

BOOK REVIEWS

REFERENCE

Chinese Almanacs by Richard J. Smith (New York, Oxford Univ. Press, 1993, \$16.95) is a significant study with black and white and color plates of one of the most widely distributed publications in all of China--and for hundreds of years--namely, almanacs. Seemingly, they are used as a political tool by the government to order the lives of the populace in China, but they do appear to be more like artists' books. Perhaps no other single class of artefact reflects more clearly and completely the essence of China's inherited culture and its evolution in late imperial and modern times.

With intricate guides to astrology, divination, symbolic expression, ethical concerns, and aesthetic preferences, one gets a great look at the culture through the almanac. Suggested for amplification of bookmaking in the Far East, as well as the form of Filofax created by China hundreds of years ago.

Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng by Jerome Silbergeld with Gong Jisui (Seattle, Univ. of Washington Press, 1993, \$50) teaches the reader to look at paintings produced in the People's Republic of China differently, but also may affect our understanding of older Chinese painting. The painter, Li Huasheng (b.1944) represents the first generation of artists raised and trained in the People's Republic of China, spanning Maoist propaganda in the 1960s, a decade of secretly studying forbidden traditional styles during the Cultural Revolution, an overnight rise from poverty to prominence, and then descend into political disgrace during the early 1980s, and a boldly pursued political rehabilitation to become Sichuan's foremost younger artist today.

Since an artist's life has not been documented for fear of reprisal in mainland China, little is known outside China of how an artistic life is lived or of the system that regulates it. For the first time, **Contradictions** reveals for the first time both the details and the character of artistic life in socialist China. The book combines art, institutional history, and extensive and uncensored interviews and correspondence with a wide range of individuals, both friends and rivals, who have shaped these artists' lives. A fascinating study with 128 illustrations, 74 in color, notes, bibliography and index.

Leonard's Annual Price Index of Prints, Posters & Photographs (Newton, MA, Auction Index, 1993, \$195.00) for 1993, covering the 1991-1992 Auction Season, is the premiere edition of this guide. Handsomely bound in a dark blue glossy cover, **Leonard's Annual Index** includes auction results from 466 sales at 113 auction houses. Prices for over 13,000 artists are listed.

Published by Susan Theran, president of Auction Index who has been publishing **Leonard's Annual Price Index of Art Auctions**, this Prints, Posters & Photographs Index is formatted with both the expert and novice in mind. 3 excellent glossaries for Terms on Condition, Papers, and Collection, Print Media & Techniques, and Photography Media enhance this volume.

There is also a complete listing of all the auction houses covered in this volume. Not only address and phone and fax

numbers, but this book also includes the percentage premiums charged by each auction house.

Organized alphabetically by artist and under each artist alphabetically by title, **Leonard's Print Price Guide** now gives the condition, all prices reported including the buyer's premium, stated in native currency and automatically translated into the other major world currencies. Anonymous prints, posters, and photographs are also listed. In addition, different impressions, state pencil signature, watermark, provenance, vintage or posthumous printing, and condition are provided.

Order from Auction Index, 30 Valentine Park, Newton, MA 021654. Call (617)964-2876 or Fax: (617)969-9912.

NEW BOOKS

Picasso in his Posters: Image and Work by Luis Carlos Rodrigo, in four volumes, has 630 posters reproduced in full color with technical data on each poster, all in chronological order; volume 3 has commentaries, grouped under 63 thematic headings, and volume 4 has a bibliography of over 1,600 detailed references. \$800.00 (plus \$50.00 shipping) to Arte Ediciones, S.L., Velazquez 75, 28006 Madrid, Spain.

