

BOOK REVIEWS

REFERENCE

Art Museums of the World, edited by Virginia Jackson (Westport, Connecticut, Greenwood Press, 1987, \$145.00 set) consists of signed, scholarly articles on selected art museums around the world. Each entry provides a brief history of the museum, its administrative structure and funding, a history of the development of the collection, and an analysis of the most significant works in the collection. These are oftentimes long articles followed by a selected bibliography of museum publications and other references.

There is also a general bibliography on museums and museology, arranged by subject, and an extensive glossary as well as a comprehensive index at the end of the second volume. This is the first reference set to offer broad, scholarly coverage of major institutions, their histories and collections.

Children's Museums, Zoos, and Discovery Rooms. An International Reference Guide by Barbara Fleisher Zucker is a volume created by questionnaires. There is a narrative summary of the facility, information on current operations, information about the buildings, galleries, etc., collection strengths, exhibits, subject and program specialties, special facilities, staff, hours, sources of funding, and institutional publications and/or reference sources.

Entries are organized geographically and appear alphabetically by country, state or province, city and institution. There is an alphabetical listing of institutions, classified listing of institutions, selected bibliography, and index. Greenwood Press.

Futurism & Futurisms by Pontus Hulten is the culmination of a major exhibition in Venice, Italy at Palazzo Grassi, curated by the former director of Centre Pompidou and the Museum of Contemporary Art in Los Angeles. The book is revelatory, since it demonstrates how Futurism was not only an Italian movement, but an international cultural phenomenon, involving every aspect of culture including painting, ceramics, sculpture, literature, architecture, music, photography, typography, theater, film, fashion, and interior decoration. The illustrations in the first section cover works created from 1880-1909; the next section covers work from 1909-1918 and the third and final section reveals Futurism to be an international movement. With over 800 illustrations, 540 in full color, the catalog now becomes the definitive study of the Futurism movement.

The book includes a dictionary of Futurism which surveys in 300 entries the major names, concepts and other subjects related to Futurism, chronology, bibliography and index. Published by Abbeville Press, 1987, \$85.00.

Official Price Guide to Fine Art by Susan Theran includes low and high prices for artists A - Z, as well as incomplete list of museums, publications, auction houses. "Putting a Price Tag on Art" seems to be the theme of the book. If you are interested, then it costs \$19.95 paperback published by House of Collectibles, 1987.

Art-Expo 1987: The International Review of the Major Exhibitions and Events of the Past Year by Erika Billeter documents all the U.S. and European outstanding exhibitions and art events featuring the death of Joseph Beuys, the opening of Musée Picasso, and big art sales at Sotheby's and Christie's. Includes 335 illustrations, 200 in color, biographies, timeline, and index of names. Published by Phaidon for £35.

Pattern Poetry: Guide to an Unknown Language by Dick Higgins is the first book to describe more than 2,000 pattern poems, and the first to illustrate more than 150 of the best of them. In a delightful, but completely scholarly manner, Higgins, artist, poet and founder of the Something Else Press, discusses these myriad forms from a collection which he has gathered for more than 20 years from all corners of the globe—Europe, both Americas, and Asia.

Besides shaped poetry, we get examples of shaped prose, musical notations, sound poetry, and the various types of poetic labyrinths, to name a few. After a short history, we get examples of pattern poems by language and literature. Contributions by two scholars about Chinese and Sanskrit pattern poems complete the text with a glossary of terms, bibliography and index of pattern poets. A remarkable contribution to a very specialized, but fascinating form. Published by SUNY Press, available for \$19.95 paper, \$39.50 hardcover.

Sophie du Pont: A Young Lady in America: Sketches, Diaries, and Letters 1823-1833 by Betty-Bright Low and Jacqueline Hinsley (New York, Abrams, 1987, \$35) is a facsimile of a diary of a young girl, daughter of E.I. Dupont, who settled on the banks of Brandywine Creek, 4 miles above Wilmington, Delaware, and set up a gunpowder factory. These diaristic visual documents were found in the Dupont company archive and were organized into this charming book. From age 13 to 23, Sophie kept a record of life in her household, where French influence invaded everyday life while her father became more and more successful.

The curiosity of two library researchers led to bringing together several booklets and collections from several sources. Due to the tendency of the du Pont family to preserve family papers and memorabilia, these sketches and letters were found and now can be shared with all. 186 drawings are reproduced in this volume out of more than 200.

A love of nature, a wit and humorous bent, as well as a quick, inquiring mind inform all these images by Sophie. From a visual viewpoint, we would have enjoyed the images intact reproduced to size, without so much "scholarly" text included on each page, but this is a lovely way to find out about life in the early 19th century from a perceptive young woman's viewpoint.

The Old-Fashioned Garden, Four Delightful Pop-Up Plans, written by Nancy Lynch with illustrations by Gill Tomblin (New York, Rizzoli, 1987, \$16.95) has four pop-up spreads over 12 pages, all in full color, creating four radiant gardens, each in 3-dimensional, full-color detail reproduced from specially commissioned drawings. There is an urban garden, a traditional early-summer perennial border, an old-fashioned cottage garden in midsummer, and an autumn garden. This may be a gardening book, but it is a finely engineered pop-up, with a diagram and flower key for identification.

A master list of sturdy perennials, a handy bulb-depth chart, a pH scale, color wheel may all be peripheral to the art lover, but to the consumer, this is a great bookwork.

The Hebrew Bible in Medieval Illuminated Manuscripts by Gabrielle Sed-Rajna (New York, Rizzoli, 1987, \$95) is an eye-opening study of the Jewish iconographic repertoire with miniature images embellishing manuscripts dating from the

13th to the 15th century, placing biblical figures in a world where the customs and traditions of the epoch merge with ancient legends.

With 60 tipped-in color and 120 black and white illustrations, we journey through chapters of Adam and Eve, Noah, Jacob, Joseph, David, Solomon, and many more, the author explores the historic sources of medieval Jewish iconography revealing new information throughout, while a glossary, list of manuscripts, select bibliography and index help us along the way.

What is revelatory is that these sources of Jewish art show that medieval Judaic visual art did indeed influence medieval Western art and Biblical illustration as well. If you take a test and do not read the captions or text and just look at the illustrations, then dating them, you will see that Jewish artists did indeed create new trends in composition and in illumination. A sumptuous contribution to medieval art history, and iconographical studies.

