

BOOK REVIEWS

REFERENCE

The Practical Guide to Book Repair and Conservation by Arthur W. Johnson (New York, Thames & Hudson, 1988, \$14.95 paperback original) is a clear, precise manual for collectors, librarians and lovers of books. Instructions, however, are mainly geared to bookbinders who are experienced in forwarding and finishing and who wish to widen their interests and abilities in the field of restoration and conservation. Techniques involving the repair and restoration of antiquarian books and the full details of up-to-date chemical treatments for the preservation of archives are emphasized. A glossary of terms is included, as well as names and addresses of suppliers of repair materials and of schools conducting courses on book and paper conservation. A must!

Russian Art of the Avant Garde: Theory and Criticism 1902 - 1934, edited and translated by John E. Bowlt in a revised and enlarged edition includes manifestoes, articles and declarations by the principal artists and critics of the Russian avant-garde—including Kandinsky, El Lissitzky, Malevich, Goncharova and Rodchenko, to name only a few. Illustrated with more than 100 rare photographs and facsimiles and supplemented by clear, introductory essays, up-to-date bibliographical information and copious notes, this is the essential sourcebook for a clear understanding of the motivations and struggles that produced an extraordinary, seminal epoch in Russian art. This was originally published by Viking in the series, *Documents of 20th Century Art* in 1976, which was edited by Robert Motherwell.

Collage: Pasted, Cut, and Torn Papers by Florian Rodari (Geneva, Skira; New York, Rizzoli, 1988, \$75) documents the most important revolution in 20th century painting from 1912 on. The pasted paper revolution, a radical technique of "appropriation" from reality, such as manufactured items, quotations from printed illustrations, discarded scraps, and even bits of waste incorporated in works of art has helped significantly to transform prevailing modes of feeling and thinking. With 112 color reproductions and 30 black and white illustrations, this book begins with Picasso and ends with Beuys, but in the sumptuous illustrations and the clear and analytic texts serve to document twentieth century art from the paste-up point of view, not far from understanding the whole gamut of that in which we live, a revolutionary century of art. The bibliography and index are very important both as a reference and as illustration of the vast scope of this important reference tool!

What is Art For? by Ellen Dissanayake (Seattle, University of Washington Press, 1988, \$20) offers a new and without precedent comprehensive theory of the evolutionary significance of art, meaning music, poetic language, dance and performance, as well as visual art. Treated from a biobehavioral or ethological viewpoint, art is shown to be a biological necessity in human existence and a fundamental characteristic of the human species. Bibliography and index of names and subjects.

MONOGRAPHS

Marcel Duchamp by Gloria Moure deals with the multifaceted activities and the radical positions he maintained in relation to his contemporaries. The work as a whole is described and analyzed from the 1913 Armory Show in New York to the urinal, Mona Lisa with mustache and beard, and the publication of **291**, an "anti-painting" magazine, in collaboration with Man Ray. Paintings, sketches, sculptures, and one edition of his famed *Box in a Valise* are analyzed by a leading Duchamp curator and scholar from Spain. (New York, Rizzoli, 1988, \$19.95)

Arp by Serge Fauchereau (New York, Rizzoli, 1988, \$19.95) is an analysis of Arp's paintings, graphics, collages, papiers dechires, sculpture, and reliefs. Illustrations are mostly in color.

Morandi by Franco Solmi, Lamberto Vitali and Marileni Pasquali (New York, Rizzoli, 1988, \$30 original paperback) documents the life and work of the greatest Italian painter of the 20th century. This, the most comprehensive and up-to-date volume on the artist in English covers Morandi's work from an early work in 1911 to a still-life watercolor of 1962. 62 paintings and watercolors and 48 drawings and etchings, each full-page reproductions, were assembled for a 1987 exhibition in Paris.

Georgia O'Keeffe by Lisa Mintz Messinger (New York, Thames & Hudson, 1988, \$15.95) is an anthology of some 250 pieces in the collection of the Metropolitan Museum of Art, which spans the whole history of O'Keeffe's output. With 55 illustrations, 25 in color, this is a broad, but insightful study of the artist who died in 1986 at the age of 98.

Some Memories of Drawings by Georgia O'Keeffe, edited by Doris Bry, is a beautiful book of the artist's major drawings, done between 1915 and 1963. Each drawing is accompanied by the artist's comments, usually on how, why, where, or when she made the drawing. The book, originally published in 1974, in a signed, limited edition of 100 copies, has now become a collector's item. This new edition, including an updated bibliography, is intended as a tribute to the artist, her drawings, "her use of the written word, and a proof that a beautifully designed and printed book can be made available to a wide public at an affordable cost." Order from the University of New Mexico, Albuquerque, for \$19.95.

