

BOOK REVIEWS

REFERENCE

The Book of 101 Books: Seminal Photographic Books of the Twentieth Century (New York, Roth Horowitz, PPP Editions in assoc. with D.A.P., 2001, \$85.00) includes 101 of the best photography books ever published, photographs that were meant to be seen in book form, including many artists and titles familiar, but several quite surprising.

Each book in the catalog receives a double page spread, which includes publication information, several image spreads, and a short text about it. But this is far more than an annotated and illustrated catalog. Six important new essays on a variety of related topics from respected scholars, critics, and artists are included as well: Richard Benson on the history of printing techniques, Shelley Rice on the societal significance of photography books, May Castleberry on reprints, exhibitions, and keeping books alive for the public, Daido Moriyama on his personal memories of making his classic *Bye Bye Photography, Dear*; Neville Wakefield on the particular attributes of one of the most recent books in this group: Richard Prince's 1995 *Adult Comedy Action Drama*, and Jeffrey Fraenkel on the myriad perils of publishing photography books. With the catalog entries written by Vince Aletti and David Levi Strauss, this book is both an essential reference and an aesthetically compelling object.

MONOGRAPHS

Ken Kiff by Andrew Lambirth (New York, Thames & Hudson, 2001, \$50 hardcover) is the first illustrated monograph on Kiff (1935-2001), one of the most distinctive British painters of the late 20th century. Born in Essex in 1935, Kiff grew up in London during the Second World War. With the loss of his father, killed in 1941, and the effects of these traumatic years, his style and imagery generated from these tragic events. After leaving school, he continued his studies at Hornsey School of Art, taught at Chelsea and the Royal College of Art. In the U.S. he collaborated with Garner Tullis, leading printmaker, in his studios in Santa Barbara and in New York. In 1989, he was elected to the Royal Academy and was appointed in 1991 as Artist in Residence at the National Gallery, London. He was a master of colors in vibrant tones with great flights of imagination and deep influence from Klee and Miro. 206 illustrations, 168 in color, with a foreword by Norbert Lynton. A delicious painter!

Elmer Bischoff: The Ethics of Paint by Susan Landauer (Berkeley, University of California Press, 2001, \$65.00

hardcover, \$35.00 softbound) with an introduction by Bill Berkson finally pays homage to one of the leaders among the artists in the San Francisco Bay area, one who was the "romantic" of the figurative painters group.

Landauer interviewed many of the artist's surviving colleagues and family members and provides valuable primary documentation on Bischoff, the Bay Area Figurative School, and the cultural history of the Northern California art scene. Links are set not only with the social and political background of the period in California, but Landauer links Bischoff's career to European artists who influenced him, his interactions with his contemporaries, and his reactions to the New York art scene.

With 102 color illustrations and 68 duotones, this first substantial monograph on Bischoff includes a chronology, a bibliography, documentary photographs and an index.

Richard Wilson by Michael Archer, Simon Morrissey and Harry Stocks (London, Merrell, 2001, \$39.95 paper) is a long overdue survey of one of the foremost exponents of installation art working in the world today. His seminal work *20:50*, a sea of reflective sump oil permanently installed in the Saatchi Collection, London, has been described as "one of the masterpieces of the twentieth century."

Recent pieces have generated critical acclaim, including *Slice of Reality*, a 20-metre-high vertical cross-section of a 600-ton dredger located in the Thames at Greenwich, London, and *Set North for Japan*, a full-scale steel-framework replica of the artist's own house, displaced and inverted in the Japanese countryside.

This, the first monograph on the artist, covers models, drawings, and his many gallery-based projects to collaborations with architects and engineers to realize architectural interventions such as *Over Easy*, an 8-metre imperceptibly rotating, disc-shaped section of a building's facade that challenges our collective expectation and experience of how space and materials should behave. This book includes more than 50 pieces made over the past 20 years, as well as a comprehensive chronological checklist and brief biography. Over 500 color illustrations

Anselm Kiefer by Daniel Arasse (New York, Abrams, 2001, \$85) is the first complete survey of his work, including painting, photography, artist books, installations, and sculpture. Having interpreted the great political and cultural issues at the heart of the modern European sensibility: the connections among memory, history, and mythology; war; the Holocaust; and ethnic and national

identity. His lyrical explorations of "Germanness" have prompted heated debate.

Arasse analyzes Kiefer's education, influences, philosophy, and art. Organized both chronologically and according to the artist's recurrent motifs, the book's approximately 250 full-color images trace Kiefer's creative evolution. Five sub-chapters: Labyrinth, Books I, Palettes, Books II, Lead Works aim to describe Kiefer's media and his framework. Bibliography.

Frida Kahlo (New York, Little, Brown/Bulfinch Press, 2001, \$85.00) is an oversize compilation of her most important and powerful work, as well as photographs and essays, including one by her husband Diego Rivera, that help illuminate her life for readers.

