

BOOK REVIEWS

REFERENCE

The Oxford Companion to Twentieth-Century Art is a reference tool, edited by Harold Osborne. This book deals with artists, ideas, movements and trends of painting, sculpture and the graphic arts in the twentieth-century up to the mid-1970s. Most of the entries are under individual artists, but there are also articles on movements and schools, styles and new technical terms from Dada and Surrealism to Computer Art. There are also separate accounts of art in the USA, Britain and the major European countries, and leading authorities have written about the art and artists of Africa, Australia, Canada, Latin America, Mexico, So. Africa, and the USSR. More than 300 illustrations, nearly half in color, also enhance the text. There is a selected bibliography keyed to various articles. \$39.95 from Oxford University Press..

An Index to American Photographic Collections, compiled at the International Museum of Photography at George Eastman House, is now available from G. K. Hall in Boston for \$75. Produced by computer for the first time, this volume looks at major collections such as MOMA, the Art Institute of Chicago, Philadelphia Museum of Art, and the Metropolitan Museum of Art. Two university collections included are the Art Museum at the University of New Mexico and the Art Museum of Princeton University. There are many other smaller collections that reveal interesting and important holdings, including corporate and private collections. Some 458 American collections are listed and 400 of these itemize individual photographers' names. The Photographer's Index that forms the second half of this work lists over 19,000 photographers.

Institutions are identified with both address and telephone number. A contact person is often named. Portfolios and some significant books are often listed. This is an important beginning to a definition of American Photographic Collections, edited by James McQuaid and Paulette Privitera Wilson.

AVMP 1982 (Audiovisual Market Place 1982) A Multimedia Guide is the 12th edition of this standard reference tool for \$39.95 from R. R. Bowker Co., 1180 Avenue of the Americas, New York, NY 10036. It includes calendar of events for 1982 and 1983, descriptions of reference books, directories and periodicals, associations, funding sources, awards and festivals, among many other listings.

Documents of Twentieth Century Art, published by G. K. Hall, Boston, includes two new titles:

Kandinsky: Complete Writings on Art, edited by Kenneth C. Lindsay and Peter Vergo, is a valuable contribution to 20th century art writing. Not only are Kandinsky's texts as originally published translated, but there are selected interviews, lecture notes, as well as several items newly uncovered by the editors.

The formal writings are in chronological order, and in keeping with Kandinsky's intentions regarding the relation of text to illustration, preserve the spirit of the original typography and layout. This two-volume set should remain a monument to fine translation and scholarship for years to come. Extensive editors' notes and a complete bibliography of Kandinsky's writings are included.

The Dada Painters and Poets: An Anthology (2nd ed.), edited by Robert Motherwell and Jack D. Flam. This is a reprint of the first book published in 1951, a celebrated collection about the Dada movement in any language, including poems, documents, essays, fragments, and illustrations that capture the Dada spirit. Included is the original introduction by Motherwell as well as a new foreword by the co-editor. Bernard Karpel has contributed an updated bibliography and bibliographical essay to form the most extensive list of references on Dada ever published.

This includes an index to the bibliography as well as an index to the texts. A true monument. \$40.00

The History of the Illustrated Book: The Western Tradition by John Harthan, formerly Keeper of the Library of the Victoria & Albert Museum, is a monument to fine scholarship. Packed into 288 pages, this large format book has 465 illustrations, 33 in color, which covers incunabula and manuscripts to books of our own decade. Harthan stresses the reaction of the artist to the text, as well as the visual quality of the page.

Tracing the history from fiery manuscripts of the early Middle Ages to ornate records of baroque court life, reaching a peak with delicate engraving techniques in the eighteenth century, the author explores the illustrated book with acumen. With the industrialization of book production after 1800, two camps are explored: those illustrators producing superb work for a wide readership, and those who turned back to craft processes to recreate the medieval tradition of the book as a precious object. Included are notes on techniques, a bibliographical note, and an index. \$60 from Thames & Hudson, New York.

