

# BOOK REVIEWS

## REFERENCE

**Let's Get it On: The Politics of Black Performance**, edited by Catherine Ugwu (London, Institute of Contemporary Art; Seattle, WA, Bay Press, 1995, \$18.95 paper) is a seminal work presenting a transatlantic collection of original writings and artworks, charting a new history of politicized performance art in America and Britain. Those practitioners of performance are shown to comment on and influence the wider social realities of our time. In eight essays, the cultural and political context for the work of these performance artists are complemented by ten artists' pages which reflect the diversity of their voices. The word "black" in the title surveys Latin, Afro-Caribbean, African-American, Indian, and South East Asian artists who explore contemporary notions of diversity and difference. These artists and writers embrace a range of practices including theater, installation, film, music, visual art, and dance.

The contributors are the late Reza Abdoh, Elia Arce Chila Kumari Burman, Nina Edge, Ronald Fraser-Munro, Coco Fusco, Paul Gilroy, Guillermo Gómez-Peña, Kif Higgins, bell hooks, Rhodessa Jones, Shishir Kurup, Dan Kwong, Susan Lewis, Keith Antar Marson, Michael McMillan, Su Andi.

This is a passionate and provocative collection bringing together a rich melange of voices to show the dazzling creativity of live arts performance at the critical edge of contemporary cultural politics.

**The Story of Writing: Alphabets, Hieroglyphs and Pictograms** by Andrew Robinson is an illustrated history of perhaps humanity's greatest invention. This book is slated for the general reader, demystifying writing in a succinct and absorbing text. Robinson explains the interconnection between sound, symbol and script, and goes on to discuss each of the major writing systems in turn, from cuneiform and Egyptian and Mayan hieroglyphs to alphabets and the scripts of China and Japan today. With over 350 illustrations, 50 in color, the book is clear, concise and challenging. Robinson surveys the astonishing multiplicity of alphabets--not only Greek, Roman, Hebrew Arabic and Indian scripts, but also the Cherokee "alphabet" and the writing of runes.

Robinson also gives the story of decipherment, and how the words of past ages have been brought back to life through the efforts of great scholars. He also has a step-by-step illustrated analysis of the way each script works. The reader will even understand the complexities of Chinese and Japanese writing, upon

completion. The book is designed so that it is a pleasure to read and an invaluable reference tool for the world's major writing systems. Bibliography and index.

**Women Artists: The National Museum of Women in the Arts** by Susan Fisher Sterling (New York, Abbeville Press, 1995, \$11.95) is a small softbound volume in the Tiny Folio series by Abbeville. With 282 full-color illustrations, one can get an overview of the collection at this Washington, DC.-based museum. A small but elegantly designed reference tool.

**Time Capsule: A Concise Encyclopedia by Women Artists**, edited by Robin Kahn, with introductions by Kathy Acker and Avital Ronell (New York, Creative Time in coop. with SOS Int'l, 1995, \$19.95 softbound, dist. by D.A.P., New York) is a 700-page open anthology of visual and written essays by more than 500 women artists from countries all over the world, including Kenya, Korea, Russia, Chile and more. This volume coincides with the U.N.'s Fourth World Conference on Women held in Beijing September 1995. Included in the volume are Jessica Diamond, April Gornik, Alison Knowles, Barbara Kruger, Carolee Schneemann, Rosemarie Castoro, Yayoi Kusama, Arlene Raven, May Stevens, Coco Gordon, and many more.

In an unusual format, the book is alphabetized according to the subject headings invented by each author. Each page includes the artist's name and the city and country from where the contribution was sent. The location, therefore, does not always reflect the nationality of the artist but rather the current working address. If the work was received before the deadline, it was included in the book.