Essays by Carlos Monsivais, Luis-Martin Lozano, Antonio Saborit, and Diego himself complete this amazing collection of a life lived by one of the most revered Mexican women artists, and perhaps one of the most revered woman artists of the 20th century. More than 200 beautifully printed reproductions enhance this volume which has a short visual biography/chronology.

Midsummer Snowballs by Andy Goldsworthy with an introduction by Judith Collins (New York, Harry N. Abrams, 2001, \$29.95 cloth) is another in a series of ecological performance pieces documented by Goldsworthy, oftentimes considered an ephemeral sculptor, but one who has the history of millennia behind him, continuing in the tradition of the Renaissance and before.

Just after midnight on 21 June 2000, Midsummer Day, Goldsworthy supervised the unloading of 13 huge snowballs from refrigerated trucks on the streets of London's financial district. What took place as an astonished public discovered these snowballs—each several feet in diameter and weighing about a ton—is captured with spontaneous and evocative pictures taken by photographers working around the clock over the several days it took the snowballs to melt.

But these are not ordinary snowballs, for they are made with the materials gathered mainly from the land around Goldsworthy's home in Scotland: elderberries, ears of barley, wool, crow feathers, sinuous beech branches, chalk, river pebbles, and even rusting barbed wire and discarded chunks of agricultural machinery. As they melt, they reveal their contents little by little, always showing Goldsworthy's attempt to confront the landscape of wilderness and agriculture and that of the city.

Goldsworthy's work with snow goes back to 1977 where snow itself generated a series of works, and continued through his career. The book includes a conversation between Goldsworthy and Conrad Bodman, Curator at the

Barbican Art Centre, in June 2000. He then has a chapter on the Making of the Snowballs, then the Installation. The rest of the book is divided into materials: Ash, Horse Chestnut, etc.; Barbed Wire, Barley, Metal; Cow, Sheep, Crow, Pebbles and Chalk; Red Stone. People that midsummer day as shown gazing, touching, smiling, laughing or walking by and pretending to ignore the enormous mass of snow on the sidewalk. For some of the Brits, they had never seen snow before except on television, and yet those who had seen snow were stunned by the pure, brilliant whiteness of the mountain snow. This is a wonderful book, another in a series that opens one's mind and one's eyes to the poetics of a great artist.

GENERAL

Testimony: Vernacular Art of the African-American South with essays by Kinshasha H. Conwill, Arthur C. Danto, Edmund Barry Gaither, Grey Gundaker, and Judith McWillie (New York, Abrams, 2001, \$39.95 hardcover) features contemporary art works drawn from the Ronald and June Shelp collection, which accompanies a traveling exhibition organized by the Schomburg Center for Research in Black Culture, paying tribute to the visual expression of African-Americans born and reared in the South.

The book features 27 significant self-taught artists at work in the South, often working out of their homes or yards, ranging from the most celebrated such as Thornton Dial Jr., Mose Tolliver, Bessie Harvey—to lesser known but just as important figures such as Archie Byron, Lorenzo Scott, and Georgia and Henry Speller.

Organized around six themes: witnessing history, the representation of allegorical animals, iconic human figures, biblical and religious scenes, spiritual and protective messages, and the direct observation of daily life, the works give evidence to the triumphs and tragedies of black experience in the South. To be sure, there is a common pool of cultural resources and historical concerns, but each body of work remains highly individual and unique. Each artist is photographed, and their works in full color create a small portfolio for each artist. There is a list of plates, endnotes, selected bibliography and an index.

Kimono: Fashioning Culture by Liza Dalby (Seattle, University of Washington Press, 2001, \$24.95 paper) was originally published by Yale University Press in 1993. Dalby emphasizes the kimono not only as the symbol of Japanese aesthetic sensibility, but also the soul of Japan. Written beautifully, this book emphasizes the history of the kimono in all its uses, aesthetics and social meanings, thanks to a year in which the author spent a Japanese sojourn as a geisha.

Dalby has relied on 17th century kimono pattern books, recreating kimono and those who wore them and created them. Heavily illustrated with 71 color plates and 350 illustrations, this volume traces the development of the kimono from its Chinese origins 2000 years ago to its assimilation as the national dress of Japan. Includes notes to text, notes to illustrations, bibliography, index and glossary.

Louise Bourgeois' Spider: The Architecture of Art-Writing by Mieke Bal (Chicago, University of Chicago Press, 2001, \$30.00 hardback, \$15.00 paper) is a revisionist approach to the work of art, in which the work of Louise Bourgeois becomes a theoretical object which can teach us how to think, speak, and write about art.

Rather than investing the critique with attitudes of the past, art movements, biography, and interpretations, Bal demonstrates that the closer the engagement with the work of art, the more adequate the result of the analysis. She also confronts issues of biography and autobiography and evaluates the consequences of "ahistorical" experiences for art criticism, drawing on diverse sources such as Bernini, Benjamin, and Eisenstein. Includes 25 color plates and becomes a lively exercise in art criticism!