The World of Zines: A Guide to the Independent Magazine Revolution, edited by Mike Gunderloy and Cari Goldberg Janie of **Factsheet Five** fame (New York, Penguin Books, 1992, \$14.00) is a tribute, but certainly not a replica, of that famed meta-zine, **Factsheet Five**, where hundreds of zines were reviewed in each issue on every subject. (For your information, zines are those magazines whose circulation is too small or whose production values are too modest to be subject to newsstand sales. The 80s produced **Factsheet Five**, edited by Gunderloy, virtually defining the landscape of zines all over the world. It seemed to be the way to unearth a massive number of publications seemingly unknown in the trade world, let alone available on any market. With a small staff and a large interest, Gunderloy directed an amazing operation which produced on newsprint a massive reviewing encyclopedia, one which was consulted from cover to cover by a large part of the intellectual and curious populous.

Zine publishers always hoped for, first, a review in **Factsheet Five**, and secondly, to get a free copy of the publication in which the zine was reviewed. Subjects from sci fi, politics, fiction, anarchism, networking and mail art, humor, comics, home-made music, and so much more were included in this reciprocal, barter-driven deal, which seemed so democratic and populist. And when it came in the mail, we literally devoured it from cover to cover--and it took hours!

This volume, a kind of "anthology" of **Factsheet Five**, under hard covers seems to go against the aesthetic of zines, and indeed of **Factsheet Five's** original format, an ephemeral format which called for quick action, teeming with vitality. And if one issue didn't please you, there was always the next one to anticipate--and it usually came in a few weeks. A gigantic operation that seemingly worked for Gunderloy--and his production was earthshaking!

Penguin has created a kind of cleaned up version, truncated and counter-counter culture with white paper, and predictable format. For those who never had seen an issue of FF, well, this will have to do to validate the zine, as Gunderloy had been validating it and cataloging it since 1982. With only 400 zines listed here, we know that this is more for the public, a history of zine publishing and information on how to get started. Gunderloy generous as always has offered the readers a "how to" and the readers who want to start a new zine have a primer whereby they can begin. With 10,000 zines being published in the U.S. today, this is not even the top of the zineberg, but we must praise Penguin for wanting to publish this volume for collections of Popular Culture, who missed out on the **Factsheet Five** era (through no. 44). A how-to book by those who really knew how!

Anywhere (New York, Rizzoli, 1992, \$45 paper) is the second in a series of 11 volumes documenting multidisciplinary and cross-cultural conferences on the undecidable condition of architecture at the end of the millennium. Meeting in southern Japan, some of the participants are Tadao Ando, Arakawa/Gins, Jacques Derrida, Peter Eisenman, Frank Gehry, Arata Isozaki, Toyo Ito, Fredric Jameson, Bin Kimura, Rem Koolhaas, Rosalind Krauss, Rafael Moneo, and Paul Virilio, among others. Their papers and transcripts of roundtable discussions are not only stimulating reading, but indications of the flux in thought that will implicate the future social and political directions of architecture.

The cover is orange, the pages mostly pink, the thinking the cutting edge--and much of the discussion concerns the Los Angeles riots, but also a stimulating discussion of signature and space by Hasumi leads us to understand Walter Benjamin a great deal better. Fax questions also came in to illuminate and expand the discussions. The discussions center on more than architecture, but on society, on people, on space, on livable environments, on the end of the millennium. This book is important--for all those interested in society at the end of the 20th century.

Sabine's Notebook in which the Extraordinary Correspondence of Griffin & Sabine Continues, by Nick Bantock (San Francisco, Chronicle, 1992, \$17.95) brings Griffin Moss, a lonely London postcard designer, and Sabine Strohem, a South Seas stamp illustrator together for their continuing mail art correspondence. Griffin in this chapter travels through Europe and the Mediterranean, dropping letters to Sabine, while she stays in his London flat.

For all you mail artists, the postcards and letters, some of which have to be pulled from envelopes pasted into the book, are old hat, but for the mass of readers of this book, this is a new adventure. In fact, it is the interactive play in this book which makes it a book for all ages, especially adults. The relationship becomes a bit more romantic, yet there's still a lot of old hat, while Griffin cannot make a commitment and Sabine is a definite candidate for "Women who Love Too Much". Bantock not only entices the reader to be a kind of "voyeur" in their correspondence, but he also uses everything from ancient myths, alchemy and Jungian concepts of the collective unconscious to create what he calls "a sense of the underworld." Simulating that dreamy state of mind before you fall asleep or wake up, Bantock says that "anything is

possible. That's what I wanted to achieve with 'Griffin and Sabine'."

