

BOOK REVIEWS

REFERENCE

An Artist's Guide to Approaching Chicago Galleries, a publication of the Chicago Artists' Coalition, 5 W. Grand Ave., Chicago, IL 60610, includes 50 galleries in the Chicago area, including commercial, cooperative and private galleries, and gallery workshops. This book was the result of mailed questionnaires and personal and telephone interviews with gallery owners. With a short statement about the purpose of the gallery, there is the name of the director(s), media handled, how to contact, contracts, commissions, insurance, sales and records, promotion, exhibitions, openings, critical reviews, show hanging, transportation, and gallery artists. Hours and address are part of each gallery's entry. Sample contracts are also added at the end of the booklet, which sells for \$5.00 postpaid.

Collecting and Care of Fine Art is written by Carl David, a professional art dealer of Philadelphia. Here we have an in-depth guide to investment in paintings, drawings, watercolors and sculpture for the new and innocent collector, who wants to collect art for art's sake—and for the profitable return. There is advice about auctions, prices, risks vs. sure things, fakes and experts, insurance, shipping and all those allied problems—and just what to invest in. There is a list of recommended galleries (seemingly safe) throughout the U.S. and one for museums (obviously to look at what they invest in). \$10.00 for those who like to waste their money and enjoy doing it (New York, Crown Publishers).

The Copyright Book: A Practical Guide by William S. Strong is a work of art in itself, since it clarifies in plain English the new 1978 Copyright Law from registration of a claim to infringement and "fair use" and the application of tax laws to copyrights, international aspects, and even joint ownership. This is writ plain, and should be the basic reference tool for copyright by a lawyer, who not only specializes in copyright cases, but knows how to articulate the law in simple layman's terms. \$12.50 MIT Press

Contemporary British Artists brings together over 200 artists working in the British art scene today. After a photo album of the artists included in this volume, and pages of their "autographs" or signatures, we get in alphabetical order biographies, chronologies, illustrations of a work or two, and a statement by the artist. Although the book is limited in scope, and the design is somewhat novel, the book is still an important contribution to the ever-widening art scene in England. (New York, St. Martin's, 1979, \$30.00).

Dictionary of Contemporary Artists 1981 is a reference source generated from exhibition catalogs and other detailed information provided from galleries and museums from around the world. All media are included, with coverage from October 1979 to November 1980. The biographical information in alphabetical sequence for each artist is brief but factual, and indication is made about the catalog's availability for further information and if there are illustrations. Additional indices group artists by discipline and by nationality, as well as a directory of museum and gallery addresses.

This first edition has been based largely on information

gleaned from the galleries and museums themselves, and from the data base of *Artbibliographies Modern*. In the future, more sources will be included and a computer-based system will be adopted for subsequent annual volumes. The editor, Veronica Babington Smith, is also willing to receive information directly from the artist with his or her biography and exhibitions (including group shows for 1980-81) for the next edition. Future editions will be awaited to see how much more galleries, museums and artists will have cooperated to make this an up-to-date informational resource. \$47.50 from ABC-Clio, Riviera Campus, 2040 A.P.S., Box 4397, Santa Barbara, CA 93103.

To ensure inclusion galleries and museums should write to Veronica Babington Smith, Woodside House, Hinksey Hill, Oxford OX1 5BE.

Guide to the Literature of Art History by Etta Arntzen and Robert Rainwater has long been awaited by art historians, graduate students, librarians, collectors, scholars in related humanistic disciplines, bibliographers, editors, booksellers, reprint publishers, and writers, since the authors began working on this "continuation" of Chamberlain in 1971.

The authors clearly saw the need to do a new work, not a revision or updating of the original 1959 volume by Mary W. Chamberlin, although 40 per cent of the titles in the original volume are listed here. But what we have is a very large, annotated bibliography covering painting, sculpture, architecture, prints, drawings, photography, and the decorative arts, with a lighter treatment of archeology, urban planning, and aesthetics. In keeping with the original, there are no monographs on individual artists, and most languages are western, with the guide being addressed to the English-speaking student. The volume essentially cuts off in 1977, and so even in the introduction and acknowledgements, many changes have transpired since the manuscript was submitted for publication. Notwithstanding, we must admire the diligence, scholarship and wisdom of the two editors.