One Hundred Works on Paper from the Collection of the Israel Museum, Jerusalem by Meira Perry-Lehmann (Israel Museum, 1986, \$40, dist. by University of Washington Press) includes masterworks on paper, a selection of 100 drawings, watercolors, pastels, mixed media, all illustrated in color and discussed by the curator of prints and drawings. There is also a historical essay by the museum's first curator of graphic arts, Elisheva Cohen. Beautifully printed in Switzerland, this volume is bilingual.

The Impressionists at First Hand: Fully documented with contemporary letters, reviews, statements and interviews, edited by Bernard Denvir (New York, London: Thames & Hudson, 1987, \$9.95 paper) is an imaginative approach to a historical documentation of a group of artists who were people of their own time. Thus, the diaristic tracts, the reviews, interviews and public statements of these artists now come to the surface portraying them as real people with real everyday problems, not always aesthetic. This is a combination of explosive and appreciative, discerning and imperceptive, a mirror of an age using the documents in a new way. 195 illustrations, 17 in color with biographies, chronology, bibliographies and index.

Georgia O'Keeffe: Art and Letters, edited by Jack Cowart and Juan Hamilton with letters selected and annotated by Sarah Greenough (Washington, DC, National Gallery of Art, in assoc. with New York Graphic Society, Boston, 1987, \$50) is a generous contribution to the literature on O'Keeffe, whose centennial is being celebrated this year. With 120 color plates of the artist's best abstractions, flower paintings, figure studies, still lifes, cityscapes and landscapes, there are 125 letters selected by art historian Greenough, most previously unpublished, written between 1915-1981. Among her correspondents were Frank Lloyd Wright, Paul Strand, Sherwood Anderson, Eleanor Roosevelt, Aaron Copeland, and many other luminaries of American culture.

O'Keeffe's warmth and perceptiveness come through in these letters, more intimate than her art, more human than her journals. Eloquent in the poetic nature of her language, lucid and succinct but with an intimacy and insightfulness that brings her closer to us. Includes newly researched chronology and exhibition history, as well as bibliography which

makes this the indispensable reference on the artist. The exhibition will travel to the Art Institute of Chicago, the Dallas Museum of Art, and the Metropolitan Museum of Art.

Art of the Fantastic: Latin America, 1920-1987 by Holliday T. Day and Hollister Sturges (Indiana University Press, 1987, \$45) documents the use of fantastic imagery by Latin American artists of the 20th century confronting six major cultural forces: the Catholic Church, colonial past, pre-Columbia and African influence, political oppression, Latin America's role in Western culture, and its isolation. Included are 110 paintings and 20 objects by 29 artists from 10 countries.

Divided into 3 sections, the first covers the background of earlier Latin American art, written by Edward Lucie-Smith; the second is intended to read as one continuous unit which develops the thesis of the exhibition by generations, with each artist's life and work discussed in depth. The final section of the book is one in which the artists are considered by Latin American critics and writers. Included is specific bibliography of each artist, general bibliography and biographies of each artist. \$40 hardcover, \$30 paper.

Posters of the WPA: 1935-1943 by Christopher DeNoon (Los Angeles, Wheatley Press dist. by University of Washington Press, 1987, \$34.95 until 31 December 1987, then \$40) records for the first time the posters created by WPA/FAP artists to advertise plays by the Federal Theatre Project as well as inform citizens of health care problems and treatment centers. First hand painted and hand-lettered, the silkscreening process increased production to 600 a day, sometimes using 8 colors. This was indeed the first widespread application of silkscreening for poster reproduction in America. Roughly 600,000 posters were produced from 1936-1940 for over 60 different city and state agencies.

Not only reflecting talent, but the art of poster design, these artists included Joseph Binder, Otis Sheppard, E. Mc-Knight-Kauffer, and Herbert Bayer, among others. Out of all the posters which were produced through 1943, only 2,000 remain in known collections, including the Library of Congress. Social, political and artistic movements are encountered in these posters.

The author includes personal reminiscences of two of the poster unit's participants, Anthony Velonis (whose pamphlet on the silkscreen process revolutionized the work of the country's poster units) and Richard Floethe, the Bauhaus-trained artist who studied with Klee and Kandinsky. The portfolios and brief histories of 8 selected artists in the project concludes the book which has 45 black and white illustrations, 280 color plates, bibliography and index.

Beautifully printed in Japan with a typeface, Cable, which reflects the Art Deco period completely, this volume should be in every collection.

The Collage Handbook by John and Joan Digby (New York, Thames & Hudson dist. by W.W. Norton, 1987, \$14.95 paper) includes a short history of collage, then a portrayal of collage in current practice starting with Romare Bearden and Barton Benes to Mike Wooten, Tadanori Yokoo and Jim Zver.

Then we get a study of paper as the fiber of collage, the treatment of paper, adhesives and tools, archival techniques and current practice by artists. Mail artists, book artists and

printmakers will enjoy this invaluable study with a list of U.S. and British suppliers of archival materials, bibliography and index.

A Passionate Preference: The Story of the North Carolina School of the Arts incorporating interviews from the North Carolina School of the Arts Oral History Project, as compiled by Douglas C. Zinn, tells the story of how Governor Terry Sanford and novelist John Ehle persuaded the Ford Foundation in the 1960s to offer financial support of a pilot program in government-sponsored support for the arts that has never been duplicated. Against all odds, including opposition within the state, the story unfolds, \$22.00 from the North Carolina School of the Arts, 200 Waughtown St., Winston-Salem, NC 22117-2189.

New British Design by John Thackery and Stuart Jane (New York, Thames & Hudson, 1987, \$14.95 paper) demonstrates in outstanding photography and illustration nearly 90 designers, working in every field from furniture to fashion, in 80 pages of outstanding color, with commentaries by Peter Dormer. A directory of designers, and a listing of shops, galleries and museums where new British design may be seen is included. Page 75 is especially interesting for Phil Baynes' typographical exploration of Marshall McLuhan's thoughts about the way in which print communicates from *Gutenberg's Galaxy*.

The Transformation of the Avant-Garde: The New York Art World, 1940-1985 by Diana Crane (University of Chicago Press, 1987, \$24.95) is a mindblowing study of most post-war avant-garde artists in the U.S., who, according to this sociology professor at the University of Pennsylvania, have created works devoid of meaning, thus redefining the content or techniques of art.

