

BOOK REVIEWS

Edited by Amy Navratil

REFERENCE TOOLS

Art Books: 1950 - 1979, including an International Directory of Museum Permanent Collection Catalogs. New York, R. R. Bowker, 1979. 1500p. Indexes. ISBN 0-8352-1189-4, ISSN 0000-0418 \$75.00

This has been a bibliography long awaited by art librarians, art historians, and researchers. Here are Subject Index, an Author Index, a Title Index, an Art Books in Print Index, a Geographic Guide to Museums, and a Permanent Collection Catalog Index, the only worldwide directory of museums ever published that provides information on permanent collection catalogs. This international directory gives dates, prices, and publishers/distributors for over 3,300 catalogs. The geographic guide lists 7,000 of the world's art museums, arranged by country and including descriptive annotations, where provided by the museums, of their permanent collections.

The statistics of this volume are mind-boggling, with 36,400 art books published or distributed in the U.S. classified under 14,000 Library of Congress subject headings. There are cross-references between the Author & Title Indexes and the Subject Index. Preceding the Subject Index is a useful Subject Area Directory, which organizes the 14,000 headings under some 50 broad topics, closely patterned after the LC classification scheme.

Closing this hefty, but well printed volume is a Directory of Publishers and Distributors represented in the book. This volume, which took the perseverance of the Bowker Company and its research files of *Books in Print*, as well as the receipt of questionnaires sent to 7,000 art museums in the world, merits praise and will be used as a reference tool in years to come, with its periodic supplements to this volume.

Catalog of Museum Publications & Media. 2d ed. Detroit, Gale Research, 1980. 1044p. Indexes ISBN 0-8103-0388-4 \$92.00

This very large reference tool is an updated version of Wasserman's *Museum Media* which appeared in 1974. "Completely revised and updated", this volume represents a catalog of publications and media produced by museums, which ordinarily cannot be found in standard bibliographic tools, including *Books in Print*. However, although there are 992 entries arranged alphabetically by name of institution, rather than 732 institutions, we still feel this book is inadequate. Even with a copyright date of 1980, most of the entries do not extend beyond 1977. In fact, some of the entries have very few additional entries beyond 1974. Thus, if a volume like this reflects the questionnaire method of information-gathering, however good a tool this may be, it is still dated.

Looking at the entry for the Whitney Museum of American Art, most of the entries for their exhibition catalogs refer to publications before 1977, and we all know that the Whitney produces many exhibition catalogs! The same is apparent for the Albright-Knox Art Gallery in Buffalo, and on and on.

To be sure, we must praise the inclusion of videotapes, films and filmstrips, and other media, since the videotape programs are a new feature, and this volume is not only a bibliography but also an acquisitions guide. Yet the time lag

is difficult to accept in this day and age of wanting to be current. Again, this book stems from typed copy, rather than a computer, and thus dictates a very large burdensome one-volume reference tool.

There are Title and Keyword Index, Periodicals Index, Subject Index of Institutions, and a Geographic Index of Institutions. A very expensive addition to any collection!

ARCHITECTURE & URBAN PLANNING

Bonta, J.P. *Architecture and its Interpretation.* New York, Rizzoli, 1979. 217p., 119 illus., bibliog., index ISBN 0-8478-0237-X \$19.95

The profession of art criticism or art history has been much less concerned with the examination of its own methodology than other academic disciplines within the humanities such as literature or history. This book attempts such a task restricting itself primarily to the field of architectural criticism and history, and almost exclusively to the twentieth century within that. The author begins by applying the vocabulary and, to a certain extent, the methodology of the social scientist, as well as contemporary communications theory, to aesthetic perception and evaluation. This provides new insights into an area too much taken for granted; however, it also opens the door to an abuse of jargon borrowed from other disciplines often leading, in some areas, into turgid and obscure prose such as, "Thus indexes, intentional indexes, signals, and pseudo-signals can all be interpreted canonically or pre-canonically." The central point of the book is to point to the relativity of architectural criticism and to bring forward the various factors—cultural, historical, and psychological—which affect judgments concerning works of architecture. In the most fascinating chapter, the author very thoroughly presents a history of the criticism extant on the 1929 Barcelona Pavilion of Mies van der Rohe from its inception to the present day. They are like reading the proverbial blind men's descriptions of the elephant. Bonta's conclusions are far from definitive; however, it would be hopeful to believe that a dialogue has now been opened on this topic and that others will begin to explore it, perhaps from other viewpoints and directions.

