

BOOK REVIEWS

REFERENCE

The Business of Art, edited and with an introduction by Lee Evan Caplin, is an outgrowth of a series of seminars across the United States, sponsored by the National Endowment for the Arts and the Small Business Administration during 1979 and 1980. As a survival manual for visual artists, this is not a "how to" book but a guide by some of those who have made it, including artists, accountants, lawyers, consultants, curators, dealers and arts administrators. The book is divided into Planning (James Rosenquist, Bruce Beasley, Robert Higashi, etc.) Protecting (Jim Melchert, Patricia Fuller, Monona Rossol, etc.) Marketing (Henry Geldzehler, Tibor de Nagy, etc.) Dealing (Ivan Karp, James Corcoran, Harry H. Lunn) to Finding Alternatives with contributions from Tom Freudenheim, the Harrisons, Clinton Adams, Nancy Drew, etc. There is an index, and we would assume that this book would become a textbook in all the courses that should be taught on Survival in the Arts in every art school in the United States. This book may just be the catalyst. Published by Prentice-Hall (Englewood Cliffs, New Jersey) with the cooperation of the National Endowment for the Arts, the price for the paperback is only \$9.95.

World Museum Publications 1982, a Directory of Art and Cultural Museums, Their Publications and Audio-Visual Materials (New York, Bowker, 1982) contains in one source all the information you need to find, identify, and order some 30,000 publications and audio-visual titles including books, newsletters, bulletins, permanent collection and exhibition catalogs, slides, films, filmstrips, and audio and video recordings available from museums around the world. There are more than 9,500 museums listed here arranged by country. Where available, each entry includes institution name, address, telephone number, cable address, telex number and full descriptive annotations of all permanent collections as supplied by the museums.

There are five comprehensive indexes: the Geographic Guide to Museums, an international listing of the museums by country; the Publications and Audio-Visual Materials Index, arranged by museum name, with location information, listing some 30,000 museum publications and audio-visual titles with full price and ordering information; the Title Index Publications and Title Audio-Visual Materials lists titles alphabetically with page reference to the Publications and Audio-Visual Materials Index. There is a Publishers and Distributors Directory giving full names and addresses of all publishers and distributors of materials listed in the Publications Index.

As William B. Walker, librarian at the Metropolitan Museum of Art, says in his introduction, "World Museum Publications 1982" is an art museum reference work that is unprecedented in its scope." \$125.00 plus shipping and handling.

Paintings in German Museums (Gemalde in deutschen Museen), a catalogue of works on exhibition in the Federal Republic of Germany, edited by Hans F. Schweers, has 12,368 pages in two volumes, published by K. G. Saur in Munich and distributed in the Western Hemisphere by Gale Research Co. in Detroit. The set costs \$225, filling a need for a single convenient source of information on the location of paintings. There are 60,000 paintings by artists of all nations found in

nearly 400 museums in West Germany. Entries are alphabetical by artist. Volume I covers artists A-K, while Volume 2 covers the remaining artists and includes supplemental entries for both volumes. Each painting includes title in the artist's own language, year painted, medium used, size and location. Birth and when appropriate death dates are given for each artist represented. There is also a directory of the nearly 400 museums represented in this set.

The Visual Arts: A History by Hugh Honour and John Fleming (Englewood Cliffs, NJ, Prentice-Hall, 1982, \$30.00) is an engrossing overview of art history from the ice age to the present day, illustrated with 253 plates in full color and 699 in monochrome, including plans and maps. The range is painting, mosaic, drawing, printmaking, sculpture, architecture, numismatics, ceramics and much more. The book's prose is so readable that one realizes that the scope of the authors, both English, are to help us deepen our insight into ourselves and others through works of art, sharpen our awareness of our own and other religious beliefs, enlarge our comprehension of alternative and other alien ways of life. Rather than just understand the visual arts, this book serves to give us insight into the history of the human race. The end-papers include a time-chart. There is a glossary, bibliography and index. A nice change for a textbook or a reference tool.