The work, therefore, is divided into four major parts: Part 1, General Reference Sources, emphasizing bibliographies, directories, encyclopedias, and iconographies; Part 2, Sources and materials for the Study of Art History, listing primary sources, histories, and handbooks; Part 3, devoted specifically to the individual arts; and Part 4, Serials divided into periodicals and series.

If one were to compare this thorough work to Ehresmann or even the honored Muehsam volume, we must say that this is truly a tour de force, albeit it has its problems with a three to four-year gap in accurate, up-to-date information. However, we are indebted to the editors for this major contribution, one we hope will be updated more frequently. \$75.00 from the American Library Association, 50 E. Huron St., Chicago, IL 60611.

London Art and Artists Guide (2nd ed.) is a comprehensive pocket art guide to London. Easy in the hand, the guide covers 500 galleries divided into four sections: contemporary, national museums, galleries dealing in work prior to the 20th century and national centers and institutes. In addition, the guide provides addresses of artists' organizations, art magazines, art bookshops, schools, and studios. Another helpful section involves markets, parks, pubs, restaurants,

and sports.

This is a compact, well designed, very useful guide for those who live in London and those who do not. £1.95 from Art Guide Publications, 89 Notting Hill Gate, London W11 3JZ, or from your local artist bookshop.

Ozarts: A Guide to Arts Organizations in Australia, published by the Australia Council, has been issued in 1981 in a finely printed, beautifully organized volume, much different from the original volume which was typewritten and spiral bound. Here we have Federal and State Government Arts Authorities, Aboriginal Arts, Community Arts, Crafts, Film, Radio and TV, Literature, Music, Theatre, Visual Arts, and other organizations—all with index.

The information includes address, telephone, aims, organization, individuals who are in charge, the history, staff, membership, grants and publications. For the burgeoning art scene in Australia, this is an indispensable tool. Available from Australia Council, 168 Walker St., North Sydney, NSW 2060 Australia.

Ethnic Arts Directory published by the Australia Council Community Arts Board reflects the multicultural nature of Australian society. There are about 1000 entries, representing 89 nationalities, including major arts organizations, all ethnic newspapers and ethnic media in Australia. Compiled by questionnaires, entries are included only if there were responses. Included are crafts, dance, filmmakers and photographers, music, puppeteers, puppetry groups, theater, visual arts, literary groups with a name and a nationality index. The directory shows a reserve of artistic talent of ethnic origin in the country, which, if encouraged and allowed to flourish, will add richness and subtlety to the Australian culture. Available from the Australia Council, Box 302 P.O. North Sydney, NSW 2060, Australia.

The Painter's Mind: A Study of the Relations of Structure and Space in Painting by Romare Bearden and Carl Holty, with an introduction by Ralph Ellison, arrives in a new printing by Garland Publishing. This is a spatial and structural analysis of the principles of composition in painting, intended not only for the painter, but also for the art critic. Over 125 illustrations provide concrete examples for the authors' exposition. \$25.00

The Works: A Gallery Administration Handbook by Barbara Mutti (Oakland, California, Demian Books, 1981) is a practical "how to" guide offering advice for handling each phase of the gallery's exhibition program. The book is appealing to all kinds of galleries, cultural centers, or small museums—to professional artists, as well as students or art instructors. In six concise chapters, the maze of information is coordinated into a significant data bank, from the Exhibition checklist and artist-gallery agreement, to shipping and insurance; from inventory and registration, receptions and special events, to promotion, ending with office management, and how to organize the facts and figures, telephone numbers, artists' files, etc. A bibliography is included. \$14.50 plus \$1.50 for postage and handling, California residents add applicable state sales tax, from Demian Books, 3600 Lakeshore Ave. no. 12, Oakland, CA 94610.