De Stijl, 1917-1931: Visions of Utopia, edited by Mildred Friedman, design curator of the Walker Art Center and organizer of the exhibition, contains many color and black and white illustrations, and essays by 12 Dutch and American scholars, including Robert P. Welsh, Ger Harmsen, Joop Joosten, Sergio Polano, Kenneth Frampton, among others.

Included is a De Stijl Chronology, biographies and bibliographies. The exhibition was shown and organized by the Walker Art Center in Minneapolis, and will also be seen at the Hirshhorn, the Stedelijk and the Kröller-Muller Museum in Otterlo.

Included is the re-creation with vintage photographs and paintings of the period of Piet Mondrian's 1926-31 Paris atelier. A landmark published by Abbeville Press in New York, \$39.95 hardback, \$24.95 softcover. 220 illus., 80 in full color.

PHOTOGRAPHY

Annie on Camera is the product of an invitation to 9 photographers, five with established art-world reputations, four of burgeoning talent. The invitation was to photograph whatever they wished on the East and West Coast sets of *Annie*, the play based on the comic strip becoming a film. Selected were William Eggleston, Mitch Epstein, Joel Meyerowitz, Jane O'Neal, Stephen Shore, Neal Slavin, Eric Staller, Robert Walker and Gary Winogrand. The result is an interesting personal interpretation of a series of events in the making of a film, impressions of an artist, and products of deft eyes. Whether you are interested in film or photography, the

book itself is an interesting expose of the different languages of photographers regarding subject matter that should have been the same, and becomes quite different. 125 illus., 110 in full color. \$29.95 cloth, \$17.50 paper from Abbeville.

From Talbot to Stieglitz: Masterpieces of Early Photography from the New York Public Library by Julia Van Haften is the culmination of a three-year photo research project in which over 2 million photographic prints strewn throughout the collections of the New York Public Library have been rediscovered. Van Haften has done a truly yeoman's job and has rediscovered rare and beautiful early photographs, spanning 80 years of photography, now illustrated in stunning duotone in this volume.

Names such as Fox Talbot, Alinari, Frith, Alvin Langdon Coburn, Gardner, Barnard and O'Sullivan, Lewis Hine, Beato, Curtis, Muybridge, Steichen and Stieglitz are but a few that are illustrated here. Van Haften in her introduction tells how she worked through the collection, discovering and unfolding these treasures. A rare find beautifully presented. \$27.50 from Thames & Hudson.

Good Company by Douglas Harper (Chicago, Univ. of Chicago Press, 1982, \$20.00) is the product of a sociologist and photographer, who documents life on the road with his friend, Carl, long-time tramp. Included is a saga of a journey across America into the world of tramps, from freight trains and migration, to skid rows and sporadic, heavy drinking—a way of life that will soon disappear. The story of this friendship between the academic and the hobo through text is accompanied by 52 of Harper's own photographs, which lyrically portray the circumstances and experiences of tramp life, achieving an unusually high degree of artistic expression. The text and the photos go hand in hand.

New: West Coast Photographers (West Coast Review Book 4) has been awaited with relish. Included are portfolios of Nomi Kaplan, Tom Knott, Dona Hagerman, Ingrid Yuille, John Werschek, Jim Woodward, Henri Robideau, Peter Wollheim, all British Columbia photographers. Inclusion was based on need for recognition, diversity and a sense of personal style and vision, accessibility, literally an alternative space.

The result is stunning and a welcome addition to a group of artists who need recognition for their explorations in the photographic medium.

This also represents a double issue of *West Coast Review* (Fall 1981 and Winter 1982). \$12 individuals, \$15 instits.

Harlem Document: Photographs 1932-1940 by Aaron Siskind is a candid portrait of street vendors, nightclubs, and sleeping car porters, classic images from the 1930s illuminating the inner life of one of America's greatest communities. The spirit of Harlem is captured by the artist, now 78, who understands the joys and sorrows of black urban America. Included are transcripts of the interviews with the subjects from the Federal Writers project. These texts, edited by Ann Banks, include writings of Frank Byrd, Vivian Morris, as well as Ralph Ellison. Oral transcription of songs and tales collected in the streets of Harlem, these writings add a special dimension to this portfolio of photographs, making this an unusual resource to the folklore and history of the 30s. There is a foreword by Gordon Parks. Published by Matrix Publications in Providence, RI, \$20 cloth, \$15 paper.