So here we see woman as artist and artist as woman. The book is inexpensively produced on 20 pound paper, but it is the contents that count! Printed in an edition of 3,000, **Time Capsule** evolved from an open invitation for submissions to artists all over the world, offering women the rare opportunity to reprise their critical issues and objectives at the end of the millennium. At your avant-garde bookstore, your museum shop, or your feminist bookshop. Or write to D.A.P. 636 Broadway, 12th flr., New York, NY 10012.

**Literature & Photography: Interactions 1840-1990**, a critical anthology edited by Jane M. Rabb (Albuquerque, NM, Univ. of New Mexico Press, 1995, \$80.00 cloth, \$39.95 paper) is a major contribution to research and scholarship. The close relationship between literature and photography from

the outset of the creation of the first daguerreotype in 1839 has continued to the present. This book traces comprehensively for the first time the give and take between these sister arts by gathering writings about photography and photographs by and of writers mainly from England, Europe, and the U.S., but also from Mexico and Japan, over the last 150 years.

Included are selections by avid amateur photographers such as Lewis Carroll, Emile Zola, August Strindberg, G.B. Shaw, Jack London and Eudora Welty, professional photographs (Nadar on Balzac, Stieglitz on Stein, Man Ray on Hemingway) and collaborators explaining their work (Henry James and Coburn, Steinbeck and Capa, Capote and Avedon). Most selections are illustrated with photographs and documented by notes which help map this rich field.

There are many surprises such as photos by W.H. Auden, stories about photographers by W.S. Gilbert and Arthur Conan Doyle, remarks by and portraits of Mark Twain, who also used photographs as illustrations, and an unpublished essay about family photographs by John Updike. There is so much more, even more familiar such as the Virginia Woolf-Julia Margaret Cameron connection, the Evans and Agee partnership, and the dual achievements of Wright Morris, among others. This volume has 169 halftones and is a hefty contribution which will stand for a long time.

**Walker Evans in Print** by Rodger Kingston is a bibliography of books, periodicals and ephemera by or about Evans. The book is based on Rodger's extensive collection of Evans' publications, and includes over 850 entries with occasional annotations, five pages of illustrations, and a print of Evans' graduation portrait from Phillips Academy tipped onto the cover. This is the first stand-alone checklist/bibliography of the growing body of research on Evans' life and influence. Available for \$25.00 plus \$3.50 shipping from Clarendon Road Press, 7 Clarendon Rd., Belmont, MA 02178.

**Art Under Attack: Artists Reveal the Real Life Toll of Censorship** by Jennifer A. Peter and Louis M. Crosier (Gilsum, NH, Avocus Publishing, 1995, \$19.95 hardcover) compiles the real-life stories of artists and arts administrators who still believe in the guiding principles of the real contract with America, the U.S. Constitution. In their own words, Dennis Barrie, formerly director of the Contemporary Arts Center in Cincinnati, discusses the exhibition of the photography of Robert Mapplethorpe and the obscenity charges he fought against him; photographer Jock Sturges recounts a chilling FBI raid on his home

concerning photographs of children; and Susan Wyatt, former director of Artists' Space, tells the story of losing her funding from the NEA and her battle with its former chairman.

The controversial issues of the validity of public funding, the meaning of obscenity, and the targets of censorship get full exploration in this book, which explores how the government has tried to stifle artistic expression that challenges the status quo. The book also examines how institution censorship can lead to self-censorship, as well as encouraging areas to think, to talk, and to act on these issues. The future of art and public funding are also explored in depth.

This is an important book. Available from Avocus Publishing, Lower Village, Gilsum, NH 03448. 1-800-345-6665.

**Forum Book Art 1995-96** (Hamburg, H.S. Bartowiak, 1995, 2 vols. ) is a must for all libraries interested in contemporary fine prints, artist books, broadsides, portfolios and book objects. This compendium in its 14th volume is a two-part volume of amazing work from Europe and the United States. Judging from this book, the production of book arts is alive and well and living wherever you are.