—Kathryn Smith

Cantacuzino, Sherban. *Wells Coates, a monograph.* London & Bedford, Gordon Fraser Gallery (dist. by ISBS, P.O. Box 555, Forest Grove, OR 97116), 1978. 119p., 63 illus., 110 b & w plates, chronology, bibliog., index ISBN 0-900406-59-3. \$29.95

A trained engineer and inspired designer, one might refer to Wells Coates (1895-1958) as the consummate technologist-artist. While demonstrating in his work the importance of understanding technical processes in order to design competently, he also exhibited a keen interest in the mysterious powers of the artist. Coates' passionate efforts to marry the functional and formal aspects of design are not only well documented, but continually reinforced by Cantacuzino's articulate and enlightening account of the architect/designer's career and social environment.

A prime mover of the modern movement in architecture

during the 1930's, Coates, who practiced in England, has not been widely hailed in the popular arena for his achievements. This is not entirely surprising, and due, in part, to the fact that many of the professional societies with which he was associated have subsequently fallen prey to considerable disparagement. Considered pioneering or 'utopianist' in their time, three of these societies were the Modern Architectural Research Group (MARS), Unit One; The Modern Movement in English Architecture, Painting and Sculpture; and the Congrès Internationaux d'Architecture Moderne (CIAM). Coates' contemporaries involved in this network of activity included among others the colorful figures Walter Gropius, LeCorbusier, Marcel Breuer and Moholy-Nagy.

It is heartening not only to find that the author, by writing this volume, has chosen to bear testimony to the value of his subject, a man whose works became ideograms for a whole generation of English architects; he has done so with the necessary diligence and authority, gathering data, photographs, and illustrations, and essentially saving them from the inevitable and dismaying likelihood of their becoming extinct before any thorough record of them had been made.

While exploring the modern movement at large, this volume serves first and foremost as a monograph. It specifically addresses Coates' work in industrial design, interior design and architecture, work such as technology in design ("hi-tech"), and architectural pre-fabricated construction, often foreshadowing contemporary concerns in these fields. The book is valuable as a biography and critical assessment of the work of Wells Coates and might serve as a reference tool as well.

—Eileen Liebman

Krier, Rob. *Urban Space(Stadtraum)*. New York, Rizzoli, 1979. 174p., 400+ illus. ISBN 0-8478-0233-7 (hardcover) \$30.00; ISBN 0-8478-0236-1 (paper), \$19.95

Tempered throughout by his own brand of indignation, Rob Krier (of the Technical University of Vienna) has produced an eclectic yet not populist volume on urban space. It is not a book which by its arrival into print assumes to be a definitive and perfect 'Encyclopedia of Urban Spaces'. Krier states quite early that he hopes his work will whet the appetite of fellow architects and planners. Debate has already surfaced in reaction to the specific choices Krier has made in presenting this broad range of information, and exception has been taken to Krier's sometimes sweeping proposals for what Colin Rowe has termed "a liberal Communist society" through arrangements and applications of urban space planning. Similarly, precursors to this work have stimulated argument. Krier assumes no critical neutrality nor does he imply its possibility, therefore debate is an acknowledged and much sought after phenomenon.

With the author's basic premise "that in our modern cities we have lost sight of the traditional understanding of urban space", he establishes a methodology which he hopes will illustrate this situation, one of "revolution" rather than "evolution" which he proposes is extremely unfortunate, and a problem which must be critically examined and rectified, he continues, if we are to create viable and pleasant urban environments.

Krier begins by examining typological and morphological elements of the concept of urban space (i.e. the square, the street, the combination of spatial types) through extensive

graphics annotated with a spare amount of text. Visuals are of primary importance throughout the book and the author states in a postscript "manifesto", that "... the concern for form is the fundamental problem of architecture, and one which cannot be served in purely verbal terms." Chapter two deals with the erosion of urban space in twentieth century town planning moving from historical models to speculations on the future demands of urban growth. The final chapter, by its strategic placement, appears to serve as a kind of novelistic denouement for Krier's book. It traces a study which Krier, along with his students at the university in Germany, undertook over a three to four year period. Entitled "Reconstructing Devastated Urban Space with Examples from the City Centre of Stuttgart", this chapter is a generous, almost inexhaustible account of the revitalization and planning scheme for this WWII-bombed city.