Hiratsuka: Modern Master (Chicago, Art Institute of Chicago dist. by University of Washington Press, 2001, \$22.50) is a presentation from the Van Zelst Family Collection and the Art Institute of Chicago, of Hiratsuka Un'ichi who died at the age of 102 in 1997, and who was the guiding light of the twentieth-century creative print movement, in which artists designed and carved their own blocks. The artist himself was a renowned connoisseur and collector of early Japanese art and an affinity with the earliest known woodblock prints of Japan.

He spent 30 years of his 102 in the United States, and this reviewer met him in Washington, DC where his daughter lives and hosted him. He was a master for a good part of his life as the best-trained block carver in the creative-print movement. Most of his prints are in black and white, but his use of color is so exquisite that the reproductions in this volume and the print themselves are a tribute to a painter and a colorist. 100 prints are described in detail, and the artist's biography and the large body of work create a bond between viewer and artist as no other work of art can. Intimate, but magnificent, these prints are to be contemplated many times over.

An Ideal Boy: Charts from India by Sirish Rao, V. Geetha and Gita Wolf (Stockport, England, Dewi Lewis and Tara

Publishing, 2001, \$35.00 dist. by d.a.p.) covers a phenomenon known everywhere in India, charts used as guides to morality, correct social behavior, remarkable cautionary tales, cleanliness, games, religion and every other imaginable factor in living. Intended primarily as educational material, they have become guides to proper living for those who are attracted to simple, high-colored aesthetics, echoing a bit of naive and kitsch art, but representing all aspects of information which often defy logic.

Accepted as a matter of course in India, they appear to Western eyes as harking back to another era in public education. Selected from a collection of well over 1000, these examples are rich in content and in art. From the *Ideal Boy* comes *Living and Non-Living Articles*, *Indian National Symbols*, *Wonders of the World*, *Some Occasions*, *Sources of Communication & Arts* which gives context to the whole genre. A highly colored, attractive book which will explain a great deal about social mores, education to the masses, and the tradition of charts in India.

On the Ball: Over 80 Artists Put a New Spin on the Classic Bowling Ball, collected by Todd Ramquist and Kiaralinda (Alpharetta, GA, Authority Press, 2001, \$39.95 hardcover) includes bowling balls that have been painted, carved, sculpted, feathered, tiled, and so many other techniques. Initially, the creations were made for the Bowling Ball Museum, but then the balls seemed to be set into the landscape of the authors. Then the neighborhood kids also got into the it, and the "Artball" was born!

Many folk and outsider artists have been asked to do the balls such as Howard Finster, Chris Clark, Jimmy Lee Suddeth, Mr. Imagination, while Beatrice Wood, Muhamed Ali, and others who do "straight" art are also included. A Girl Scout Troop as well as the Banana Bicycle Brigade also participated. There is a list of Gallery Contact Information for select artists. There are over 250 full-color photos. (Order from Authority Press, 10970 Morton's Crossing, Alpharetta, GA 30022-6606 or www.authoritypress.com)

Brazil: Body and Soul, edited by Edward J. Sullivan (New York, Guggenheim Museum dist. by Abrams, 2001, \$85.00 hardcover) defies the strength of most readers. Uncommonly heavy with 500 pages, 350 illustrations and countless footnotes, this "tribute" to the harmonious nature of Brazilian art and culture defies categorization. More than an art show, the book's editors such as Nelson Aguilar, Emanuel Araujo, Germano Celant, Mari Mariono and Robert Stam explore the integration of sensorial and spiritual experience in Brazilian art. It includes sculpture, paintings, and decorative objects, from the Baroque

altarpiece to contemporary photographic works and installations.

Of course, the best way to experience *Brazil: Body and Soul* is to see Jean Nouvel's installation in New York or in Bilbao, but this "heavy" book may serve to at least stimulate the taste buds, if you can lift it.

Futurist Manifestos, edited by Umbro Apollonio (Boston, ArtWorks/MFA Publications, 2001, \$17.95 paper) is part of a new series of classic reprints by the Museum of Fine Arts in Boston. Here we have for the first time in 20 years, an English translation of F.T. Marinetti's 1909 belligerent manifesto announcing the birth of the Futurist movement. Over the subsequent years, Marinetti pioneered an art that would represent movement, in a reaction against the stasis of the classics, and even of its contemporaries such as Cubism.

The volume includes an anthology of Futurist writings with black and white photographs as illustrations. Includes a selected bibliography by Bernard Karpel, and a new afterwords by Richard Humphreys. Chronology, index.

Design is... Words, Things, People, Buildings, and Places, edited by Akiko Busch, snapshots by Daid Carson, and designed by Criswell Lappin (New York, Metropolis Books/Princeton Architectural Press, 2002, \$49.95) celebrates the immense variety of design. Scholars, pundits, designers, architects, critics, and reporters are all represented in this first publication of *Metropolis*, the cutting edge design magazine. If your name isn't in this one, then you're not part of the design culture. And yet we all are. Barcodes are discussed along with cities, garden design along with the Internet. Get with it, get this book!