Of course, this is not the final chapter. Next fall, the final entry in the trilogy, "The Golden Mean" will be published, and there is a movie coming up as well.

St. Francis Preaches to the Birds by Peter Schumann, in collaboration with Claire Van Vliet of the Janus Press (San Francisco, Chronicle, 1992, \$8.95) is a facsimile of a limited edition of 100 copies published in 1978 by the Janus Press. Schumann, who created the woodcut reliefs and wrote the text, founded Bread & Puppet Theater almost 30 years ago in New York's Lower East Side. Using over-life-sized puppets and masked performers, it created rent-strike and voter-registration parades and demonstrations against the Vietnam War. Since 1974, Bread & Puppet Theater has been located in Vermont, where Schumann has established a museum, various workshops and studios, and where the theater produces puppet performances year-round.

Claire Van Vliet, printmaker and papermaker, founded the Janus Press in 1955 in order to bring books and broadsides illustrated with original art. Awarded a MacArthur Foundation fellowship in 1989, Van Vliet has published over 90 titles. Located in northern Vermont, near the Bread & Puppet Theater, the Janus Press has often collaborated with Peter Schumann.

Here in **St. Francis**, there are glowing color woodblock prints, illustrating St. Francis' daily routine, bursting from every page. There is a simplicity as well as a vitality in every page. A wonderful gift.

Polyphilo, or the Dark Forest Revisited: An Erotic Epiphany of Architecture by Alberto Perez-Gomez (Cambridge, MA, MIT Press, 1992, \$39.95) is an homage to the learned treatise and love story, the **Hypnerotomachia Polyphili** printed by Aldus Manutius in 1499 in Venice as the first illustrated architectural book, an enigmatic novel of mysterious authorship. Its hero, Poliphilo, pursues his beloved through a maze of ruined antiquities: temples, pyramids and foundations that are described with an erudition rivalling that of Alberti's **Ten Books**. The hero desires these beautiful and irresistibly tactile forms themselves, heavy with sensuality and material allure. The novel reminds us that architectural meaning is physical as well as intellectual, and that the erotic impulse--the desire to touch--is intimately involved in our apprehension of the built world.

This book is a retelling of the Renaissance work, where Perez-Gomez also aims to disclose the erotic roots of beauty in architecture. Changing the setting to a contemporary mode, **Hypnerotomachia's** dark forest of classical forms becomes an airplane in flight above a landscape of technological fragments: appliances, metal grids, computer hardware, limbless mannequins, and other products of our "polyphilic" consumer age. Amazing collages in black and white using photography as the base, a clean, almost sterile feeling for typography, and the realm of dreams permeate this significant architectural study, both a romance and a parable of the polytechnic, polymorphic ways in which humanity encloses itself. This is a dynamic book, indeed a bookwork in which the author takes us on a romantic journey, celebrating the soul and the spirit and the heart of

woman, who seems to be the salvation of space and consequently of architecture." A must!

Angry Graphics: Protest Posters of the Reagan/Bush Era by Karrie Jacobs and Steven Heller (Layton, UT, Gibbs Smith, Publisher, 1992, \$17.95) documents the social protest posters, billboards, street art, advertisements, and flyers which appeared, mostly in cities, all over the United States during the eighties and early nineties, as an impassioned plea on the part of dedicated individuals for action on issues such as homelessness, AIDS, women's reproductive rights, militaristic foreign policy, nuclear threats, environmental decay, corporate irresponsibility, racism, and gay rights.