By eliminating humanistic values and social commentary from their work, these artists of abstract expressionism, pop, minimalism, late '60s figurative painting, photo-realism, pattern painting and neo-expressionism are shown to have left out nuances of interpersonal relationships from their work. Crane also shows how the art market expanded due to the influx of corporate funds, while New York galleries and museums played a major role in giving credence to these synthetic styles. Couched in heavy, academic prose, this study is still useful using interviews, biographical data about artists, data on changes in the selection of art styles by galleries and museums, and analyses of fluctuations in auction prices. Insight into the content of works of art balanced with a concern for the role of the avant-garde artist. \$24.95

Working Space by Frank Stella (Cambridge, Mass., Harvard University Press, 1986, \$14.95 paper) is a lavishly illustrated and slightly revised transcription of the 6 lecture series that Frank Stella presented at Harvard as the Charles Eliot Norton Professor of Poetry Lectures. When presented, Stella, one of the few visual artists ever chosen to deliver such lectures, posed a paradox that abstract painting today is in crisis, having grown obsessed with narrow concerns and in danger of losing its vitality and interest forever. Yet the cure, according to Stella, was not for abstract painters to review the roots of the style in early 20th century, but rather to take a close look at the realist paintings of the 17th century.

What the book traces is Stella's art historical readings from

the Renaissance to the present, showing connections between Titian and Rubens, for instance, and Mondrian and Pollock. In his travels through Italian and other European museums, Stella found that the sense of physicality and fullness, volume and density are missing in abstract paintings, but what abstract art does best is bring forth the sense of recognition that is indefinite but ecstatic at the same time. An important book for all artists who might be feeling depressed about the state and fate of abstract painting in the 1980's. When produced in 1986, abstract painting was not so much in vogue. It has returned with the gusto that Stella relates in these fascinating pages.

The Liberated Page: An Anthology of Major Typographic Experiments of this Century as Recorded in "Typographica" magazine, edited by Herbert Spencer (San Francisco, Bedford Press, (dist. by Consortium), \$19.95 paper, \$39.95 cloth).

From 1949 through 1967, *Typographica* was the chronicle of experimentation in typography, liberating the page from the constraints of classical typography. With its demise in December 1967 because of rising costs in producing a superb publication, the loss was felt by printers, designers, painters, sculptors, and many more. As a result, many projects, seminars, symposia, lecture series were spawned, as well as the International Center for Typographic Arts, founded in 1960.

Herein we have an anthology of seventeen selected facsimile reproductions of articles showcased between 1960 and 1967, alive with images of collaborations between a variety of 20th century typographers, artists, photographers and poets. Included are "Alexander Rodchenko: A Constructivist Designer," "From Painting to Photography: Experiments of the 1920," "Herbert Bayer's Photographic Experiments," "Kurt Schwitters," Diter Rot, and many others.

This is the beginning of a wonderful new series that Lund Humphries is creating in London. Lund Humphries, by the way, co-published this book with Bedford Press. Our only regret is that "Typographica" is no longer being published. We really need it again, but this anthology edited by the great Herbert Spencer allows us to savor what is no longer ours to have, except by tradition. Hurrah for indepth research and the love of letters.

The Truth in Painting by Jacques Derrida (trans. by Geoff Bennington and Ian McLeod) deals with the "truth in painting —how it is to be understood, whether it can in fact be rendered, does painting represent the truth, is there a truth peculiar to painting, is there a truth as regards painting?" These questions are pursued by Derrida, professor in Paris, as well as at the University of California, Irvine and at Cornell University. \$19.95 paper, \$49.95 hardback from University of Chicago Press.

Unsuspected Genius: The Art & Life of Frank Duveneck by Robert Neuhaus introduces a new publishing house, Bedford Press in San Francisco, California. It also reintroduces Frank Duveneck, gold medal winner at the Panama-Pacific International Exposition in San Francisco in 1915. High in Boston society, Duveneck through the friendship of William Morris Hunt met Elizabeth Booth, friend of Henry James, who soon became his model, student and wife.

Living in Munich, he painted "He Lives by his Wits", which became one of his finest works, and along with William Merritt Chase and Joseph Frank Currier, his fellow talented American students, he made landscape his chief theme. Then he spent time in Italy and France, working with Whistler, etching 32 copperplates.

Stagnation is attributed to the death of his wife in 1988, just 15 months after the birth of their son. Yet this book will revive interest in this superior painter, whose works are in 34 top American museums. The first major exhibit of Duveneck's work since 1936 opened at Triton Museum, Santa Clara, California, then moves to Cape Ann Historical Association and will be at the Cincinnati Art Museum from 2 October through 3 January 1988. Published by Bedford Press (dist. by Consortium Book Sales & Distribution, St. Paul, Minn., \$39.95 cloth, \$29.95 paper, with 98 illustrations (45 in full color). Includes chronology, collections, and index.

Chuck Close by Lisa Lyons and Robert Storr is the first monograph on an artist who revolutionized the art world with his monumental portraits in acrylic, oil, watercolor, graphics, drawings, and even in glued-on paper chips. The challenge to any idea of art allows the two authors to discuss Close in the Realist tradition and discuss the influence on current art trends, while Lyons traces Close's biography and his development through his most recent, mostly color portraits.

Coming on the scene with paintings sometimes 9 x 7 feet, Close chose to take head-in-head-and-shoulders snapshots of himself, friends and family members. Then he translated them into larger than life portrayals, even using rubberstamps and thumbprints. The work-in-progress illustrations and numerous details in the book show Close's artistic process and his examination of art's relationship to reality. Published by Rizzoli, the book has 250 illustrations, 50 in color, exhibition history, bibliography and index of works, for \$45.00. The book must have been finished before he did his new prints in Japan with Crown Point Press, but that will be in the next monograph.

Jan Dibbets with essays by R.H. Fuchs and M.M.M. Vos (New York, Rizzoli, 1987, \$40) has been published in conjunction with his first major American retrospective of the work of the artist first to be seen at the Guggenheim Museum in New York, then to the Walker Art Center in Minneapolis, the Detroit Institute of Arts, Norton Gallery and School of Art, and the Stedelijk van Abbemuseum in Eindhoven, The Netherlands. With 113 illustrations, 55 in color, we see how using photography as his primary medium, he combines it with elements of painting and drawing, creating meditative images that fuse figuration and abstraction. By taking pictures of the surfaces of water, car bodies, leaf structures and the upper parts of urban building interiors, Dibbets then re-arranges these photographs into shapes and sequences.