Tatlin, edited by Larissa Alekseevna Zhadova (New York, Rizzoli, 1988, \$75) has just been published, and this is a landmark publication. First of all, Vladimir Tatlin (1885-1953) is one of the most influential Soviet artists of the 20th century. His architectural model for the *Monument to the Third International* has become an emblem of the Soviet avant-garde. But all his creations, many and varied as they were, were catalysts for the emerging art forms of this era, and he is regarded widely as the father of the Russian Constructivist movement.

Up to now, literary and visual material on Tatlin has been scattered inaccessibly among Soviet museums, libraries, archives and private collections. In this unprecedented collaborative effort on the part of Soviet art

historians and scholars, the full extent of Tatlin's achievements, including his paintings, drawings, industrial art, book illustrations and theater designs is defined by a specialist in the field. Readers of *Umbrella* will be especially pleased with the article by Zhadova on Tatlin as the illustrator and designer of books.

Tatlin's manifestoes, letters, and writings, along with essays by his contemporaries, all provide an unrivaled documentary reference. There is biographical data, an exhibition chronology, works for the theater, and a detailed bibliography representing not only a comprehensive handbook on Tatlin's work, but an invaluable tool for further research into the Russian avant-garde. Amplified with more than 400 illustrations, many of them—like the documents—published for the first time, this is the indispensable book on Tatlin and his times.

GENERAL

The Fifties and Sixties Lunch Box by Scott Bruce represents the status symbols for kids of the fifties and sixties besides what you watched on TV. No brown paper bags with your name on it were allowed, and please, no "plaid" boxes. What you've got here are the "bluechip" lunch boxes, beautifully photographed, which represented more than 120 million lunch boxes sold in America between 1950 and 1970, made of steel and vinyl. All production of steel boxes ceased in 1987, making these even more expensive as collectibles. I recall seeing an exhibition of these lunchboxes in the window of the Art Store in Seattle several years ago, something which defined the attitude of artists so awared in the Northwest, analytical and all-knowing in their isolation. This book is testimonial to this Seattle-born artist who is curating a travelling exhibition of these lunchboxes which will begin in 1989 and will travel for 3 years.

Luggage Labels: Mementos from the Golden Age of Travel by David Craig (San Francisco, Chronicle Books, 1988, \$14.95) documents over 100 luggage labels, most of them dating from the first half of the 20th century, representing a nostalgic look backwards to a time when traveling was an adventure by ship and railway. From advertisement and identification, the labels became badges of one's voyages, symbols of one's status for all to see. All labels are produced in full color and actual size. They also represent fine color printing of their day besides styles of art and design. Introduction is by famed travel writer, Jan Morris.

The Bakelite Jewelry Book by Corinne Davidov and Ginny Redington Dawes (New York, Abbeville, 1988, \$35) is the first book devoted exclusively to one of the hottest collectibles in the field of costume jewelry. Being the first thermosetting plastic and under names such as Marblette, Gemstone, Prystal, Agtine and Catalin, Bakelite formed the basis for a Depression-era fashion trend that began, spread like wildfire, and died away all within a few short years, between 1933 and 1941. A remarkable sense of humor, high style, streamlined chic, daring inventiveness, and wacky color all contributed to this resurgence of interest. With 160 illustrations, 150 of

which are in full color, this is a treasure book for geometric, carved, undercarved and figural categories of this Art Deco ornamentation.

New American Design: Products and Graphics for a post-industrial age by Hugh Aldersey-Williams (New York, Rizzoli, 1988, \$35) profiles 21 of America's leading young industrial and graphic design firms, those which have made a difference in our lives, both culturally and aesthetically, with regard to computers, telephones, posters, and magazines such as *New Republic*, *Artforum*, and *Spy*, but especially such as *Emigre Magazine*. Our world is not the same because of these designers such as April Greiman, ID Two, M & Co., Smart Design, and Design Continuum, among others. Whether it be a poster for a concert or your Copco dinnerware, there is a difference and these people have made the appearance of our external world what it is today.

Un-Expressionism: Art Beyond the Post-Modern Era by Germano Celant, renowned Italian art critic and new curator at the Guggenheim Museum, defines "Un-Expressionism" as a new trend of the 1980s, a "cool" art that brushes aside the emotionalism of the Neo-Expressionists, and depends on mass-media imagery. Take Jeff Koons and his new shows on two continents as the best example at this very moment. Stainbach, Sherrie Levine, Tony Cragg, John Armleder, Gerhard Merz, Bertrand Lavier, Matt Mullican, Marco Bagnoli, Richard Prince, Remo Salvadori, Robert Longo and so many more are discussed and brilliantly illustrated in this heavy, vertical deluxe paperbound, printed in Italy with all its perfection. Includes biographies of all those artists. A bargain at \$35 for paper, and \$50 hardcover for its currency and its perception except for some turgid translator's prose. (New York, Rizzoli, 1988).