A Visit with Magritte, photographs and an essay by Duane Michals, has 50 photos, 8 in full color, documents Duane Michals' pilgrimage to visit Rene Magritte, the painter. The friendship developed between the two artists, changing Michals' life and work. Thus, this suite of photographs represents an intimate visual journal which unfolds the private life of the great Surrealist. To express the surrealist, Michals' use of double exposures seems just right. The photographs have a magic of their own, yet Michals makes use of words in the introduction to show the influence of the artist on other peoples' lives, including his own. \$15.00 softcover, \$20 cloth from Matrix Publications, Rhode Island.

Arlene Alda's ABC: A New Way of Seeing is an alphabet done with a selective and expressive eye, photos of things in our environment that resemble alphabet letters. A visual game, a pun, a kind of playing with found objects that look like letters, a series of visual poems that make A to Z. Stunning color photographs, published by Celestial Arts in Millbrae, CA. \$8.95

GENERAL INTEREST

American Impressionism by Richard J. Boyle (Boston, New York Graphic Society, 1982) paperback edition of volume published in 1974. Selective bibliography, hundreds of illustrations, many in full color. \$17.95

Dubuffet by Andreas Franzke (trans. by Robert Erich Wolfe) is the documentation of a remarkable career, a collected catalog of Dubuffet's work now running into 31 substantial volumes and only having reached the year 1977. The man comes from literature first and thus remains perhaps the finest and most voluminous artist-correspondent since Vincent Van Gogh. There are 376 well-chosen illustrations, 102 in color, but the glossy paper sometimes takes away from the textural variety of the originals. The text brings about a wealth of information gathered for the first time under one cover. The artist's own words make for intense reading, getting into this world champion verbalizer. \$95 from Harry N. Abrams in New York.

Includes chronology, list of exhibitions, bibliography and index.

Futzie Nutzle's Modern Loafer includes Nutzle's classic cartoons from the *Rolling Stone* magazine which have delighted a wide audience. Nutzle has looked at the world with special eyes and if he doesn't like what he sees, he invents his own world of hilarious and weird drawings. \$4.95 paper from Thames & Hudson.

Art Worlds by Howard S. Becker (University of California Press, 1982, \$25) considers the cooperative character of art work, dealing with a network of suppliers of materials, distributors of art works, fellow artists, and with critics, theorists and audiences. Sociologist Becker draws examples from music, drama, dance literature, film and the visual arts, showing that it has its beginnings apart from the nurturing of an art world. Bibliography, index. Fascinating patterns of cooperation!

The Painter Depicted: Painters as a Subject in Painting, by Michael Levey, Director of the National Gallery of London, (New York, Thames & Hudson, 1982, \$10.95) traces the genre aspect of painters shown at work, to "history" pain-

ting, illustrating events from the lives of great painters of the past. The illustrations are aptly chosen, providing visual counterpoint to the text ranging from Picasso to Kitaj.

The Works of Edward Ruscha is the book which accompanies the first major retrospective exhibition of the work of Ed Ruscha, tracing his artistic development from 1959 to the present (Hudson Hills Press, New York, \$35 hardcover). The exhibition's curator is Anne Livet, who worked closely with the artist and wrote the introduction. Dave Hickey and Peter Plagens add essays to the book as well, Hickey doing a brilliant extended interview with the artist as a man, and Plagens discussing Ruscha as a Southern California phenomenon and as a commentator on his time and place. For what it may be, all three agree that it is rare that over these past 20 years, there has been no critical literature about Ruscha as an artist.

There are 62 plates in full color, including 9 single and double foldouts, plus 150 in duotone and black and white. There are also complete reference materials including chronology, biography of exhibitions, selected bibliography and a checklist of the exhibition, including an index. This is a fine contribution to the contemporary art literature, highlighting an important artist of our time, especially the laid-back world of California art.