Many conclusions, not dealt with here, may be drawn from a reading of this work, its biases, contradictions and triumphs alike. Colin Rowe elaborates on these conclusions and other issues in his scholarly introduction. Of the vast number of visual layouts, most work well; however, some reproductions are bothersome in scale and others are simply too many in number for the idea being illustrated. Appearing for the first time in English (published in Germany in 1975), *Urban Space* is a conscientious reference tool, but moreover, a locus or platform for critical discussion and work in the field.

—Eileen Liebman

Nevins, Deborah and Robert A. M. Stern. *American Architectural Drawings from 1799-1978*. New York, Pantheon, 1979. 80 illus. (40 in color) ISBN 0-394-50262-0 \$35.00

Instead of collecting dust in libraries and in offices, architectural drawings, as witnessed by museums as well as commercial art galleries, are "in". This is a lavish portfolio of 80 drawings by architects of American both well-known and lesser-known practitioners. The presentation is a coffee-table book, elegantly conceived and beautifully produced with double-page spreads, each with brief comments on the architect by Nevins and an illustration of a drawing.

Stern, architect and professor of architecture at Columbia University, adds considerably to this volume with an appreciation of the architectural drawing, its importance through the years, and an explanation of the different types. His short bibliography is also valuable. The reader comes to understand the various categories and the terminology used to describe them. He begins by questioning the latest "chic" in architectural drawings, raising the issue of the meaning of this fashionable current, whereby some architects are creating drawings specifically for exhibition, rather than documentation for the output of his studio-practice. What Stern questions is the change in attitude toward architectural drawings today: "If the drawings are works of art, are they architectural drawings—that is, drawings for architecture—or drawings that just happen to have architecture as their subject?"

Russell, Frank, ed. *Art Nouveau Architecture*. New York, Rizzoli, 1979. 331p., 400 illus. (32 in color), biogs., bibliog. ISBN 0-8478-0186-1 \$65.00

The historical significance of Art Nouveau architecture has only recently been recognized, and here for the first time we have an authoritative volume with essays written by internationally known architectural critics and writers. Each essay is devoted to one of twelve extraordinary international architects, organized by country, from Mackintosh to Horta, from Guimard to Gaudi. The sound scholarship seeking to find the common roots of this movement's diversified strands show the experimentation and freedom of the Dutch Art Nouveau, the Italian "Liberty Architecture" with its compromising to retain a national character, and other aspects of contradictory trends. The only defect with the book is that it tends to diffuse into British Arts and Crafts Movement, Gaudi's Catalan Modernismo, and other developments which seem only peripheral to the general Art Nouveau movement. Yet this volume is a major contribution. Biographies are included for all the architects, and there is an extensive bibliography by country.

Stierlin, Henri. *Encyclopaedia of World Architecture*. New York, Facts on File (119 W. 57th St., New York 10019), 1977. 2v., illus. (some color) ISBN 0-87196-405-8 \$70

The thesis of these two volumes is that architectural diagrams "help us not only to understand an edifice, but also to interpret the history of architecture for, by comparing a sequence of plans of analogous buildings, it is possible to perceive the major lines along which any civilization evolved." Volume 1 covers Europe, while volume 2 surveys the Orient, the Middle East, Central and South America, and the 20th century. Each chapter begins with a brief history of the period or culture covered, followed by one page of color photos of extant (or reconstructed) buildings; the bulk of the chapter is devoted to several pages of cross-sections, plans, elevations, etc. Succinct captions indicate scale, dates, and distinctive features of each building. Included primarily are religious structures, theatres, and villas. The most famous buildings are not always those illustrated; many of the plans are for lesser-known but notable edifices. The 20th century—until 1969—has only one brief chapter, which covers the entire world! All material—text, captions, index—is in French, German, and English. This work was originally published by the Office du Livre in Switzerland.

