their original settings, the villas become part of the unblemished countryside of 16th century Italy, which only Trager can do with such ease and grace. In these 100 duotone photographs, we see the harmony of balance and proportion that has become the hallmark of the post-modernist movement.

The text by Vincent Scully, Sterling Professor of History and Art at Yale, places Palladio and the villas in context and also presents a brief, lively introduction to the portfolios on each of the villas. Dignity, harmony, sublime proportions—that is what these photographs portray. You cannot do better than that.

Portraits by Inge Morath (photographs and afterword by Morath, New York, Aperture, 1986, \$29.95) contains 66 black and white photographs of writers, painters, dancers, sculptors, and potters—all friends of the artist, including Giacometti, Marilyn Monroe, Janet Flanner, Eleanor Roosevelt, Igor Stravinsky, and Jean Cocteau, spanning nearly the entire post-world War II period.

Morath discloses the meaning that some of her subjects have for her, such as admiration, curiosity, or closeness, but she is also interested in how they face the world: how they carry their beauty or their fame, their isolation, their aging, their knowledge. And then there are stories of how she did the portraits, the circumstances that led up to the distinctive qualities of them, including her husband, Arthur Miller, who also wrote an introduction.

Supreme Instants: The Photography of Edward Weston by Beaumont Newhall (Boston, Little Brown in association with the Center for Creative Photography, University of Arizona) is the catalog of an exhibition commemorating Weston's 100th birthday exhibition travelling throughout the United States. This is a study of Weston's pursuit of creative potential of photography with diligence and passion for 50 years, exhibiting 123 full-page duotone and color plates representing varying aspects of Weston's oeuvre, curated by Newhall and James L. Enyeart. There is the portfolio, the catalog, a chronology and selected readings. A stunning contribution to the Weston literature. \$50.00

Inventions and Transformations: The Photographs of Thomas Barrow accompanies an exhibition of the work of a mid-career photographer who has lived in New Mexico since 1973 and whose work is still not understood by many. His experiments which are closely allied to print-makers and painters and to the experimental traditions of the Bauhaus, literally experimenting with the material artifacts of our age, are handsomely produced in this catalog which accompanies an exhibition which opened in San Francisco and was curated by Kathleen Gauss of the Los Angeles County Museum of Art, where the exhibition has opened this year. Each of Barrow's series are discussed, providing insight into and careful explanations of his diverse approaches. What comes together for us is a thematic unity, which shows Barrows as a significant force in photography, an artist who has found new possibilities for the medium. 72 halftones, 58 color plates. \$35.00 hardback, \$17.95 paper from University of New Mexico Press.

Robert Frank: A Bibliography, filmography, and exhibition chronology, 1946-1985 is another in the outstanding contributions that the Center for Creative Photography, University of Arizona, has published in their Bibliography Series. This is the second in a series. Organized by Stuart Alexander, this **Robert Frank Bibliography** is a remarkable contribution to the growing literature about 20th century photographers, a tribute to the librarians and archivists of our time who are creating research tools which are indispensable.

Robert Frank, known for his stark realism, captured the common, sometimes unpleasant, details of American life from 1947, when he moved to New York. As a photographer for *Life*, *Look*, *Harper's Bazaar*, as well as having received a Guggenheim in 1955, many photographs have pervaded the totality of American culture.

There are 2300 bibliographic entries, annotated cross-referenced, and supported by six supplementary indexes. Compiler Stuart Alexander was more than thorough. Certainly this is *not* selected bibliography, but comprehensive in 224 pages for \$25.00 from the Center for Creative Photography, University of Arizona, Tucson, AZ 85721.

In Spite of Everything, Yes, edited by Ralph and Caroline Steiner, is indeed a tribute to Ralph Steiner's optimism and his great photographic skill. As a graduate of Dartmouth, the college counts Steiner as a most illustrious alumnus. In his last exhibition before his death, Steiner served as curator as well as subject of this exhibition, with the provision

that his wife get equal credit for her collaboration.

This memorial tribute to Ralph Steiner's joyful perspective on the world, his zest for life, and his counterpoint to the troubling world he saw around him has 103 photos in a catalog designed by Stephen Harvard at Stinehour Press. The photos are accompanied by quotes from Flaubert, e.e. cummings, Van Gogh, Sophocles, Learned Hand, and others. It is a peaceful book, emphasizing the positive. A welcome change in this world. \$39.95 for cloth and \$19.95 for paper from UNM Press, Albuquerque, NM 87131.