REPRINTS

Broodthaers: Writings, Interviews, Photographs, edited by Benjamin H.D. Buchloh (Cambridge, MIT Press, \$12.50) is a reprint of *October* no. 42, the work of the late Belgian artist and poet, which analyzes the institutional conditions of art production at the end of the modernist period and is central to current debates on postmodernism. There are 90 illustrations of his work, a complete bibliography, and critical essays. A must for contemporary art collections!

Aids: Cultural Analysis, Cultural Activism, edited by Douglas Crimp (Cambridge, MIT Press, 1988, \$9.95 paperback original) is actually *October* no. 43 which was devoted entirely to analyses of various social and artistic issues connected with AIDS, especially from a language point of view. A most important volume to understand the implications of AIDS, its politics, its effect on our lives, and its cultural ramifications.

And please don't forget one of the most important books of the year, **Absinthe**, a handsome book with nearly 200 illustrations, more than 60 of them in color, a greenish liqueur which became a ritual, a legend and a mystique for writers and artists alike. In the new work, **Absinthe: History in a Bottle**, Barnaby Conrad 3rd

examines this liqueur not only as a drink, but as a social phenomenon and absinthe as an imaginative theme. A bit of cultural history that involves Manet, Degas, Gauguin, Toulouse-Lautrec, van Gogh and Picasso, among others. Published by Chronicle Books in San Francisco, \$29.95.

PHOTOGRAPHY BOOKS

Nicholas Nixon: Pictures of People by Peter Galassi (New York, New York Graphic Society/Museum of Modern Art, 1988, \$40) documents the career of one of the outstanding photographers of the present generation. Born in 1947, Nixon has led a revival of the large-format camera and the contact print—the formal craft favored by Edward Weston and Walker Evans, which had been out of fashion for over a generation. Photographing people for the past decade, Nixon has produced pictures of a spontaneity and ease unprecedented in large-format work.

Herein we have 85 tritone plates which reproduce Nixon's subtle contact prints with unusual fidelity, surveying the past ten year's output, which has recently been on exhibit at the Museum of Modern Art. Here we have the inventive pictures of groups of people, taken from 1977 to 1983, stark and eloquent portraits of the elderly; nude studies of his wife and small children; and the series of annual portraits of his wife and her three sisters. In addition, we have an excerpt from work in progress on portraits of people with AIDS, a moving tribute to people who still have their pride as they count down their days suffering from this fatal disease. It is the psychological depth of Nixon's work and its freedom from irony and sentimental cliché that marks these photographs with vitality and the deepest human values. We see individuals here, not representatives of social problems and solutions; Nixon leads us to the "paths of the heart." No greater tribute could be given to a photographer who cares about his craft, using his craft to lead us to human understanding.

At Twelve: Portraits of Young Women by Sally Mann (New York, Aperture Books, 1988, \$25) takes place in Rockbridge County, Virginia where Mann grew up. There is a Natural Bridge, said to be one of the seven natural wonders of the world, and the home and burial place of both Stonewall Jackson and Robert E. Lee. Knowing this community intimately, Sally Mann has captured the feelings, self-assuredness, what it means to be twelve and female, gaining great rapport with her subjects, many of whom were brought into the world by Mann's father, who was the town doctor for over 40 years. We get back gazes into our souls, understandings of what it means to be twelve and come from such a specific place at a particular moment. Older, wiser, yet guileless, these girls are on the verge of becoming "women."

Images of Women: The Portrayal of Women in Photography of the Middle East, 1860-1950 (New York, Columbia University Press, 1988, \$40) by Sarah Graham-Brown explores the uses of photography in documenting the largely hidden history of women. Rather

than "symbols", the concept of women has little or no relation to their identity as individuals. "Anchor" of the family, or the embodiment of motherhood, a sexual object, or an archetypal victim of war and violence, we neglect the use of photographs as depictions of women as individuals. Intertwining three themes in the development of Western photographic imagery in the Middle East, Graham-Brown cites the invention of photography and the coincidental period of European imperialism; the uneven cultural relationships between European and Middle Eastern societies; and the tension between "Orientalist" images of women and changing attitudes toward women's social, cultural, and economic roles in Europe.

She points out how Western stereotypes were formed by photographs taken by commercial studios, travellers, missionaries, and anthropologists. In contrast, we have portraits commissioned by well-to-do Middle Easterners and with photographs showing women as office workers, lawyers, and airplane pilots. This is a social history demonstration how photography both illuminated and obscured the real status of women in the Middle East.