PHOTOGRAPHY

Dater, Judy. *Imogen Cunningham: A Portrait*. Boston, New York Graphic Society, 1979. 125p., 120 duotone illus. ISBN 0-8212-0751-2 \$19.95

This very personal book, dealing with friends and photographic peers, reflects the close relationship the author had with the remarkable photographer and woman, Imogen Cunningham. The reminiscences of friends and private people make this book funny, touching, bringing the reader even closer to this significant photographer through the eyes and ears of her friends. Dater also has selected 60 images from the rich archive of Cunningham, presented in classic album format.

Dugan, Thomas. *Photography between Covers: Interviews with Photo-Bookmakers*. Rochester, Light Impressions, 1979. 220p., ports. ISBN 0-87992-012-2 \$15.00

This is a most important book, exploring the explosive phenomenon of the photographic book which has come about in the past decade. Here Thomas Dugan, instructor, photographer and bookmaker himself, interviews the late Syl Labrot, as well as Nathan Lyons, Ralph Gibson, Larry Clark, Keith Smith, Joan Lyons, Eikoh Hosoe, Bea Nettles, Duane Michals, George Tice, Robert Adams and Scott Hyde.

The passion, the need, the love of the photographic picture book comes out in every interview. The potential of the sequential placement of the pictures create an ongoing alternative space. Getting under the skin of each artist-photographer-bookmaker seems to be a skill of Dugan, who allows the artist to talk; the transcriptions are true to the conversations. A must for all photographers, bookmakers, and just appreciators of the photographic book.

Francis, Rell G. *The Utah Photographs of George Edward Anderson*. Lincoln, University of Nebraska Press, 1977. 155p., illus. ISBN 0-8032-1952-0 \$23.50

Within thirty years of the first Mormon settlement in Utah, George Anderson, with his portable tent, set out to photograph the state, his church, the people and their culture. With a keen natural eye, he documented the growth of towns, railroads and the dignity of men and women who made Utah their home. From washing machines and buggies to three boys with their pet snakes, Anderson evokes a world that is now gone but not likely to be forgotten. The photographs remind one that nothing is too unusual or ordinary to photograph; taking the images beyond their aesthetic and historical content, to a sense of timelessness to which anyone can relate. Using Anderson's diaries and visiting the same places as Anderson, Francis extensively researched the man and his art and it shows in his introductory essay which complements these exquisitely clear photographs from the turn of the century. Based on the Amon Carter Museum collection prepared by the author, the book makes an important contribution to understanding the growth of the nineteenth century west and its people.

Hickman, Paul and Terence Pitts. *George Fiske: Yosemite Photographer*. Flagstaff, Arizona, Northland Press in coop. with Center for Creative Photography, University of Arizona, 1980. 118p., 80 illus. ISBN 0-87358-194-6 \$20.00

This long overdue monograph on George Fiske, Yosemite's first resident photographer, is a beautiful tribute to this "top interpretive photographer," as Ansel Adams calls him. The views presented in this book stem largely from the 1870s and 1880s, showing a selection of his work from Yosemite and Big Trees, where Fiske was a resident and had the freedom to shoot at will. There are beautiful duotone images of waterfalls frozen in cascades of ice as well as summer views. The duotone process seems especially ingratiating in bringing out the original colors of the emulsions used in that time, varying from sepia to near purple.

The preface is written by Beaumont Newhall, with two lucid essays by the authors, a selective bibliography, and an index. A remarkable buy as well!

Malcolm, Janet. *Diana & Nikon: Essays on the Aesthetic of Photography*. Boston, David R. Godine, 1980. 176p., 83 photos, bibliog. ISBN 0-87923-273-0 \$13.95

Janet Malcolm, photography critic for *The New Yorker*, writes perceptively about all phases of photography with great intelligence. She is known for her consistent taste and remarkable range. She is most concerned with relating photography to all the arts, as well as to its own past. So this is a book, even from its title, that reflects the inexpensive Diana camera (and not the goddess of beauty—or does she mean the goddess Diana?) to the most complex Nikon, and everything in-between.

These essays are organized chronologically, so that we grow with the critic and her developmental scholarship in order to understand her sensitive appraisal of Steiglitz, Weston, Penn, Winogrand, Avedon, to Sonneman and Eggleston. Photographer and student alike should read these essays slowly and well, for Malcolm's style and intelligence will temper the controversial nature of her statements, and make one realize that all these photographers "arrive at different conclusions about the nature of photography, but ask the same questions and questions are what matter, of course."

