

BOOK REVIEWS

REFERENCE

Flash Art: Two Decades of History: XXI Years, edited by Giancarlo Politi and Helen Kontova (Cambridge, MIT Press, 1990, \$30) reproduces the best of the magazine's 21 controversial years as a forum for contemporary art. In the beginning, the black and white tabloid felt like a newsletter with international news gleaned from all sorts of sources, and it was clearly unique. The emphasis was on information. This was June 1967.

Celant and Arte Povera seemed to produce the revolution, with a great portrait of Angela Davis in one of the first issues, with collaborations with Joseph Beuys and Hans Haacke not far behind. Artists' texts appeared in many of the early years, such as Luciano Fabro, Takis, Robert Smithson, Vito Acconci.

Embattled commitment was the mood in the first years, and then it changed format in 1974. Now trilingual, with English, French and Italian sections, it now changes to a much more international coverage with correspondents from around the world. Artists compose pages for the magazine. What I find missing are the issues of Heute Kunst which went one way and Flash Art which went the other way all in the same issue, but you cannot have everything in an anthology that traces from black and white to living color, from tabloid to slick, from innovation to interviews.

The history of my contemporary art is the history of Flash Art and can only be viewed as an anthology of the importance of a magazine that served as forum and catalyst for current art trends. Its power in the early days came from its simple format and its direct informative approach. Its diffusion in current days makes for one of many magazines that is trying to capture the news and the radical, transforming these trends into real dynamic events in contemporary art. This book can certainly help you understand the European-American bridge and its contemporary dynamic. Flash Art now has Russian and Spanish editions, as well as their standard English and Italian formats.

Still Life: A History by Pierre Skira is a comprehensive history of the form of modern painting, which counts on tone, color and texture. Back to Egypt, the author covers Greece, Rome down to the 20th century. Subject matter has gone from food to skulls, as motionless aspects of nature (Caravaggio), or as emblems and symbols (Aertsen), as trompe-l'oeil exercises, as banquet and breakfast pieces, or as revelations of the mystery of reality (Picasso, Giacometti, Braque).

The author intentionally does not include 20th century art after 1960, or art from the United States, China or Japan, which would have delimited the early history and founding of the medium. It will be for another volume. And in the tradition of Skira Books, the large format is exquisitely printed with 150 full-color illustrations, a bibliography, index of names and places. A reference tool that is beautiful.

Artspeak: A Guide to Contemporary Ideas, Movements, and Buzzwords by Robert Atkins (New York, Abbeville,

1990, \$14.95) is a compendium of mini-essays on the new lingo of contemporary art, from Neo-Geo to Outsider Art, from semiotics to Situationism, there is a "who, when, where, what" for them all, with cross-referencing when applicable.

The specialized vocabulary of contemporary art includes art movements, art forms, and critical terms explained here in short, alphabetically arranged essays. In Atkins' combination of humor and common sense, we get a keen reference tool with 54 illustrations, 24 in full color. Read it through to enjoy it and use it as a reference tool for the next 15 minutes, before it will have to have a new edition, thanks to the speed of radical change in the art movements today. It's a good one to have at ready reference, believe me!

The Copyright Book: A Practical Guide (Cambridge, MIT Press, 1990, \$17.95) in its third edition is an important guide for writers, artists, publishers, sculptors, architects, choreographers, computer programmers, and lawyers, among others. In good plain English, you can find out about fair use, ownership, the copyright notice, registration, transfers, international copyright protection, etc. A must-have reference tool!

New Worlds: Russian Art & Society 1900 - 1937 by David Elliott (New York, Thames & Hudson, 1986) reminds one of a constructivist manual, printed in red and black and white, with a hit of sepia tone in some of the 323 illustrations. More than a picture book, this history of the political and cultural changes in Russia from 1900-1937 parallels the almost precipitous revolution which is occurring as we speak and write. Covering the background of this cultural ferment with the Symbolists, the Futurists, the Constructivists, and above all, the great number of individual artists, writers, architects, theater designers and directors, choreographers, dancers, textile and pottery designers, photographers and filmmakers who worked for the transformation promised by the 1917 Revolution, accompanied by more than 300 illustrations, David Elliott, Director of the Museum of Modern Art in Oxford, England contributes greatly to the understanding of the great cultural upheaval that transpired during those years. This will serve as a reference tool for years to come, and it's affordable!

The Life of Forms in Art by Henri Focillon (New York, Zone Books, 1989, \$19.95) has long been out of print, but Zone Books has luckily reprinted it in a time when art historical practice is debated, when form/content, structure/history and idea/technique are being deconstructed into an inherently dynamic system, reflecting the instabilities, fluctuations and discontinuities of art history. A new critical introduction by Jean Molino is also included.

The Dialectics of Seeing: Walter Benjamin and the Arcades Project by Susan Buck-Morss (Cambridge, MIT Press, 1990, \$29.95) documents the most famous unwritten work of Walter Benjamin, his magnum opus, the Arcades Project, a study which he worked on for 20 years,

but did not live to write. This a philosophy of the everyday, after exploring the debris of 19th century mass culture.

Using the vast archives Benjamin left behind as well as her own comprehensive knowledge of his philosophy, the author juxtaposes images, quotes, objective description, and analysis to resurrect Benjamin's philosophy as it too form in the arcades sprouting up in Paris and all over Europe. Building signs, Baudelaire, air balloons, women's fashions, marin biography--all clues to the encyclopedic emerging philosophy of the everyday as witnessed by Benjamin.

The book is written as an assemblage, the garnering of a myriad of details of modern culture, allowing the reader to know Benjamin and his thinking a great deal better than before. Afterimages compiled by the author reveals the contemporary manifestations of the social processes Benjamin uncovered. It also allows any individual who reads this book to start looking at things in a new way. A book for our time, one that could easily be translated into the "Malls Projects".

Includes bibliography, notes, and index, as well as 144 illustrations.

Catalogue Raisonné, Tamarind Lithography Workshop, Inc., 1960-1970 is a print-by-print documentation of the TLW from its foundation by June Wayne in 1960 until its move to the University of New Mexico, becoming the Tamarind Institute. There is a glossary of chopmarks of all the master printers, as well as a black and white illustration of each print. The book is a reference tool to a major renaissance in American lithography, begun by June Wayne. \$45.00 paperback from University of New Mexico Press.

The Female Gaze: Women as Viewers of Popular Culture, edited by Lorraine Gamman and Margaret Marshment, is a series of 13 original, thought-provoking essays about the female presence in popular television, film, literature, advertisements and magazines. Intense, but often witty and definitely entertaining, The Female Gaze examines what happens to the female image/self-image when feminism and popular culture converge.

From tampons to Little Red Riding Hood, from "The Color Purple" to "Dynasty", the authors guide the reader from object to viewer and back, asking the critical question: if women have been objectified by the male gaze in mass media, what happens when women are active in looking back--at themselves, at other women, and at men? This is an excellent volume for viewers of popular culture everywhere. It makes you look, listen and understand in a different way, a more analytical way. Published by Real Comet Press, 1989, \$12.95.

an endless adventure...an endless passion...an endless banquet: A situationist scrapbook, edited by Iwona Blazwick, is a volume of Situationist documents from 1957 to 1962, which accompanies an exhibition which has traveled from Pompidou to ICA in London and to Boston. The Situationist International brought together offshoots from other art movements such as ASger Jorn and Constant from COBRA, Giuseppe Pinot-Gallizio from Italy's MIBI, and Guy Debord from the Parisian Lettrist International.

