

REFERENCE TOOLS

Care and Identification of 19th-Century photographic prints by James M. Reilly (Rochester, Kodak, 1986, \$24.95) is an important reference tool, the first and only comprehensive reference book on all aspects of the 19th century photographic print. A key feature of the book is its practical, detailed system to help individuals identify various photographic and photomechanical print processes. There is an easy-to-use Identification Guide found inside the book. Available from the Image Permanence Institute, R.I.T. City Center, 50 West Main St., Rochester, NY 14614.

American Photography in the 1960s: Checklist of several exhibitions held to complement the Seminar on American Photography, Culture and Society (Nov. 14-18, 1990) is an indispensable tool for any and all photography buffs, historians, connoisseurs, and dilettantes, for this is a desk-top generated labor of love by William S. Johnson and graduate students who have compiled bibliographies on all major photographers of the 1960s, a feat that could only be done in this computer age, but one that is remarkable for it lists current address, artist's statement, education, activities in the 1960s and a massive "selected" bibliography, a reference tool that cannot be beat for \$5.00 from William S. Johnson, George Eastman House, 900 East Ave., Rochester, NY 14607.

Photography in the modern era: European documents and critical writings, 1913-1940, edited and with an introduction by Christopher Phillips (New York, Metropolitan Museum of Art/Aperture, 1990, \$39.95) is an anthology of writings in the decades between the world wars where critics, artists, and the photographers themselves struggled to define the nature and possibilities of photography in the modern era. Here we have 71 essays and documents from France (Cocteau, Tzara, Man Ray, Dali, and Aragon), Germany (Moholy-Nagy, Renger-Patzsch, August Sander, Raoul Hausmann), USSR (Stepanova, El Lissitzky, Rodchenko), etc. The English translations--some of them done for the first time--help us know what motivated avant-garde photography in Europe in the 1920s and 1930s. A great bibliography completes this important volume.

REPRINTS

Eiko by Eiko, out of print since 1983 when a special printing of the book was promptly sold out, now has been reprinted by Chronicle Books in a superb paperback edition, celebrating Eiko's celebrated 15 years as a pioneer designer in print, television, video and film. Besides the 240 plates, there are essays by 15 Japanese cultural figures. \$45.00 from Chronicle Books, San Francisco.

Second View: The Rephotographic Survey Project with essay by Paul Berger and contributions by Mark Klett, Ellen Manchester, JoAnn Verburg, Gordon Burshaw and Rick Dingus. Reprint in 1990 of 1984 original publication. \$22.95 from University of New Mexico Press.

EXHIBITION CATALOGS

Time after time, the photographs of Alice Wells, edited by Susan E. Cohen (Rochester, VSW Press, 1990, \$10) documents the first retrospective exhibition of Wells, a photographer active in Rochester in the 60s and early 70s. Starting with natural abstractions, she experimented later with solarized prints, but it is her life and her decade of history-making events that makes this body of work so interesting. Wells was as much intertwined as executive secretary at the Eastman House as Nathan Lyons was as Director, and their dismissal was an hour apart. The saga continues, written so well by Susan E. Cohen, the archivist at the Visual Studies Workshop, which houses the archive of Wells. The research has created a fascinating history of part witch, part sacrificial lamb, and part midwife. An accidental heroine, who in turn was a fanatic. The story unfolds like a novel, but it is very real, and a chapter in the history of photography, not only by women but of photography of the 60s and 70s. A must! The exhibition, itself, is remarkable. Order from VSW Press, 31 Prince St., Rochester, NY 14607.

UMBRELLA NEWS

THE UMBRELLA PROJECT (Christo)

Christo has moved one step closer to erecting 1,760 giant yellow umbrellas along an 18-mile stretch of the Tejon Pass area between Bakersfield and LA in California. The State Senate committee approved a bill that would exempt Christo from paying sales tax on the \$2 million he is expected to spend on the materials for the 28-foot-wide umbrellas. Both Kern and L.A. counties support the tax break because they expect the Umbrellas of Tejon, due to be installed in October, 1991, to be a great tourist attraction.

The 1,760 yellow umbrellas, each 19'8" tall and weighing 485 pounds, will stand along Interstate 5 near Gorman. Simultaneously, 1,340 blue umbrellas will be unveiled in a rice field in Ibaraki, Japan.

For a period of 3 weeks in October 1991, "The Umbrellas" will be seen, approached and enjoyed by the public, either by car from a distance and closer as they border the roads, or on foot in a promenade route under a "The Umbrellas" in their luminous shadows.

Christo is now looking for 1,500 volunteers to participate in the 2 hour opening in Tejon.

The finale of the Stockton Riverside Festival, organized by Chrysalis Arts Team in England, included a community procession involving local dance and drama and community groups. It explored the theme of gardens through the seasons. Over a five-week period, 24 groups and three street bands created a vibrant procession through the town to the riverside site. The "finale" involved water provided by the Stock Firebrigade, umbrellas and a 14-foot firewheel which rolled across the footbridge and started a firework display by the Theatre of Fire.

As the Brandenburg Gate was reopened on December 22, 1989 to the cheers of Germans on both sides, umbrellas accompanied the crowd during that glorious rainy night. If anyone has a photograph of that night with umbrellas, the editor of this newsletter would be most grateful for a copy, and reimbursement, of course, would be forthcoming.