A Writer's Guide to Book Publishing by Richard Balkin (New York, Dutton, 1981) is a revised and expanded reference to every phase of the author-publisher relationships—from manuscript submissions and contract negotiations through editing, book design, publication, and marketing. The book is a "how to" and a "how a" of the whole publishing game. The only drawback to this book is that it deals mostly with verbal authors, but there is much to learn here, and there is enough here to guide the artist-author in plain but detailed language through the publishing maze. \$9.95 paper and \$16.50 cloth.

Museums of the World, 3rd ed., has now been published, fully revised and updated, referring to more than 18,000 museums of all kinds located in 163 nations. Greater coverage of Bulgaria, Czechoslovakia, the USSR, and Japan is provided in this division, as well as first time coverage from Bhutan, Bahrain, Maldives, Oman, Qatar, Sao Tome and Yemen, Swaziland, United Arab Emirates, and the Yemen Arab Republic. Published by K. G. Saur, the volume is distributed in the Western Hemisphere by Gale Research in Detroit for \$185.00.

Handbook of Architectural Practice and Management has been issued in a fourth revised edition by RIBA, Finsbury Mission, Moreland St., London EC1V 8VB.

Henry Moore: Bibliography and Reproductions Index by Edward H. Teague (McFarland & Company, Box 611, Jefferson, NC 28640, 1981) is a guide to the growing literature of this famous artist. Included are citations from 900 books, exhibition catalogs, periodical articles, audiovisual materials, and over 2300 reproductions, cited in indexes to the literature and monographs on Moore.

Part One includes articles, books and parts of books, with reviews; exhibition catalogs, notices, reviews, and audiovisual materials. There are annotations for all entries except for unexamined or unverified items. After a biographical sketch of the artist, there is an exhibition chronology of Moore's one-man shows. What is fascinating here is the Reproductions Index, a guide to illustrations of Moore's art in periodicals in a selected number of books. There is an Index to Authors, a List of Sources consulted. A fine, scholarly contribution. \$21.00

ARCHITECTURE & DESIGN

Design: Vignelli with introduction by Emilio Ambasz was originally conceived as an exhibition catalog, but has become, through this volume, an introduction to a design team that has confronted millions of consumers without their being conscious that Lella and Massimo Vignelli were the sources.

Here, for the first time are the subway maps of New York City, logos for airlines and department stores, everyday products and book designs, posters and everyday furniture, and accessories. \$15.00 with 85 black and white illustrations by Rizzoli International Publications (New York).

Design by Choice by Reyner Banham (Rizzoli, \$27.50) is a collection of the writings by Banham, first in academic, scholarly style recognized by the historical, academic com-

munity and then reflecting his masterful bridge-building between the technical, architectural world and the general public. Banham is seen here as the popularizer. Banham's writing style is so clear, comprehensible and charming, there is much to learn in this book—about architecture and about Banham.

The Language of Post-Modern Architecture by Charles Jencks is the third, revised and enlarged edition, of the main "definer of Post-Modernism", with 297 illustrations, 16 color pages with 52 illustrations. \$18.50 (Rizzoli)

Le Corbusier's Firminy Church is the 14th catalog published by the Institute for Architecture and Urban Studies and Rizzoli International Publications. There are 150 illustrations, 20 in color, with an introduction by Anthony Eardley. \$17.50 in paper.

Tropical Deco: The Architecture and Design of Old Miami Beach by Laura Cerwinske with photographs by David Kaminsky shows 109 full color illustrations of a Miami Beach that is seeking to save itself—a Miami that has left a distinctive mark upon the man-made horizon with the book divided into facades, finials and parapets, moldings and friezes, cubes and planes, symbols and imagery, larger hotels, smaller hotels and apartments, doorways, windows, etc. There is a short bibliography, but the pictures tell the story. \$14.95 paper from Rizzoli.