Quarry: A Collection in Lieu of Memoirs, Lincoln Kirstein involves the commissioning of the great works in his personal collection to be photographed in a remarkable series of 8 x 10, four color transparencies. His collection includes many of the artists he championed, often against great odds. The photos in living color all by Jerry Thompson exude a quality of nobility and majesty and taste. Kirstein's taste is impeccable, and his furnishings set off his works so very well.

To be sure, the collector has written his own text, much of which is autobiographical, which helps us to appreciate this visual diary even more. The collection is reproduced in full page, four color plates, each object and room exquisitely photographed. Available in 132 pages, with 82 four-color plates for \$35.00 from Twelvetrees Press, P.O. Box 188, Pasadena, CA 91102.

Sunflowers for Van Gogh by David Douglas Duncan (New York, Rizzoli, 1986) is a hauntingly poetic exploration of Van Gogh's sunflower paintings along with the photographer's exploration of the sunflower belt of southern France. This is a celebration of the French countryside by two artists. For photographers, there is pertinent information on the equipment used, film, film speed, development and printing of the photographs. There are 92 color illustrations spreading across the pages, skillfully bound to include all parts of the photograph. Duncan reveals that sunflowers do not turn with the sun, but greet each day facing east. \$25.00

The Chinese Garden by Maggie Keswick is a love affair with the natural and man-made manipulation of nature in China. The history, art and architecture of the Chinese garden is explored by Ms. Keswick with a painter's eye, a photographer's skill, and a historian's knowledge. This is the paperback edition of the 1978 hardback, and is now published by St. Martin's Press for \$14.95. It includes an essay by Charles Jencks on Meanings of the Chinese Garden. Selected bibliography.

Eadweard Muybridge in Guatemala, 1875: The Photographer as Social Recorder (Berkeley, University of California Press, 1987, \$35.00) reveals Muybridge as a historian, documenting the major political, social and economic changes in Guatemala during 1875. Although Muybridge may not have been aware of his documentation of Guatemala at such an important transition, there are moments in each photograph that suggest he foresaw dramatic changes underway. There are vignettes of "precapitalist" Guatemala where the modern world intruded very little. The expanding coffee culture is demonstrated in many of the photographs, depicting the earliest photographic record of the

coffee growing industry. Coffee, in fact, allowed the progress that was to be the future of Guatemala and all of Latin America.

The text by F. Bradford Burns reflects the same precision and humanity as the photographs of Eadweard Muybridge. The book is both a precise social document revealing the progress of the civilization in Latin America, and especially in Guatemala. In addition, it is a stirring photographic record by an outstanding artist. Recommended for photographic, sociological, and historical readers.

The Ballad of Sexual Dependency by Nan Goldin (New York, Aperture, 1986, \$39.95) first started as a slide show, a 47-minute meditation on the "the nature of romance, the irrevocable differences between men and women, and despite them, the need to couple." This is a tough book, one full of skinheads, drag queens, junkies, children, as well as pregnant women, some battered, some in love. There are also couples drinking, dancing, fighting and having sex. This from a woman who never went to high school, but instead went to movies and then took pictures of her friends who wanted to become famous. The slide shows were part of her job in Provincetown, when on the last day of the summer season, she would give a show to exhibit what she had done by taking pictures. Then she added music and gave the shows a point of view, evolving into this book. Her performance was in the 1980 Times Square Show, in the Whitney Biennial; an exhibit of her work opened in February 1986 in New York City. And now the current *Ballad* has more than 700 slides, called "one of the ten best movies of 1985" by one critic.

The book version has 130 color photographs, showing intimate glimpses of sexual expression and repression, investing issues of gender, sexual identity, rituals of eroticism in our culture, and the politics of repression. Through intimate portraits, primarily of people with whom she has had close personal relationship, Goldin travels through New York, Boston, London, Paris, Berlin, and Mexico showing us her friends in public and in private. There are weddings and funerals, scenes of seduction, tenderness and sexual violent.