The half tones are excellent, the texts are concise but very informative, and Eastern Europe is also well represented. The two volumes are housed in an orange slip cover with logos from many of the presses included in the volumes, as well as housed in a box that spells "B" so that the total production is a work of art as well. Bartkowiak is dedicated and enthusiastic, nay, passionate about what he is doing and you can see the excellent product he produces.

For more information, contact H.S. Bartkowiak at Kornerstrasse 24, D 22301 Hamburg-Winterhude. Phone: (040)279 36 74/Fax: 270 43 97 or email: [forumbookart@netgate.de](mailto:forumbookart@netgate.de)

#### MONOGRAPHS

**The Art of Dora Carrington** by Jane Hill (New York, Thames & Hudson, 1995, \$15.95 paper) is the paperback reprint of a major study of Dora Carrington, who died in 1932 at the age of 39, but only became known to the general public at the end of the 1960s. Unknown for so many years, Carrington is fleshed out as a major woman painter, one who was obsessed by secrecy, but who reflects the problems encountered by women painters in the early part of the 20th century.

She finally escaped from her confining Victorian home and became a part of a 'Wild Group' of students at Slade School of Fine Art. Her abundant correspondence shows how her painterly expectations

grew. She came under the influence of Roger Fry, the great critic, whose revolutionary exhibition in 1910 of Manet and the Post-Impressionists introduced her to the work of Cezanne and Matisse.

She shared two houses with Lytton Strachey, and she painted the people and places she loved. She portrayed the men whom she loved, the women who befriended her, and the women who attracted her sexually. At 39 she committed suicide, after the death of Strachey.

The book is full of photographs, sketches, drawings and paintings. It is a wonderful introduction to the Bloomsbury group, but especially to the life of a rediscovered Dora Carrington, whose life is also going to be portrayed in an upcoming movie featuring Emma Thompson.

139 illustrations, 24 in color, enhance this revealing history.

**Continuous Project Altered Daily: The Writings of Robert Morris** is now in paperback (Cambridge, MIT Press, 1995, \$24.95 paper) reflecting Morris's preoccupation with the phenomenology of the paradox and the fugitive. More than not, Morris's ideas often emerge from his extensive writings, so that although there is basic inconsistency both in his work and in his writings, his writings are definitely a key to his mind and his work. He has an amazing ability to make us see what is familiar to us in a new light.

Some would say this is an "education in postmodern aesthetics." It is a mirror to Morris's mind, which ordinarily would seem an enigma. Now it is clear why it is an enigma, but a must for entertaining reading.

**Wendell Minor: Art for the Written Word: Twenty-five Years of Book Cover Art**, edited by Wendell Minor and Florence Friedmann Minor, with an introduction by David McCullough (San Diego, Harcourt Brace, 1995, \$50.00 hardcover, \$30 paper) reveals a rich selection of pieces from Minor's body of jacket art, coupled with lively commentary from authors and others in publishing on the relationship between a book's cover and what is inside.

Minor's philosophy includes don't be trendy, use minimal elements, use a somewhat ambiguous visual message to allow for interaction on the part of the reader, and the image should honor the story, honor the written word. For a book cover artist, he is traditional and romantic, yet he is prolific, illustrating the books of James Michener, Larry McMurtry, Judith Rossner, Willa Cather, Wallace Stegner, John Hersey, but also Ray Bradbury, M.F.K. Fisher, Garrison Keillor and Ivan Doig. There is a lot of Magritte in his images, and a variety of material which he has illustrated including

all of his interests such as history, architecture, automobiles, antique toys, and gardening. He has had a great many happy clients. More than 100 color reproductions appear throughout this generous volume, which proves that you *can* judge a book by its cover, especially those illustrated by Wendell Minor. The interviews with his happy author-clients will make some food for thought for all Umbrella readers.