Idea as Model, the third catalog published by the Institute for Architecture and Urban Studies and Rizzoli International Publications, marks an important step in affirming that the architectural model in its three-dimensional form has validity on its own terms, explaining architectural ideas in a new way with its own integrity. Included are works by Peter Eisenman, Diana Agrest, Michael Graves, John Hejduk, Gwathmey and Henderson, Stanley Tigerman, Robert A.M. Stern, Charles Moore, and countless more. \$17.50 paper from Rizzoli.

Urban Open Spaces, originally published in tabloid format in 1979 by the Cooper Hewitt Museum, is now made available to a larger audience in paperback from Rizzoli for \$9.95. With 330 illustrations, this 128-page volume now shows the joyful exploration of the city as museum to a larger audience, especially its urban open spaces, with almost every phase of the urban environment analyzed from parks to architectural elements, from playgrounds to street furniture. This is an encyclopedia of urban open spaces by the experts in the field. There is a tree chart and a selected reading list—but first read this fine volume and know a bit more about your own urban environment.

PHOTOGRAPHY

Camera Lucida: Reflections on Photography by Roland Barthes is a posthumous volume which, in fact, allows this sociologist, lexicographer and scholar to ruminate about what photography is—and what it means for Barthes and others. Barthes, in this book, unlike his many other writings, becomes intimate, personal, and even a bit romantic. Photography seems to trigger in Barthes a search for a lost paradise,

lost time, even "ecstasy." The 119 pages are packed full of profound thoughts—about the madness and the sanity of photography, illustrated with examples that stirred the author. \$10.95 (New York, Hill and Wang)

A Century of Photographs 1846-1946: Selected from the Collections of the Library of Congress, compiled by Renata Shaw of the Library's Prints and Photographs Division, is a provocative book only because it merely touches the tip of the iceberg of the wondrous collections of photographs that the Library of Congress preserves. What we have is an insightful graphic exploration of the development of photography in this 200-page selection. Articles by Alan Fern, Milton Kaplan, Hirst D. Milhollen, Paul Vanderbilt, George S. Hobart, and others cover the first known architectural photographs of the nation's capitol to Roger Fenton's photographs of the Crimean War, the Brady photographs of the Civil War to Genthe's Chinatown in San Francisco, with master photos of Walker Evans, Kasebier, Lange, Steichen and others. The print reproduction is typical of government publications, and therefore is just to whet the appetite, but all photographs are available in photocopies from the Photoduplication Service, Library of Congress, Washington, DC 20540. \$9.00 from the LC Information Counter, Thomas Jefferson Building, or for sale through the Superintendent of Documents, USGPO, Washington, DC 20402.

Barbara Crane: Photographs 1948 - 1980, with essays by Estelle Jussim and Paul Vanderbilt, is a new publication of the Center for Creative Photography of the University of Arizona.

Crane, born in Chicago, where she is now Professor of Art at the School of the Art Institute of Chicago, studied with Aaron Siskind and was exposed to the ideas of Kepes and Moholy-Nagy. Crane uses combines, repeats, optical effects, and analogous shapes covering everything from Neon to Commuter Discourse.

In 129 high quality duotones, we see in chronological order the development of this creative process from still-lives and portraits to the synthesis of opposites, exploring chance imagery in a single frame and then combining many negatives to create a tightly organized abstraction. In addition, Crane seeks interaction with people with a great social consciousness reflected in her work. There is the broad polarity between a social and human consciousness in her work with the graphic abstraction in her other work. Her latest work investigates the new medium of Polacolor photography exemplified with 22 color reproductions. They are different, as the medium lends itself to another side of this creative photographer. \$17.50 (\$1.00 for shipping) from the Center for Creative Photography, University of Arizona, 843 E. University Blvd., Tucson, AZ 85719.

Before Photography: Painting and the Invention of Photography, curated by Peter Galassi at the Museum of Modern Art deals with the aesthetic and artistic foundations of photography rather than from the scientific and technological viewpoint. With the juxtaposition of 44 paintings and drawings made before the invention of photography, there is a comparable group of photographs from the first three decades of the medium. In addition to his essay, Galassi also

includes biographies of the painters and photographers in the exhibition and comments on the plates. There is also a selected annotated bibliography. \$22.50 hardcover, \$12.50 paper from the New York Graphic Society, Boston.