Megaliths by Paul Caponigro (New York, Little Brown/New York Graphic Society, 1986, \$75.00) has been long awaited, since only a fraction of the images have been published before this volume. Twenty years in the making, Caponigro's masterpiece has captured the ancient, irresistible mystery of the megaliths in a very special way. Included are tumuli and carins, standing stones, stone circles, and dolmens—from Avebury in Wilshire to New Grange in Ireland, and the Kermario alignment in Brittany. Over 50 sites are represented, including his famous Stonehenge images. Eleanor Caponigro's superb design allows the 120 images to speak for themselves. In his introduction, Caponigro speaks of his research into the environments he eventually photographed, and what they mean to him. He has sequenced the photographs to elicit in the viewer the harmony and the interrelatedness of the monuments, as well as the motivations of their builders. Black and white photographs never seemed so important as in their harmonious sequence. A rare experience, this book also has site descriptions and selected bibliography, but it is the

poetry and the peace that really get to you.

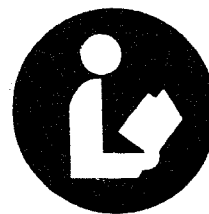
San Quentin Point by Lewis Baltz with essay by Mark Haworth-Booth (New York, Aperture, 1986, \$50.00) is the last in a trilogy he started probing urban wastelands. Along with **Industrial Parks** (1974) and **Park City** (1981), this book is the final chapter in the series of photographs documenting "landscape as real estate."

The photographs, taken in 1982-83, are of the land projecting into California's San Rafael Bay, site of one of the oldest and most famous penal institutions in America. Then, too, it is adjacent to the most "notoriously affluent and bougeois suburban county in California." What Baltz shows us is littered terrain and cracked earth in isolation and in juxtaposition with mountains and benign houses in the background.

Out of context, some of the photographs seem to be out of this world, resembling close-ups of the moon's surface. The photos are very cool, very objective, yet with the most careful attention to tone and detail. How different from Caponigro's manmade environments that retain their ageless beauty. Instead here we have man-made environments out of context that create their own beauty, thanks to this photographer/artist.

Markings: Aerial Views of Sacred Landscape with photographs by Marilyn Bridges, who has photographed from a high-winged single-engine Cessna, including the Nazca lines of Peru, Maya temples in Central America, earthworks that sprawl across the face of North America, and giant chalk figures and enormous monoliths of Britain. Creating images that are far more than aerial documents, Bridges much like William Garnett who also does aerial photography, creates a deepfelt sense of the yearning and awe inspired by these enormous earthworks. In a strange way, the aerial photographers preserve for the future a unique view of precious works of the past, showing them under siege and being destroyed by the modern world.

Four short essays by Maria Reiche (Nazca), Charles Gallenkamp (Maya), Lucy Lippard (ideas and forms of this continent) and Keith Critchlow (Britain and Brittany) bring out how the ancients lived at a level of *memory* virtually unknown to modern man. There is an Afterword by the artist explaining the evolution of her photographic quest and how the photographs are translations of her feelings when experiencing the landscape and the messages of man that remain. In this age of satellite communication and extra-terrestrial exploration, this book stands as a monument to the past giants who knew the "gods" would see these works and marvel at them. From Aperture. \$29.95



REFERENCE BOOKS

1987 Artists' Market, edited by Susan Conner, has more than 2,500 completely updated listings of people and companies who buy freelance artwork. There are listings of magazine and book publishers, advertising agencies, greeting card publishers, audiovisual and public relation firms, record companies, and architectural designers. Included are how-to tips on self-promotion, as well as 16 interviews with commercial artists in the field. Available at most book and art supply stores or from publisher for \$16.95 plus \$2.00 postage and handling to Writers' Digest Books, 9933 Alliance Rd., Cincinnati, OH 45242.

1987 Photographer's Market does the same thing for photographers, including tips for rights, copyright, photo filing, recordkeeping and taxes. \$16.95 from the same publisher above.

Art of Our Time in Southern California by William Cohen is the result of a project of the Southern California Committee for Contemporary Art Documentation, documenting the research collections in the Southern California area. So why is La Mamelle in San Francisco listed? Ah, well, we can only hope that Northern California will have their own listings in another volume, including La Mamelle, which belongs in the next volume. At any rate, the institutions included are those which are not exclusively architecture or performing arts, but include ephemera, fugitive material and artists' files.

Each institution is listed, citing collection goals, archival collections, institutional records and publications. In the 150 pages printed from typewritten script, the institutions will be able to determine what can be done to improve the management of arts archives in southern California, allowing curators to see how their archives fit into the pattern of document collecting. An extensive index, arranged by medium, gives access to collections mentioned in the survey. Some typographical errors in the text make one hope for a printed edition with corrections in the future. \$35.00 seems steep for such a small volume. Perhaps a set of floppies is more in keeping with the medium, with an update on subscription. Published by Garland.