These documents include a chronology of SI, various definitions and notes from the international segment, documents of SI in Britain, and contemporary documents up to 1988. Technically speaking, Situationist International was addressing some of the same problems that dominate today's art, namely the "crisis of representation" --technology, commodification, or as Debord called it, "the society of the spectacle." Contributions include those of Mark Francis, Peter Wollen, and a host of writers from Art & Language through George Steiner. Published by ICA, London, with a sandpaper cover. An important document of Situationist activity.

MONOGRAPHS

John Cage I - VI (The Charles Eliot Norton Lectures, 1988-89) (Harvard University, 1990, \$34.95) includes two audiocassettes which document Cage reading Mesostic IV (his name for his lectures) and another cassette which allows you to listen to the question and answer period afterwards. It is like a performance, rather than a reading; it is an experience, in fact. These "mesostics" include all the silences which become words, and all the words which become silences, in arrangements that will certainly be disconcerting to some, and exercises of our minds to others. This is essential Cage, and Harvard has certainly been challenged to package the cassettes and the book carefully and well. This is a must for those interested in music, performance, philosophy, art, literature, and aesthetics, among other disciplines.

Love for Sale: The Words and Pictures of Barbara Kruger with text by Kate Linker (New York, Abrams, 1990, \$29.95) brings into focus the work of one of America's leading artists and an important thinker on postmodernist and feminist issues, luring, exhorting, seducing, and shocking us into reconsidering our values, much like Jenny Holzer. Using posters, exhibitions, writings, and lectures, as well as her trademark red-framed photographs with overprinted messages, Kruger has invaded our psyche and our lives in late 20th century America.

Now this large-format volume, the first book to survey Kruger's work, includes all her famous pieces, reproducing one-of-a-kind artworks as well as posters, postcards, T-shirts, books, pamphlets, and other forms of "sending" messages, from shopping bags to her recent engravings on magnesium plates.

The volume has all the pictures selected by the artist, who also designed the jacket, making the book a powerful, original statement in itself. 80 illustrations, including 20 in full color, plus statements of contemporary writers, philosophers, art historians, from Benjamin to Billie Holiday as marginal notes, make this a provocative book, an interesting accessory to several exhibitions of Kruger opening in August in Cologne and in January 1991 at the Mary Boone Gallery. It even perverts a take on the coffee-table book, one which will definitely change your life!

Egon Schiele: Sketchbooks by Christian M. Nebhay (New York, Rizzoli, 1990, \$65) is a marvelous publishing event. Housed in the Albertina, Vienna, ten of these 11 sketchbooks, dating from 1912 to 1918, have rarely been seen and most are previously unpublished.

Schiele, famous for his preoccupation with the human figure, and his unprecedented eroticism, illustrates herein sketches of embracing couples, nudes, and portraits, suggesting the direction of his later work.

The text, drawn from his correspondence and from contemporary sources, reveals unknown details about the artist's life and discusses his colleagues and friends, his support system, as well as patrons who purchased his work.

There are 683 illustrations, beautifully printed, with 141 in color. The book is a remarkable production, serving as a vicarious visit to the Albertina and to Vienna, getting to know a great Austrian master even better, more intimately and at your own pace. This is an outstanding contribution to the visual literature of Schiele.

William Morris, Glass: Artifact and Art by Henry Geldzahler and Patterson Sims (Seattle, University of Washington Press, 1990, \$29.95) illustrated the work of one of the most gifted and daring young glass artists in America today. The book documents the last ten years of his development from a series known as Vessels, which drew national attention to his latest most intellectually challenging works, the Artifact series, bones of hot-worked glass, arranged in configurations suggestive of archeological sites.

In addition to the 63 color plates, there are 31 color photographs which record Morris' blowing technique on the glass blowing floor at the Pilchuck Glass School. An introduction by Henry Geldzahler, as well as an insightful essay by Patterson Sims, curator of modern art at the Seattle Art Museum, traces the development of Morris' work.

Italo Scanga, edited by Michele Bonuomo, is a monograph edited by Michele Bonuomo, that portrays the artist who is an acclimated contemporary American haunted by his Italian past. A variety of media has included polychrome heads, paintings on paper, glass vases, monotypes and installations.

His use of religious imagery and peasant tools recalls his past; the Potato Famine series evokes his upbringing in a traditional peasant culture. Other series recall bombing of the German-occupied town of Monte Cassino during World War II, or age-old terrors such as darkness and thunder.

With 143 illustrations, 45 in color, a bio-bibliography and a rich essay, this is a monograph long overdue about an artist who has personal history and a multiplicity of materials to use that history as material, without romantic melancholy or excessive nostalgia. Published by Amalfi Arte and distributed by the University of Washington Press in Seattle, \$40.00.

The Visual Art of Jean Cocteau by William Emboden (New York, Abrams, 1990, \$49.50) is the first comprehensive study of the visual art of the great French artist, whose influence on literature, theater and film are already recognized, the *enfant terrible* of the avant-garde, clashing and collaborating with Picasso, Satie, Diaghilev, Stravinsky, Chanel, and Truffaut, to mention a few.

Yet his drawing, painting, ceramics, tapestries, murals and sculpture have largely been neglected. To commemorate the 100th anniversary of his birth, this book

brings together riches of never-before published material, including murals in the south of France, a portrait of French writer Colette, and a stage curtain for the production of *Oedipus Rex*.

The text is intense, deep and inspiring, which places Cocteau in a new context, amplified with fine textual illustrations. The 161 plates themselves are sumptuous, better understood with the analysis by Emboden and Tony Clark, the curator of the Wunderman Museum in Southern California as the writer of the introduction.

Documents include Cocteau's own preface to the catalog of his exhibition in Munich, which opened in 1952, a list of books illustrated by Cocteau, films in which Cocteau participated, works cited in the text, exhibition chronology, index of works and index to the text. A more complete study one could never find. A must for all to study and understand.

My Self by Wayne Andersen is an unusual epistolary autobiography, because it includes excerpts from essays, selected papers, correspondence, journals, and letters. Ranging from beatniks to Berenson, this iconoclast was once a professor of History, Theory, and Criticism of Art & Architecture at MIT, and for two years, Professor of Visual and Environmental Studies at Harvard. Then he left academia, becoming a defrocked professor, and went into designing mosques in Saudi Arabia to breeding high-selling Arabian horses.

Andersen then re-entered the intellectual world with the publication of his manifesto, Scenario for an Artist, (Geneva, Fabriart, 1990, \$9.75) which is highly unconventional and awkwardly posed, for it represents the notes for a lecture Wayne Andersen delivered at the New York Studio School in 1987. This is not uninteresting, but shows the fertile mind at work.

My Self, on the other hand, reveals how this man's acts, thoughts, and what he calls his "life" have common genesis. He maintains that "My Self" is a more appropriate title for an autobiography, than "My Life", because he could share his life with others, while he kept his "self" all to himself, and it is the only thing he will take him. In fact, he says that the book is not about him, but it's about "itself", about being a "book", to think, to feel, to picture oneself.

The letters to his family and friends are of the ancient epistolary tradition; his journal records from 1973 record the ups and downs of an innovative professor in one of the world's most powerful academic institutions, MIT, and yet the whole thing is different from all others, believe me. This is an unretouched life full of zest, the innermost creative mind, and full of questions, his and yours!

The text is illustrated with many photographs and with original drawings by Jacques Jubert. It is a hefty volume of an expansive mind. \$24.95 hardbound from Fabriart Editions Ltd., University Place, 124 Mt. Auburn St., Harvard Square, Cambridge, MA 02138.