To the Promised Land: Photographs by Ken Light (New York, Aperture in association with the California Historical Society, 1988, \$25) documents over four years the Mexican-American border (*la frontera*) which has attracted Mexican migrant workers who are determined to find a better way of life in the United States. Willing to risk injury, arrest, and even death to make the crossing, the Mexican worker oftentimes finds hard work, low pay, and mistreatment—oftentimes no better than what they left behind. The portraits by Ken Light give an intimate view to this situation, enhanced by excerpts from nearly 50 interviews with *indocumentados*, conducted by Samuel Orozco, the news director of a bilingual radio station in Fresno, California. More than a documentary, this volume gets under the skin of anyone who looks into the eyes of these *illegales*. A moving documentation.

TWELVETREES PRESS

In keeping with its sumptuous photographic publishing, Twelvetreets has recently issued **Herb Ritts: Pictures** (Pasadena, Twin Palms Publishers, 1988, \$60) presenting us with the distillation of American Pop culture in the 1980s. Immediately recognizable celebrities are portrayed in a monumental and often sexually charged way. From Madonna to Sylvester Stallone, Pee Wee Herman, Jack Nicholson, Tom Cruise, Shirley MacLaine, Ritts seems to have invited his own generation to be documented as the high Pop culture, creating new fantasies in luscious blacks and whites and all those tones in-between. Be ready to be surprised!

Invisible City by Ken Schles documents the passing of time from his lower East Side Manhattan neighborhood. Much like a novel without words, page after page of images which are clear and yet ephemeral piece together into a quilt of people and events. Under the scrutiny of the lens, we get friends, architecture and events telling a poignant story of a city that feels like a movie, but it is real. Children with guns, graffiti, men and

women and fireworks, they all create the texture of a novel, a real one. \$30 from Twelvetreepress Press, 1988.

Dark Horses by Norman Mauskopf documents the art of thoroughbred horse racing, but the subjects are not horses and the race, but definitely about the men and women whose social and financial worlds revolve around the racetrack. From Santa Anita to Chantilly, Mauskopf enriches our eye with horses, their owners, jockeys, trainers and fans. Rich and poor alike, the well-rounded story is printed in rich black and white, reminding one of Degas' paintings of horses, Daumier's caricatures, and those luscious photographs of British high society at the rail. Gambling and tradition, poor and rich, the full picture is here. \$50 from Twin Palms Publishers, 1988, with 72 gravure plates.

Herbert List: Junge Manner is an exquisite anthology of photographs by List starting in 1929 of young men he knew and traveled with throughout Greece, Italy and Germany. Not only do we see the physical beauty of these young men (some juxtaposed to the Greek statues they so clearly reflect, or even an occasional bas relief) but their innocence, as well as their athletic prowess before Hitler directed their energies to other purposes. Although List came under suspicion during the war by the Nazis, he decided not to destroy his photographs of the men he loved, but kept them under his bed in a box. A selection of those photographs in that box are presented in this volume, creating a time and place now lost forever. There is an ideal quality to this world, which transcends all time. 78 gravure plates give us a fine introduction to an outstanding photographer. Stephen Spender has written an always intelligent, but intimate introduction. \$55 from Twin Palms Publishers.

The Hidden Image by Peter Weiermair covers Photographs of the Male Nude in the 19th and 20th Centuries (Cambridge, MIT Press, 1988, \$45) According to the author, this is the first comprehensive presentation to treat the history of the male nude in photography and to illustrate, through exemplary pictures, the iconographic and stylistic development of this theme. *Hidden Image* refers first to the camouflage that was necessary to make depictions of the naked male body socially tolerable in more prudish and officially moralistic times, as well as to the fact that photographers literally kept their pictures concealed for fear of persecution. The book serves as a record of the changing iconography of the male nude and of the repression, sublimation, and the taboos surrounding the depiction of the body. There is a chronological order of the plates which documents a gradual diminution in the degree of camouflage or considered necessary to present the male nude.

The range goes from romantic, misty shots of Adonis-like figures such as Weston and Cunningham have done; others are multiframe studies of locomotion like Muybridge and Marey. Still others are formal poses that treat the male body as abstract sculpture, while some of the contemporary photographs depict erotic fantasies, while those of Joel Peter Witkin confront us head-on

with our deepest primal terrors. These 142 plates not only document the male nude, but also the history of how male sexuality has been portrayed photographically from Bayard to Mapplethorpe. A must for all photographic collections. Biographies, bibliographies.