Art and Artifact: The Museum as Medium by James Putnam (New York, Thames & Hudson, 2001, \$45.00) is the first extensive survey of one of the most important and intriguing themes of art today: the ideological exchange and often obsessive relationship between artist and museum. From Duchamp to Hirst, the artists of the past 60 years have often turned their attention to a reappraisal of the ideas and systems of classification associated with curatorship and display. The increasing trend towards collaborations between practicing artists and museum curators has in some cases involved rehangings existing collections or redesigning gallery spaces, e.g. Fred Wilson's activities. In this volume with 280 illustrations, 229 in color, the works offer a wide-ranging coverage of projects by established and emerging artists such as Hans Haacke, Christian Boltanski, Fred Wilson and Ilya Kabakov. There are also direct quotations from the writings of individual artists. Notes and bibliography.

Library of the Museum, vol. 1 by Meschac Gaba (Amsterdam, Artimo Foundation, 2000, \$30, dist. by DAP) is the nomadic and virtual museum created by an artist with 12 rooms, 6 of which are being discussed in vol. 1 of this book, which for him is a public space. It documents a performance and presentation, so some rooms will remain, whereas the Museum Restaurant was a one-time only place. The body of the visitor carries an African bank note mounted on a safety pin. The Game Room is an invitation to touch and play with the works of art, while the Wedding Room is where the spiritual and physical union of two individuals is celebrated.

The curators for each room were actual people living in Holland. They have contributed to each room in the book, as did Bartomeu Mari, former director of Witte de With, where the museum's library is being constructed. There is also an interview with the artist by Chris Dercon, director of the Boijmans Museum in Rotterdam. There is even a Museum Shop with T-shirts to help fund the various African Museums in different cities. Includes Press Releases, Biography, and Bibliography. A tour de force!

Modern Trains and Splendid Stations (London, Merrell Publishers/Art Institute of Chicago, 2001, \$39.95 paper) is a survey of the renewed interest by the architectural community in train and station design. Included are projects by Santiago Calatrava in Lisbon and Belgium, Skidmore, Owings and Merrell (Pennsylvania Station) and Arata Isozaki (Yufuin, Japan), but France, Germany, China, Japan are all documented and train travel is exciting these days as indicated by these new stations. It sweeps you off your feet at times, but keeps you grounded too, because trains are fast and dynamic, and 21st century dynamism is quite different from the 1930s!

Grimshaw's Waterloo International terminus for the Eurostar service connecting London with Paris and Brussels is dynamic, Norman Foster's Hung Hom Station in Hong Kong, Bernard Tschumi's station in Lausanne, Switzerland are but a few documented here. Many color photographs create a fascinating exhibition catalog (through 29 July 2002 at the Art Institute).

Displaying the Marvelous: Marcel Duchamp, Salvador Dali, and Surrealist Exhibition Installations by Lewis Kachur (Cambridge, MIT Press, 2001, \$34.95 cloth) is a wonderful "you are there" journey back to three Surrealist exhibitions which foretold the present-day installation art and site-specific installations. The first two, the *Exposition Internationale du Surrealisme* (1938) and the "Dream of Venus" pavilion at the New York World's Fair (1939), dealt with the fetishization of the female body.

The third, *First Papers of Surrealism* (1942), focused not on the figure but on the entire expanse of the exhibition, thus contributing to the development of nonfigurative area in New York. Kachur, in fact, reconstructs both visually and verbally each of these exhibitions.

The two major figures in this book are Marcel Duchamp and Dali, two who usually are not compared within the same framework. As Duchamp tried to frustrate the spectator, so Dali was master of disorienting the senses by establishing and then undermining everyday spatial and object properties. The father of Surrealism, Breton, tried to evoke the marvelous so Duchamp and Dali extended that to the physical and commercial realm.

This book reads like a textbook for display in any situation, but this historical survey makes Surrealism rear its marvelous head and give us the nod.

Pictoplasm by Peter Thaler (Berlin, Die Gestalten Verlag, 2001, dist. by Consortium, \$50) is a most unusual book. With its creamy squishy cover, its silver and black title and its light text font, one enters without knowing full well what this is all about. But Peter Thaler's foreword tells us how Pictoplasma founded in 2000 serves as a platform for an extensive collection and archive of contemporary character design. (Just look at www.pictoplasma.com)

But the selection in this book comes from artists, graphic designers, animators and production companies worldwide. Character design can be seen in icons or in logos, and bridges the viewer and the concept on an emotional level. This selection reveals important tendencies and provides glimpses of the diversity of contemporary character design and the multilateral flux of aesthetic influences.

The foreword by Olaf Nicolai is entitled: "Everything in the world exists to end up in a book..." and you know who said that. Stephane Mallarmé in the late 19th century. Nicolai goes on to say that at the time Mallarmé made this statement, the book was the best storage and retrieval system of its day, distilled into "everything in the world exists to be recorded." As a result, it must be a sign.

Unlike Aby Warburg's desire to create an image-based science which ultimately would end up as a film without words, **pictoplasma**, in which images are recorded like character sets in a font shop catalog, simultaneously presents the archive as an economic resource, produce and "raw material".