Boxes for the Protection of Rare Books: Their Design and Construction, compiled and illustrated by Margaret R. Brown of the Restoration Office, Library of Congress, with assistance of Don Etherington and Linda McWilliams, is a 320-page looseleaf guide developed by those who work on the Library's own collections. This is the first in a series of publications on box designs and other workshop material to be produced under the auspices of the National Preservation Program. There are detailed directions with illustrations on heavier paper so that individual drawings can be used as a guide at the workbench. 102 illustrations. \$18.00 from the Superintendent of Documents, US Government Printing Office, Washington, DC 20402 (S/N 030-0000-00124-9).

Ceramics of the 20th Century by Tamara Preaud and Serge Gauthier (New York, Rizzoli, 1982, \$80) is a stunning volume including more than 380 illustrations, of which 80 are in exciting color, showing a superb collection of 20th century examples in all styles and from all over the world. From Art Nouveau and Art Decor, we see the rapid advance of this artistic expression in examples including Kandinsky, Rodin, Chagall, Picasso, Nevelson, Rauschenberg, Lichtenstein. The volume includes a bibliography, chronology of exhibitions, index and list of principal journals.

Wallpaper: A History by Francoise Teynac, Pierre Nolot and Jean-Denis Vivien is a richly illustrated, comprehensive history of wallpaper from its earliest origins to the present. There are detailed data on the techniques and methods of its manufacture, from the first use in the Middle Ages to its true beginnings a few centuries later. Included are aspects of European sociology and history, literature and art. There are 451 illustrations, 173 in color, to include some examples which employ 1,099 different colors, multi-paneled scenes, superb florals of the 19th century Arts & Crafts movement,

Art Nouveau examples, and even those reflecting the latest discoveries of NASA. Published by Rizzoli, with chronology, bibliography, index. **Wallpaper** is a valuable addition to most collections. \$50.00

Art Serials: Union List of Art Periodicals and Serials in Research Libraries in the Washington, DC Metropolitan Area is the first edition of a computer-generated union list of over 5300 international art periodicals held by 34 research libraries in the Washington metropolitan area. It is a valuable resource for the art community in the District, but is also a fine prototype for other resources throughout the United States. The growth and development of this tool is as important as the product itself, for it involved countless hours and months and several years, and the dedication and voluntary help of many librarians in the Washington area. Now that the groundwork has been done, any library or group of libraries that so wishes can join the data base at a reasonable cost simply by submitting holdings statements. Additional titles from throughout the United States will enrich the list. By-products of membership in the Washington Art Library Resources Committee (WALRC) include individual library reports which can be independently and inexpensively updated, regional union lists, and shelf list reports.

This is the foundation of a national, or possibly international, art serials data base with standardized bibliographic and holdings information. For copies of the *Art Serials Union List*, write to the Metropolitan Washington Library Council, 1875 Eye St., N.W. Suite 200, Washington, DC 20006 for \$75.00. For information about membership in WALRC, write to Susan R. Gurney, Asst. Librarian, NMAA/NPG Library, Smithsonian Institution, Washington, DC 20560.

PHOTOGRAPHY

European Photography, 1982-83, Edward Booth-Clibborn, editor. New York, Harry N. Abrams, 1982. 240 p., 300 photos, 200 in color. \$40.

This is the second in a series of "functional" European photography annuals, and it tries to do two things: to be the equivalent of a juried show, using five art directors as the jury; and to include both editorial and advertising work. The result is uneven—there is no feeling of continuity from one group of photographs to the next, and it is not clear why the attempt is made to combine advertising photography with editorial work when each could stand alone in separate volumes with better cohesion. However, the variety of work allows something for every taste, and there are some excellent photographs. The volume has an entirely different feel to it than do American advertising annuals, and while being design oriented, it is a bit more subdued than its American counterparts, containing more quietly thought-provoking photographs than images with instant visual impact.

—Janice Felgar

Rauschenberg, Robert. Photos In + Out City Limits: New York City and Boston. West Islip, New York, ULAE, 1981.

One expects perhaps extraordinary work from an artist of Rauschenberg's stature, even in a medium which is not his usual. That being the case, the photographs in these volumes are disturbingly disappointing. While an apology is made in

the forward to **Boston** for the lack of technical precision, exchanged for "freshness of imagery," (Clifford Ackley), the photographs offer little that has not been done before, superbly, by other photographers, and one cannot help but feel that these studies have been published based on Rauschenberg's status as an artist in other media.