Landscape in Spain by Michael Busselle (New York, Little, Brown/New York Graphic Society, 1988, \$24.95) has more than 100 color illustrations with text by Nicholas Luard, a longtime inhabitant of Spain, documenting the variety and surprising variations of terrain and habitats of a country that has always had a fascination for tourists and inhabitants alike. A country of contrasts, these photographs are testimony to those variations. The book is like an album of luscious post-cards.

4 Spanish Photographers is an exhibition catalog, published by the Center for Creative Photography, University of Arizona, with essay by Terence Pitts and photographs by Koldo Chamorro, Christina Garcia Rodero, Joan Fontcuberta, and Marta Sentis. The photographs are set in the context of Spain's transition to a modern society after more than 40 years of Franco's rule, showing the continual erosion of Spain's past in her portrayal of children, death and sacred and profane relationships by Rodero; Chamorro's dark, grainy prints suggest a national, if not personal, anxiety. Marta Sentis deals in social documentary work, particularly of displaced Africans. Fontcuberta makes photographs that "take advantage of our belief in photograph's truthfulness to explore areas of fantasy and fiction." \$8.00 plus \$1.00 for shipping from CCP, University of Arizona, Tucson, AZ 85721.

W. Eugene Smith: A Photographic Notebook accompanies an exhibition organized by the Stephen White Gallery of Photography, 7319 Beverly Blvd., Suite 5, Los Angeles, CA 90036. \$15.00 including postage and handling gets you this beautifully printed catalog, which is spirally bound and gives you an overview of available photographs by Smith.

Parallels and Contrasts: Photographs from the Stephen White Collection (Albuquerque, University of New Mexico Press, 1988, \$24.95) is a stunningly designed book which serves as an exhibition catalog, a book to treasure, although the experience is vicarious. Stephen White has been a mainstay of the photography scene in Los Angeles since the 1970's. In just a short time and with his keen eye and historic sensitivity, the collection developed with great strides in creating a broad overview of the history of photography. Essays by Arthur Ollman, Gernsheim, and Ben Maddow add to the importance of the volume. White himself writes a history of collecting and the collection, and with it, his own gallery, yet this is not an advertisement for himself, but in fact, a way of exposing the history of photography from the viewpoint of a dealer—a collector with a great eye, social and historical awareness, and a passion for what he does, i.e., both collect and find homes for photographs. Exquisitely printed in Hong Kong in duotone, this book is a tribute to the collector, as well as the collection.

Monsoon by Steve McCurry (New York, Thames & Hudson, 1988, \$35) is the document of a year-long journey by the photographer following the great monsoons across the globe. There are good monsoons (such as those rain-bearing winds of Asia and the Indian basin) as well as bad monsoons, which create poverty and famine, sometimes even death. So McCurry in these 35 spectacular photos chronicles the life of a people whose very existence depends upon the weather, where survival and weather are so intimately linked that one realizes this at the most open and basic level. We see floods, drought, bloated rivers, raging storms, eroded fields, seascapes and landscapes that take your breath away, all accompanied by the photographer's diary of his year in search of the environmental phenomena. There are umbrellas of all kinds, which delight this reviewer—from the large fronds of a rubber tree protecting a resident, to the umbrella to protect the lens of the photographer himself. This is an exciting book from the point of view of subject matter as well as production. In fact, Mother Nature herself has dictated the beauty of weather, in all its colors.

The West by Eliot Porter (New York, Little, Brown/New York Graphic Society, 1988, \$60) is an anthology of this great photographer's love of the Western United States, its fragile balance as well as its power and majesty. All of these images (85 color illustrations) come from the former doctor's personal archive which covers everything from Santa Fe to Santa Cruz. He has been a crusader for protecting the dwindling resources of this unique region, which he has portrayed with such love and passion in his magnificent color photographs. Now, unable because of a debilitating illness to photograph or print, this anthology is a living tribute to the eye and the passion of this caring photographer.

Provence Memories by Dennis Stock (Little, Brown/New York Graphic Society, 1988, \$50) is a boxed edition of a personal chronology of the natural opulence and sensuousness of this compellingly beautiful Southern region of France. Stock draws upon his several years' residence to produce a stunning portfolio of 80 images that will touch all those who have been there, or hope to visit. There are fields overflowing with olive trees, deep yellows of thousands of sunflowers bending in the breeze, reminiscences of Van Gogh, Gauguin, Cezanne, and photos of ancient hillside towns, radiant fields in bloom, and much more. There are small, intimate plates as well as full-size bleeds which tend to draw your eye into the landscape. The juxtapositions are chosen with great skill for the greatest impact. A remarkable book (boxed) when "beautiful" is not a naughty word!