GENERAL INTEREST

New Art, selected by Phyllis Freeman, Mark Greenberg, Eric Himmel, Andreas Landshoff, and Charles Miers (New York, Abrams, 1990, \$19.95 paper) is an oversize portfolio of recent trends in contemporary art, including women artists, conceptual art and geometric abstraction,

landscape painting and political art, installation as a medium itself, computer-generated imagery and photography, as well as natural materials--if you want it, it's in this volume.

What bothers me about this "now art" is that the printing of black and white on matte finished paper becomes gray--everything that is not in color seems to be washed out, except when the reproductions are really set in high contrast. Almost in alphabetical order, the list of artists will more than likely change more quickly than the 6-year gap that Abrams has allowed since that last New Art it published in 1984. "New art" has built-in obsolescence, but this volume can perhaps help someone know what is going on now. Buy it now, for the scene will surely change in six months, or even fifteen minutes.

The Book of Cups by Garth Clark (New York, Abbeville Press, 1990, \$14.95 hardcover) is a labor of love, celebrating these hard-working vessels, called cups, with a witty history and over 100 colorful images of cups and cup paraphernalia. Clark, owner of bicoastal galleries which feature ceramic art, tells about the collection of Betty Asher, 86 of which are permanently on display at the County Museum of Art in Los Angeles, but the personality of the collector and the collection go hand in hand in the tale, and the tale is fun. With history and biography, this book is a delightful and charming history of a collection and a collector, that never reaches the brim or runneth over. It pours out with humanity.

Matchbook Art by Yosh Kashiwabara (San Francisco, Chronicle Books, 1990, \$16.95) is a "striking" collection of early matchbooks, most dating back to America's smoking days in the golden age of consumerism, where eye-catching ads appeared everywhere to keep past with postwar affluence.

Collector Kashiwabara shows the sensibilities of previous generations and the popular cultures of previous decades, including humor, fashion, graphics, and advertising under headings, including Pinup Girls, Clothing, Cigarettes, Comics, Night Life, Peeping, Hotels, Restaurants, Auto Parts, National Forests, Expositions, and Patriotism. Old Gold Cigarettes, Coca Cola, Hunt's tomato sauce, Acme Beer, Stetson hats are but a few ads that will jar your memory. Dating between 1920 and 1950, over one thousand matchbooks appear here in full-color.

The Futurist Cookbook, first published in 1933 by F.T. Marinetti, shocked complacent Italians with its brash, sensual, polemical, and outrageous approach to food. More than recipes for food, this "cookbook" offered few recipes that Italians could serve their families, for it was essentially an artwork that promoted the Futurist ideology and aesthetic that abhorred everything connected to the 19th century and idealized the new mechanical and technological inventions of the 20th.

What was glorified was the new age of the aeroplane, cinema and the fast motorcar, where the palate is the human palate, the medium food. Replete with recipes and lusty descriptions of banquets, The Futurist Cookbook (San Francisco, Bedford Arts, \$29.95 cloth, \$19.95 paper) is an innovative gastronomic artwork, somewhat of a gastronomic joke overturning everything "food" and

"cookbooks" held sacred. Rather than liberating the palate, the book sought to liberate language, art, and life from convention and tradition in the first English translation since its first Italian publication.

The promotion of a revolution in food, from table settings to eating habits, includes a recipe for the edible food sculpture "Equator + North Pole", describing "an equatorial sea of poached egg yolks...In the center emerges a cone of firmly whipped egg white full of orange segments looking like juicy sections of the sun. The peak of the cone is strewn with pieces of black truffle cut into the form of black aeroplanes conquering the zenith." In order to enhance this eating experience, La Cucina Futurista (the original name of the cookbook) recommended music and perfumes selected for maximum impact.

Although some of these recipes wax poetic, others wax polemical, whereas Marinetti was a passionate nationalist supporting Mussolini. One "recipe" called for the brutalizing of a diner who only wants to eat his meal in peace. The violence also turns up in a more sportive way in the recipe for "Fire in the Mouth", which calls for "cherries previously rolled in cayenne pepper."

While a document for the avant-garde movement of Futurism, this Cookbook makes a good stand for food as an art medium, and art as the herald of an ideology. We would hope that some major contemporary art organizations could have a Futurist dinner as a promotion, making art, food and ideology fun and profitable! Marinetti would, I am sure, approve!

Facing History: The Black Image in American Art 1710-1940 by Guy C. McElroy accompanies a travelling show sponsored by the Corcoran Gallery of Art on the depiction of African-Americans in American visual arts from the early part of the 18th century through the Harlem Renaissance in the 1920s. Covering a little-examined aspect of our social history through a progression that details the often denigrating early images and then gradually more positive representations of African-Americans in painting, sculpture, and drawing, this book presents 97 full-color and 75 black-and-white illustrations of works ranging from John Lewis Krimmel (1786-1821) with his paper-flat stereotypes to the realized men and women represented by Reginald Marsh (1898-1954).

The stubborn stereotypes which art imposed on blacks included four distinct groups, according to McElroy: grotesque buffoons, servile menials, comic entertainers, and threatening sub-humans." Both writers continue to explain that, with rare exceptions, these stock images prevailed throughout fine and commercial art created during the first century of our nation's history. This is a new approach to art history, one that examines work of art in their political and socio-economic context, and by a black art historian as well. The stereotypes were subtle and so persuasive were the skills of many of the artists, that they are not always apparent to the viewer.

Included are works of art by black painters who look at themselves and the majority culture looking at blacks too. Yet the black's images are not ideologically separate from those of the white artists, because they were into mainstream culture. Only in the 1960s did a "black style" occur. In fact, McElroy believes that the exhibit conveys the "spiritual strength of people who managed to survive

in spite of terrible odds." But the book helps the viewer "read" the hidden messages in paintings with heavy annotations that help one see those hidden messages.

Having taken four years to gather the art and write the catalog, this book is an important contribution to a growing literature which started with a massive research project begun some 20 years ago by the Menil Foundation of Houston, which has produced four volumes of documentation and interpretation of the portrayal of blacks in Western art.

This book includes work by Copley, Eakins, Homer, Saint-Gaudens, Remington, Demuth, Lawrence, and many relative unknowns as well. In fact, this exhibition was confined to "fine art" after a great deal of research in popular art, racist ephemera such as posters, sheet music, dolls, broadsides, cartoons, and so forth. The "fine art" is certainly full of beauty and spiritual content, even though the subjects were victims of brutal slavery and oppression. This is an important book with reverberations for years to come in understand art as a form of communication for the rich complexity of the black experience.

(San Francisco, Bedford Arts, 1990, \$50).

Reconstructing Modern: Art in New York, Paris and Montreal 1945-1964, edited by Serge Guilbaut (Cambridge, MIT Press, 1990, \$24.95 cloth) investigates the artistic and political forces that between 1945 and 1964 propelled three cities into a struggle for artistic dominance. As an outgrowth of a conference on "Hot Paint for Cold War", these essays paint the postwar development of a style of "hot" expressionism (abstraction chaude) and its replacement by neocold abstraction in the early '60s.

Contributors include Timothy J. Clark, Thierry de Duve, Thomas Crown, Benjamin H.D. Buchloh, Baudrillard, and many more involving Jackson Pollock, early Warhol, the Screen Actor's Guild and the Hollywood Red scare, and much more. An important contribution to an understanding of art in the postwar era that clarifies the art of today.