**The Diary of Frida Kahlo, an Intimate Self-Portrait** with an introduction by Carlos Fuentes and an essay by Sarah Lowe (New York, Abrams, 1995, \$39.95) has 167 pages in full color and 174 black and white illustrations. For the first time, 50 years after her death, Frida Kahlo's "constant companion", her diary, has been translated and published, containing her thoughts, poems, letters, drawings, and paintings which she created during the last ten years of her life. The diary reveals what went on in her most personal and creative thoughts in her own words. For once, one can understand her unbelievable strength, courage, imagination and originality in the face of almost constant physical pain and dozens of surgeries.

The facsimile of the 170-page journal, which looks more like an artist book than a diary is followed by a complete translation, chronology and bibliography. This is a major publishing coup, being published in nine languages and in eleven countries.

## GENERAL

**The Graphic Design of David Carson** by Lewis Blackwell & David Carson, with introduction by David Byrne (San Francisco, Chronicle Books, 1995, \$24.95 paper) touts the end of print as we know it. Herein is one of the most provocative, iconoclastic megadesigners of our time, 38-year-old David Carson, who in one hundred original illustrations which accompany a fascinating text, shows us why he has earned an international reputation and visibility everywhere of his cutting-edge approach to typography. From billboards to bus benches to *Beach Culture* magazine, which he founded, this wildly entertaining timely, jazzy exposé is a lesson to us all that the graphics around us are a changing and we should get in the groove. Of course, those of you who are still using letterpress and offset, beware the Ides of any month. The Death of Print as we know it is changing, but not really dead. Certainly, the art of reading is changing as well.

The artist in question designed this book, so it is the very product of his talent or at least his energy and should be considered not an artist book, but a reflection of the variety of work this multitalented, headstrong

graphic designer has endeavored to place on the face of the earth. Get it!

**Punk and Neo-Tribal Body Art** by Daniel Wojcik (Jackson, University Press of Mississippi, 1995, \$29.95 cloth, \$15.95 paper) reflects a study of the confrontational aesthetic of punk and neo-tribalism, which emerged in the mid-1970s and in varying forms has persisted to the present day. As in previous countergroups, denizens of the punk subculture have created a coherent and elaborate system of adornment calculated to horrify the general public. The aesthetic of shock and negation expresses nihilism, apocalypse, and a profound cultural pessimism.

Not only adornment reflects this philosophy, but also music, art, dance, "fanzines", and dramatizations of violence and other antisocial behavior. Ritual pollutions, carnivalesque antics, and symbolic inversions violate conventions of daily life. With its emphasis on parody and gender confusion and its interest in the exotic and the forbidden, their anti-commercial ethos further challenges dominant cultural values and ideologies. 42 color plates, and black and white illustrations adorn this highly illuminative study by a professor of English and folklore at the University of Oregon.

**The Edible Alphabet Book** by Vicki Ragan, with limericks by Shepard Barbash (New York, Bulfinch Press, 1995, \$13.95) features photos of anthropomorphic fruits and vegetables, each accompanied by a clever limerick. Photographer Vicki Ragan has raided the produce section of the supermarket for one of the wildest alphabet books ever. From apply to zucchini, Ragan and rhymester Barbash have created a world with cucumber cowboys, figs in flight, jumping jalapeños, quince quartet and even Uglifruit under an Umbrella creates an orderly but surreal world. You may never look at a bowl of fruit or vegetables in the same way again! What fun!

**If...** by Sarah Perry is the first collaboration with the Children's Library Press by the Getty Museum (Malibu, J. Paul Getty Museum/Children's Library Press, 1995, \$16.95) and is the first children's book by artist Sarah Perry. Perry has created 20 beautiful watercolors, reproduced in full color, which depict fantastic images conjuring up a world of endless possibilities: leaves turn into green fish, dogs become mountains, butterflies become a coat of many colors for a small boy, and so much more.