Rauschenberg's concept of documenting the United States inch by inch is possibly an interesting intellectual one, and probably the images thus produced could be useful to the artist in his other work. One senses that his goal is to collect visual reminders of what he has experienced, and in that he is successful. However, it seems unnecessary and anti-climactic to publish them. (Plans include Charleston, Baltimore, Los Angeles, and Sanibel Island, Florida). Rauschenberg says, "They are a collection of selected provocative facts (at least to me) that are the results of my happening to be there." Exactly so. Order from ULAE, Inc. 5 Skidmore Place, West Islip, NY 11795 USA.

—jf

Merrill Wagner. A Calendar, September 1982 - December 1983. (Order from MW, 17 West 16th St., New York, NY 10011, \$5.00)

The calendar is a photo-document of the changes of an environmental art piece involving painted wood and water. The piece is more interesting visually than conceptually, and photographer Cyrus Happy captures beautifully the relationship of the place to its surroundings. A nice collaboration, and besides, it's functional! Certainly worth the \$5 price!

—jf

Uncommon Places: Photographs by Stephen Shore. (Millerton, NY, Aperture, 1982, \$30)

This is a collection of Shore's color photographs of the United States taken between 1973-81. Shore is one of those rare photographers who is not seduced by color to the detriment of content, but who uses it as an element—a very strong element—combined with a feeling for light, composition, and a stunning technical virtuosity—in part due to the 8 x 10" format—to create an image with a mood. The "uncommon places" are not at all uncommon—they are those we frequent in our daily lives. But they happen to be unpopulated except by lowly early-morning or late-afternoon shadows, quiet and deliciously rich in color. They are places perhaps not as we would see them, Shore's special view of the American landscape. Shore likens his photography to flyfishing: "I watch the fly calmly and attentively so that when the fish strikes—I strike." As with the fly, he places his camera in exactly the right spot, and waits and watches for the perfect light, making his exposure at just the instant that it strikes.

—jf

Killing Time: Photographs by Joe Steinmetz, text and ed. by Barbara P. Norfleet. Boston, David R. Godine, 1982. 59p. \$9.95 paper.

Killing Time is not exactly what the title implies. It is a collection of Steinmetz's photographs of people involved in their leisure time activities, including everything from formal parties to sunbathers. Photographs of people are almost always enticing, and these are no exception; but one becomes involved also with the photographer here, noticing the great difference between photographs taken in the Northeast (1936-42) and in Florida (1941-75). From intimate interior scenes

Steinmetz moves southward to mannequin-like figures inhabiting large, light spaces. The images almost beg us to read into them, and they raise more questions than they answer. This is a fascinating sociological study.

-jf

Urban Romantic: The Photographs of George Tice. Boston, David R. Godine, 1982. 134p. \$50

This volume is a survey of thirty years of Tice's work, and it contains a variety of subjects; portraits, landscapes, architectural details, views of the city, and even a series of photographs of ice configurations. To each Tice has brought his reflective sensibility, his eye for beautiful natural light, and his skills in black-and-white technique; and the images relate to each other despite the range of subject matter and time. His photographs are simple and evocative; this is a book worth having.

-jf

This Proud Place, an affectionate look at New England by B. A. King, has recently been published by The Countryman Press in Woodstock, Vermont (P.O. Box 175). This is not an ordinary view of New England but one that is personal and accessible, full of affection, humor, and a keen eye. Each image seems to be unique and yet comprehensible by those who have been or hope to be in New England—full of peace and beauty. The words that are included are the author's personal comments about his own background and the views he holds about New England, straight-forward and unfettered by affectations. There is poetry and downhome memories in each picture in this beautifully designed book by Guy Russell. 96 pages, 76 black and white and 10 full color photographs. King's previous books include **A Place to Begin**, **Criss-Cross Applesauce**, and **My Maine Thing**. \$24.95

Imagination's Chamber: Artists and Their Studios by Alice Bellony-Rewald and Michael Peppiatt is a history of the artist's working space, allowing a completely fresh outlook into creativity, taking us back to the "scene of the crime" in a highly readable and richly illustrated volume. This is one of the first surveys of the artist's studio from Egyptian anonymity to the contemporary studio of Kitaj, Dine, Hockney and de Kooning. The survey goes from antiquity to the founding of academies, and then concentrates on the last two centuries during which the studio has come fully into its own as a place of individual creativity. Documents, rare photographs and paintings are used to illustrate and elaborate the lively text. \$45.00 from New York Graphic Society (Little Brown) in Boston. Bibliography and index.