Included in this volume are works by Barbara Kruger, Keith Haring, Robbie Conal, Seymour Chwast, Tibor Kalman, Sue Coe as well as public action agencies like the Coalition for the Homeless, Union of Concerned Scientists, and the Africa Fund; guerrilla graphics groups including Gran Fury, World War 3, Act Up, Guerrilla Girls, and the Fireworks Graphics Collective of San Francisco, as well as various studies, community groups, and anonymous individuals. The authors went to various collections and individuals for aid and assistance, and this collection will show the reader "the frustration on the part of artists, designers and ordinary people trying to transform a political system that seems thoroughly insulated from individual action." Essays by the authors as well as a list of organizations which have sponsored these posters are included.

Embracing Earth: New Views of Our Changing Planet by Payson R. Stevens and Kevin W. Kelley (San Francisco, Chronicle Books, 1992, \$39.95) uses startling computer-enhanced satellite images rare seen outside the scientific community to present us a vision of our planet that goes far beyond any strict photographic rendering of its features--even from space.

There is an aesthetic and philosophic point of view in these images which show the earth's natural rhythms, the changing contours of the land, the perpetual movement of the ocean's waters, the shifting global winds, and the seasonal fluctuations of our planet's vast polar ice caps. But not all is harmonious, for there is undeniable evidence of global deforestation, the ever-widening hole in the protective ozone layer, the desertification of our land, and the disastrous environmental consequences of the Persian Gulf War. The text not only explains the images and why this view from space enhances earlier perceptions, but also relates the elements of the image to larger issues of the environment.

Some of the most beautiful photographs taken from space are included in this oversize volume, but the images go far beyond what the camera records. Using detectors sensitive to temperature, vegetation, microwaves and other wavelengths, we are now actually able to observe previously unseen aspects of the planet, including the growing ozone hole, the changing polar ice cap, and atmospheric changes from volcanic eruptions.

There is definitely a spiritual and emotional take on this thesis, as designed by the authors, who care about this earth, using informative, detailed, and factual captions, punctuated with surprising environmental statistics and inspirational quotes from political and spiritual leaders, astronauts, writers, poets, and others. From the Dalai Lama to Rachel

Carson, from Ovid to Martin Luther King Jr., these words counterbalance and make all the more compelling statements of hard data, such as: "Twenty percent of the beaches along the Mediterranean are too polluted for safe swimming" or "Coral reefs sustain a half-million different species of life."

This book is a stunning and informative plea for the earth, making a bold statement about the beauty and the health of our fragile planet. It also sends out a time and compelling message that is both a catalyst for change and a beacon of hope for future generations.

Wireless Imagination: Sound, Radio, and the Avant-Garde, edited by Douglas Kahn and Gregory Whitehead (Cambridge, MA, MIT Press, 1992, \$35) discusses sound experiments in a non-musical environment, which were largely synthetically conceived, and mostly occurred under the auspices of other art forms, but sadly ignored by historians and critics of modern culture. This book serves to take the first step into filling this gap, yet much material is overlooked.

From the late nineteenth century to the 1960s, from the introduction of the phonograph through the avant-garde broadcast of the 1920s to the cut-up tapings of William S. Burroughs, all involve a fascination with the sound interpenetrated by technology, from the phonographic reanimations of Raymond Roussel to the autonomous radio art proposed by Kurt Weill, these sound experiments are discussed at length. Included with some of the essays are historical documents such as Antonin Artaud's radio script, **To Have Done with the Judgement of God** and the Italian Futurists' Manifesto; these are put forth as pure emanations from an "organism of radiophonic sensations." The varied sonic activities of the early Russian avant-garde and of French Surrealism, the language labyrinths constructed by the producers of New German Horspiel all are testimonials to the history of a marginalized art, one whose recovery adds a new dimension to the cultural and aesthetic movements of our century.

One could ask about what has happened since the 1960s: where is Jackie Apple's sound words, where is Richard Kostelanetz, where is the discussion of all the sound art that was produced in the 1970s and 1980s? But perhaps that belongs in the next volume! This is an important contribution to the new history of art.