Citing Piet Mondrian as a major influence, it is the perceptual and analytic traits of his work, developed since the late 1960s which are definitely rooted in Minimal and Conceptual Art. Short biography, chronology, and selected bibliography.

Bruno Munari: Design as Art by Aldo Tanchis finally reaches an English-speaking audience that perhaps doesn't know Munari by name, but has seen, purchased and used some of the most wonderful designs of the 20th century. There is not a particular style or look, but this genius has shown people how to go beyond formal conventions and stereotypes, going beyond the boundaries, to sharpen and widen visual awareness in everyday life.

Beginning as a futurist, Bruno Munari has been the *enfant terrible* of Italian art and design for most of this century. Born in 1907 in Milano, and against the background of Futurism, his own artistic experiences began and have continued into mechanical fantasies, practical inventions, and didactic writings.

A writer of children's books (many of which have been translated or are wordless and are therefore universal), futurist manifestoes, design manuals, Munari designed this book which is the first comprehensive account of his entire achievement. There are Unreadable Books, Travelling Sculptures, Fossils of the Year 2000, Theoretical Reconstruction of Imaginary Objects, Original Xeroxes, Negative Positives, and the famous Useless Machines of the 1930s (such as a construction for wagging the tails of lazy dogs, predicting dawn, making sobs sound musical) as well as some works published for the first time.

With hundreds of illustrations, many in full color, we get not only the inventiveness of the master, but his love of irony, chance and humor, his intensely experimental orientation and fresh approaches to new materials and technologies. Includes bibliography, chronology and exhibition history. A must for all those interested in great design, books, and communication. \$30 from MIT Press, Cambridge, MA.

Iconology: Image, Text, Ideology by W.J.T. Mitchell, a literary critic, is an effort to explore the nature of images by comparing them with words, or by looking at them from the viewpoint of verbal language. Structural differences between text and image, eye and ear, nature and convention, and space and time are thoroughly explored. This is a profound work, important for anyone interested in the relation between literature and the visual arts, bookworks, and how images mean. \$8.95 paper from University of Chicago Press.

HUMOR

When You're Up to your Ass in Alligators... More Urban Folklore from the Paperwork Empire by Alan Dundes and Carl R. Pagter (Detroit, Wayne State University Press, \$9.95 paper, \$25.00 hardback) is the zany compilation of wild office copier folklore from a professor of anthropology and folklore at the University of California, Berkeley and a practicing attorney. It has gotten to them, and with these 138 items in 271 pages, there are fun times near the old Xerox machine tonight. This must be the Xerox overground, because the pages of *Umbrella* have been telling you about the Xerox underground. At any rate, there are some funny items, dealing with business cards, Italian and Polish jokes, etc. What hath Rochester wrought?

Idaho+: Contemporary Poetry from the American West comes from a new publisher, Painted Smiles, Inc. in Boise, Idaho, and although we usually do not review poetry books,

this one has a cover to match any. Hilarious Mr. & Mrs. Potatohead photographs accompany and illustrate brief autobiographical sketches of the poets, provided by Phil McClain whose photographs also grace the cover.

Among the poets are Jim Brock, Jim Elgin, Bruce Hays, Richard Huffstodt, Jim Irons, Linda McAndrew, June Pearson and Gay Whitesides. You'll have a ball with these potatoheads. If you cannot find it in your local poetry bookshop, write to 1105 W. Idaho St., Boise, ID 83702.

PHOTOGRAPHY BOOKS

Australia: Impressions of a Continent by Gary Hansen is a posthumous volume of more than 200 photos, which reflects the photographer's love of his country, the "real Australia" with its red sand, roads running to vanishing points on futile horizons, driven snow, magnificent sunrises and sunsets, and more all in glorious color. The photographer was killed in an accident while photographing the Snowy Mountains in 1982.

The second section concentrates on buildings most of which are in disrepair, sitting in abstract environments, or others menaced by the emptiness of landscape. The third section deals with the built environment mostly in Sydney with exquisite abstractions and details, photographs which reflect human beings but never include them, from trains to bike parking lots, while the next section deals with Australia's overmined territory, abandoned work areas such as mines and foundries.

The last section is a glorious tribute to natural beauty and the celebration of the native environment. With 194 photographs, printed in Singapore, we get a book which probably printed in Japan or Switzerland would cost double the price. Distributed by Salem House Publishers, \$24.95.

Edward Weston: Color Photography (Tucson, Center for Creative Photography, 1987, \$15 cloth, \$8.95 paper) re-presents Weston's color work from 1946-1948. This 64-page volume also contains Weston's original essay, "Color as Form", which was originally published in 1953, as well as a personal commentary by Nancy Newhall, and an essay discussing Weston's involvement in color photographs as an art form by Terence Pitts. Included are 32 color reproductions selected from the approximately 65 color transparencies by Weston which are in the Edward Weston Archive in Tucson.

Guide to Archival Materials of the Center for Creative Photography is a guide to the holdings of the Tucson-based Center for Creative Photography, which contains the papers of some of the most outstanding photographers of the 20th century, including Todd Webb, Weston, Minor White, Bullock, Teske, Bayer, Callahan, Sommer, Siskind, Adams, W. Eugene Smith, Henry Holmes Smith, Caponigro, Ulesmann, Gibson, Judy Dater, Marion Palfi, Heineken, Tice, Steiner, and so many more. This guide is available to researchers who wish to know what the 76 archive groups are, and then indexes to provide even more access to the archive groups, which contain correspondence, business and personal papers, negatives, research files, photographic equipment, memorabilia, etc.

Sponsored by a Strengthening University Research Library Resources Grant from the U.S. Department of Education, a companion volume will be issued next year which will index

more than 40,000 20th century master photographs in the Center's collection. \$25.00 plus \$1.00 shipping from the CCP, University of Arizona, Tucson, AZ 85721.

The Privileged Eye: Essays on Photography by Max Kozloff (Albuquerque, University of New Mexico Press, 1987, \$29.95 hardback, \$14.95 paper) is an anthology of this major critic's work published in *Artforum*, *Art in America*, and other publications where he argues that there is a difference between what photographs are said to represent and what they show, oftentimes producing startling charged images.