Perry is new to the world of watercolors, since she is known primarily for her assemblages made from found

materials such as railroad spikes, lizard heads, and detritus. A little more hope in a child's eyes is not a bad message to send out. Adults will respond to this as well, but do we really need more children's picture books. Is this book more different than any other to justify a new publishing program on the part of the Getty? A beautiful gift book--and now let's see what further titles are in store for us.

**Cinderella's Revenge** by Samuele Mazza (San Francisco, Chronicle Books, 1994, \$16.95) was first published in Italy by Samuele Mazza, on the occasion of an exhibition, where Mazza invited outstanding artists from around the world to create shoe-inspired art ranging from painting and sculpture to actual footwear. In this eccentric book, the very best works were selected for publication. Included are works by Christo, Ruggero Maggi, Mimmo Paladino, William Xerra, Mirella Bentivoglio and Gisella Meo, Lapo Binazzi, Elio Fiorucci, Manolo Blahnik, Bruno Magli, Jean Paul Gaultier, Romeo Gigli, Thierry Mugler, Vivienne Westwood, Aroldo Marinai, Yves Saint Laurent, and many more. Try the book on for size! It will change your conception of what a shoe is and can be!

**Magnificent Obsessions: Twenty Remarkable Collectors in Pursuit of Their Dreams** by Mitch Tuchman with photographs by Peter Brenner (San Francisco, Chronicle Books, 1994, \$19.95) captures in words and pictures the allure of collecting on a grand scale. Tuchman, in careful interviews, draws out the stories behind these twenty notable collors--from the mystery of possession to the intrepid mixture of curiosity and awe. Collections vary from Last Suppers to angling equipment to mannequins. There's even a collector of collections--a former curator at the Cooper-Hewitt Museum, to be sure. The reader will understand what obsession really means. And how there never is "enough" for any one of these collectors! With 125 full-color photographs.

**The Book of Dragons and Fabulous Beasts** (San Francisco, Chronicle Books, 1995, \$7.95) is part of a delightful Prospero's Library series devoted to symbolism throughout the ages.

With 60 full-color illustrations throughout this little book, the reader gets a synopsis exploring the various traditions of magical serpents, winged horses, and other creatures. Other books in the series are **The Book of Magic**, **the Book of Love Symbols**, **the Book of Dream Symbols**, **The Secret Language of Dreams**, and **the Secret Language of Symbols**.

**In Perfect Harmony: Picture+Frame, 1850-1920** by Eva Mendgen and other writers (Zwolle, Waanders Uitgevers, 1995, dist. by University of Washington Press, \$70) documents an exhibition at the Van Gogh Museum and Kunstforum in Vienna. According to Vincent van Gogh, a painting was not really finished until it was framed; unmounted it was still "in the raw". He and many of his contemporaries regarded picture and frame as an aesthetic whole and chose or designed their own frames. Chapters on Historicism, the Victorians, and Pre-Raphaelites, Secessionists (Art Nouveau, symbolism), Impressionism, and early Modernism examine the relationship between picture and frame during those years. Hundreds of works have been illustrated for the first time with their frames-- and this book will be a revelation., A catalogue, bibliography and index complete this outstanding study

A beautifully designed volume which will serve as another chapter in the history of frames and framing of paintings, as well as an extension of art history.

**The Murals of Revolutionary Nicaragua, 1979-1992** by David Kunzle (Berkeley, Univ. of California Press, 1995, \$65.00 cloth, \$29.95 paper) with its 300 black and white photographs and 100 color plates definitely reflects the incredible mural program created following Nicaragua's 1979 Sandinista Revolution. Seeing them being destroyed after the Sandinistas were voted out in 1990, Kunzle resolved to document them. This is the visually exciting, emotionally compelling book, which documents more than 300 murals. Because many of the murals have been obliterated, Kunzle's book may be the only record of these works. Artistic styles range from primitivist to the highly sophisticated, showing themes of health, family, literacy, and always the Revolution.