Kinsey Photographer: The Locomotive Portraits by Dave Bohn and Rodolfo Petschek is now available in paperback. This is Darius Kinsey's magnificent photographic tribute to the steam locomotive, and the men who made them run. In over 100 duotones taken between 1890 and 1940, Kinsey captures nostalgic reminders of a bygone era, the Pacific Northwest's locomotive era. Accompanying historical essays by locomotive historian John T. Labbe describe the mechanics and histories of the various models, sometimes including amusing anec-

dotes. With oral histories of engineers, brakemen, and firemen, this volume lends poignancy and enlivens the history of those who made it happen. This is the third volume of the husband and wife team (Tabitha spent 47 years in the darkroom and Darius spent 50 years in the field) who left a legacy of over 5,000 negatives spanning a period of 50 years. Published by Chronicle Books in San Francisco, \$19.95 paper.

Hometown: An American Pilgrimage by George Tice (New York, Little, Brown; New York Graphic Society, 1988, \$50) documents the hometowns of James Dean (Fairmount, Indiana), Ronald Reagan (Dixon, Illinois) and Mark Twain's Hannibal, Missouri. George Tice wryly juxtaposes contemporary black and white photographs with a selection of writings by and about the three men, including fan club newsletters, movie reviews, local newspaper clippings, and the transcript of a radio broadcast.

Album 1958-1988: The Portraits of Duane Michals is more than a photography book of portraits; instead, it is a coming to terms with relations and relationships in his life, the intersection of people with Duane Michals. Coming to terms through the camera allows the text to reveal Duane Michals' feelings about these sharing of points of lives, instead of points of light. Warhol, Duchamp, Rauschenberg, Arthur Tress, Jeremy Irons, Barbara Streisand, and so many more are included. Michals has always been in the right place at the right time either due to assignments for magazines or by virtue of the fact of his own reputation in the New York City area. Stars in all walks of life have given Duane Michals stories and pictures, which he has deemed worthy of sharing with a much larger audience. You, who read this, must share in this feast to appreciate the worlds of Duane Michals, writ by him in his own handwriting. This is indeed a feast for all eyes! (Pasadena, Twelvetreepress, 1988, \$55).

Issey Miyake: Photographs by Irving Penn (New York, Little Brown/NYGS, 1988, \$40) unites the talents of the renowned Issey Miyake, Japanese revolutionary fashion designer and Irving Penn, who is eminent in still life, fashion, and portraiture, all of which he demonstrates in these pages. There are 46 previously unpublished color photographs commissioned for this collaboration, the first time the photographer has accepted a commission to create a book-length suite of photographs on the work of a single designer, and the first American book on Issey Miyake's designs. The fashions are those of the past decade, featured in a major retrospective of Miyake's work at the Musée des Arts Décoratifs in Paris in October. Jay Cocks writes a perceptive essays, foreword by Isamu Noguchi, Miyake has an afterword, and the pictures speak for themselves. There is a chronology and a kind of fashion description for all items portrayed. A sumptuous book published in association with Callaway Editions. For photography collections as well as fashion collections, so buy two and know that you have a treasure book.

The Artist's World in Pictures: The New York School by Fred W. McDarrah with text by Gloria S. McDarrah is a reprint of the 1961 classic (New York, Shapolsky Oyblishers, 1988, \$14.95) documents those artists in their cold-water lofts, throwing a party, hanging out in the Cedar Tavern, laying out the road to success. General bibliography, but no index, so it's up to you to find whom you are seeking, but they're all here. All the shakers and the movers are here from the group of artists who made New York the capital of international art. 320 photos in 192 pages.

Let Me Tell You Where I've Been by Janice Rogovin represents photographs and interviews with seven Vietnam Veterans. The social and political consciousness of this photographer/artist was moved 7 years ago when news and headlines of Vietnam veterans appeared, speaking of protests, complaints, problems and suicides. Rogovin went to her Vietnam Era Veterans Outpost number 1 in Jamaica Plain where she lives and spoke with the veterans, whose thoughts and memories, regrets and conclusions inspired this book. "Every person is a volume if you know how to read him" Well, Rogovin has given us a gift, a way of looking into ourselves by knowing about these seven Vietnam veterans. The photos, printed in duotone, and the words are closely linked, but it is the words that get to our subconscious. We know you will not be the same after getting to know these seven people, and Rogovin knows that those who read will feel, and those who feel may even do something about the problems, like offering help to Vietnam veterans, or at least understanding more deeply their plight and their need for finally coming home. Order from Stony Brook Press, 26 Clive St., Jamaica Plain, MA 02130 \$8.95 plus \$2.00 for postage and handling.