Edward Weston: Papers, the thirteenth and latest release in the ongoing Guide Series published by the Center for Creative Photography, 1983, containing 1450 pages of his original daybooks, over 10,000 negatives, and correspondence covering more than 30 years. Reproduced is a facsimile of a letter Weston wrote in reply to Ansel Adams in 1934, a rare example of any correspondence, since Weston rarely wrote letters and if he did he did not often keep his letters, and if so, he asked the receiver to return it, keep it, etc. Also included is an Edward Weston chronology, an index to documented exhibitions, and the archive inventory. Included are family correspondence, biographical materials, writings & scrapbooks, 1870-1957, financial records, 1925-57. \$5.00 for this 52-page book plus \$1 shipping to Center for Creative Photography, University of Arizona, Tucson, AZ 85721.

Slickrock by Edward Abbey and Philip Hyde (Layton, UT, Gibbs M. Smith, 1987, \$24.95 paper) is a re-publication of a 1971 Sierra Club publication. The theme, the value of the wild and fragile canyon country of the Colorado Plateau, is a beautiful combination of writing and photography about the canyon country of Southeastern Utah. It answers the question, "Why Wilderness" with lyrical passages of prose and exquisite visual images of Philip Hyde.

A Kentucky Album: Farm Security Administration Photographs, 1935-1943 by Beverly W. Brannan and David Horvath, editors, includes 129 well-produced images of Kentucky everyday life during the Depression and early years of World War II. These photographs by John Vachon, Ben Shahn, Carl Mydans, Arthur Rothstein and the majority by Marion Post Wolcott reflect a life that seems somewhat familiar and yet somewhat distant. The text is distinctly geared to a better understanding of Kentucky at that time, but these photographs are emphasized not only as social history but also as works of art. \$25.00 from the University Press of Kentucky, Lexington 40506.

Itinerant Photographer: Corpus Christi, 1934 by Sybil Miller Miller (Albuquerque, University of New Mexico Press, 1987, \$24.95 paper) documents a genre of photography that includes anonymous and little known photographers, despite the fact their archives are housed in historical societies around the country. These photographs reflect a collection of over 500 made by an itinerant during the month of February 1934 in Corpus Christi, Texas, now housed at the Humanities Research Center at the University of Texas.

This photographer used a 5 x 7 glass-plate camera and flash-powder equipment, canvassing the business districts, making wide-angle views of businessmen, professionals, storekeepers,

government employees and laborers.

What Sybil Miller does in her amazing essay is discuss the role of this itinerant photographer by using all resources at her disposal to discover his path, his intentions, and his techniques, placing him within the history of itinerant photographers in general. She also alludes to *Mining Photographs* by Allan Sekula and counters his arguments shortly and succinctly. The difference here is that the people of the Depression really had hope that things would be better, and these photographs demonstrate that. Sybil Miller deserves credit for discovering this unique collection of photographs and examining the itinerant photographer in depth. Her bibliography is also important for future research.

The African Desert by Bernard Plossu contains 73 black and white images of a country which Plossu had visited as a teenager and now returns to as a seasoned photographer, entering part of the country where tourists have never been. The images are poetic, natural and deeply felt. The people are seen in many activities, and the landscape stirs the soul. A travelling exhibition throughout the U.S. of the original photographs will occur in 1989. \$19.95 paper or \$39.95 hardcover from University of Mexico Press.

Jeff Wall: Transparencies introduces the Canadian artist whose renowned "photographs" are really huge transparencies illuminated in fluorescent light, boxed and assembled in spacious dark rooms, combining elements of cinema, painting and advertising. Els Barents interviews Wall, where the artist seems to want to bridge classic high art and contemporary culture. The 64 full-color plates are included in this Rizzoli paperback for \$25.00.

Portrait of a Market: Photographs of Seattle's Pike Place Market by John Stamets documents the oldest continually operated farmer's market in the U.S. People from the whole world come to this commercial place where family-run business vie with new entrepreneurs, where the homeless and the world traveller mingle. Vendors are as diverse as the people who come to the market and in these 73 black and white photographs, the Market tells its own story present, past and future. Stamets is a Seattle photographer who in this volume uses the panoramic format of the WideLux camera to record the density of life within a unique American landmark. A wonderful record for those who live in Seattle, and all those thousands who have visited the market and remember so well. Published by the Real Comet Press, 3131 Western Ave., No. 410, Seattle, WA 98121 for \$14.95 paperback.

Desert Cantos by Richard Misrach with an essay by Reynier Banham entitled, "The Man-Mauled Desert" introduces us to these color photographs of a desert which is burned, flooded, mined, exploited and laid waste. Misrach captures the colors man-made tracks, roads, railways. Footsteps, gouging, trampling, destruction are all elements of invasion on the land. And then there are the fires which represent the real conflict between man and nature. A frighteningly beautiful photographic essay. Published by University of New Mexico Press, \$19.95 paper, \$39.95 hardcover.

Invisible Light: Photographs and the American Writer: 1840-1940 by Carol Shloss (New York, Oxford University Press,

1987, \$24.95) is a marvelous study about the way that artists—both writers and photographers—approach their subjects and the choices they must make in creating art from their perceptions of other people's lives and experiences. Although the photographer must stand before his subject, while the writer has choices which are much more hidden, the process of constituting a text and finding its material is in many ways like using a camera, according to the author. In chapters on Hawthorne and daguerreotype, Henry James and Alvin Langdon Coburn, Theodore Dreiser, Alfred Steiglitz and Jacob Riis, John Dos Passos and the Soviet cinema, James Agee and Walker Evans, John Steinbeck and Dorothea Lange, and Norman Mailer and combat photography in World War II. This book is carefully researched with a long bibliography and many footnotes. It is a scholar's passion to link these two disciplines and find new ideas and new angles to the habits of creative artists.

Travels of a Photographer in China 1933-1946 by Hedda Morrison, a sequel to the photographer's *A Photographer in Old Peking* (published 1986) covers the China beyond Peking's borders. Morrison, having left Nazi Germany in 1933 to manage a photographic studio in Peking, remained in China until 1946.

Due to the ease of travel before 1937, the photographer travelled freely and well. After 1937 with the Japanese invasion and occupation, movement was greatly restricted. Her photographs at Yung Kang in 1933, a most important Buddhist site with great relief sculptures; then Jehol, the old Imperial summer seat whose buildings were constructed by the Emperor K'ang Hsi, with ghostly wall paintings, portraits of citizens of Jehol; Hua Shan, the sacred Taoist mountain with its awesome vistas and portraits of the Taoist monks; the Los Tribe Country in 1936, the Shantung Coast, where houses were built of stone (unique in all of China); and Nanking in 1944 where history, culture and religion coalesce. There are wonderful portraits of those people who are the fibre of Chinese society. Bibliography and Romanization charts. \$24.95 from Oxford University Press.