Kunzle sets the historical conditions in Nicaragua--including US. interference--that gave rise to the Revolution and to these murals. He chronicles the politically vindictive destruction of many of the best murals and the rise and fall of Managua's Mural School. Kunzle also refers to other Nicaraguan public media such as billboards and graffiti, the great mural precedent in Mexico, and the more recent attempts at socialist art in Cuba and Chile.

Nicaraguan murals became blackboards of the people, a forum for self-image, self-education and popular autobiography. A plea by the author to restore the surviving murals and revive the mural movement is deeply moving, since he says that it is "art that belongs to and benefits us all."

Included is a catalogue, a bibliography of frequently cited works, artists' biographies, and an index. This is

an important social and political document, but it also is an aesthetic contribution.

**Visual Display: Culture Beyond Appearances**, ed. by Lynne Cooke and Peter Wollen (Seattle, Bay Press, 1995, \$16.95 paper) is an exciting new collection of essays by scholars, historians, cultural critics and curators about all ways of displaying visual information, and how they present information. From the metaphorical Museum of Jurassic Technology in Los Angeles to Madame Tussaud, this book is fascinating not only for what visual display means, but also because it focuses on cultural works as historical and political testimonies.

There is sci-fi movie special effects, modern medical imaging, 18th century cabinets of curiosity, and museology.. Contemporary art theory is applied to techniques of performance and education, and make interdisciplinary discourse fascinating. Suggested for anyone interested in the history of visual culture The arena of art and exhibitions leaps to the areas of social, political, scientific, medical and economic fields, creating essential reading to any artist or anyone interpreting culture.

**Ho, Ho, Ho!** by Andy Warhol shows Warhol's whimsical holiday drawings and watercolors, 37 in all with elves, Santas, and Christmas trees. Culled from the archives of the Andy Warhol Foundation for the Visual Arts, this is wonderful gift for all ages. \$9.95 from Bulfinch Press/Little, Brown, 1995.

**Conversations Before the End of Time: Dialogues on Art, Life and Spiritual Renewal** by Suzi Gablik (New York, Thames & Hudson, 1995, \$24.95) is a series of conversations Gablik has had with names such as Arthur Danto, Coco Fusco, Theodore Roszak, Mary Jane Jacob, Leo Castelli, Hilton Cramer, and even the Guerrilla Girls. A small, intimate but thick volume, it is a wonderful companion for travel, meditation, quiet peaceful reading. Dialogues of our time for our time. A must read!

**The Private Worlds of Marcel Duchamp: Desire, Liberation, and the Self in Modern Culture** by Jerrold Seigel (Berkeley, Univ. of California Press, 1995, 34.95 cloth) gives a new interpretation of Duchamp's "readymades". Seigel shows that their playful and rebellious surface veiled the meanings that linked them to Duchamp's pictures (especially the famous "Large Glass" and to his experiments with language. This helps to unify the artist's career like a colorful and intricate puzzle.

Behind the puzzle were the great modernist themes of isolation, perpetuated desire, and the imagined dissolution of the self. These themes entered Duchamp's mind both from his social and his personal experiences. A new interpretation of a most notable personality in Modern Art.

**Picturing an Exhibition: *The Family of Man and 1950s America*** by Eric J. Sandeen (Albuquerque, Univ. of New Mexico Press, 1995, \$35.00) examines a major photography exhibit curated by Edward Steichen, which opened at the Museum of Modern Art in New York City in 1954, and its connections with the politics and culture of the 1950s.

This is the first in-depth study of the exhibit and its influence worldwide, having had surprisingly little critical attention as a phenomenon. Sandeen examines how the exhibit came to be assembled, the beliefs and background Steichen brought to the project, and what he wanted to show about the human condition from his selection of images. The popularity of the exhibition is examined from the point of view of the politics and culture of the 1950s. When the USIA toured the photographs throughout the world in five different versions for seven years, the *Family of Man* became a symbol for and projection of American values and the culture of abundance. Sandeen stresses the importance of this exhibition as not a collection of beautiful photographs but unfolds the multilayered relationship with and reflection of the values of postwar America. Putting this exhibition in context makes its significance evident. Bibliography, Index and 37 halftones.