New England Reflections, 1882-1907, Photographs by the Howes Brothers (New York, Pantheon, \$12.95 paper) includes 179 black and white photographs, chosen from 21,000 dry-plate negatives, a preservation project taken up by the "active membership of a small-town historical society, art and heritage agencies of the federal and state governments, photographic conservators and museum people, a publisher, historians, archivists, bibliographers, private foundations and a large grassroots group of private contributors." This book delves deeply into 19th-century life in Western Massachusetts, but in fact it seems to have not changed in the past 80 or 90 years. The three Howe Brothers became itinerant photographers and for 20 years, from town to town, they travelled, knocking on the doors of houses, factories, offices, schools, clubs—with only one intent—to serve their clientele well, making them appreciate the product, allowing them to get what they ordered. What we have is a society preserved on film for our posterity—a social document of a group of brothers who made a business of preservation photographically—and a beautifully designed book (\$12.95 soft-bound, \$25.00 hardcover). The design of this particular volume is more like an album—and gives a better feeling of the period and its ties that bind.

Altered Landscapes: The Photographs of John Pfabl with an introduction by Peter Bunnell is *Untitled 26* of the Friends of Photography in Carmel, California. 46 plates make this beautiful portfolio of this important photographer's work. \$30.00 for these four-color laser-scanned reproductions by Gardner/Fulmer Lithographers.

Nicaragua by Susan Meiselas is a moving witness to war, revolution in the midst of a society, a people that must live a simulated normal life. This American journalist who went to Nicaragua because of an article in the *New York Times* came and saw with her camera in luscious color—and the book speaks louder than captions and texts, for the photos are the major part of the book; one after another, superbly juxtaposed, a fitting witness to a revolution that was inevitable.

Meiselas also interviewed many people, and these words add poignancy to the photos, but only after the photos are viewed and enjoyed, without captions but speaking many words of gunbattles, bombings, soldiers for real and in plastic toys, school children in crisp, white uniforms juxtaposed to the soon-to-be-toppled Somoza regime also in crisp white. The editing of this book is an art form in itself. Meiselas also shows antecedents and the aftermath of this revolution with courage and dedication. The eloquent statement about rebellion, dictatorships, and war is witness enough to the photographer's courage in portraying a society struggling politically and socially for its own integrity. \$11.95 paper, \$22.95 hardcover from Pantheon in New York City.

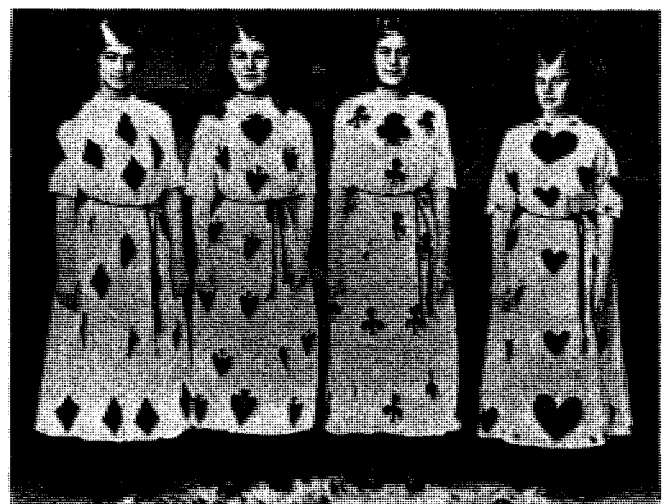
The Photograph Collector's Guide by Lee Witkin and Barbara London is now a paperback reprint, published by the New York Graphic Society (Little, Brown). \$19.95

New England Past: Photographs 1880-1915 is an evocation of another era, a regional family album of the Yankees, those practical people, and how they lived. Gathered from private and public collections throughout the Northeast, the photographs capture the charm and tranquillity of small town life with village greens and immaculate white churches, the now appreciated mill buildings and the busy cities, the calm of the nation's first colleges and the industriousness of the fishermen working in chilly waters.