European Photography Guide 3 is the new totally revised and expanded release with more than 1000 entries, including names and addresses of photography publishers, magazines, critics and journalists, organizations and workshops. With more than 350 galleries and museums represented, the citations include contact persons, opening hours, exhibition space, and a description of the exhibition program. Eastern Europe is now included. Available from European Photography, Kurt-Schumacher-Weg 18a, D-3400 Gottingen, West Germany. (DM24,80;\$14.95).

Mexican Churches by Eliot Porter and Ellen Auerbach is the result of an extended trip through Mexico in 1956, travelling thousands of miles and visiting several hundred churches and chapels. These two photographers photographed much of what no longer exists today or has been considerably altered.

The churches of Colonial Mexico have reflected the subtle changes in cultural and political thought, aesthetics, and economic conditions over the centuries. They become cultural and historical documents and in the over 3,000 photographs that the two took in four months, we find that with

only existing light, the atmosphere and essence of the churches and the artifacts that they saw are revealed. All in exquisite color, these 86 color plates are works of art as well as documents, and you don't have to be Catholic to appreciate them. We are fortunate that these two great photographers joined forces and have kept this archive alive. University of New Mexico Press, 1987, \$24.95.

Architecture Transformed, A History of the Photography of Buildings from 1839 to the Present by Cervin Robison and Joel Herschman (Cambridge, MA, MIT Press, 1987, \$50) not only traces a history of style in the photography of buildings, but also a history of the art and technology of photography itself.

Printed under the auspices of the Architectural League of New York, these 193 duotone plates are tribute to the long history of photographing buildings; since alternative manners of depicting buildings were apparent from the earliest days of photography and continue to this date, first to stress the factual component of pictures, and second, their emotional content. In addition, photographers consciously capitalized on the significant interrelationship between any pair of subjects isolated in a picture in order to make critical statements.

Included is a biographical list of photographers, selected bibliography and an index. This is a monumental book, one which will be used as a reference, as well as an example of the best scholarship and the best printing.

Henri Cartier-Bresson: The Early Work by Peter Galassi (Museum of Modern Art, dist. by New York Graphic Society, 1987, \$35.00) has been published to coincide with the exhibition this fall at the Museum.

Having bought a Leica at the age of 24, in 1932, Henri Cartier-Bresson began to express his raw enthusiasm for life through his powerful and artistic talent with the camera. For the next three years, he pursued photography voraciously, creating one of the great, concentrated episodes in modern art.

Included for the first time in this volume are the famous, the obscure, and those early photographs never before published until now. These 129 duotone photographs, with 4 color illustrations, make for a distinguished contribution to scholarship on the photographer. With new information especially comparing early Cartier-Bresson's photography to other works of advanced painting and photography, especially in Surrealism, we find the high artifice that lies behind its vitality and immediacy, as brought out by Galassi in this first critical study of the early period. Includes a catalog, as well as a bibliography.

Wanderlust: Work by Eight Contemporary Photographers from the Hallmark Photographic Collection by Keith F. Davis (Kansas City, Hallmark Cards, 1987, dist. by University of New Mexico Press, \$14.95 paper) is a catalog to accompany a traveling exhibit, including work of Linda Connor, Ed Grazda, Richard Pare, Stuart Klipper, Mitch Epstein, Rosalind Solomon, Lois Conner and Lee Friedlander—all of whom derive inspiration from their travels to far-flung reaches of the world.

Their work represents a variety of aesthetic and technical approaches, but they all share an acute and non-idealized awareness of balance, belonging, and place that transcends

the habits of daily environment. Americans have always had a yearning to travel, and to document since the 19th century. These exotic but beautiful photographs express what Stuart Klipper wrote: "Journeys are our gyres. In elemental ways we are always traveling in circles. We have to go away to come back home."

Picture Windows by John Pfahl (Boston, Little, Brown 1987, \$40) shows a new approach to landscape photography as framed by picture windows across the country. Here we have in brilliant color a room with a view becoming a camera with a lens open to the world. From Miami to Mount Rushmore, New York City to Buffalo, Los Angeles to Yakima, we find magic. This is a most provocative exploration of what is real, what is photographed, and how both are experienced.

What is more typical of Pfahl is a marvelous sense of humor and inventive juxtapositions, visual puns so to speak, that these pictures generate. This is a book for all eyes, a treasure-book of 49 color plates, the artist's first trade publication. Edward Bryant's introduction is a wonderful orientation to John Pfahl's concerns and techniques.

Fashion and Surrealism is a delicious book, one which represents a considerable amount of research into a field that explores photography, film, and costume design from the 1920s through the end of the 1940s. The Surrealists in the 1920s through the 1930s pushed the limits of fashion plundering paintings and the graphic arts until fashion was not style but in fact a reflection and expression of culture. From the sewing machine and the umbrella, we get images of Man Ray, Joseph Cornell and Salvador Dali. We get influences on window displays, dress designs, fashion editorial and advertising presentations with Horst, Beaton, Hoyningen-Huene, Louise Dahl-Wolfe paralleling Magritte, de Chirico, Delvaux and Ernst. A new young group of fashion designers including Marc Jacobs, Cinzia Ruggieri, Vivienne Westwood, Olivier Guillemain, and Kirsten Woodward have brought the spirit of Surrealism into the present decade. From desire to shock, the intrigue of certain parts of the body especially the lips, to the importance of Schiaparelli and Dali on the fashion world, the fascinating text by Richard Martin, editor of *Arts Magazine*, accompanies an exhibition at the Fashion Institute of Technology, New York City this autumn, then travelling to the Victoria and Albert Museum in London in the summer of 1988. There are more than 300 duotone illustrations accompanied by some 56 pages of color reproductions. From Duchamp to Ben, Martin has created a magical book, published by Rizzoli, \$45.

The Amundsen Photographs, edited and introduced by Roland Huntford (New York, Atlantic Monthly Press, 1987, \$35) documents the great Norwegian explorer Roald Amundsen, who disappeared in the Arctic in June 1928. Because his possessions were left in disarray in his home by the Oslo Fjord, it was assumed that his many lantern slides which he used for his lectures had been lost. But in 1986, the widow of the explorer's nephew found a packing case marked "Horlick's Malted Milk" in the attic of the Oslo flat and inside were more than 200 of Amundsen's original lantern slides.