Parry, Pamela J. *Photography Index: A Guide to Reproductions*. Westport, Connecticut, Greenwood Press, 1979. 372p. ISBN 0-313-20700-3 \$25.00

This volume is designed to aid in the location of reproductions of photographs taken primarily by professional photographers from the 1820's through the 1970's. The emphasis is on artistic and documentary photos, although some fashion, news, scientific, etc. photos are also included. Well-known photographers are emphasized, but obscure and anonymous photographers are covered as well.

The author has selected "80 major books and exhibition catalogues dealing with artistic, journalistic, and documentary photography." These sources range from 1941 through 1977, most published in the '60s and '70s, and generally in English, so that many of them are easily accessible in libraries. The emphasis is on works surveying the history of photography or focusing on a particular medium or type of photography, as well as catalogues of important collections. Single-artist monographs are excluded.

The arrangement is in three sections: Part I lists anonymous photographs in a chronological sequence, and begins with undated photos; the remainder are from c.1840 to c.1970. The bulk of the book is Part 2, listed by photographer in alphabetical order. Many of these entries indicate nationality and dates when known. More than 1700 individual photographers and photographic firms are cited. The final section is an index by subject and title. Also included is a list of subject headings and, of course, the list of indexed books.

The lack of page headings is an impediment to the most efficient perusal of the book, but overall it should become a much-used source. Its reasonable price adds to its attractiveness.

Photography Conservation Bibliography. A selected bibliography on Photographic Conservation, January 1975 - December 1978, prepared by Thomas W. Orth. Rochester, Graphic Arts Research Center, Rochester Institute of Technology, 1979. 8 p. \$10.00

The abstracts contained in this work are clear, concise and ample for the most part, yet the price dictates an on-going service, rather than 8 pages that cost \$10.00. If it is to be a continuing bibliography and service, then the list of periodicals indexed should be enclosed with full titles indicated, rather than abbreviations known only to those who are familiar with them.

We think that RIT can do better and make this service feasible for more than institutions. If this is B9119 in a series, then let the world know about this service and the availability for a fee of reprints of all the articles listed in the bibliography. A needed, but too highly priced service.

Witkin, Lee D. and Barbara London. *The Photographer's Guide*. Boston, New York Graphic Society, 1979. 438p., 300 illus. (8 in color), bibliog., index \$32.50

Besides reflecting the growth and development of the genre of photography as a fine art, this is a remarkable reference tool. With a discussion of the history of collecting, there are a chronology, a collector's glossary, and a short chapter on the care and restoration of photographs.

The major part of the book is an illustrated series of biographical profiles of 234 individual photographers and a listing of hundreds of others in group entries describing major photographic themes, movements, organization and publications. There are some facsimile signatures, as well as portraits and illustrations of their works. A list of daguerreotypists plus an additional list of photographers with dates and provenance are a boon for researchers.

This major reference tool for collectors, researchers, scholars, students and curators also includes museums, galleries, auction houses, and exhibition spaces, outside the U.S. as well as inside. A general bibliography and index complete this important contribution.

Witkin, Lee D. *A Ten Year Salute: A Selection of Photographs in celebration of the Witkin Gallery 1969-1979*. Danbury, New Hampshire, Addison House, 1979. 200p., 181 photos (29 color, 151 black and white), index ISBN 0-89169-026-3 \$30.00

Witkin has selected 100 of his favorite photographs, exhibited and collected during the Gallery's first decade. He comments on each of them and in the "Memories: Words & Pictures" section, he reminisces with each of the photographers and friends about the history of his endeavors.

The production of the book, managed by Guy Russell, shows special care taken to closely match the color of the original photographs, so that this becomes a fine tribute to the Witkin Gallery, although most of the time it appears to be an "advertisement for myself."

ARTISTS' MONOGRAPHS

Arwas, Victor. *Alastair: Illustrator of Decadence*. New York, Thames & Hudson, 1979. 100p., illus. ISBN 0500-27152-6 \$8.95 paper

Throughout his life, Alastair (pseudonym for Hans Henning Voight) remained an enigma. Inspired by the 1890's, Alastair specialized in illustrating plays, novels and short stories from that period. His style, though reminiscent of Aubrey Beardsley, remains distinctly his own, forming a link between the decadent 1890's and the frivolous 1920's. However decorative, ornate or erotic his drawings of characters or personalities are, he still manages to instill a sense of sinisterness that keeps them from being just pretty pictures.