A typically coffee-table format, the book contains mostly unpublished photos, selected by Jane Sugden, a picture researcher, with text by Norman Kotker. More than 200 gravure reproductions for \$37.50 (New York, Abrams).

Prairie Fires and Paper Moons: The American Photographic Record: 1900-1920 by Hal Morgan and Andreas Brown, a book masterfully published by David R. Godine, will be of interest not only to photographic historians but also to the mail artists of the world. For the first two decades of this century, everyday events were recorded in the form of black-and-white photographic postcards—all original, handprinted in limited numbers by amateur photographers and the Kodak Company. With the reduced rates for postcards begun by the Postal Service in 1898, these became records of friendship and events, a replacement for the telephone calls and the small news items we see in our own social lives. The set-up shots in the photographers' studios, the fantasies, the imaginative devices used to cheer up a sick one in the hospital, or the loved ones who haven't heard from you at home, the playful nature of holiday goes in far-away places with not so strange sounding names, the capturing of images from a life we shall never know again make this book a historical record, but what seems more charming are the messages that were originally inscribed on them with misspellings and wild grammatical initiatives.

The authors scoured the country for these items, some of which have been borrowed from private collectors. At the end of the book is an appendix offering a method of dating the cards, invaluable to anyone trying to assemble a collection today, or trying to date family collections. Beautifully reproduced with 300 black and white photographs and 4 color (hand-tinted) photographs. \$25.00 from David R. Godine, Boston.



MONOGRAPHS

With the growing appreciation of Western art by the White House, it is not surprising that *Harry Jackson* by Larry Pointer and Donald Goddard (New York, Abrams, 1981) will be on the White House coffee table soon, if not already there. This is a remarkable picture book, one which will be appreciated for years for its fine reproductions. Jackson, first a cowboy, then an Abstract Expressionist painter, and finally in Italy learning bronze casting, from 1958 on, becoming a major sculptor deeply rooted in the history, landscape and people of the American West, but surpassing the provincial nature of that area. Instead, Jackson's art is in the humanist tradition of European art, merging abstraction and realism, tradition and modernism, painting and sculpture.

The book tells the story of this artist in picture and in word with many typed in color plates (104) as well as a total of 397 illustrations, all of which are magnificently reproduced. \$125.00 for this volume which includes a selected bibliography, a chronology, technical appendices which include the lost-wax bronze casting, security archive system, and a list of bronze editions.

Robert Natkin by Peter Fuller (New York, Abrams, 1981) is a most beautifully designed volume revealing a great deal about this independent artist, not only with 190 illustrations (110 in full color) but also through the text of Fuller who depicts the artist in a unique way. The author really does a psychological analysis of the artists as human being, the artist as tortured soul, the artist as a creative spirit despite all these things. The book is sad and at once happy, morose as well as a joy, and a true reflection of this hard-working, delightful human being who just happens to add joy to so many lives through his paintings and his prints. There is also an interview with Natkin which gives first-hand contact with this colorist/intimist. Included is a biographical outline, a list of exhibitions and a selected bibliography. \$65.

GENERAL INTEREST

The World of Donald Evans by Willy Eisenhart (New York, Harlin Quist (dist. by Dial/Delacorte), is a tribute to a young American painter who died in 1977 at the age of 32. Fascinated from the age of 6 by the fantasy and feeling of postage stamps, Evans began to invent his own stamps by the age of 8 and then invent countries whose issues were created by the imagination of the artist. After accumulating 100,000 stamps by the age of 15 (these were real ones), he graduated in architecture, worked for Richard Meier's office for a time, studied art, traveled throughout the world, wandering seeking experience, asking for nothing except shelter. Then in 1971 he sold his collection of real stamps to his father and left for Holland to start a new life with the money from the sale, some watercolors, and some prepared perforated sheets for continued work. He continued to create his fantastic world of stamps until 1977 when he died prematurely.