Objectives: The New Sculpture, organized by the Newport Harbor Art Museum, under the curatorship of Paul Schimmel (New York, Rizzoli, \$45) has 100 illustrations with 80 in color of a new generation of American and European sculptors, distinguished by several descriptive terms: the "New Object", the "Metaphoric Object," and "Neo-Geo" or "Simultaneous" sculpture. Included is the work of Robert Gober, Jeff Koons, Annette Lemieux, and Haim Steinbach from New York; Grenville Davey and Julian Opie from London; Katarina Fritsch from Cologne; and Juan Munoz from Madrid--all incorporating familiar objects from industrial, domestic, and art historical sources, or spinning off from them. Oftentimes, there are room-size installations.

Each artist has 10 full-color reproductions of artworks from the exhibition, as well as earlier and later pieces. Essays are written by Kenneth Baker, Lucinda Barnes, Rosetta Brooks, Lynne Cook, Jean-Pierre Dubost, Peter Schjeldahl, Stephan Schmidt-Wulffen, and Elizabeth Sussman. In addition there are essays by Paul Schimmel, chief curator of the exhibition, and Dan Cameron, art

historian, who considers the significance of this emerging style.

Besides a catalog of the exhibition, there are exhibition histories and selected bibliography for each artist.

Naked by the Window: The Fatal Marriage of Carl Andre and Ana Mendieta by Robert Katz (New York, Atlantic Monthly Press, 1990, \$19.95) is at once both an investigative report into the death of 36-year-old sculptor, Ana Mendieta, who plunged to her death from the 34th floor of a Greenwich Village apartment she shared with her husband, well known and highly regarded artist Carl Andre. Andre was immediately charged with her murder, and the news made the headlines all over the world. The art world was stunned. 3 years later, Andre was acquitted and all the court records of the case were sealed.

Investigative reporter Robert Katz now has dissected scores of clues in a clear, riveting way to allow us to share in the facts and the details of art politics which combine to be fascinating and spine tingling. Ana's diary, love poems, and letters were available to Katz, which shed new light on the couple's turbulent relationship.

Hundreds of hours of interviews were conducted with both artists' friends and family members. Katz and Mendieta's mother attended every session of Andre's trial. What unfolds is an American tragedy--of Ana's fairy-tale, privileged childhood in Cuba and flight from the revolution to Iowa, where she was humiliated and shunted among Catholic schools, children's homes, and foster families. Ana's struggle to be accepted, her ambitions and her accomplishments as an artist, all culminated in her romantic marriage to Andre--ending in one mysterious night. The jigsaw puzzle begins to solve itself with this inside story. And the art world begins to heal.

The Crazy Years: Paris in the Twenties by William Wiser is like a crazy quilt of names of writers, painters, musicians and dancers all converging on a city which became "the great good place", a city where everything went, where everything was happening, where life was lived to the hilt.

Here we have Picasso, Joyce, Stravinsky, Diaghilev, Josephine Baker and Isadora Duncan--a bouillabaisse of cultural talent ready for anything. This is a delightful book of cultural and social history, handsomely produced, with 74 illustrations and new views of these celebrities. \$12.95 paper.

Artists & Writers by Sanford Schwartz (New York, Yarrow Press, 225 Lafayette St., #312, New York, NY 10012, \$24.95) is a compendium of articles and reviews which appeared from 1982 - 1989 in various magazines. Included are in-depth profiles of Giorgio de Chirico, David Hockney, William Wegman, Kiefer, Beuys, Balthus, Caravaggio, Gilbert & George, Philip Taaffe, Eric Fischl, Julian Schnabel and much more.

Included are four previously unpublished essays. The range is wide, the writing entertaining and astute.

Rebels on Eighth Street: Julian Force and the Whitney Museum of American Art by Avis Berman (New York,

Atheneum, 1990, \$29.95) is the first biography of the indefatigable, eccentric, opinionated, courageous, high-handed, and generous director of the Whitney Museum. From secretary to manager, Force formed lively friendships with Robert Henri, John Sloan, Gaston Lachaise, Edward Hopper, Stuart Davis, Charles Sheeler, and Charles Demuth, among others.

She gave wonderful parties, discussed art with an acute mind and sharp tongue, and with enthusiasm and zest, she became a support system of one for artists in America, dealing with museum directors, art dealers, and bureaucrats with great ease. This is the biography of a "true original!"

Marshall McLuhan: The Medium and the Messenger by Philip Marchand, a prominent Canadian journalist who was a student of McLuhan's at the University of Toronto, now documents the life of the media's first and most controversial investigator.

Objective and wide-ranging, the many personalities of McLuhan are revealed and clarified by Marchand. The life and ideas of this prophet of the 60s, whose soothsaying proved to be truth saying. (New York, Ticknor & Fields, 1989, \$19.95 paper.

Leonardo da Vinci's Advice to Artists, edited and annotated by Emery Kelen (Philadelphia, Running Press, 1990, \$9.95) may seem old hat to those of us at the cusp of the 21st century, but he said it first, he was first to make a record of it, and his words about anatomy, motion, light and shadow, color, the effect of emotion on face and body, perspective, or even judging one's own work are all by Leonardo.

Leonardo through direct examination, day-to-day experience, and scientific knowledge made these observations hold true today because of a fertile and questing mind. For instance, "A painter should be a solitary. Solitude is essential to his art. Alone, you belong to yourself only; with even one other person you are only half yourself, and you will be less and less yourself in proportion to the number of companions." Or "A white object receiving light from the sun or air will have bluish shadows."

Or "Nothing is more apt to deceive us more readily than our own judgment of our work. We derive more benefit from having our faults pointed out by our enemies than from hearing the opinions of our friends. Friends are too like ourselves: they deceive us as much as our own judgment."

Illustrated with drawings by Leonardo, we can see that Leonardo practiced what he preached. A lovely gift for any artist, or for yourself!

FUN AND GAMES

First Words by Ivan and Jane Clark Chermayeff began as a game from their son, Sam, who was learning his "first words" in English, to be repeated in French, Spanish, German and Italian, by visiting five great Parisian museums and looking for images for words such as dog, chair, flower, girl, boy, cat, fish, etc. These are illustrated by works of art in the five great museums in Paris. The results provide children and perhaps their parents with an introduction to see and recognize and expand their vision and to encourage children to explore a

few of the many ways of self-expression open to them. For sophisticated children, of course. \$16.95 with 60 full-color illustrations, published by Abrams.

Water Safety is from a series of books that combine appropriated imagery from instructional manuals with true stories in order to examine the impact of gender-based myths and stereotypes on personal relationships. Created by Ann Fessler, who has been doing books and journalistic projects for several years, Water Safety's writing style mimics the "Dick and Jane" grade school primers, characterized by stories of lives free of difficult decisions of painful circumstances. While we look at illustrations from an instructional manual on water safety, we read about a relationship between Debbie and Frank, which is far from simple. The humor carries through a metaphor whereby the protagonist dives into the water and later finds herself drowning in a subservient role, rather than in water as portrayed in the color illustration. The book warns potential swimmers of the danger in taking their first plunge before acquiring the personal skills and knowledge necessary for their survival. So Debbie finds that she is drowning in the relationship with Frank, and finally leaves him.

Fessler in this thought-provoking, yet humorous portrayal, allows us to examine the degree to which we take control of our lives or allow ourselves to be dominated by others or by myths and stereotypes. Unlike the primers which we were given as children with stories and pictures to help us visualize a life of relationships we would come to know as gratifying in our adult life, Water Safety produces a relationship that is anything but harmonious and deleterious to the health of our heroine.