Subject Access to Visual Resources Collections: A Model for Computer Construction of Thematic Catalogs by Karen Markey offers a step-by-step method of describing subject content in visual images. Written by one of the foremost researchers on computerized subject retrieval, this book is available from Greenwood Press, 88 Post Road West, Box 5007, Westport, CT 06881 for \$35.00. Of special interest to curators, librarians and administrators of visual resource collections.



Public Art in Downtown Los Angeles has recently been published by the Community Redevelopment Agency of the City of Los Angeles. Divided into seven color-coded sections, each of which is preceded by a detailed map and an introductory text, the public art has been designated as sculpture, mural or architectural ornamentation. Acquired artwork through the Percent for Art program is indicated with a % sign. Photographs are pleasantly positioned throughout the book which is a vertical spiral-bound easy-to-use guide to public art of all kinds.

The back of the book includes a calendar of events, performance spaces, museums and galleries (including address, telephone and hours, and an index of artists. Available from the CRA, 354 So. Spring St., Suite 700, Los Angeles, CA 90013-1258. Price unknown.

For the Working Artist: A Survival Guide for Performing, Visual and Media Artists who Choose to Manage their own Careers, developed by Judith Luther for California Institute of the Arts, Office of Placement and Career Development, includes grantwriting, legal assistance for artists, financial management and much more, including sample contracts, union offices, list of support organizations, Foundation Center Network, VLA Network, as well as publications for Visual Artists. A bibliography completes this very useful volume. Order from the Long Beach Museum of Art Bookshop, 2300 E. Ocean Blvd., Long Beach, CA 90803 for \$10.95 plus \$2.50 shipping.

Encyclopedia of Living Artists in America is a lightweight excuse to produce a rather insignificant trade catalog "to expose more artists to art and book publishers, museums, galleries, etc. and also to expose them to the general public of America." I would suppose that in our peripatetic world, those who travel will see art in galleries throughout the U.S. and small black and white and small color reproductions will ill serve these artists. The cover looks like an advertising annual, and perhaps that is what this so-called "encyclopedia" of 374 artists performs as such. The artists' statements also are comical at times, sometimes pathetic in details. This is *not* an encyclopedia, but a trade catalog—and the trade is visual art. \$14.95 plus \$1.00 shipping for curiosity's sake alone, if nothing else, from Directors Guild Publishers, 10008 Texas Hill Rd., P.O. Box 369, Renaissance, CA 95962.

BOOK REVIEWS

50 New York Artists with text by Richard Marshall and photos by Robert Mapplethorpe is a special combination of artworks on the right hand side page with text, and an exquisite portrait by Mapplethorpe on the left. The selection is of 50 significant painters, sculptors, and photographers living and working in New York today, reflecting the curator of the Whitney's sense of vitality and quality, and the photographer's compelling talent to capture personality. The artists' gallery representatives are listed as well. \$18.95 from Chronicle Books.

50 Texas Artists, a critical selection of painters and sculptors working in Texas by Annette Carozzi, with portraits of the artists by Gay Block, certainly reflects art that conveys a spiritual search, art that evaluates the myths of American life and art that responds to other art. \$18.95

in paper, \$35.00 clothbound. Both books are beautifully printed in Japan, with choices by local experts, by Chronicle Books. A great combination!

The Arts of the Twenties by Gilles Neret is a stunning overview of an exciting period of experimentation both social and political, of booming prosperity and exuberance, as mirrored by the extraordinary growth and change in every part of the arts, including architecture, sculpture, painting, design, film, graphic art, photography and theater design.

Just name a movement such as Bauhaus, Dada, Art Deco, Constructivism, The Machine Age, and so much more. What a striking selection of illustrations to a brilliant synthesis by the author, highlighting the works of pivotal figures such as Picasso, Braque, Mondrian, Eisenstein, Bunuel, Chaplin, Heingway, Fitzgerald and Joyce. From the creative roots of the artists to the legacy they have left to the next generation, Neret links their works inextricably with the social and economic climate that shaped them. With 300 illustrations, 100 of which are in color, the 248 pages are packed full of information and interpretation. A comparative chronology allows the reader to interpret the growth and development of the arts in their true milieu, society. \$60.00 from Rizzoli.

What is Post-Modernism? by Charles Jencks is a tract aiming to dispel any confusion by offering a clear definition of the movement that distinguishes it from modernism and other late-modern trends.