David Hockney Photographs by David Hockney (New York, Petersburg Press, 1982, \$30) covers 20 years of the artist's taking images of family and friends, of various objects and places that make up his life. Rather than mere documentation, the photographs appear to be witness to his ideas of perception and help the viewer experience a new way of seeing.

The text is beguiling, since Hockney really likes to take pictures and shares that with us. His warm wit and freshness lend a special pleasure to this book of 80 color and 16 black and white photographs. The book is quite personal, allowing the artist to explain the types of cameras

he uses, his dislike of wide angle lenses and flashes, and his latest work with Polaroid montage. He explains, for example, that the "110 Pentax is the best small camera made. . . it simply looks as if it were a toy camera. The first one I had I painted black, and I put a little Mickey Mouse sticker on the side, so it looked like a plastic toy. People often smiled at it because they didn't really think they were being photographed, and as a result they didn't put on masks." Don't for a minute be fooled by this plain talk, for underneath it all lies an artist with visual insight and the wisdom of looking. 96 delightful photos!

Dorothea Lange: Photographs of a Lifetime is the most comprehensive collection of the artist's work to have been published to date. Beginning with portraits from the early years when she was San Francisco's most fashionable studio photographer, this volume published by Aperture in Millerton, New York concludes with the images of the final years, when the globe-trotting Lange returned to photograph her children and grandchildren, home, and familiar daily-life objects.

Enhanced by a penetrating critical biography by Pulitzer-Prize-winning author Robert Coles, this volume is to be treasured not only for "Migrant Mother" and this comprehensive look at the artist who made her, but Lange's own reminiscences and observations, collected from her writings and from interviews made shortly before her death in 1965. \$40.00 from Aperture, in a beautifully designed oversize volume.

Wright Morris: Photographs & Words, edited and with an introduction by James Alinder, has recently been published by the Friends of Photography in association with Matrix Publications. This writer and photographer come together in this exquisitely produced volume, where words and photographs speak for themselves and each other. There are experiences and ideas that have shaped his books, and Morris writes of them, a writer who began almost 50 years ago to visualize the picture he would put into words. There are 60 laser-scan reproductions of his images showing elegance, clarity and precision. \$32.50

The World of Allah by David Douglas Duncan (Boston, Houghton-Mifflin, 1982, \$40) is an outsize, 280 page, extravagant beautiful book containing the best of Duncan's work from 1946 to 1958, during which time he lived in several Muslim countries, traveling with nomadic tribes, sharing their daily routines and recording all these events with his camera.

Having approached 15 publishers who all rejected the book, he turned to Houghton Mifflin of Boston, who agreed to take it on, with the condition that there would be no money for promotion. So Duncan is taking his own money and travelling around the United States and later other countries to create an audience for what he calls "my Islam." The book is a ravishing travelogue through Jerusalem, Spain, Egypt, Turkey, Iran, Pakistan, USSR, Algeria, and much more—the faces, the foibles, the fears and the hopes of this people are there in the timeless, ageless quality of life which is Islam. This book takes your breath away, and gives you insight into a world which we should all know, and do a great deal better via this book. Printed in Japan by Dai Nippon the book is a tribute to Duncan, to Islam, and to the finest photographic printing.

The Photographic Artifacts of Timothy O'Sullivan by Rick Dingus (Albuquerque, University of New Mexico Press, 1982, \$45.00) represents a new interpretation of O'Sullivan's photographs not only as scientific and historical documents, but principally and also as works of art. The author has re-photographed O'Sullivan's subjects which taught him that O'Sullivan frequently ignored the kind of topographic accuracy that would be most useful for documentary purposes. There is more truth to nature than truth to object in his work, thus unfolding O'Sullivan's pronounced philosophical interest in nature and the passage of time. Bibliography and index. An important understanding of the photographer as artist.