The author has drawn a brief but intriguing portrait of this elusive personality, indicating his long-time neglect as a book illustrator. Alastair's contribution to book illustration was unique and deserves more consideration by future scholars.

Cogniat, Raymond. *Georges Braque*. New York, Harry N. Abrams, 1979. Trans. from the French. 168p., 121 illus. (48 in color), bibliog., index ISBN 0-8109-0703-8 \$28.50

As one of the founders of Cubism, Georges Braque was always searching for new modes of expression. This book traces the artist's life, his stylistic evolution, friends, and his experiments with space and the relationship between form and color, from the early days of the Fauve Movement till his death in 1963. Braque's experiments led him into many different kinds of media besides his well-known *papier collés* and paintings. Sculpture, drawings, and ceiling paintings are also included. An authority on modern art, Cogniat has used the artist's own words as well as critics' remarks to provide more insight into the artist's life and style. As always in an Abrams book, there are beautiful tipped-in color reproductions of Braque's works. Part of the Abrams's Library of Great Painters series, the volume includes a biographical outline, a selected bibliography and an index. Considered a founder of modern art, Braque had a very productive life and this book is a compliment to the man, his art and his influence upon the art world.

Picasso: The Cubist Years, 1907-1916: A Catalogue Raisonné of the Paintings and related works. Text by Pierre Daix, catalogue compiled by Pierre Daix and Joan Rosselet. Boston, New York Graphic Society, 1979. 375p., 1007 black and white illus. (52 color), bibliog., indexes ISBN 0-8212-0672-9 \$125.00

This is the year of Picasso exhibitions in the United States and France, and we can justly be fortified with this amazing *catalogue raisonné* which some consider to be the most interesting period of Picasso's creativity. It represents a total reappraisal of Picasso's Cubism, a watershed in Western art after five hundred years dominated by Renaissance perspective. His evolution can now be traced, thanks to the authors, in exact historical context to his confrontations with other artists.

The essay by Daix is extremely readable, tracing Picasso's Cubism. There are more than 900 works illustrated, including

the *papier collés* and constructions, vital to understanding the paintings.

Printed in Switzerland, this volume will be a landmark scholarly contribution for years to come.

O'Neill, John P. *Clyfford Still*. New York, Harry N. Abrams, 1980. 222p., 165 illus. (89 color) ISBN 0-8109-1633-9 \$55.00

The Clyfford Still exhibition at the Metropolitan Museum of Art was a major event, largely because it is rare that one can see these monumental paintings except in a museum setting. All 79 paintings in the exhibition are illustrated here in either full pages or fold-outs. Included are many other paintings in black and white, as well as notes by the artist, selected letters from his files, and biographical outline. Still reveals himself as a solitary who is disdainful of Freud, materialism, and progress, but sure of his quest.

Katherine Kuh, in her articulate essay of appreciation, tells us more about Still in a few lines than many critics have done in chapters. This most comprehensive book on Still thus far is a must for all contemporary art collections.

Werner, Alfred. *Chaim Gross: Watercolors and Drawings*. New York, Harry N. Abrams, 1980. 164p., 220 illus. (26 in color), index ISBN 0-8109-0977-4 \$50.00

Throughout his career as a sculptor, Chaim Gross has been drawing from imagination, from nature, from memory, or from a model. The vigor, humor and joy for which his works are so much appreciated come forth in these wonderful graphics. Some of his drawings are sketches for his sculpture—but others just represent a feeling, a need to translate into pen, pencil or wash the expressionistic drive, the temperamental need to express in graphic form the *joie de vivre*.

The late Alfred Werner writes clearly about the vitality of form, the simplifications without impoverishment, and the emphasis on essentials of this important artist. A biographical outline is included in this picture book which speaks for itself.