Comfortable in the hand, the format of Water Safety makes this book a truly professional printed bookwork, funded by a grant from the Maryland State Arts Council and by an artist-in-residence grant from Visual Studies Workshop in Rochester, New York. Available from Printed Matter.

First Aid for the Wounded by Ann Fessler (True Stories Series, Book #3) deals with illustrations from an instructional manual for First Aid, but tells the story of Dick, who hid his homosexual tendencies as a child, and then married Jane, who was understanding, until Dick met a man who was "right" for him and left Jane. Out of the closet and out of a wife! A brilliant true story, with perfect illustrations chosen for this purpose. Available from Printed Matter.

COMIC BOOKS

Comic Books as History: The Narrative Art of Jack Jackson, Art Spiegelman, and Harvey Pekar by Joseph Witek (New York, University Press of Mississippi, 1989, \$30.00 cloth, \$14.95 paper) confirms that comic books are not just for kids anymore. Just as American codes of ethics, aesthetics and semiotics have evolved, so too has the comic book developed as a genre for presenting the weightier matters of history.

Herein we have a full-length study of the comic book as a serious narrative form, illustrated by three gifted artist who turned to the comic book for expressing sober intent: Jack Jackson in his Los Tejanos and Comanche

Moon, Spiegelman with his Maus: A Survivor's Tale and Pekar's American Splendor, whereby the comic form has been given additional range in tone, style, and subject matter.

Somewhat in-between literature and film, the comic book has served to give words and pictures a new way of telling true stories in this sequential art medium. Bibliography and index.

Comics as Culture by M. Thomas Inge (Jackson, University Press of Mississippi, 1990, \$32.50 cloth, \$16.95 paper) is a comprehensive study of comics as a cultural phenomenon both in relation to American language, fantasy and reality, Krazy Kat as American Dada art, Charlie Chaplin, William Faulkner, Peanuts and American culture, the New Yorker and its influence with cartoon and graphic humor, and much more. Bibliography and index, as well as suggestions for further reading are included.

POSTCARD BOOKS

Liquid Fire: Thirty postcards of Neon Art Works, compiled by Michael Webb, represents 30 major artists who combine neon tubes with other media. Some of them are Lili Lakich, Larry Albright, Peter David, Candice Gawne, Michael Hayden, many of whom work in Los Angeles or who have exhibited at the Museum of Neon Art, Los Angeles, founded by Lili Lakich.

The illustrations are reproduced in full color on card stock, perforated so that they can be removed and used as postcards. \$7.95 paper published by Gibbs Smith, Publisher.

Angels (San Francisco, Chronicle Books, 1989, \$9.95 slipcase) is the newest addition to the popular Postbox Collection series. Each has a beautiful set of 15 postcards to send out and a book of the same "heavenly" images to be kept and cherished. Poetry and prose of great authors combined with art, both ancient and modern, depict the angel motif. A great gift!

UMBRELLA NEWS

PROGRESS REPORT ON CHRISTO'S UMBRELLA PROJECT IN CALIFORNIA Rotarians and the oil patch boys from Bakersfield, men who made their fortunes pulling No. 3 heavy crude from the southern San Joaquin feel about it? Well, they really love it. 26 property owners who own the land where 1,700 umbrellas will be sunk into the earth all have agreed to cooperate--and two years before the rain of umbrellas!

But what umbrellas! 20 feet high and 28 feet across, bright yellow and loosely fitted so the fabric flutters in the wind. And if everything continues in this vein, just north of Tokyo there will be blue umbrellas. The whole project will cost about \$14 million! And it will all come from Christo's own pockets.

Sadly, we must report that 34 tombs at a Jewish cemetery in Carpentras, a south-central town of France, were desecrated by vandals in May, and the body of an elderly man was dug up and impaled on an umbrella! The body of an 81-year-old man who died two weeks previously was found impaled on an umbrella when the desecration was discovered. Grave markers were also knocked over and flower pots were trampled, but no graffiti were found. No comment is necessary, whereas the Interior Minister Pierre Joxe said, "It is unimaginable that such deeds are possible in France." They are possible anywhere in this world of 1990!

According to the L.A. Times, the once-hallowed umbrella in Britain is in danger of becoming little more than a means of staying dry. What that means is that the umbrella's importance as a required accessory for the fashionable gentleman or lady is diminishing. These days it's thought of mostly as a tool, a piece of equipment that gets the job done.

Mind you, the umbrella will not disappear, since sales are brisk and the weather continues to be awful. Formalities be damned! The fold-up broly or brightly colored broly are much more in demand! Umbrella connoisseurs, however, would "feel naked without their umbrellas!"

GIVE THE ART WORD TO THE ART WORLD

G I V E U P



PHOTOBOOKS

Marion Post Wolcott: A Photographic Journey by F. Jack Hurley (Albuquerque, University of New Mexico, 1989, \$39.95 hardback, \$19.95 paper) is a remarkable explication of a life photographically led, first with the influence of Ralph Steiner, then a three-year stint with the FSA, her marriage with Lee Wolcott and her resolution to be a wife and mother, the move in the 1950s to New Mexico, then to Iran, Pakistan, Falls Church, Cairo and India. Santa Barbara, Mendocino, and finally Santa Barbara, which has become her permanent home.

The growing interest in photography as an art form has revived interest in Wolcott as an important contributor to the growth and development of photography in the U.S. Not only the poor sharecroppers and tenant farmer families were photographed by Wolcott, but her unique photos of the affluent made her different from the rest of the FSA photographers. With wit and compassion, Wolcott photographed the contrasts. An uncommon biography, long overdue, with more than 60 plates and other black and white illustrations.

A Way of Seeing: Photographs by Helen Levitt with an essay by James Agee (New York, Horizon Press, 1981, enlarged edition, dist. by Duke University Press, \$27.50) is a welcome addition to any photography collection. First published in 1965, this is one of the rarest collector's items in the world of photography. With an additional 24 plates previously unpublished, and the complete essay by Agee, this is a rare treat. Agee calls Levitt's photographs "as beautiful, perceptive, satisfying, and enduring as any lyrical work that I know..." Levitt presents photographs that move, that relate to the viewer, that signify a special kind of beauty.

The Art of Dance by Harvey Edwards is the first book of Harvey Edwards, who has been the official photographer of many prestigious ballet troupes as well as a commercial photographer. Edwards offers the behind-the-scenes world of classical and modern dance. There are 85 color and 22 black-and-white photographs which are moving, strikingly different, and evocative. Published by Bulfinch Press, dist. by Little/Brown, New York, 1989, \$35.00.

Images from the Inside Passage: An Alaskan Portrait by Winter & Pond by Victoria Wyatt (Juneau, Alaska State Library, dist. by University of Washington Press, 1989, \$40 cloth, \$19.95 paper) documents the work of Lloyd Winter and Percy Pond, who opened their photographic studio in 1893 in Juneau. These frontier photographers witnessed and recorded great changes in Juneau for the next fifty years.

In this volume, there are over a hundred prints taken from glass plate negatives taken between 1893 and 1910, now in the Alaska State Library. They feature the Tlingit and Haida Indians, their village and art. The changes on the lives of Alaskan Indians by white settlers is also portrayed. These photographs are a rich source of historical and ethnographic information, affording views that have lasting value as great works of art. 102 duotone photographs, bibliography, index.