Drawing on examples from art and literature as well as architecture, the pre-eminent spokesman for post-modern architecture argues that the concept of post-modernism should be applied only to those works that both continue modernism and transcend it, that make use of modern techniques but show a concern for meaning, continuity, and symbolism. Using allegory, parody and irony, to make his points, Jenck's has more than 30 illustrations of the works of artists such as Chia, Graham, Kitaj, and Mariani and architects such as Stirling, Graves and Venturi. \$12.95 paperback from St. Martin's Press.

Morris Louis by John Elerfield (Museum of Modern Art/New York Graphic Society, 1986, \$40) serves as the catalog for an exhibition of 46 color-field paintings, with minute analyses of how the viewer responds to a Louis painting giving full attention to their poetic and even spiritual qualities, their roots in Symbolism, and their associations with light, air, fire and water. Elderfield makes a convincing case for the view that Louis wedded Mediterranean flatness to glaring American light in works of curious power and intensity. 46 color and 51 black and white illustrations, selected bibliography.

Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present, edited by David Castriota, is the culmination of a symposium held at Columbia University in which 14 artists, critics and scholars discussed political image making through the means and motivation of political art from the third millennium B.C. to the 20th century. Published by Southern Illinois University Press for \$9.95.

Human Rights/Human Wrongs: Art & Social Change, edited by Robert Hobbs and Frederick Woodard (University of Iowa, Museum of Art, 1986) is an analysis of three works of art by Feininger, Pollock and Arensen, from the points of view of professors of 9 different disciplines. The results are this book, a provocative challenge to those who feel visual arts are isolated. The use of scientific and humanistic disciplines to analyze visual art is illuminating and most gratifying. An afterword by Robert Hughes completes this most significant volume. Distributed by the University of Washington Press, P.O. Box 50096, Seattle, WA 98145. \$20.00

Vanishing Animals with text by Kurt Benirschke and art by Andy Warhol (New York, Springer-Verlag, 1986, \$49.50) is an inspiring book which will help those who come in contact with it to take action to help protect endangered species. Warhol's silkscreens, created especially for this volume, capture the grandeur of the 15 animals which are endangered.

The New Art-The New Life: The Collected Writings of Piet Mondrian, edited and translated by Harry Holtzman and Martin S. James (Boston, G.K. Hall, 1986, \$60.00) resumes the series Documents of the Twentieth Century, edited by Motherwell and Flam. After a detailed chronology of Mondrian's life and writings, the text is divided chronologically into Mondrian's 3 most productive periods: De Stijl 1917-24; After De Stijl 1924-1938, and England and the U.S. 1938-1944. With 48 black and white photographs, an appendix, bibliography, back notes, chronology and index, this translation is welcomed by all those who relish to know more about this artist who impacted twentieth century art so powerfully. 254 reproductions of Mondrian's paintings, works by his contemporaries and photographs, many never before published, of the artist, his family and friends.

The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture by Marjorie Perloff can change your mind about Modernism, because this dynamic historian, grounded in poetry and painting, in English, Italian, Russian, and French works, discovers new texts which have been obscure and hidden, and adds her own insight into a formidable revisionist argument about the history of modernism. Just take the chapter entitled "The Invention of Collage," and all of you—historians, librarians, archivists, mail artists, book artists—will learn so much. This is an essential book, because your own *present* will be enlightened by this past, which is futurist. Published by University of Chicago Press, \$24.95 and loaded with illustrations!

Bartolini by Andrea B. Del Guercio, Toni Stooss, Pier Luigi Tazzi represents a Retrospective Exhibition of Luciano Bartolini's work from 1975 to 1986 which was held in San Gimignano from 27 September to 2 November 1986. This book, however, is more than a catalog, more than an artist's book, more than art criticism, because it is a combination of all three plus an added dash of design, executed by the artist. Bartolini has bilingual facilities, much influenced by tantric art, Shiva, book art, abstract expressionism, Pound, Blake, and more. What is fascinating about this book is not

only does it include a bibliography and chronology, but there is an anthology of critical literature about Bartolini in all languages. It is fascinating reading for multilingual readers. This book is in the *Artisti Contemporanei* series of Agenzia Editoriale Essegi, Via XIII giugno 1, 48100 Ravenna, Italy.

The Museums of the Last Generation by Josep Montaner and Jordi Oliveras (New York, St. Martin's Press; London, Academy Editions, 1987, \$29.95 paper) is the result of many years of research done in Barcelona of museum buildings, especially from 1975 - 1985 (of the last generation). With over 400 illustrations, including 40 in color, this is a brilliant survey of what has been happening in most major cities of Europe, America and Japan. Included are sketches, plans and photographs, as well as a selected bibliography.