In the Fields is a gripping book of photographs depicting the lives of contemporary farm workers in America, by Ken Light, Roger Minick, and Reesa Tansey, who re-examine the agricultural fields of California, the West, of the South and the Eastern seaboard. Each photograph is a vignette of today's farm worker locked in a vise of social change and transition. Those who feed America are given tribute in these beautiful photographs, handsomely printed using double-impression offset lithography.

The essay by labor economist Paul Schuster Taylor and journalist Anne Loftis traces the history of American agricultural labor from its beginnings, taking us back to the human beings who harvest the food on our tables, written by the husband of the late photographer, Dorothea Lange. A living tribute to a dying breed. \$12.95 from Harvest Press, Box 3162, Oakland, CA 94609. A very important social and aesthetic statement.

Jerome Liebling Photographs covers in 96 black and white photographs the long career of this outstanding American photographer from his Photo League days in 1947 through his well-known series such as *The Politicians*, *The Handball Players*, *Spain*, *England*, *the South Bronx*. Published by the University of Massachusetts Press with the support of the NEA and individual patrons, this volume portrays youth, love, domestic security, and Liebling uses photography as the utmost visual communication with his faith in humanity. This is a deeply moving book—a book of faces and vignettes of social meaning. \$25 from University of Massachusetts Press, Amherst, MA 01004. Includes essays by Alan Trachtenberg and Anne Halley.

The World of Atget, Vol. II: The Art of Old Paris, by John Szarkowski and Maria Morris Hambourg. Boston, New York Graphic Society, 1982, \$40.00

Mirrors, Messages, Manifestations by Minor White: Photographs and Writings, 1939-1968. 2nd ed. Millerton, NY, Aperture, 1982. \$60.00

GENERAL INTEREST

The Paintings of Franz A. Bischoff (1864-1929), with catalogue text by Jean Stern (1980). **The Paintings of Sam Hyde Harris (1889-1977)**, edited by Jean Stern, with articles by Ruth Westphal and Jean Stern (1980). **Western Masters**, with text by Jean Stern (1981).

These three books, each priced at \$20, are actually exhibi-

tion catalogues published by the Petersen Galleries in Beverly Hills and distributed in "library" bindings by De Ru's Fine Art Books, 9100 Artesia Blvd., Bellflower, CA 90706.

The Bischoff is the slenderest of the three (56p. + the original paper covers) and is disfigured by a binding that is nothing more than leatherette-covered boards joined to the book by its endpapers. Even so, it is the most satisfying of the three, thanks to a large number of good color and monochrome illustrations of the work of an exceptionally talented colorist. Although the distributor's brochure states that this volume has 135 illustrations, that number refers to the works listed in the catalogue; 78 of these are illustrated (56 in color) plus 6 photographs.

The binding of the Harris is somewhat improved over the earlier volume. Most of the work appears rather dull and tepid, at least in reproduction. Both monographs contain biographical introductions and brief bibliographies. A serious defect in each of these volumes is the lack of dates for the works. A discussion of a few paintings by Bischoff—not all of which are illustrated—makes it clear that his works are not arranged chronologically, and it seems doubtful that the ones by Harris are, either.

The far more substantial **Western Masters** (124 p. + original covers) is a group show of 64 works (all illustrated in color, except 3 drawings) by 23 artists from Bierstadt and Hill to Wieghorst (all of whom are portrayed in photographs). Each artist is given a biographical introduction ranging from three paragraphs to nearly three pages. Provenance and other information is supplied for some individual works, including a page-and-a-half listing of reproductions of a single Russell drawing, *The Last of the Buffalo*. Most works are dated, and the binding at least reaches a level of competence worthy of the term "library binding."