Photo Story: Selected Letters and Photographs of Lewis W. Hine, edited by Daile Kaplan (Washington, DC, Smithsonian Institution Press, 1992, \$34.95) documents this pivotal figure in the history of American photography, especially in developing the social documentary genre. As early as 1914, Lewis Hine also coined the term "photo story" to describe creative assemblages of photographs and text. 20 years before *Life* magazine "invented" the format, Hine used the genre to make powerful educational and artistic statements on the printed page.

This book adds a new chapter to Hine's story by charting his pioneering role as both a social documentary photographer and photojournalist. Daile Kaplan includes material from his earliest years, 1904-1912, as he made the transition from teacher to photographer at the Ethical Culture School in New York; through the spring of 1918, as he photographed war refugees and relief programs for the American Red

Cross throughout Europe; to 1920-39, as he chronicled the construction of the Empire State Building and completed **Work Portraits** for corporations and federal agencies.

Included are previously unpublished credos, diary entries, and letters exchanged with such important figures of the photography and art world as Beaumont Newhall, Walter Rosenblum, Berenice Abbott, Elizabeth McCausland, Roy Stryker, and Paul U. Kellogg, his collaborator. The letters show his attempts to be hired by the FSA, his debt to Newhall, Abbott, and McCausland for rediscovering him in the late 1930s, and mounting the Riverside Museum retrospective; and his financial struggles in the postwar years.

Faces of America: Photographs by Pablo Delano (Washington, DC, Smithsonian Institution Press, 1992, \$24.95) contains 118 black and white duotone portraits of Americans of all ages and ethnic backgrounds from every region of the country, arranged in pairs progressing from infants to the elderly. The photographs form a kind of sampler of the way we look at the end of the 20th century. Commissioned by the National Parks Service to form the American Flag of Faces, a permanent installation at the Ellis Island Immigration Museum, these photographs form a kind of "family of American man and woman".

Consuelo Kanaga: An American Photographer by Barbara Head Millstein and Sarah M. Lowe (Seattle, University of Washington Press/Brooklyn Museum, 1993, \$35.00) documents Kanaga's career (1894-1978) as a pioneer of social photography as well as a still-life and landscape photographer. 174 duotone photographs selected from 2,000 prints and negatives given to the Brooklyn Museum by her husband after her death, these photographs include her travels, her membership in the f.64 group, her portraits of Afro-Americans, her photos of the rural South in the late 1940s and early 1950s reflecting the plight of black field workers. There are also portraits of celebrities, still lifes, and landscapes. Selected bibliography and index complete this important volume.

Visions of the People: A Pictorial History of Plains Indian Life, edited by Evan M. Maurer (Seattle, University of Washington Press, 1992, \$35.00 softcover) is a lavishly illustrated book exploring the tradition of the North American Plains native peoples and their long history of making representational imagery, both sacred and personal.

Maurer's extensive introduction provides an overview of the history of Plains pictorial representation, from early petroglyphs and engraved shells through painted, quilled, and beaded images within Plains spiritual life. The iconography and the social context of the objects during the period between 1880 and 1920 by Louise Lincoln further expands the understanding of the function use of objects in Plains societies as gifts, as indicators of status, and as a medium of exchange in the external economy. The iconographic use of the eagle-feather bonnet as an honor symbol and as a motif in pictorial images is amplified by George Horse Capture, who relates this symbol to the abstract "sunburst" motif on early painted robes and hides and to the pattern of contemporary fabric star quilts. There is more exploration by David Penney who discusses equine representation, and Father

Peter Powell who discusses a painted muslin depicting the Battle of Little Big Horn and two prior events. There is extensive bibliographical information on individual artist and other Plains peoples associated with the objects illustrated. There are 442 illustrations, 143 in color, a bibliography and index to complete this most important volume.