GENERAL INTEREST

American Folk Painters of Three Centuries. Edited by Jean Lipman and Tom Armstrong. New York, Hudson Hills Press (dist. by Simon & Schuster), 1980. 24p., 226 illus. (159 in color) bibliog., index ISBN 0-933920-05-9 \$35.00

Published in association with the Whitney Museum's exhibition opening this spring, this superbly illustrated volume renews our interest in a vital part of our American visual heritage. Emphasizing 37 of the most significant folk painters of the 18th, 19th and 20th centuries as creative individuals, rather than creators of isolated genre paintings, 21 outstanding authorities cover the works, the colorful personalities, and the travels of these artists such as Erastus Salisbury Field, Edward Hicks, Morris Hirschfield, Sheldon Peck, Joseph Pickett, and Horace Pippin. Much research has gone into tracking down paintings and the artists responsible for them.

The illustrations are in dazzling full color including portraits, landscapes, historical and biblical scenes, ships'

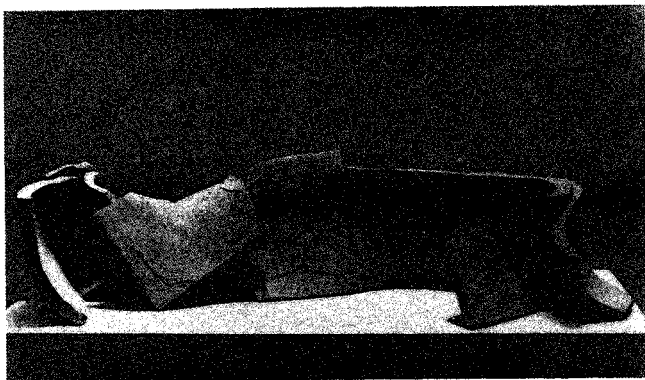
portraits, city views, still lifes, and visionary works that are surreal in their intensity.

To make this volume even more valuable, there is an afterword that summarizes the history of six decades of activity in the field, the key collectors, dealers, exhibitions, and publications. There is a bibliography that makes this volume a reference tool as well.

What moves the reader are the spiritual portraits of children by deaf-mute itinerant painter John Brewster, the blazing symbolic trees of Shaker artist Hannah Cohoon, and the decorative religious motifs of New Mexican carver Jose Rafael Aragon. A tribute to the American folk painters and their immense vitality!

Clark, Garth and Hughto, Margie. *A Century of Ceramics in the United States, 1878-1978: A Study of its development*. New York, Dutton in assoc. with the Everson Museum of Art, 1979. 372p. ISBN 0-525-07820-7, \$19.95 (cloth); 0-525-47574-5, \$12.95 paper

Based on an exhibition held at the Everson Museum of Art in Syracuse, this survey of American ceramics fills a previous gap in the history of decorative arts in the U.S. Clark, a widely-published author on ceramics and Hughto, a ceramist, have included artists on the basis of "the extent to which their works have commanded critical attention or deflected the course of ceramic art." They take a chronological approach, with little discussion of various techniques. Each chapter consists of 5 to 10 pages of introductory text which covers the developments of a decade, followed by several pages of black and white illustrations (326 in all). There are an additional 40 color illustrations dispersed throughout the book. As many of the most significant artists in this medium were (and are) women, this volume will have a special appeal to feminists. Fortunately, the authors do not take a strident position in this regard, and let the objects speak for themselves. At the beginning of the book is a substantial chronology upon which the text is built. Also included are biographies of the artists discussed in the text, which give bibliographical references and some photos of the artists, although many of the entries lack information about the current whereabouts of the artist or his/her principle galleries. Furthermore, there is only cursory information on those galleries exhibiting contemporary work, there is no guide to current studios, and there is no discussion of identification markings on ceramics. Concluding this valuable and important book is a 17-page bibliography.



Diamonstein, Barbaralee. *Inside New York's Art World*. New York, Rizzoli, 1980. 380p., 48 illus. ISBN 0-8478-0259-0 \$9.95 paper

This book is the result of a course which the author teaches at the New School, where she interviews leading characters in the contemporary art world of New York. Among these have been Romare Bearden, Isabel Bishop, Leo Castelli, Jim Dine, Chuck Close, Christo and Jeanne-Claude, Thomas Hess, Ivan Karp, Lee Krasner, Robert Motherwell, Alice Neel, I. M. Pei, Robert Rauschenberg, Lucas Samaras, George Segal, among others. It contains 30 of her most important interviews and makes the New York art scene become tangible.