The Connecticut River with photographs by Robert Benson and an Essay by Ben Bachman (New York, Bulfinch

Press/Little, Brown, 1989 \$40) portrays the river from its origins in the ponds and lakes of northern New Hampshire to its mouth where it empties into Long Island Sound.

It is "my river", since I grew up with it, remembering it overflowing in 1938 during a tremendous hurricane, winding through the countryside and producing relief from the heat in summer, a place to swim, to sail, a constant in those years of growing up.

So this book is a memory track, in living color, of a river that defines many places in many states. It has a life which touches the lives of people intensely. This intensity is deeply felt in these beautiful photographs, 125 color photos.

American Roads by Winston Swift Boyer (New York, Bulfinch Press/Little, Brown, 1989, \$50) is a pictorial odyssey across rural America, where Boyer's color photographs--from a covered bridge in Vermont to a Battle Mountain in Wyoming and Colorado, from Camden, Maine to Highway 1 in California--the byways of America where one would like to settle down, a dream of William Least Heat-Moon, who wrote the introduction. The diversity of a rural America is here for all to enjoy. 64 color photos in this beautiful book.

Vietnam: The Land We Never Knew, Photography by Geoffrey Clifford (San Francisco, Chronicle Books, 1989, \$18.95 paper, \$29.95 cloth) shows a Vietnam most Americans have never thought of or seen, a land of serene beauty with ancient and proud traditions to continue to defy time.

Clifford, a former combat helicopter pilot, examines the people themselves and their fascinating culture. This is Vietnam seen through the eyes of a Vietnamese, using Vietnamese folk poetry and proverbs as part of the text. A moving current pictorial history with touching words that capture a country and a feeling. Chronology, bibliography, 125 color photographs.

Message Through Time: The Photographs of Emma D. Sewall (1836-1919) by Abbie Sewall is a discovery of a keen photographic eye, a human approach to capturing the moment in history, the ordinary life of people who pick blueberries or churn butter, who feed hens and work on quilts, who read and think and meditate on a simple life.

These 70 platinum prints reproduced in duotone make this book an important find. Chronology, bibliography and technical information complete this volume published by The Harpswell Press in Gardiner, Maine (dist. by David Godine), 1989, \$21.95 paper.

Olana Landscapes: The World of Frederic E. Church by Gerald L. Carr (New York, Rizzoli, 1989, \$40) captures the grand panoramic views of the Hudson River and the Catskill Mountains where the renowned 19th century landscape painter Frederic Church (1826-1900) designed and built a magnificent house, called "Olana", a unique mixture of Victorian and Middle Eastern influences.

All seasons are captured in this expansive landscape, so magnificently portrayed by the camera. Some of the photos literally take your breath away. Along with a bibliography and a most literate text, this book has 156 color

photographs. To emphasize the horizontal plane of the landscape, this book has been designed as an oversize horizontal book. It is fine for coffeetables, but a little difficult for laps. Somewhat awkward in format, the book will tend to crease pages unless it has some kind of support for both boards. A minor detail for such a glorious book.

Life: The '60s, edited by Doris C. O'Neil and with an introduction by Tom Brokaw (New York, Bulfinch Press/Little, Brown, 1989, \$35) covers everything from Woodstock to Vietnam, sexual freedom, race riots, JFK, Robert Kennedy, Martin Luther King Jr., etc.

As Brokaw brings out, we are still trying to figure out the '60s, even in the nineties. We can immediately figure out that most of Life in that decade was printed in black and white, since there are 175 b & w and only 75 color photographs in that wonderful grainy '60s technology. The joys and fears of that decade still make us remember how we were united and then torn asunder. Everyone can interpret that decade individually, but this nostalgic trip back certainly makes us remember vividly--even after reading Life every Friday night as was our custom in those days of old.

A Photographer in the Kingdom: Christian J. Hedemann's Early Images of Hawaii by Lynn Ann Davis with Nelson Foster (Honolulu, Bishop Museum Press, 1988) probably tells you more about a Hawaii that you never knew than any textual discourse. The photographs are magnificent, documenting another way of life for the Anglo-Saxons as well as the natives. The text is erudite but clear, giving a better understanding of Hawaii than a history book. 142 plates, chronology, bibliography complete this strange and different life documented so well by an "amateur" photographer.

Picturing California: A Century of Photographic Genius (San Francisco, Chronicle Books, 1989, \$19.95 paper, \$35.00 cloth) has over 100 color and duotone photographs which depict California's earliest wilderness and modern urban landscapes from 1851 - 1988.

The essay is an illuminating discourse on the evolution of the westward movement telling the unique story of California photography. The photographs are beautifully juxtaposed, thanks to the great editing of Therese Heyman, founding curator of photography at the Oakland Museum. Photography checklist, bibliography and index of photographers complete this handsome book, another in the celebration of 150 years of photography.

Hemingway's Spain with photographs by Loomis Dean and text by Barnaby Conrad (San Francisco, Chronicle Books, 1989, \$29.95 cloth, \$18.95 paper) chronicles a month with the great author, Ernest Hemingway, who lived in and loved Spain, as witnessed in his novels. The photographer documents even the running of the bulls in Pamplona, minute by minute, as well as places which were so inspiring to Hemingway. Conrad outlines Hemingway's relationship with Spain and describes the origin of the book, with wonderful quotes from the author's works to accompany Dean's powerful images. It was a different Spain than today's European country, but

it was the source of inspiration for much of his work and life. 50 color photographs, 75 black and white.

O Say Can You See: American Photographs 1839-1939: One Hundred Years of American Photography from the Collection of George R. Reinhart, who began collecting at the age of 16 in 1960. Discovering the analogy between American history and American photography, Reinhart collected with quality, breadth and scale. The lesser-known photographs are emphasized in this important collection, which is published by the Berkshire Museum in Pittsfield, MA. (Cambridge, MA, dist. by MIT Prss, 1989, \$50 cloth).

Texts by Thomas W. Fels and Debra Bricker Balken, with a preface by the collector himself. This is truly a wonderful album reflecting the astute taste and knowledge of the collector.

Some Women by Robert Mapplethorpe is introduced by Joan Didion eloquently. Here we see women from every age group, from the known to the unfamiliar. Sigourney Weaver, Grace Jones, Lisa Lyons, Yoko Ono, Brooke Shields,, Cyndi Lauper, Melanie Griffith, Patti Smith and many more have been photographed by the late artist-photographer, seemingly not as women, but as stone sculpture. Each woman becomes a monument, an embodiment of a classical ideal. This book, so beautifully designed and produced, truly shows Mapplethorpe's mastery of portraiture delineating beauty in a cold, but idealistic manner.

These 86 duotone illustrations show the "convergence of quite traditional romantic impulses". A superb volume published by Bulfinch Press, distributed by Little, Brown, 1989, \$50.00.

Fruit Tramps: A Family of Migrant Farmworkers by Herman LeRoy Emmet (Albuquerque, University of New Mexico Press, 1989, \$45 cloth, \$24.95 paper) documents a fruit tramp family during the 1980s. "Fruit tramp" is used by migrant fruit and vegetable pickers to describe themselves.

This 9-year project by Herman Emmet documents the lives of the Tindals, a family "living on the edge of our society, fallen through the safety net, who happen to be migrants and poor." This is a powerful example of social-documentary photography, portraying from the inside the lives of a most articulate family living within the rapidly growing North American underclass. Using a small camera, as A.D. Coleman points out in his sensitive introduction, Emmet brings out the intimacy, informality and fluidity in his photographic style. This is a book that will affect you, that may even change your lives, that will make you understand the power of photography and the intimacy of human relationships. This is a first-hand testimonial to a family that asks not for our pity but for our respect.