**Hajj Paintings: Folk Art of the Great Pilgrimage** by Ann Parker and Avon Neal (Washington, Smithsonian Institution Press, 1995, \$50.00) has 149 color photographs of murals inspired by religious devotion and painted by self-taught artists. Called Hajj paintings because they commemorate the Islamic pilgrimage to Mecca known as the Hajj, these are Egypt's most vibrant and significant contribution to the international folk art scene.

The authors returned year after year to record the stunning murals dotted across Northern Egypt, from the Valley of the Kings to bustling cities and tranquil villages along the banks of the Nile River. The tradition of decorating the walls of houses dates back to the 19th century. Religious imagery is mixed with portrayals of the various modes of transportation to and from Mecca, from camels to ships to trains, airplanes and automobiles.

This book provides a lasting record of a little-known but important folk art form.

## PHOTOGRAPHY

**New York to Hollywood: The Photography of Karl Struss** by Barbara McCandless, Bonnie Yochelson, and Richard Koszarski (Albuquerque, Univ. of New Mexico Press, 1995, \$60.00 cloth, \$35.00 paper) is a survey of a master of both still and motion picture photography, Karl Struss (1886-1981). Having first studied photography with Clarence White, soon mastering the tenets of Pictorialism, Struss was featured in a 1910 exhibition of Alfred Stieglitz, as well as a 1912 issue of *Camera Work*. Also a pioneering commercial photographer, Struss was one of the first to produce photographs for magazine illustration.

When he returned to civilian life after World War I, he decided not to return to his birthplace, New York, but instead headed west to Hollywood, where he began a new career in film, making movie stills and publicity portraits and then doing motion picture photography. His pictorial talents earned him the first Academy Award for cinematography for *Sunrise* (1927).

With 9 color plates, 95 duotones, and 54 halftones, this is much more than a picture book. John and Susan Edwards Harvith, who rediscovered Struss's pictorialist work in the 1970s, interviewed him at length in his later years, and round out this portrait of both the man and the artist. Struss made photographic history both in New York and in Hollywood. This book shares that history with a new generation. Filmography, Lifetime Exhibition Record, and index.

**Natural Connections: Photographs by Paula Chamlee** (Revere, PA, Lodima Press/dist. by University of New Mexico Press, 1995, \$50.00) with 42 duotone plates and an insightful essay by Estelle Jussim, shows this unique woman photographer of the American landscape in the classic, large-format tradition pioneered by Edward Weston and Ansel Adams. With a passion for primal nature which informs Paul Chamlee's brilliant landscape, the intensity of her vision reverberates like solemn and glorious music. Not only are her photographs sensuous and lyrical, they are also subtle and complex.

Her journal entries--accounts of her experiences and insights while traveling and photographing--are carefully interwoven throughout the book, adding another dimension to our understanding of the artist and her work. Her images transcend their recognizable subject matter while remaining deeply rooted in her profound connection to the natural world. This is a beautiful book that gives black and white the credit it is due.

**London in Old Photographs, 1897-1914** by Felix Barker, with an introduction by Alistair Cooke (New York, Bulfinch Press, 1995, \$35.00 hardcover) contains 190 duotone illustrations providing a photographic record of London, the center of the British Empire, which stretched to every corner of the globe. Included are those photographs of royalty and the social elite, which form part of the myth of the Edwardian age as one of carefree indulgence. Ordinary people are also seen in pictures in the bustling, congested streets of the capital. Great architecture is also shown, which was completed during this era of great economic growth. Political unrest is also demonstrated by Suffragettes, the unemployed, the poor, as well as the leisure time of the cultured and wealthy. Lots of umbrellas and parasols as well. Recommended for Anglophiles as well as those who are interested in documentary photography.