EXHIBITION CATALOGS

The Figurative Fifties: New York Figurative Expressionism, curated by Judith Stein and Paul Schimmel, opened in Newport Harbor Art Museum in California and then travelled to the Pennsylvania Academy of Fine Arts, Philadelphia and the Albright-Knox Art Gallery, Buffalo. The exhibition focuses on a generation of artists who, during the height of Abstract Expressionism, turned their attention to painting the figure. Eleven artists featured represent a new focus on well-known and lesser-known artists of the 1950s: Robert Beauchamp, Robert Goodnough, Grace Hartigan, Lester Johnson, Elaine de Kooning, Willem de Kooning, George McNeil, Jan Muller, Jackson Pollock, Fairfield Porter, Larry Rivers, and Robert Thompson. Essays by Klaus Kertess, Carter Ratcliff and the curators elucidate the figurative aspect of the New York School. \$37.50 from Rizzoli with chronologies and extensive bibliographies.

Expressions of Belief: Masterpieces of African, Oceanic, and Indonesian Art from the Museum voor Volkenkunde, Rotterdam (New York, Rizzoli, 1988, \$45) presents more than 100 objects from one of the most prestigious ethnological museums in Europe. Founded in

1885 by the leading citizens of Rotterdam for the display of objects brought back to Europe from their travels, the museum houses masks, sculptures and ritual objects from Africa, Indonesia, and the far-flung territories of Oceania. Each work is reproduced in color and accompanied by commentaries written by a distinguished international team of scholars. Influences abound, and the beauty will leave you wide-eyed. The show travels to Houston, Toledo, Portland and Miami. 150 illustrations, 104 in color.

Late Picasso: Paintings, Sculpture, Drawings, Prints 1953-1972 with essays by distinguished art historians and critics (Seattle, University of Washington Press, 1988, \$29.95 paper, \$50 cloth) presents the final 8 or 9 years of the artist's life, revealing some of the most fertile and amazing works. With over 100 works illustrated in color, 211 black and white illustrations and 62 photographs, this is a major addition to the bibliography of Picasso. Biography, bibliography, chronology.

Convulsive Beauty: The Impact of Surrealism on American Art at the Whitney Museum of American Art, Downtown was held 5 October - 2 December featuring essays on photography, painting and drawing, sculpture and a checklist of the exhibition.

James Rosenquist at USF, published by the University of South Florida, has 48 pages, 59 color and 2 black and white plates, with an essay by Donald J. Saff, Director, Institute for Research in Art/Graphicstudio at the University. The exhibition represents work of the past 20 years at Graphicstudio, as well as other Tampa print studios. \$10.00 from Artmuseum, USF, College of Fine Arts, 4202 E. Fowler Ave., Tampa, FL 33620.

Anton Van Dalen: The Memory Cabinet, an exhibition of paintings, drawings and objects from 1950-1988 is the documentation of an amazing collage of works by a veritable original, shown at Exit Art in New York City from 17 September - 29 October. A conversation, between the artist and the curator, Jeanette Ingberman, is an intelligent introduction to the artist, who perhaps is not known personally by the readers of this but will become more familiar after you see the works illustrated in this catalog. Politically and socially aware, Van Dalen has participated in many exhibitions that make comments upon society. Dutch-born, Van Dalen also raises pigeons on his rooftop and incorporates birds and life on Avenue B in his work. Chronology, bibliography. \$10 from Exit Art, 578 Broadway, New York City 10012. Show travels to Cleveland State University Art Gallery, 10 February - 17 March 1989.

L'Afrique et la Lettre is an outstanding exhibition of anthropological, sociological and cultural research which shows that Africa, a continent without writing, is firmly rooted in symbolic systems and alphabets. This, in fact, is the first attempt to present a synthesis of this graphical multiplicity, many examples of which are brought together in this significant catalog. The final section of the exhibition is focussed on the presence of the written

word in art and in daily life in today's Africa, dealing with the problem of how to develop an alphabet efficient enough to transcribe faithfully the multitude of languages spoken in any particular nation. Contemporary African and European artists were invited to submit their creations on the theme of Africa and the Written Word, 100 of which reached the curators in 1985. Essay by David Dalby, curated by Joan Rabascall and Jacques Soulillou at Centre Pompidou, Bibliotheque publique d'information, 15 July - 31 August 1987. 40 pages in this oversized catalog with 200 black and white and color illustrations. 150 francs from Fête de la Lettre, 67 rue Vergniaud, 75013 Paris. Add 20 francs for registered mail and postage and handling.