On Being Homeless: Historical Perspectives, edited by Rick Beard (New Brunswick, NJ, Rutgers University Press, 1989, \$16.96 paper) is a copublication with the Museum of the City of New York. The essays on the history of homelessness in New York are more timely today than at any other time since the 1930s, and the photographs are from the collection of the Museum of

the City of New York. The long history of New York's neglect and assistance to the homeless poor began in 1653 and extends through today. The juxtaposition of photographs jolts the average reader-viewer with numbing reality of the facts of life even today. The essays confirm and verify the status of Americans who find themselves in this status, from tramps to women to the Bowery and homelessness in the 1930s. There are chronologies, statistics, but these are no dry data. Instead, we find the truth staring us in the eyes, penetrating, foreboding and real. 118 black and white illustrations.

Max Munn Autrey: One Photographer's Hollywood (Long Beach, University Art Museum, California State University Long Beach, 1989 dist. by University of New Mexico Press, 1989, \$17.50) is the outgrowth of a Museum Studies course at CSULB where keen investigation, registration and exhibition techniques were learned while researching the Hollywood still photography of Max Munn Autrey. A new chapter of photography history of Hollywood has been written with this catalog, so beautifully designed and produced.

Washingtoniana: Photographs by Kathleen Collins (Washington, Library of Congress, 1989, \$25) a richly illustrated guide to the Library of Congress' unparalleled photographic collections pertaining to Washington, DC and the national capital region is the result of a multi-year cataloging and preservation project. Included are some 750,000 photographs in the Library's Prints & Photographs Division that related to Washington from 1846 through the Second World War. Some 500 photographs appear in the book.

Sources for all photographs are cited, a description of the subject matter, biographical information, the history and scope of a given collection, and brief, relevant descriptions of related holdings in the Library's Manuscript Division are offered.

Order for \$25 from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402-9325 (Cite SN 030-000 = 00210-5 when ordering).

Guide to Photographic Collections at the Smithsonian Institution, Vol. 1: National Museum of American History by Diane Vogt O'Connor documents a million photographs at the National Museum of American History for curators, researchers, historians, artists, filmmakers, and collectors. The collections are described and indexed by subject matter, by photographers, donors and collection creators, and by their photographic processes and format.

This is the first of 5 volumes to be published. 100 b & w illustrations in paperback for \$29.95. Order from Smithsonian Institution Prses, Blue Ridge Summer, PA 17294-0900.

Making Good Time by Mike Mandel (Santa Cruz, 1989, \$27.50) is a re-interpretation of early twentieth century time/motion photographs made by efficiency experts Frank and Lillian Gilbreth. With the gift of time and the benefit of 75 years of social history, Mandel has edited their photographs to summon forth much different meanings than were originally intended.

The Gilbreths work was used to make workers more efficient and productive. Analyzing the motions of factory workers, typists, soldiers and surgeons, they believed that the science of photography would disclose the one best way to do work. Thus, the chronocyclegraphs not only make people work faster, but they enabled the Gilbreths to take the lead in setting standards for the world's industries.

In this book, we get the artist's interpretation and his own time/motion studies within domestic situations which range from the ordinary to the extraordinary. "Making good time" was a theme from his childhood and now he has done his own experiments in time/motion photos to celebrate the efficiency of our own day-to-day routine.

Historically, the Gilbreths, whose fame became known from the movie Cheaper by the Dozen, affected standards of productivity, influenced the Futurist artists' vision of a speeded up-world, and then lay forgotten in historical archives.

Their invention of the stereo chronocyclegraph (time-motion-writing) involved small electric lights, blinking 20 times a second attached to the subject's wrists; one cycle of the worker's motions were photographed in a darkened studio. Their intention was to discover the "one best way" to do anything.

Resuming the Gilbreths' philosophy with work in robotics, Mandel calls these photographs in this book "my graffiti over the grid of adulthood."

An exhibit of some of these photographs are in the "New Photography" series at the Museum of Modern Art in New York City. "Watching TV" or "Robot Lighting Chanukah Lights" will lead you to the Festival of Light, which becomes both contemporary art and a visual critique of the Gilbreth's historical work.

The book is a challenging contribution to the history of photography, as well as a necessary comment on social history of today. It is a comment on the life of contemporary artists as well. This is a must-see, must-read book. Order from Mike Mandel, 235 Sunset Ave., Santa Cruz, CA 95060 and add \$2.50 for postage and handling. For California residents, add \$1.80 tax.

The softbound version of this book served as Vol. 8, no. 2 of the CMP Bulletin from the California Museum of Photography, University of California, Riverside, CA 92521.

To Photograph Darkness by Chris Howes (Carbondale, IL, Southern Illinois University Press, 1989, \$39.95) is an amazing history of underground and flash photography, a result of 10 years of research into the techniques and equipment used to produce photographs in caves, mines, and such underground structures as the catacombs of Paris and the pyramids of Egypt.

Beginning with the earliest experiments to record images without the aid of the sun and documenting the evolution of artificial light in photography from Nadar on, the book features 160 photographs, engravings, and line drawings, many of which have never before been published.

There is a chronology of important dates, a glossary, notes and references, as well as a comprehensive index. The Photographer's Source: A Complete Catalogue by Henry Horenstein is an annotated and illustrated guide to equipment, information, materials, services and accessories.

Under Book Publishers, there is a section on self-publishing, as well as annotated lists of magazines, in addition to a rather complete section on artists' books. This is a guide for all those interested in producing multiple editions, published by Simon & Schuster for \$19.95 paper, \$29.95 cloth).

Photography's Beginnings: A Visual History featuring the Collection of William B. Becker (Albuquerque, University of New Mexico Press, 1990, \$45.00 cloth, \$29.95 paper) is a publication of Oakland University in Rochester, Michigan, and is a rare opportunity to see rare, one-of-a-kind, never seen before photographs to discover new old masters. These exhibitions were held in Michigan, but are now splendidly printed in this volume which is carefully referenced and has an explanation of photographic processes. An important contribution to the growing photographic literature.

John G. Bullock and the Photo-Secession: An American Vision by Tom Beck (New York, Aperture in assoc. with University of Maryland Baltimore County, 1989, \$29.95) is a history of a founding member of the Photo-Secession and a leader in the struggle to gain recognition for photography as an art, allying himself with Stieglitz and Robert Redfield in Philadelphia. 124 plates illustrate his dedication to the art form, photography. In addition, there is the Bullock family tree, a chronology of exhibitions of Bullock's photos and a bibliography and index.

George N. Barnard: Photographer of Sherman's Campaign by Keith F. Davis (Kansas City, Hallmark Cards, 1990, dist. by University of New Mexico Press, \$40.00 cloth, \$25.00 paper) documents the life of one of the most important photographers in 19th-century America.

Born in 1819, his life spanned the early history of photography, creating one of the first news photographs ever made with a 1853 daguerreotype of a dramatic mill fire in Oswego, New York. Considering photography as an art form, Barnard's **Photographic Views of Sherman's Campaign** has long been recognized as a documentary and artistic landmark in the history of photography.

After the Civil War, Barnard recorded the devastation of the great 1871 Chicago fire, operated a studio in Charleston, SC and assisted George Eastman in the promotion of the new technology of dry-plate photography. 61 full-page plates, with over 150 additional figure illustrations make this volume an important contribution about a long-neglected pioneer.