**Suspended Animation: Six Essays on the Preservation of Bodily Parts** by F. Gonzalez-Crussi (San Diego, Harcourt Brace, 1995, \$16.00 paper) with photographs by Rosamond Purcell, include six personal, reflective and deeply affecting essays by the author, who guides us through a wealth of natural medical phenomena. Purcell's luminous color photographs of fantastically detailed wax anatomical models and artistically posed body parts in Bologna add a singularly striking counterpoint to Dr. Gonzalez-Crussi's elegantly crafted prose. Another type of book that could be acquired by any photography collection, not merely for Purcell's gorgeous photographs, but the book itself is well designed and should be read.

**Betty Hahn: Photography or Maybe Not** by Steve Yates, with essays by David Haberstick and Dana Asbury (Albuquerque, University of New Mexico Press, 1995, \$80.00 cloth, \$39.95 paper) presents a most distinguished free-thinking artist who has paid no attention to the traditional boundaries of their media and whose style can only be described as pluralistic. Although known to have made photographs for over 30 years, Betty Hahn is shown in this mid-career retrospective as a designer, a painter, a director, a detective, and an innovator. Crossing over the boundary of tradition, Hahn has been a key person in the revival of 20th century nonsilver processes like gum bichromate and Van Dyke printing.

In her early work, Hahn experimented with photographic imagery on fabric with stitching and with photographs made with a toy camera called a Mick-a-Matic camera, but she also is among the first artists to work with the 20 x 24 Polaroid camera. The Lone Ranger has been one of her themes in an extended

series of images, and it is one of her best known, yet Yates shows her to be a prolific artist of wide-ranging interests and talents. The "vast cafeteria of processes, techniques, modes, and ideas" that Hahn has been known for has expanded. This is a woman who never stands still--but experiments and finds new attitudes, processes and materials in that "cafeteria". The fun this artist has had through the years is contagious, especially since she has used her intuitive powers, but even more so because she has added to the expressive vocabulary of photographs and artists in general. Breaking the mold, she has found her own voice, her own talent, and her own language.

With over 125 color plates, 70 halftones beautifully printed in this wide range of work, the book contains a catalog of works, where her work is collected, a selected exhibition history and selected bibliography. The artist was very much involved in the design of this book, and it shows. Get this one! You'll have a ball and also learn something about photography too!

#### BOOKS OF INTEREST

**Mirror Machine: Video and Identity**, edited by Janine Marchessault (Toronto, YYZbooks, 1995, \$22.50 softbound, \$39.00 hardcover) is an anthology which explores the complex relation between video culture and identity politics in the context of a technocratic nation espousing plurality and searching for unity. Some of the authors are Peggy Gale, Janine Marchessault, Nancy Shaw and Dot Tuer. Order from Marginal Distribution, 277 George St., North, Unit 103 Peterborough, Ont., Canada K9J 3G9.

Look for **The Women Artists of Italian Futurism** by Mirella Bentivoglio and Franca Zoccoli, which will be published in the Spring 1996 by Midmarch Arts Press, 300 Riverside Dr., New York, NY 10025.

**Daddy-O: Confessions of a Texas Renegade Artist** by Bob "Daddy-O" Wade with Keith and Kent Zimmerman, foreword by Linda Ellerbee, afterword by Kinky Friedman. (New York, St. Martin's, \$24.95) documents the life and work of maverick Texas artist Bob Wade, who has produced a giant sculpture of an iguana, to stand atop the old Lone Star Cafe in New York City; a Mardi Gras mobile decorated with toy guns, and so much more. He has created room-sized installations, velvet paintings of nudes and bullfights, a trailer museum stuffed with Texas lore, soft sculptures and experimental photographs and paintings, deflating icons of pop culture and challenging conventional ways of seeing and being. (Publishers Weekly, 30 October 1995)