Emilio Ambasz, Inventions: The Reality of the Ideal (New York, Rizzoli, 1992, \$65.00) has essays by Tadao Ando and Rumihiko Maki, and a foreword by none other than Renaissance musician, actor, arranger, conductor Ryuichi Sakamoto. A companion to his 1988 volume **Emilio Ambasz: The Poetics of the Pragmatic**, this book presents the recent landscape and architectural projects, as well as the industrial, exhibition, and graphic designs of this extraordinarily talented designer whose architecture combines great technical skill with a sensitivity to and respect for nature.

In addition to an overview by Peter Buchanan and essays by Japanese architects Ando and Maki, the book also contains a selection of Ambasz's own essays and fables. Besides all his new plans for Japanese buildings and the Phoenix History Museum and American Museum of Folk Art, his new designs are featured for a laptop computer, toothbrushes, pens, watches, luggage, and chairs.

A biography, chronology, bibliography complete this beautifully designed volume on a true visionary.

Twentieth-Century Type by Lewis Blackwell (New York, Rizzoli, 1992, \$60) is a comprehensive study of type design and its spectacular developments in the last 100 years in a lively and colorful survey.

With breakthroughs of mechanical setting, through electronic type, television graphics, and the manipulation of type with computer programs, this book includes all the major typographic artists and the designs which made them famous, from Edward Johnson to Neville Brody. Each typeface is weighed for its advantages in a meticulous manner, so that this becomes an inspiring and invaluable sourcebook for graphic designers and all people dealing with type, namely bookmakers and those who love books.

Wallpaper and the Artist: From Durer to Warhol by Marilyn Oliver Hapgood (New York, Abbeville, 1992, \$85) serves to show us how breathtaking and memorable wallpapers are if created by artists, and the examples herein by some 75 renowned artists is rather extraordinary. Rowlandson, Pugin, Morris (yes, William), Rossetti, Walter Crane, Voysey, Whistler, Guimard, Denis, Olbrich, Hoffmann, Mackintosh, Corbu, Mondrian, Wright, Laurencin, Stepanova, Popova, Delaunay, Lurcat, Roger Fry, Steig, Picasso, Dufy, Magritte, Dali, Calder and Matisse, and so many more.

The oversized book is stunningly designed with many full-sized illustrations as well as clearly screened smaller ones, in full color. This is a comprehensive study of a delightful artistic escapade for many artists, one which has been disdained for the most part, but this is another aspect of the new art history. A sumptuous feast!

Art of the Persian Courts: Selections from the Art and History Trust Collection by Abolala Soudavar (New York,

Rizzoli, 1992, \$85) reveals a new chapter in the illumination of books and manuscripts, showing how calligraphy itself can become a decoration in Iranian manuscripts and books, but even moreso, we get a feeling of a culture that loved books, that loved beautiful books, and that treasured them. To know that the head of the royal library-atelier, Mirak the painter, means to know that the artist and the bookmaker are one. The pages are beyond belief in decoration, narration, and aesthetic sensitivity.

The cultural activities of Herat, where art and society blend into one, make us wonder why this area of art history is barely touched in classes, in seminars, and in even specialized studies. Sufis and Persians, Mongolians, Indians all can be studied by their books, including architecture, costume, landscape, customs and rituals, and so much more. These pages glowing with gold and a spectrum of colors illuminate our understanding of what books really were--treasures of memories and layers of meaning--to the courts of the medieval Iranian world. The imaginative powers of Persian artists and craftsmen working in the context of the book fashioned a distinctive view of the world and man's place in it.

This book shows us how the Persian ideals and sensibilities which dominated the taste among the great dynasties of the eastern Islamic world after the Mongol invasions of the 13th century elevated manuscript illuminations, calligraphy, painting, and drawing to new heights. This book sheds new light on the history and richness of this culture. A must for all booklovers!

EXHIBITION CATALOGS

Terry Fox: Articulations (Labyrinth/Text Works) is available from Goldie Paley Gallery, Moore College of Art & Design, 20th & The Parkway, Philadelphia, PA 19103.