American History Reinvented: Photographs by Warren Heidich is both humorous and ironic study of the contradictions of the American past but the ways in which the media shape and distort our perception of current events.

Blacks, Japanese-Americans, Native Americans all are treated as stereotypes to confirm the contradictions in our media, and Heidich also recreates the look of a variety of antique photographic processes, so that fact and fiction, truth and falsehood all become entangled. Staged scenes of "you were there" when photography could not have been sometimes reveal more truth than fiction. Essays by Lynda Day, Reinhold Misselbach, Christopher Phillips, Lew Thomas and John Welchman

complete this study of photo racism, necessary fictions, and the need to make the camera lie. (New York, Aperture Books, 1989, \$19.95).

The Transported: A South African Odyssey:

Photographs by David Goldblatt with texts by Brenda Goldblatt and Phillip Van Niekerk takes us on a journey from early in the morning when South African black workers leave their "homelands" to work in whites-only Pretoria, sometimes utilizing almost 8 hours just for the trip back and forth.

South African photographer Goldblatt takes us with these workers on this arduous journey, which becomes a metaphor for their arduous struggle toward freedom itself.

Accompanying the photographs is a series of statements based on interviews with five bus riders by Brenda Goldblatt, which give insight to the effects on ordinary people.

This volume accompanies a travelling exhibition. (New York, Aperture, 1989, \$14.95)

Tropism: Photographs by Ralph Gibson (New York, Aperture, 1987) is a catalog of some of the master prints from 1960-1986 given to the International Center of Photography, New York by Murray Rayburn.

This oversized, beautifully printed volume is a survey of an artist-photographer's life's work, a dedication to reacting to external stimuli, which is a tropism. These reactions are forever in our visual record.

Life Classic Photographs: A Personal Interpretation by John Loengard (New York Graphic Society, 1988, \$14.95) will jar your memory and bring a smile to your lips, for these are wonderful records of old friends, old events, and the surprise quality of photographs. This is a showcase of the past 50 years in the history of a magazine by its former picture editor and photographer, who selected 100 of his favorite, from Bourke-White to Capa, from Eugene Smith to Mary Ellen Mark. 37 color and 65 black and white illustrations.

Harry Callahan: New Color: Photographs 1978-1987 by Keith F. Davis (Kansas City, Hallmark Cards, dist. by University of New Mexico Press, 1988, \$19.95) includes images from Egypt, Ireland, Morocco, Portugal, Mexico, Japan, Spain and U.S. cities. His traditional themes of the city and multiple exposures show remarkable vitality and authority at the age of 75. 72 color photographs.

Hana by Yasuhiro Ishimoto (San Francisco, Chronicle Books, 1989, \$24.95 slipcase) is a gorgeous black and white collection of flowers in a simple elegance, ranging from tulips to calla lilies, with one flower or one uniform bunch per page. These are closeups of a single bud, stalk, or leaf generating a respect for the purity of minimalism. This portfolio is powerful and dramatic, sensual but different from those of Mapplethorpe's flowers. These are studies of light and shape in purity.

Quiet Light by John Sexton is the accumulation of 15 years of photography in the light which appears before sunrise or after sunset, a "quiet light" which gives these photographs quiet tonal delicacy and formal elegance.

Noted for his perfection in printing, Sexton devotes himself to a careful observation of his surroundings to find the poetry in the setting, as well as the power of nature.

Besides essays by Colin Fletcher and James Alinder, there is a beautiful statement by the artist, as well as technical information, and a wonderful statement about the most important tool in his darkroom, "the trash can-for unacceptable prints", learning more from his mistakes than from his successes. An exquisite study in light for \$50 from Bulfinch Press, Little/Brown, 1990.

Cleveland, Ohio by Cervin Robinson consists of 100 photographs commissioned by the Cleveland Museum of Art, in beautiful duotone prints, capturing river, railroad, and roadway closet to the remaining fragment of the Ohio and Erie Canal. These photographs make Cleveland exemplary not only for its great architecture, but for its suburbs and surrounding landscape which are seductive and the camera exhibits this. Published by the museum in cooperation with Indiana University Press. \$45.00 cloth, \$25.00 paper.

The Nile: Photographs by Kazuyoshi Nomachi (New York, Bulfinch Press/Little-Brown, 1990, \$40) documents a portrait of the longest river on earth, which has represented contrasts of life and death, plenty and famine. Taken from the Egyptian Nile all the way to the Blue and White Nile, the photographs are stunning, not only for their quiet beauty, but because they document a people and how they live and die. Accompanying maps give you an idea where the picture was taken.

The book resonates with concern for fellow human beings and with the beauty of the land and its river.

Manscape with Beasts: Photographs by Barbara Norfleet (New York, Abrams, 1990, \$16.95 paper) shows us powerful and troubling images of wild and domestic animals amid the debris of human civilization, what people call "landfills" and what I remember as garbage dumps.

Norfleet tells about her life in relation to animals in the introduction, which is personal, funny, and poignant. Her life with photography since 1968 has allowed her to finally do this book, to reveal the confrontational stance between nature and civilization, capturing the emotions involved.

This is an uncommon collection of photographs by a courageous and original artist, which stirs controversy, arouses debate and at least stimulates thought. 36 illustrations, of which 30 are in full color.

Diners: People and Places is not an architectural study of an American institution, but an evocative photographic study by a doctor, who took up photography seriously in 1980. Scouring the city and countryside for outstanding relics of this once flourishing service industry, Kittel captures architectural surprises as well as nostalgic interiors, including individuals who have become the faithful. Your memory in full color will be moved by Richard F. Snow's marvelous essay. (New York, Thames & Hudson, 1990, \$15.95, 68 color photos).

Mediterranean Color: with text and photographs by Jeffrey Becom, has traveled by foot and on rail throughout Italy, France, Spain, Portugal, Morocco, and Greece to photograph the endangered tradition of vivid, flamboyant

color in detail found in the remote regions of these Mediterranean countries.

This book is about seeing--abstractly, concretely, intensely. It is also a travel book, but one unlike any other you have seen or read. Written by a photographer, writer and painter, it is about design, and the variety of beauty; and most of all it is about the people in those six nations, about how they live, and their traditions to create these colors in their houses. This is a luscious book, one which will help you to look with a keener eye at a vanishing world, our own. An introduction by Paul Goldberger, the architectural critic of the New York Times, wrote the Forward. Published by Abbeville Press, 1990, \$45.00.

Munch and Photography by Arne Eggum (New Haven, Yale University Prss, 1990, \$40) is a carefully wrought, finely researched study on the relationship of the camera to Munch's artistic output, and the investigation proves right: the fascination of the camera allowed Munch to experiment with the "snapshot", spirit photography, picturesque photography, the picture postcard and the occult and pseudo-scientific in his work. Working closely with Strindberg, Munch begins to understand and deploy the symbolic applications of photography in a way consistent with his own work.

With 280 black and white and 56 color illustrations, this book helps us see the affinity of photography to the artist's vision. It is a carefully wrought study which merits great attention. Notes, list of illustrations, index.

A Postcard History of Photography. Graphic Illustrations from the 19th Century serves as Volume 8, no. 4 of the CMP Journal, a publication of the California Museum of Photography, with 12 perforated postcards and textual notes with illustrations to allow you to send the postcards via the postal system to anywhere in the world. That's what you would have received if you had been a member in late 1989!

REPRINTS

John Thomson: A Window to the Orient by Stephen White has been reprinted in paper by University of New Mexico Press, \$29.95.