The Copenhagen Haggadah (Rizzoli, 1987, \$40.00) is a beautiful facsimile edition of a rare Haggadah in illuminated manuscript. Created by the artist, Philip Isac Levy in 1739, at Hamburg-Altona in northwest Germany, a center of Jewish cultural and artistic life in the 18th century, this Haggadah marks the meeting of Jewish tradition and folk art with European art and culture.

The 18th century also marked the revival of handwritten, illustrated works as imitations of the printed works of the second half of the 15th century on. Many of the illustrations in this Haggadah were inspired by the copper engravings of the second Amsterdam Haggadah of 1712. The particular use of color, composition, integration of local elements, and original images distinguish the handwritten version. The balanced and restrained style of Levy is seen in the playful and skillfully wrought decorative elements in the 70 illustrations which add to the richly expressive tone in this exquisite reproduction. A splendid gift for book-lovers, and for Passover too, the first night of which is 13 April. A slipcased edition.

Joan Miro: Selected Writings and Interviews, edited by Margit Rowell (Boston, G.K. Hall, 1986, \$35.00) is the fourth in the *Documents of Twentieth Century Art* series, edited by Robert Motherwell and Jack Flam. This engrossing collection of writings reveals to the English-speaking audiences for the first time an entirely new dimension of Joan Miro (1893-1983). Here we have the portrait of the artist in his own words, from notebooks, letters and interviews, demonstrating Miro's personality, politics and artistry.

Here we get the consummate artist transforming his personal contradictions and private realities into compelling universal images. A chronology completes the artist's words which are amplified by detailed notes by the editor, who knew Miro personally and is now director of exhibits at the Fundacio Joan Miro. A valuable contribution!



EXHIBITION CATALOGS

Correction: For those looking for the publisher of *No! Contemporary American Dada*, edited by Douglas Wadden, the publisher is the University of Washington Press and should be ordered from them for \$35.00 a set. It was reviewed in the November 1986 issue of *Umbrella*.

Out of Eastern Europe: Private Photography, curated by John P. Jacob, represents a three-year journey beginning with correspondence art via photography, and then a trip to Yugoslavia, Czechoslovakia, East Germany and Poland, and finally Hungary. By word of mouth, Jacob's project of creating a *Portfolio* was passed by word of mouth throughout Eastern Europe, and as a result, Jacobs' two trips to Eastern Europe, one only two weeks after Chernobyl, allowed him to see the work of many artists. The exhibition, however, is more revolutionary when one realizes that Eastern European artists have never been shown together, next to each other, before and so the images speak much more strongly than in the free world.

Since the photos are unclassified, the photos speak in a special way to any audience, but especially to the Eastern European audiences which were shown the photos, before Jacobs took them to the U.S. The meaning of the photo becomes apparent when you realize that there are few sources of information about art from the West or from other Eastern European countries, so the images stand alone as creations from the social and cultural environments of the artists without intervention of new ideas from outside. Their power is immense, some self-referential, some idiosyncratic, but all totally gripping.

The catalog includes an incisive essay by Lynn Zelevansky and includes the catalog of artists. Available from the Visual Arts Center, MIT, Cambridge, MA 02139. The exhibition is slated to travel after it closes in Cambridge on 12 April.

Sheila Elias is a catalog of the artist's four exhibitions at the Alex Rosenberg Gallery in New York, Danville Museum of Fine Arts in Virginia, Stella Polaris Gallery, Los Angeles and University of North Carolina, Chapel Hill. Handsomely illustrated, the catalog shows the eclectic and raw paintings which mingle humor, pathos, and bold sensationalism. Includes exhibition history, selected published works and lectures, and awards. Order from Stella Polaris Gallery, 445 S. Beverly Dr., Beverly Hills. \$10

Steven Cortright: California Viewpoints is a remarkable document about an artist, whose books are memorable and whose feelings about books are seminal to understanding the meaning of books as works of art. The exhibition at Santa Barbara Museum of Art, 1130 State St., Santa Barbara, CA 93101 was held from 20 December - 8 February 1987 and has an interview and critical essay by Irene Borger, biography, exhibition chronology, checklist of the works in the show. \$6.00 --but better than the catalog is the exhibition which should be seen in every book-minded institution in the U.S. You won't be sorry!