Knowledge: Aspects of Conceptual Art by Frances Colpitt and Phyllis Plous (Seattle, University of Washington Press for University Art Museum, UC, Santa Barbara, 1992, \$23.00) documents and analyses conceptualism in the visual arts. It recalls the self-consciousness and self-awareness created by the movement in the work of mid-career and emerging conceptualists, examining numerous kinds of conceptual content from the "pure" to the telepathic to the sociopolitical, recognizing the importance of language and photography.

The book focuses primarily on the exploration of contemporary developments in conceptual art, which continues to become more involved in political and cultural issues. The work included is by Art & Language, John Baldessari, Robert Barry, Sarah Charlesworth, Clegg & Guttmann, Douglas Huebler, Ronald Jones, Mike Kelley, Mary Kelly, Joseph Kosuth, Louise Lawler, Glenn Ligon, Thomas Locher, Antonella Piemontese, Stephen Prina, Richard Prince, Lorna Simpson, Buzz Spector, Lawrence Weiner, and Christopher Williams. Includes bio-bibliographies, chronologies, and selected chronology from 1964-1992.

Denny Moers: Figments of a Landscape documents Moers' stunning exhibition at the List Art Center at Brown University, Providence, RI, 5 December 1992 - 24 January 1993. A lyrical and deep preface by Robert Creeley introduces us to the exceptional work of Denny Moers, whose sense of place and sense of self coalesce into the most

gorgeous monoprints. An incisive interview with Diana Johnson allows us to understand the influences and the drives the photographer has nurtured, but it is the work itself that stimulates the poetic side of our souls as viewers, as participants, as recipients of this art. Ironically, some of the monoprints from Yugoslavia perhaps have more significance now than when they were done in the mid-1980s. Moers teaches us to see in another way. Beautifully designed and printed, this catalog has a biography, chronology and selected bibliography. Available from David Winton Bell Gallery, List Art Center, Brown University, 64 College St., Providence, RI 02912.

Camera and Community: A Celebration by Guy R. Crowder documents the work of this Los Angeles photographer and photojournalist, whose archives provide one of the most significant collections of images of the Los Angeles African-American community. From young Michael Jackson to Dr. Martin Luther King Jr, Crowder has captured it all. This 21-page black and white catalog has been published by the Art Galleries and the Center for Photojournalism and Visual History, California State University, Northridge, Fine Arts Bldg., 18111 Nordhoff St., Northridge, CA 91330.

Josely Carvalho: It's Still Time to Mourn: Dia Mater 1 at Art in General, New York City, 16 January - 3 March 1993. The catalog documents this exhibition which incorporates installations with elaborate meanings, with poetic content as well as multi-layered materials of fabrics, objects, and emotionally charged photographs. Carvalho's empathetic art has evolved into a dialogue she has had with a found diary of a soldier in the Gulf War. Using this as a catalyst for meditation on all wars, Carvalho has created prints, installation and pages from **Diary of Images: It's Still Time to Mourn**, which is reviewed under Artist's Book Reviews in this issue. This is a beautifully printed catalog, one which documents not only this exhibition, but the artist's career. There is a chronology, biography and bibliography. Available from the artist at 124 E. 13th St., 5th flr., New York, NY 10003.

Dennis Evans: The Critique of Pure Writing is the twenty-seventh book in a series which serves as a reference guide through Dennis Evans **Liber Mundi/Liber Vitae, 'The Book of the World/The Book of Life, Containing the Seven Books of REvealed and Concealed Wisdom'**, a seven part series of bodies of work, intended upon completion to be considered as a collective.

The Critique of Pure Writing is the second completed section from the suite and is documented in this catalog with full-color plates, an introduction by Cameron Martin, a bio-chronology of the artist, who designed the catalog. An amazing alphabet, available from Linda Farris Gallery, 320 Second Avenue South, Seattle, WA 98104.