We thus have the documentation of three of the most important expeditions through the North West Passage in 1903, the 1911 attainment of the South Pole, and the 1918 journey along the Siberian coast and through the North East

Passage. At the stage of history of photography where heavy equipment meant one picture, one shot, these reproductions of lantern slides as they were found are testament to the great insight of this explorer, where people and portraits were as important as location shots. His diary notations are insightful accompaniments to the visual information. These are important documents, taken by a skillful photographer in the early part of this century.

Eliot Porter with photographs and text by the artist (Boston, New York Graphic Society/Little, Brown, in assoc. with Amon Carter Museum, 1987, \$75) is a visual diary of an artist-photographer who has loved above all others nature, by color photography, his medium. This 85-year old master color photographer, who is being honored with an exhibition at the Amon Carter Museum, writes about his life and his art, recalling his difficult decision to leave science for photography, his pioneering work with color film, his family life in Santa Fe, and his travels. In his 50-year career, we see here some classic and some rare photographs, starting with his first exhibit by Alfred Stieglitz in 1938 up to the present.

Known for his breathtaking color photography, the work spans from his beloved Maine and New Mexico to Iceland, Antarctica, Greece, China, and Mexico. There are 134 color illustrations, 25 of which are duotone photographs.

The beautifully printed photographs and the autobiographical text are prefaced by an essay by Martha A. Sandweiss, Adjunct Curator of Photographs at the Amon Carter. The price of the book is \$60 until 12/31/87. It is a wonderful gift, an exquisite addition to any photographic book collection. Bibliography, checklist, and index.

Snowdon: Stills covers the 35 years of this renowned English photographer, who in the early 1950s changed the look of theatrical photography, who then in the mid-1980s brought fresh vision to fashion photography, and yet as a documentary photographer has demonstrated great sensitivity and understanding, and who as a portrait photographer, has shown his outstanding qualities as an artist in this regard.

This book is a potpourri with portraits of the famous such as politicians, actors, writers, pop stars, artists, bull-fighters, dancers, members of the royal family and much more. \$29.95 from New York Graphic Society.

Art Nouveau Postcards by Giovanni Fanelli and Ezio Godoli (New York, Rizzoli, 1987, \$45) parallels the emergence of the color picture postcard at just about the same time as the Art Nouveau movement peaking between 1890 and 1914. As Europe was deluged by artistic color postcards which were decorated, adorned, painted and enamelled, the messages of the Art Nouveau artists of the day reflected love, satire, fashion, protest and war.

Starting with the origin of postcards, a history of picture postcards, the uses of postcards as graphic design, as documents, various subjects, printing techniques and materials, national production from Great Britain to Japan, and its decline after the First World War, the authors illustrate with 755 full-color illustrations of postcards of such famous Art Nouveau artists such as Berthon, Czeschka, Crane, De Feure, Gibson, Grasset, Hoffman, Kirchner, Meunier, Moser, Mucha, Rassenfosse, Stiefel and Terzi. There is a biographical dic-

tionary of the artists included, together with a list of the publishers of their postcards, a bibliography and a comprehensive index. This is an exquisite volume, with most essential historical data.

NEW PAPERBACK EDITIONS

Irving Penn by John Szarkowski (New York, Museum of Modern Art, 1987, \$29.95 distributed by New York Graphic Society/Little Brown.

The Enduring Navaho by Laura Gilpin (Austin, Texas, University of Texas Press, 1987, \$29.95 paper).

Photography in America, The Formative Years 1839-1900 by William Welling (Albuquerque, University of New Mexico Press, 1987, \$29.95) is a documentary history using newspaper articles, magazine articles as well as photographs of the period.

REPRINTS AND REVISED EDITIONS

Acts of Lights by Emily Dickinson (illustrations by Nancy Burkert) has been reprinted in paperback by Little, Brown, \$16.95 paper.

Architecture Without Architects: A Short Introduction to Non-Pedigreed Architecture by Bernard Rudofsky in paper for \$12.95 by University of New Mexico Press. Originally published in 1969.

A Humument: A Treated Victorian Novel by Tom Phillips (first revised edition) with over 50 new pages (New York, Thames & Hudson, 1987, \$19.95).



FRANTIC FAIRGOING IN FRANKFURT A First Hand Look at the Frankfurt Book Fair: Gossip

With more than 7,000 stands at the Frankfurt Book Fair, it was almost impossible to visit all the booths which represented all kinds of publishing, from slick to alternative, from English Language to Tagalog, from Western countries to Pacific Rim, but it was the quickest way to travel the world without getting on a plane. What was amazing was the vast array, the political stances, the photograph of Gorbachev everywhere with his new book on Perestroika, and the differences and similarities. Where else would you find CDs being used as decorations for a Spiritual publishing house--they catch the light, like crystals. Where else would you find the latest Toshiba portable computer being used to churn out new software programs for publishing? Where else could you bump into all your old friends and a few new ones--such as Penck, sitting right next to you at the stand?

Dieter Roth was having a heyday what with two public readings and a big show, **Dieter Roth: Publiziertes & Unpubliziertes** on 10 October at the Portikus, the new space created by the city of Frankfurt for its Art Institute, now directed by none other than Kaspar Koenig. It has a neo-classical facade (from which it takes its name) with a box behind the facade in which Dieter's books, some never seen before, were exhibited as chained books on tables, or hanging books from chains set in seemingly flimsy but quite sturdy 2 x 4 boxes with no sides--namely, a framework for book hanging. The guests at the opening (mostly from Frankfurt Book Fair, but not necessarily, since we met a grad student from Rhode Island School of Design studying architecture) seemingly became part of the installation, dividing themselves into language groups. Set along the river Main, the exhibition was stunning, where not only books and some never seen before were on exhibit, but also Dieter's films. On a mild night during a typical Friday night rush hour, driven by Hans Sohm with Armin Hundertmark sharing the car as well, and Harry Reese's birthday party that night after the opening (Harry from Turkey Press)--well, that was something, thanks to Hansjorg Mayer and Dieter.

■ John Armleder of ecart books did not appear this year, because he is now enjoying his 15 minutes with more than 100 openings this year--openings of his exhibitions of works of art that have taken off like wildfire. From New York to documenta, Armleder's name is heard, his works are seen and purchased. Armleder says he will return to the Frankfurt Book Fair next year. Here's hoping!