There is also an interview with Robert Intheway, accompanied by a break down of images into Free Hand, Pixel, Vector, 3-D, Encyclopedia, along with an address and a work index.

Belles Lettres: Original Manuscripts by the Masters of French Literature, edited by Roselyne de Ayala and Jean-Pierre Guéno (New York, Abrams, 2001, \$60) is a sumptuous look at the original manuscripts of more than 100 famous French writers from the 13th to the 20th century. These handwritten manuscripts reveal something personal about each and every one of these authors, while being beautiful objects in themselves.

There is Balzac, de Maupassant, Baudelaire, Flaubert, and Sartre, sometimes creating exquisite manuscripts, others editing themselves, but with the present-day technology, these full-color spreads have even a clear tactile quality of the original. Each manuscript is accompanied by a portrait of the author, and a brief literary and biographical sketch. The sources are varied: some from classic works, others from personal journals, letters, and memoirs.

More than 400 color plates and documentary photographs, bibliography and index make this book a revelation.

The Emergence of Jewish Artists in Nineteenth-Century Europe, edited by Susan Tumarkin Goodman (London, Merrell in assoc. with The Jewish Museum, New York, 2001, \$50) accompanied an exhibit at the Jewish Museum from 18 November through 17 March 2002. The book explores the contributions of Jewish artists who for the first time were allowed to participate in secular life; for example, Jewish artists could formally participate in art academies at this time. Some artists never made reference to their heritage, others created images based on their outsider status.

Some of these artists are immediately recognizable such as Camille Pissarro, Max Liebermann, Simeon Solomon, and Moritz Daniel Oppenheim, who wrestled with issues of acculturation. This book indicates that Jewish artists in England, France, Italy, Germany, Holland, Austria, and Poland produced paintings of great distinction as they struggled to comprehend their new status. These long neglected artists are finally getting their due.

There is a timeline, artist biographies, selected bibliography and index.

On Paper: New Paper Art by Jane Thomas and Paul Jackson (London, Merrell, 2001, \$24.95 paper) shows the amazing growth in the number of artists working with paper. **On Paper** is a celebration of the best work of contemporary international artists and makers, and covers an astonishing variety of disciplines from sculpture and textile design to painting and ceramics.

Readers of *Umbrella* will also be delighted to see so many artist books included, to be sure with an emphasis on

the UK because this book accompanies the recent exhibition at the Crafts Council in London.

Yet there is a special energy in this book to show the new twists by artists in working with the medium of paper today: from origami and its innovations to paper clothes, sculpture in single-crease forms to Paul Johnson's innovations as well.

Jane Thomas covers the gamut with "On Paper" and Paul Jackson writes "About Paper"—one about the history of the medium, the other about how it is being used by artists, designers, etc. Then the show is divided into thematic: Text and Message, New Folding, Cut and Constructed, and Nature and Spirit. We all know that in the U.S., in Finland, and so many other countries, a book such as this could be written for the artists in those countries and more. Glossary, an international resources guide, selected bibliography and index complete this wonderful book.

On Jack Smith's *Flaming Creatures* by J. Hoberman

is the story of the making of the most important and influential underground movie ever released in America. Reviled, rioted over, and banned as pornographic, Jack Smith's 1963 *Flaming Creatures* is analyzed and documented by J. Hoberman who details the creative making and legal unmaking of this extraordinary film, a source of inspiration for artists as disparate as Andy Warhol, Federico Fellini and John Waters, as well as a scandal taken to the U.S. Supreme Court, a film, described by its maker as "a comedy set in a haunted movie studio."

In addition to film stills and previously on-set photographs by Norman Solomon, there is a dossier of personal recollections, relevant documents, as well as further material on Mr. Smith's unfinished features: *Normal Love* and *No President*, and shorter film fragments.

Thanks to a recent renaissance of interest in Jack Smith both from an exhibition at P.S. 1 to the American Museum of the Moving Image in 1997, Jack Smith—vanguard filmmaker, radical photographer, seminal performance artist, queer aesthete, first amendment martyr, underground renaissance man—yes, all in one package—maintained an intense, lifelong rapture conjured from the tarnished magic of a 30s and 40s Hollywood that came to camp on the movie set of his own mind. As a result, he was able to both exoticize and humanize a conservative American culture enamored of progress and bruised in its formation by economic speculation and the cold war.

Stunningly designed by Chippy for the Plaster Foundation, this volume is an education in itself to a genius of an artist, Jack Smith. Published in New York by Granary Books/Hips Road, 2001, \$29.95 paper, dist. by D.A.P.

PHOTOGRAPHY

The Mindful Moment by Tim Page (New York, Thames & Hudson, 2001, \$50 hardcover) records the artist's return to Indochina of more than 30 times after the war. With his personal recollections of those visits as text, his stunning full-page photographs provide a unique and emotional portrait of a deeply religious society whose age-old Buddhist principles have endured to this day.