ART PEOPLE IN THE NEWS

Les Levine has probably created the largest "sculpture" ever made, because it will permit thousands of subway riders to participate in the same art experience simultaneously. His "We Are Not Afraid" new work on view in the New York subway on 4,800 premium squares he paid for himself depict a color photograph of a young couple, the man Chinese and the woman Japanese, looking out at the world, a sunset behind them with the words, "We Are Not Afraid" above them.

Red Grooms' *Philadelphia Cornucopia* opens on 14 June, Flag Day, in Philadelphia at the city's Institute of Contemporary Art, featuring a walk-in environment as usual, with the signing of the Declaration of Independence, William Penn dancing with the statue of Diana from the Philadelphia Art Museum, the Continental Congress in session, life drawing with Thomas Eakins, the Liberty Bell and much more. On exhibit through 12 September to celebrate the tricentennial of the City of Brotherly Love.

Tommy Mew is showing *Works on Paper* at Centro Lavoro Arte, Via Cesariano 11 in Milano during May.

Isaac Applebaum showed his photographs at the Cameron Public House in Toronto in May and June.

Miriam Schapiro recently received the Skowhegan Medal for Collage, presented by **Allan Kaprow**. **Robert Rauschenberg** received the Medal for Painting, **George Segal** for Sculpture, and **Isabel Bishop** the Governors Award at a recent Awards Dinner on 27 April in the Plaza Hotel, New York City.

Jack Ox is showing "Nuages" from the Nocturnes of Claude Debussy by special appointment with Semaphore Gallery in New York City. The painting is 4 x 104 feet in 27 sections.

Barbara Astman is having a show of her mixed media at the Sable-Castelli Gallery in Toronto.

Faziur R. Khan, a structural engineer whose innovative concepts made possible such major skyscrapers as the Sears Tower and the John Hancock Center in Chicago died recently in Saudi Arabia at the age of 52.

Evan Hopkins Turner, former director of the Philadelphia Museum of Art, will become director of the Cleveland Museum next year, succeeding Sherman E. Lee.

Kevin Roche, the architect famous for the Ford Foundation building and the United Nations Plaza Hotel, was named the winner of the \$100,000 Pritzker Prize in architecture in April.

George Herms, Southern California sculptor, received the American Academy in Rome's Prix de Rome, as well as a Guggenheim Fellowship.

Willem de Kooning, recently celebrated in a 58-minute film called "De Kooning on de Kooning" also flew into New York City to be called upon by Queen Beatrix of the Netherlands on the last day of her visit to the United States.

Claes Oldenburg's latest monumental sculpture, *Hat in Three Stages of Landing*, sits now between Salinas' Community Center and its rodeo stadium and stables. The work consists of three 10x18-foot broad-brimmed hats of perforated aluminum painted bright yellow. The work was funded by the NEA and private donations from Salinas' citizens.

Edith Tonelli has been appointed director of the Frederick S. Wight Art Gallery at UCLA, effective 1 July.

Anne Turyn, editor of *Top Stories*, a literary magazine in Buffalo, New York, recently showed her work at Inroads, a multimedia art center in New York City.

Harold Uris, builder of many of the office skyscrapers in Manhattan, recently died at the age of 76.

Sas Colby showed her books and snapshots at the California State University in Fresno during April.

John Evans showed his collage diaries at the Arts Club of Chicago in May.

Stephen Spera showed his icons and reliquaries at the Philadelphia Art Alliance during the month of May. The show continues at the Portico Gallery until 1 July in Philadelphia.

Bruce Fier showed his latest sounds works, which are participatory, at the Lions Gallery of the Senses, Wadsworth Atheneum in Hartford, Connecticut until 20 June.

Alan Fern has been named the head of the National Portrait Gallery, moving from the post of director for special collections at the Library of Congress.

Tom Freudenheim has resigned as head of the museum program of the NEA to become director of the Worcester Art Museum.

David Ross, former chief curator at the University Art Museum in Berkeley, has become director of the Institute of Contemporary Art in Boston.