California Artists, 1935 to 1956 by Dewitt Clinton McCall III is also distributed by De Ru's Fine Art Books. It bears a superficial resemblance to the three books reviewed above, but they have considerable value, despite their deficiencies. Of a book like this—and there is no pleasure in saying it—one can only wish it had forever remained a pleasant daydream instead of intruding itself into the harsh light of the real world where results count for more than intentions. The well-meaning author has gone to great effort and expense to create a biographical directory to 1479 artists (according to the advertising brochure) which contains in all its 212 pages not one birth or death date. Of 140 works illustrated (11 in color, including a plate mounted on the cover), not one caption has a date or an ownership credit. Media and measurements are given consistently.

A typical dictionary entry looks like this:

CADORIN, ETTORRE S.
Santa Barbara
Sculptor

Period. Each 8½ x 11-inch page contains only eighteen of these entries in a two-column arrangement that strives for importance but only achieves vulgarity and incredible waste. By a very conservative calculation, the 90-page dictionary section contains at least 30 pages more than it would have with better typography and page design. This, of course, increases

both the publisher's capital expenditure and the ultimate cost to the purchaser (\$50) without any corresponding increase in value.

The book has *two* title pages with conflicting information, a neat bibliographical tangle in the making. The bibliography used in preparing the dictionary lists seven items. The first six are vols. 1-6 of *Who's Who in American Art*, and the last is "information known by the author." Period (again). Fielding, Thieme-Becker, Benezit, Mallett, the works of Nancy Moure and of Joseph Armstrong Baird, Jr. and Ellen Schwartz, the obituary index to the *New York Times*, city directories and public records and the many archives in California, all are absent.

An exhaustive perusal of the entries themselves would probably be unwise, but a casual sampling turns up numerous errors and omissions: Post, Geroge Booth; Le Brun, Frederico (for Lebrun, Federico); an entry for Lorser Feitelson but none for his wife Helen Lundeberg; an entry for Mrs. Merle Armitage (which one?) but none for her famous husband; Jean Goodwin Ames but not Arthur; nothing under Rodia.

It's a pity, isn't it?

—Laurence McGilvery

Berlin 1910-1933, texts by a number of authors and translated by Marguerite Mounier has 300 illustrations, 60 in color, and is a biography of a city from the splendor of Kaiser Wilhelm's court to the rise of Adolf Hitler. The violent contradictions and contrasts in the fabric of German life, the notoriously decadent new art introduced is clearly explained. The two decades portrayed include prosperity, inflation and the Great Depression which generated a heavy period of creativity breaking down the barriers of the media. Included are a multitude of artists such as Kirchner, Grosz, Dix, Heckel, Schmidt-Rottluff, Pechstein, Kokoschka and Malevich, lots of architects such as Mendelsohn and Wagner, and in the theater, Reinhardt, Piscator and Brecht, as well as filmmakers Lang, Murnau and Pabst. \$60.00 from Rizzoli, including bibliographies, bibliography and index.

Walter F. Isaacs: An Artist in America, 1886-1964 by Spencer Moseley and Gervais Reed (Seattle, University of Washington Press, 1982, \$14.95) documents an American painter's response to change. From the Midwest, he went to Paris, and then settled in Seattle where as a painter and educator he influenced generations of students. There are excerpts from articles written during this time, which contribute to an understanding of the art of the modern movement, and the rift between traditional and avant-garde. This is the only biography of Isaacs and the only printed record of his work in existence. A regional history with a somewhat pedestrian text. 166 illustrations, 22 in color, chronology and bibliography.

Amazing 3-D by Hal Morgan and Dan Symmes includes a pair of 3-D glasses to see all the illustrations in the book, which documents the 3-D fever that swept the country in 1953, transforming everything in its path from movies to snapshots to gum cards. There are movie stills, 3-D photography, the View-Master reels, a history of 3-D with complete lists of all the 3-D movies and comic books ever made. There are 150 illustrations in 3-D, 17 full color plates of movie posters and

comic book covers, and all to be viewed with your 3-D glasses. Tremendous paperback for \$13.95 from Little, Brown & Co., Boston and Toronto, or \$29.95 for the hardcover.