Divided into three parts: "Road", "Quest", and "Passage", this carefully selected and arranged portfolio of photographs is a personal book, a reflection of more than 35 years developing his mordant humor, Buddhist serenity and emotional honesty. This book also serves as a turning point for the photographer, who has lost so many friends and colleagues in the war, and his coming to terms with the fact of death. His keen sense of detail, his cunning eye, and his ability to "see" that which we ordinarily do not see makes this book a journey.

Henri Cartier-Bresson: City and Landscapes (Boston, Little, Brown/Bulfinch Press, 2001, \$75.00) is a portfolio of 106 duotone photographs from a lifetime of landscape photographs taken around the globe, especially in Europe, Asia, and North America. The poetry of the landscape dotted with humanity creates one of those "decisive moments". With a new assessment of the artist by Erike Orsenna, former speechwriter for President Francois Mitterand and an internationally acclaimed French writer, this volume becomes a poetic journey of an artist with his eyes wide open, an awareness not only of the obvious but of the spiritual quality of landscape all over the world.

Light from Within: Photojournals by Linda McCartney (New York, Bulfinch Press, 2001, \$50) is the last book of the wife of Paul McCartney, after more than 30 years of documenting her life. Completed by her daughter, Mary, and Martin Harrison, this book serves as a testament to the passions and interests of the artist, who covered everything from the Fillmore East days in the 1960s to the quiet, spare beauty of her last days before she died in England. She saw things with an inner light, as well as external light. She had her own uncanny type of surrealism as well.

Her photographs demonstrate a love of life, of people, and a singular way of looking at the world, either in black and white or color. She saw a great deal in the faces of children, artists, the aged and those who were unaware of being photographed. Whether it be Simon and Garfunkel, Allen Ginsberg, Gilbert and George or Burt Lancaster, or the poetry of a dappled pony, McCartney's spirit shines through. 40 color and 75 duotone photographs with a visual index.

Shots in the Dark: True Crime Pictures by Gail Buckland with commentary by Harold Evans (New York, Little, Brown/Bulfinch, 2001, \$24.95 softbound) is a riveting collection of actual crime photographs and the stories behind them, uncovered by photographic historian Buckland and based on the CourtTV documentary, narrated by Harold Evans. Evans introduces the book and addresses issues such as surveillance and privacy, freedom of the press, exploitation in the media, capital punishment, the psychology of serial killers and how they've used photography, and sensational cases such as O.J. Simpson and Patty Hearst.

Buckland has divided the chapters into crime scenes, killers, sensational cases, retribution, gangsters, and presidential assassins with unforgettable images of the bodies of Lizzie Borden's parents, photographed in the room they were slain; autopsy photos of President Kennedy and Lee Harvey Oswald; celebrity mug shots, including Larry King, Jane Fonda and Malcolm X; and pictures of Nicole Brown Simpson in the aftermath of her murder. This is not a "pretty" photograph collection, but it certainly reflects the violence in our society and delves into the significance of crime photography.

Dennis Hopper: A System of Moments, edited by Peter Noever (Vienna Mak and Ostfildern-Ruit, Hatje Cantz Verlag, 2001, \$45.00 paper) is Hopper's photographic record of America in the 1960s, a decade of rebellion and awakening and depicted in commanding black and white. Hopper seems to have gone beyond his films in which he starred and beyond those classic films which he directed, e.g. *Easy Rider*, to have created a major kaleidoscopic documentation of painting, photography, film and life. Crossing over genres, becoming a true intermedial chronicler, Hopper connects genres that makes his mark as a photographer. In fact, this is more than a chronicle, but seems to be a visual life of an artist who can do it all—film, photography, and a verbal and visual memory that seems to overwhelm the proverbial personality of Hopper taken mostly from the roles he has played in films, rather than the articulate, incisive recorder of an era which only now comes into focus, thanks to his photographs and to the memoirs of so many of his generation who have committed them to books, essays and exhibitions.

This handsomely produced volume demonstrates Hopper's themes of Pop realism, urban iconography, and conceptualism which leads into his large scale color photographs of the 1990s, the billboards and wall assemblages of 2000 as well as the documentation of his major film work. Rather than an exhibition catalog, this book serves almost as a visual autobiography of Dennis

Hopper, a Renaissance man. 51 color, 50 black and white and 60 duotones, exhibition history, filmography, selected bibliography.

Zdenek Tmej: Totaleinsatz is the first time the 87 duotone photographs taken by the Czech photographer Zden Tmej during the years 1942 - 1944 in Breslau, Prussia, where he and others were taken to perform forced labor for the Nazis, appear in one place. Using the most difficult lighting conditions, Tmej developed and printed in Breslau. Luckily, the Nazis felt they were mere souvenirs, so they were not destroyed. Yet from the end of WWII, it was clear that this collection constituted the unique documentation of a terrible chapter in the Nazi regime, the pictorial testimonial to Nazi forced labor. Clearly, they are sophisticated photographs, thanks to Tmej's career as a photojournalist.