Cross Currents Cross Country: Recent Photography from the Bay Area and Massachusetts, a joint exhibition at SF Camera-work, San Francisco and Photographic Resource Center in Boston, has essays by Anne Wilkes Tucker and Pamela Allara. The exhibition catalog serves as Fall 1988 issues of *Views* in Boston and *SF Camera-work Quarterly* with color and black and white prints. A fascinating current display of what is going on in fine photography on both coasts. Available for \$9.00 plus \$1.50 postage and handling from PRC, 602 Commonwealth Ave., Boston, MA 02215 or from SF Camera-work, 70 Twelfth St., San Francisco, CA 94103.

Marcello Diotallevi: Lettere Al Mittente, Lettere Autografiche is an exhibition held at the Galeria Civica d'Arte Moderna, Palazzo dei Diamanti, Ferrara, Italy from 28 May - 26 June 1988. This visual poet sends his letters to many famous artists as well as mail art he has sent to all corners of the world. He has his self-portrait reproduced on postage stamps and also feels his self-portraits are not a photographic operation, but a photographic transubstantiation, a research trip of himself, an exhibitionistic transformation, a defense of his own identity, the product of a bio-engineering experiment, an attempt at immortality. Essays about Diotallevi have been written in this catalog by Mirella Bentivoglio, Stelio Rescio, Franco Solmi and Leon Ferrari, as well as Pierre Restany and Enzo di Grazia. To get on his network and also get a copy of this catalog, write to the artist at Via Veneto 59, 61032 Fano PS, Italy. His envelopes are even works of art.

Sculpture da Camera/Chamber Sculptures is a catalog of an exhibition which is now showing at the Fisher Gallery, USC in Los Angeles. The exhibition, organized by the Bonomo Gallery in Puglia, Italy took place in June 1986 at Bari and has as its glorious cover the color photo of the inner court of the Castello Svevo in Bari, where the exhibition took place. The exhibit in Los Angeles will close on 11 January and includes three local Los Angeles artists to complement the exhibition: Peter Shelton, Peter Lodato and Tony Berlant. Artists such as Armleder, Beuys, Bochner, Boetti, Borofsky, Ceccobelli, Dokoupil, Dorazio, Duchamp, Fisher, Kounellis, LeWitt, Manzoni, Mullican, Nonas, Nunzio, Ontani, Sarmiento, George Segal, Pat Steir, Richard Tuttle and Vilmouth are but a few included in this outstanding exhibition that is international and intergenerational,

including more than 60 artists. The sculpture is indeed small (hence, Chamber Sculptures) but their messages are powerful. The catalog is bilingual and a bargain at \$10.00 plus \$2.50 for postage and handling from Fisher Gallery, USC, Los Angeles, CA 90057. Color plates of all the works abound.

ART PEOPLE

Germano Celant, Italian art critic and freelance curator internationally known for ambitious exhibitions in Italy, France, West Germany, the United States and Canada, has been chosen as curator of contemporary art at the Solomon R. Guggenheim Museum in New York effective 1 January 1989.

Douglas Beube was featured in an exhibition-installation called *Etc. Etc. The iconoclastic Museum* at Carleton College, Northfield, Minnesota, where he is visiting artist/teacher. 13 September - 9 October.

Suzanne Reese Horvitz exhibited paintings and book-works called *The Siren Sheds Golden Tears* at A.I.R. Gallery, New York City from 11 - 29 October.

Jan Henderikse showed *New York, Berlin Nudes* from 8-30 October at Atelier Galerie De Bleeker in Heemstede, Holland.

Celia Munoz did a wall installation at the Lannan Museum in Lake Worth, Florida from 29 October - 3 March 1989.

Alison Knowles presented *North Water Song* at the Neuberger Museum on 13 November. The performance is a collage of writings, scientific researches, and Knowles' own observations about the nature of water. The performance, created for composer John Cage's 75th birthday, included projections and a 21-minute audio tape.

Robert Wilson has donated his scripts, drawings, notes, photographs and other papers to Columbia University. Since Wilson is considered one of America's leading avant-garde artists, as creator of *Einstein on the Beach*, *The Civil Wars*, and *The Forest*, his papers add new dimensions into the collections of Columbia University.

Martin Puryear, the abstract sculptor, has been selected to represent the United States at the Sao Paulo Biennale in Brazil, where he will install 6 to 10 works in October.

Hans Peter Kraus, collector and one of the world's foremost rare book dealers and bibliophiles, died at 81 in Connecticut on 1 November.

Jenny Holzer has been named the first woman to represent the United States at the Venice Biennale in 1990.

Jasper Johns, writer **Mary McCarthy**, and composer **John Cage** have been elected to the American Academy of Arts and Letters.

Susan Share did a book performance at Spoke the Hub Dancing Space, Gowanus Arts Exchange in Brooklyn on 18 and 19 November.