■ As a celebration of the centenary of Kurt Schwitters, the publishers of the Kurt Schwitters Almanach, Postskriptum Verlag of Hannover, and the cultural department of the city of Hannover presented Dr. Michael Erlhoff, editor of the Almanach, who spoke about the importance of Schwitters, after which there were readings of some of the performance works as well as literary reminiscences of Schwitters.

■ Old friends from Halle 5 were Howeg, Hansjorg Mayer, Rainer Verlag, Hundertmark, Ottenhausen (who was absent due to the birth of his second son, but whose new books were all on display) and Kretschmer & Grossmann. New

stands were Boekie Woekie from Amsterdam (four out of the five who make up Boekie Woekie arrived, including Jan Voss). Boekie Woekie make creative, ingenious bookworks that are fresh and inventive. Their postcards are really original works of art, which they pin up on a clothesline outside their space. Many of the themes have to do with travel. They are all for sale, and really sell well. Jan Voss is one of the very well known book artists, as well as Kees Visser, Oey T. Jeng Sit, Runa Thorkelsdottir, Henriette Van Egten. They have a catalog from Gasthuismolensteeg 16, NL-1016 AN Amsterdam, Netherlands. One of the great books of the Fair was Hetti van Egten's *Phantom Portraits*. The format was unique, the images strong, powerful.

Newcomers were Printed Matter, Turkey Press (Santa Barbara), independent publishers from Poland, the Small Press Group of Britain (including Atlas Magazine).

■ Although Gorbachev's portrait was everywhere, what was more interesting were the books from Rumania, Bulgaria, Czechoslovakia, and the DDR where children's books in English were as prevalent as German. I found out that the second language in East Germany is English, taught in the public schools. Meanwhile, the Polish alternative press came out with *Warszawa*, covering impressions without retouch of the years 1980-1986, with more than 300 photos, published by Independent Polish Agency, Box 2113, 22002 LUnd 2, Sweden for \$15.00 by international money order. They also sell unique books, microfiche, postage stamps, and underground newspapers, as well as archival photos of events in Poland, 1980-1987.

■ Although many of the European bookworks publishers congregate in Halle 5, others are in Halle 4 (Coracle Press as well as Printed Matter) or Halle 3 (The Art Hall) with Kaldey, Hermann Gruber from Vienna (whose book objects were on exhibit at his stand), Imprints from London, Unica T from Offenbach am Main, as well as the great printer Dieter Wagner (edition f. despalles, Mainz) and FlugBlatt Presse from Lahstein. We could go on, but the Frankfurt Book Fair this year had so many stands that this list could go on, save for space.

■ SEMAR Editore is a publishing house in Rome, which uses paper and material manufactured to conservation standards with a guarantee of 2500 years durability. They publish classics as well as contemporary authors, reprints of incubula, ancient and medieval codices, editions of musical scores by contemporary composers, and theoretical essays on art. If you are interested, send for their press kit from Suite 2002, 1501 Broadway, New York, NY 10036 or from 2 via S. Agata de' Goti, 00184 Roma, Italy.

■ Found *Das Yuppi Handbuch* being published by Sympathie Verlag, and after the Crash on Wall Street, perhaps Sympathie is what they should get. The press is in Berlin.

■ The best children's books were Italian, English (especially the English pop-ups) and some wonderful books from Centre Pompidou for children, about Jean Arp, Georges Braque and Pablo Picasso. WPA in Washington bought them for Christmas sales. Write to them if you are not on your way to Paris.

■ We saw Skuta Helgasson, former director of the bookshop, Bookworks, at the WPA in Washington. He was just getting ready to settle down in Berlin to create bookworks and learn printing.

■ Umberto Eco opened up the whole Fair with a speech about books and learning. He gave the speech in Italian, but there were multilingual translations for visitors.

■ Childrens' activities during the Fair included printing, making handmade books, storytelling and much more. In addition, there were demonstrations in Halle 3 of bookbinding, as well as exhibitions of the best books of the year selected by a jury and organized by subject matter.

■ There were many fewer publishers of the alternative political persuasion. Perhaps the Germans are getting used to having missiles on their land. Two years ago they were much more fearful. This year, spiritual presses seemed to dominate as well as feminist presses.

■ The Japanese certainly showed the way with CD-Rom being demonstrated both by film, by demonstration, and then with a dictionary of millions of words, translated into 7 languages, including Kangi. Their color printing excelled everyone's, as did their children's books, but it was Kodansha that overwhelmed the eye with sumptuous color printing of Art at the end of the Century.

FIAC IN PARIS

This Art Expo in the Grand Palais in Paris produced some wonderful surprises about art periodicals:

Plages is a wild and crazy artist's periodical that is usually based on a theme—each page is handworked by the artist—sometimes painted, collaged, torn, etc. Themes in the past have been silver, recuperation, Death/Separation, yet other

issues have no particular theme but are wilder than ever. The least expensive way to enjoy this periodical (for some reason, I just couldn't get a sample for review in person) is to take my word for it, subscribe for 400F for four issues and be guaranteed that you will not miss an issue, since many of the wildest ones are sold out. Back issues range from 300F down, but the collector's editions cost 1000FF. Order from Plages, 1762 rue du Vieux Pont de Sevres, 92100 Boulogne, France. This is much wilder than *Art/Life*.

Signes et Scribes: La Revue des Livres d'Art is a slick, poorly researched quarterly where choices of books are ill-serving. At any rate, we suggest you do not order this glitzy journal, if you are solicited. The idea was good, but the execution was sloppy.

Art International has been resurrected with Michael Peppiatt and Thomas West as editors. \$80 institutions, \$64 individuals from Archive Press, 77 rue des Archives, 75003 Paris. It is beautifully printed and superbly written with a guest essay, world chronicle, and book reviews.

Répère is a periodical published by Galerie Maeght-Lelong and features one artist at a time. Order from 20 W. 77th, New York, NY 10017 or from the gallery in Paris or in Zurich.

Rumor has it that Florence Loewy of the famous Loewy bookstore family from rue de Seine will be opening up a bookshop featuring artists' books and fine press books. Watch for it.

The most amazing work at FIAC were Andy Warhol's last multiple photos which were in groups of 4 (in a square) or 8 representing the same photo repeated and sewn together while Robert Mapplethorpe's latest prints are gorgeous. Fontana was everywhere, due to the big retrospective at Pompidou, but the hit of the show was a young Swiss painter from Geneva, who paints on small pieces of broken glass. They were jewel-like. His name is Pierre Favier.

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