In the Garden by Jennifer Bartlett is a series of almost 200 works on paper devoted to the garden of a villa she occupied in the south of France. Abrams has published this book, which is the first time **In the Garden** is reproduced in its entirety. The 197 drawings making up the series were completed over almost 15 months, beginning in Nice, France and finishing with one final drawing in California. Of the 197 plates, 133 are in full color. The artist was involved in the production of the book from start to finish as this is the newest addition to Abrams' Art Books by Artists series. \$35.00 from Harry N. Abrams, 1982.

The Painting and Teaching of Philip Pearlstein by Jerome Viola (New York, Watson-Guption, 1982, \$29.95) is a book which not only discusses Pearlstein's professional history with his early training, style and influences, but then discusses his teaching methods (he's been teaching for over 20 years) and includes working sequences of his lecture/demonstrations and painting assignments, illustrated by student work.

The last part of the book takes a "workshop" approach to the media—oil painting, watercolor and printmaking—a remarkable inside view of one of America's greatest "realist" painters. 83 color plates, 188 black and white illustrations, bibliography, index.

Zurich-Dadaco-Dadaglobe, edited by Richard Sheppard is the correspondence between Richard Huelsenbeck, Tristan Tzara and Kurt Wolff (1916-1924) is an 84-page paperback, published in 1982 in a limited edition of 300 numbered copies. Included are 81 letters in German and in French which shed light on the beginnings of Dada in Berlin in 1917, on the relationship between Zurich and Berlin Dada, and on the history and contents of Huelsenbeck's *Dadaco*, Tzara's *Dadaglobe*, and Huelsenbeck's *Almanach Dada*, all with extensive notes. The edition has a foreword by Richard Sheppard, who also edited *New Studies in Dada: Essays and Documents*, published in 1981, also available from Hutton Press, the Old Manse, Queen Street, Tayport, Fife, Scotland DD6 9NS. The book costs £ 5.50 Sterling, cash with order post free, to Hutton Press Ltd.

Getting Up: Subway Graffiti in New York by Craig Castleman traces the growth of graffiti "artists" who make their mark in New York subways, an inside report on the lives and activities of the thousands of New York teenagers who, singly and in groups, spend night after night sneaking into trainyards and tunnels to do their writing and painting. Castleman, an assistant professor of communication at Bernard M. Baruch College in Manhattan, has interviewed Bama, Wicked Gary, Lee, Carmen and others, as well as transit police and public officials who believe the "art" is all vandalism and pollution. The book is full of facts, such as it takes 1,000 "hits" before a writer can be recognized by his peers. Or when the Metropolitan Transportation Authority began an expensive program to clean the trains with a powerful chemical paint solvent, the graffiti writers used a fast-drying clear epoxy, wrote on that surface, and

and then sealed it with a clear shellac. The bibliography is extensive, the book revelation about self-expression, peer recognition, the need to strike back at society. The next book should analyze the graffiti, citing the social significance and meaning behind graffiti writing. But this is good, important and only \$15 from MIT Press, Cambridge, MA.

MICROTEXT BOOKS

The Complete Photographic Work of Jacob A. Riis, edited by Robert J. Doherty, is the first volume of the International Archives of Photography, a major publishing project that makes available the collected works of important photographers in comprehensive text-fiche editions. Here we have all the known works of Riis, 632 historic photographs from the Riis Collection of the Museum of the City of New York, on eight high-quality microfiche.

The text includes historical and biographical information, complete identifying captions and a selected bibliography of writings by and about Jacob Riis.

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THIRD NATIONAL HIGH SCHOOL POSTAL ART EXHIBITION EXHIBITED LAST YEAR IN WASHINGTON, DC

Cracker Jack Kid, Lon Spiegelman and Randy Harelson have been active in getting mail art to kids. Through classes, workshops, books and newsletters, these mail artists have tried to reach out to elementary and secondary students. The most important event last year was the Third National High School Postal Art Exhibition, which included 76 high schools representing 36 states and 1,500 students. The exhibition was shipped to Washington, DC where it was on display in the National Education Association's headquarter's lobby during February 1982. Leading mail artists actively exchanged work with high school students (over 100) and a catalog was published, sponsored by the National Education Association. Below are photos from the exhibition, a monument to mail art in education! All photos are from the NEA.

PHOTO: Joe Di Dio, NEA