There are videotapes of the interviews for sale by Castelli/Sonnabend, and audiocassettes are stored in the Oral History Research Dept. of Columbia University. The transcriptions are here for readers to digest and assimilate.

Hinz, Berthold. *Art in the Third Reich*. New York, Pantheon (dist. by Random), 1980. 272p., illus. bibliog., index ISBN 0-394-73743-1 \$15.95 cloth; \$7.95 paper

Since the end of the Second World War, Nazi art has been hidden away in closed archives and in private collections, creating a mystique which it does not deserve. Now we see Art in the Third Reich as what was left over after the Nazis indiscriminately outlawed all modern art, which they labeled "degenerate": archaic, provincial genre painting.

What art historian Hinz has presented is an objective portrait of bombastic public art and architecture, mass-produced by and for the media, executed in monumental style, glorifying armament production, combat and death. Hinz intermeshes art history with political history, giving both the antecedents for this Nazi cultural policy and the artistic forerunners of the variety of styles endorsed by the National Socialist art. An interesting chapter is on "Photography and the Mass Media" during the Third Reich, but all the chapters are lucid, well written and very informative. Well illustrated with seldom seen art and photographs, this book is an important contribution to twentieth century art history.

Loeb, Judy, ed. *Feminist Collage: Educating Women in the Visual Arts*. New York, Teachers College Press, 1979. 317p., index ISBN 0-8077-2561-7

This is a collection of articles dealing with the changing world of visual arts education for women. It is also a reader for students, and it applies to women working in other arts as well.

The book is divided into articles about feminist reappraisals of art and art history, re-examinations of art, artists and society, and feminist restructuring of art education. Writers such as Lucy Lippard, Miriam Schapiro, Arlene Raven, Ruth Iskin, Linda Nochlin, Margaret Mead and June Wayne make their points lucidly. This is a reader for all women in the visual arts now!

Menen, Aubrey. *Art & Money: An Irreverent History*. New York, McGraw-Hill, 1980. 226p. ISBN 0-07-041483-1 \$12.95

This lightweight, frivolous romp through history with Phidias, the Medicis, Michelangelo, Raphael, Titian, Cézanne, as stars is anecdotal, almost as fluid as the cash flow that Menen stresses. The thesis is that decidedly pecuniary interests have shaped and misshaped the greatest works of art and artists as well. We find this book tangential to any serious study of the monetary nature of the visual arts. And the high price for this lightweight book allows us to question the nature of the beast.

ANNUALS

Art Actuel: Skira Annual 79. Edited by Jean-Luc Daval. Geneva, Skira, 1979. (dist. by Rizzoli) 160p., 200 illus. (20 color) ISBN 0-8478-5304-7 \$35.00

This beautifully printed annual, in contrast with its previous editions, examines the enduring features revealed by a defini-

tion of culture based on living experience and often quickened by the need to reinvest art with a social purpose. Models of place, work, language and history dominate this volume with commentaries by Carter Ratcliff (US), Marc Le Bot (France), Germano Celant (Italy), Jasia Reichardt (England), Klaus Honnef (Germany) and Gloria Moure (Spain).

Graphis Annual 1979/1980. Edited by Walter Herdeg. Zurich, Graphis, 1979. (dist. by Hastings House, New York) 248p., mostly illus., indices ISBN 8038-2704-0 \$49.50

This marvelously printed Swiss publication is a joy to the eyes and an education in what the media are doing to us—and it is not all bad! From advertisements to television, the creative genius of graphic designers is demonstrated by page after page of book covers, calendars, letterheads, magazine covers, and everything else. A must for all graphic collections!

migration (mī·gra'shŭn), n. a passing freely from one level of existence to another, symbolizing the incarnation of the soul.



Migration, a picture flip book, hand-colored, signed and numbered edition of 200, continues the use of umbrella imagery revealing a personal philosophy.

©1979 Janet Newell 36pp. 3 1/2 x 2 1/2" paper \$12.50

now available
Printed Matter, 7 Lispenard St. New York, N.Y. 10013

CAVELLINI 1914 - 2014



INTERNATIONAL POSTAGE 333

MYRNA SHIRAS

● Two/Artist Exhibit with Norma Tanega
University Union Gallery, Cal Poly Pomona

March 3 - 20, 1980

● Solo Show, University Gallery,
California State University, Hayward

May 15 - June 6, 1980