Articles by internationally renowned historian of photography Anna Farova and the historian Tomas Jelinek, a leading Czech authority on forced labor during World War II complete this small but intense volume. Biographical chronology, bibliography, with list of photographs complete this volume which is published in English, Czech and German. (Prague, Torst, dist. by D.A.P., 2001, \$15.95 paper)

Unseen by Marko Modic, edited by R. Klanten and M. Mischler (Berlin, Die Gestalten Verl., 2001, \$44.00) is an album of this Yugoslavian artist where each photograph is taken at a strict 90 degree angle to the motif, with visual elements condensed onto a plane, aligned to the same point or axis. No portraits are involved in more than 11,000 color slides which the editor examined. Context, thus, has been removed. There are no studio set-ups, no post-production on a computer or in a lab. Almost all these photographs in this book were taken on Havar Island, in Patagonia, New York, on the Galapagos Islands or in Ecuador. While dissipating context, there is insecurity like looking for pictures in puzzle books, kinds of brain teasers. What the artist does is dissect objects in their visual appearance, viewing the objects in isolation. It makes for a fascinating study. There is a materiality, a grid-like design at times in these images, but also there is detritus that rises to iconic status. I suggest to the readers that they will look at the world differently after seeing these images. A visual index tells you exactly where they were taken. But that's only half the information these images give you.

American Byzantium: Photographs of Las Vegas by Virgil Hancock III with an essay by Gregory McNamee (University of Arizona Southwest Center and Albuquerque, University of New Mexico Press, 2001, \$35.00) with 68 color plates documents the pop culture fantasy playground that is Las Vegas, a physical location as much as an idea, a

place that deliberately blurs politics, money, art, religion, entertainment, sex, and anything else architects can imagine and marketers can sell. Everything is here in a no hold barred attempt to show the town's neo-saturated nights, the glitzy monumental hotel-palaces; the decaying buildings yielding to wrecking crews; the billboards that sell everything and convey unexpected truths; and a sampling of all that draws a worldwide audience seeking to be entertained. This is Las Vegas reconsidered!

The Importance of Being by Christopher Felver (Santa Fe, Arena Editions, 2001, \$50.00) is a massive undertaking of portraiture, in which documentary artist and photographer Christopher Felver celebrates the present moment of the anarchistic face of the new genius. Over the previous two decades, Felver has traveled the United States and Europe, portraying the greatest creative forces of our times—writers, poets, filmmakers, actors, visual artists, protesters, and those engaged in the struggle for expression during the late twentieth century. It is always a revelation to see what the face reveals and conceals, so this is a book full of reticence, revelation, and permission. As Isamu Noguchi said, "The thoughtfulness in which we do seems to show. The face responds to thoughts." Counted among the more than 400 people portrayed are Allen Ginsberg, Joan Baez, Hunter S. Thompson, Susan Sontag, Gore Vidal, Maya Angelou, David Byrne, Willem De Kooning, Patti Smith, Robert Pinsky, Arlo Guthrie, Kathy Acker, Louise Nevelson, Salman Rushdie, Francesco Clemente, Norman Mailer, Anjelica Huston, Jerome Rothenberg, Ed Ruscha, Carolee Schneemann, Lawrence Weiner, Rachel Rosenthal, Pete Seeger, John Yau and so many more. Having started as filmmaker, Felver decided to photograph the poets he met at City Lights in San Francisco, after he moved there. And slowly, every interesting artist he met, he decided to branch out to the other arts. And he knows a great deal about his subjects, studying their backgrounds. There must be some chemistry, because the portraits are so alive. "My pictures are about heroes." But they are also about trust between the subject and the photographer. And George Plimpton, Luc Santé, Robert Creeley, Andrei Codrescu and Jack Hirschman attest to Felver's amazing capacity to capture the personality and the feeling. This is the photo book of the season and for all seasons!

Foliage by Harold Feinstein, text by Greg Piotrowski (New York, Little, Brown/Bulfinch Press, 2001, \$60.00) has 100 gorgeous color photographs of plants familiar and exotic. In its elegant design and lavish production, this book remains the gift book of the year for those interested in gardening. The common tomato never looked so delicious and inviting! Horticulturalist Greg Piotrowski has an enlightening

text, along with Sydney Eddison's introduction. A popular gardening authority, Eddison explores the cultural significance of plants while revealing the subtle ways in which they touch our daily lives. From fiddlehead ferns to thorny seeds, from maple samaras to bromeliad, from pineapple to palm, this book is a luscious album.

Richard Misrach: Golden Gate (Santa Fe, Arena Editions, 2001, \$50.00) is Misrach's visual homage to the Bay Area and the great Golden Gate bridge. Taking pictures of the bridge from his front porch, the changes are created by the different times of day at which he takes the photo. These 85 photos, taken from over 700 in the series, depicts the bridge in every light and weather condition. Just as color field painting, these views transcend the commonplace. Misrach celebrates "the glorious light that is the Golden Gate." But what is most interesting is that there is a subtle change of palette from ominous charcoal clouds to ochre clouds; sunsets ranging from tangerine to apricot; heavy black storm curtains; and an occasional rainbow. The subtext, however, deals with the political commentary the artist makes, showing the relationship of wealth, power, and privilege at the beginning of the 20th century. In fact, the Golden Gate Bridge stands for a political and cultural landmark, one which gets scrutinized under Misrach's incisive gaze.

BOOKS RECEIVED

Impossible Presence: Surface and Screen in the Photogenic Era, edited by Terry Smith with the participation of Jean Baudrillard, Marshall Berman, Jeremy Gilbert-Rolfe, Elizabeth Grosz, Tom Gunning, Peter J. Hutchings, Fred R. Myers, Javier Sanjines, Richard Shiff, Hugh J. Silverman and Anthony Vidler. (Chicago, University of Chicago Press, 2001, \$22.00 paper, \$45.00 hardcover)

Pie Town Woman by Joan Myers (Albuquerque, University of Mexico Press, 2001, \$24.95 paper/\$45.00 hardcover) tells the compelling story of one of the women photographed by FSA photographer Russell Lee.

The Little Red Book of Adobe LiveMotion, a radical guide to Flash Animation by Derek Pell (San Francisco, No Starch Press, 2001, \$19.95) is a hilarious lampoon of Chairman Mao's Little Red Book, using step-by-step examples and surreal-world techniques to show you how to conquer keyframes and tweak the Timeline, make the most of shapes, styles, textures and the Library, create simple and complex JavaScript Rollovers, use Photoshop with LiveMotion to produce stunning flash animations, add and mix audio files to make Web sites come alive. This is a radical approach to design to inspire the digital artist in you. Hilarious and a guidebook too!

History of the Kinetograph, Kinetoscope, and Kinetophotography by W.K.L. Dickson and Antonia Dickson, with a Foreword by Thomas Edison (New York, Museum of

Modern Art, dist. by Abrams, 2000, \$8.95 paper) is a facsimile edition of the first history of the cinema, first published in 1895 when practical moving pictures were barely two years old. The kinetograph was the result of the labor of Dickson and the team at Edison's laboratory in West Orange—the camera used for photographing motion pictures) and the kinetoscope (the means for viewing them). The original book was acquired by MOMA in 1940, a unique document that allows the reader to experience the wonder and promise of the cinema in its infancy. 59 black and white illustrations.

The Raven and other Poems and Tales by Edgar Allan Poe with illustrations by Daniel Alan Green (New York, Little, Brown/Bulfinch Press, 2001, \$16.95 hardcover) contains 16 poems and tales by Poe accompanied by newly commissioned illustrations that eerily complement Poe's dark oeuvre by Daniel Alan Green.

Alair Gomes by Christian Caujolle, Lauro Cavalcanti, Maria Claudia Coelho, and Paulo Herkenhoff (New York, Thames & Hudson, 2001, \$40 hardcover) is the first book to feature the work of Brazilian photographer Gomes (1921-1992), a philosopher, art critic, and university professor, who developed a body of photographic work focusing almost exclusively on athletic young women on the beach in Rio de Janeiro.

REPRINTS

Art in the Age of Mass Media by John A. Walker (London/Sterling, VA, Pluto Press, 2001, 3d ed. \$19.95 paper) examines the fascinating relationship between art and mass media, the myriad interactions between high and low culture in a postmodern, culturally pluralistic world. Using art historical and contemporary works of art to illustrate his theory, Walker explores the variety of ways in which modern artists have responded to the arrival of new, mass media. From Courbet to Heartfield, Keith Haring to the sometimes shocking BritArt explosions of the 1990s, Walker provides a lucid and informative commentary on the changing relationship between art and mass culture.

The Splendor of Islamic Calligraphy by Abdelkebir Khatibi and Mohammed Sijelmassi (New York, Thames & Hudson, 2001, \$39.95 paper) is a stunning overview of the art that combines images and written words. Islamic calligraphy took its inspiration from Muslim belief in the divine origin of Arabic writing. In the early years of Islam, the sanctity of Arabic writing was accepted among Arabs and non-Arabs alike, and its use in sacred and official texts gave rise to a wonderful profusion of scripts, creating a calligraphic tradition that has flourished over a thousand years. This is a comprehensive survey of the subject from its earliest days to the present with numerous line drawings showing the geometrical and ornamental principles of calligraphy, and the interdependence of script and page decoration. With over 232 illustrations, 98 in color and bibliography.

Emotional Digital: A Sourcebook of Contemporary Typographics, edited by Alexander Branczyk, Jutta Nachtwey, Heike Nehl, Sibylle Schlaich, and Jürgen Siebert (New York, Thames & Hudson, 2001, \$34.95 paper) presents an international selection of today's most beautiful and exciting typefaces, introduced by the designers themselves. 50 of the most influential graphic-design companies have submitted a wide range of examples—from brochures and flyers to postcards, type-specimen books, and posters—that show just how expressive and personal type can be. With a reference section containing lists of typefaces and designers, Emotional Digital is an indispensable resource for designers, art directors, and typophiles everywhere.