There is so much to say about this fascinating book—domino stamps, animal stamps, that wonderful Lo Stato di Mangiare or the fantastic republic where government had to be a round table and food stamps represented things on the menus in Florence. He placed stamps on envelopes or on

postcards, complete with cancelled frankings, notes on routing, instructions for delivery. From his collection of old American quilts and coverlets, he created abstract stamps for the Tropides Islands, the country of his friends who had a shop that sold those quilts. Evans incorporated his life into his fantasy, and translated fact into a glorious fiction. This book is a tribute to his talent, and a tribute to fine book-making which is a trademark of Harlin Quist. A must for anyone who wants to escape to Katibo or Sung-Ting, or even the Republica de Banana where bananas and umbrellas live side by side. \$16.95 paper, \$29.95 cloth.

American Folk Portraits: Paintings and Drawings from the Abby Aldrich Rockefeller Folk Art Center, edited by Beatrix T. Rumford, has 97 color and 240 black and white illustrations of bold inventive images which have universal appeal. Created by journeymen portraitists working outside the mainstream of American art in the 18th and 19th centuries, these portraits show interesting and novel solutions to technical procedures and skills. 298 portraits are illustrated and examined with full documentation, the first of four scholarly catalogs of the Williamsburg collection. \$39.95 (New York, New York Graphic Society, 1981).

The Fair Women by Jeanne Madeline Weimann is the Story of the Woman's Building at the World's Columbia Exposition in Chicago in 1893. The book recreates for us the amazing exhibitions of the results of women's activities—in the arts, in industry, in science and in social reform, as well as philanthropic work. Included in the group of women who played a dramatic role in this Fair were Mary Cassatt, Susan B. Anthony, Queen Victoria, Julia Ward Howe, Lucy Stone, Henrietta Szold, Jane Addams, Clara Barton, and the architect, Sophia Mayden, among many others. The book documents the struggle among the women themselves for domination of the Board of Lady Managers, who built the building, the ambitious and troubled leadership of Bertah Palmer, and all the politics and passion that created the Building and affected the women who made it a reality. The book is exciting documentary. \$14.95 softcover from Academy Chicago, 360 N. Michigan Ave., Chicago, IL 60601. This is heavily illustrated!

Women as Interpreters of the Visual Arts, 1820-1979, edited by Claire Richter Sherman (Westport, Connecticut, Greenwood Press, 1981, \$35.00) is a collective biography exploring for the first time the contribution of women to the criticism, scholarship, and interrelation of the visual arts and raises the question of why their numerous achievements have been so little recognized. The emphasis is on the cultural impact of women who, first in their writings and later through their work in institutions, interpreted new currents of artistic taste for a broad public. Included are critics, archeologists, journalists, museum curators, translators, art administrators, researchers, editors, museum directors, educators, and librarians. There is a selected bibliography and index. An important contribution to the literature.

Art in Our Times: A Pictorial History 1890-1980 is a sensational book, like flipping dials on the TV monitor, you can flip through the past 90 years with joy, not difficulty, and get something out of it. The design of the book lends

itself to a quick scan. Organized by decades, the book has each pair of facing pages constituting a self-contained discussion of a theme. With decade and topics printed on the top of each sheet and fine illustrations numbered on two thirds of each page, a line then divides the illustrations from the text and the identification of each illustration. In Selz' inimitable style, the book becomes a dynamic, exciting, and very readable tool with 1,603 illustrations, including more than 300 in color, as well as an extensive bibliography and index. Indeed, this is a panorama of the 20th century brought to us in book format. The time lines bring into focus congruencies of events in humanities and sciences, politics and sculpture, giving new focus to events which quietly lead to new interpretations. Of course, other media are missing, but perhaps that will be another book. (Abrams, 1981, \$45).

MAIL ART

SWAK: The Complete Book of Mail Fun for Kids by Randy Harelson (New York, Workman, 1981, \$4.95) has been a cooperative effort by mail artists around the world who have sent examples into Randy for inclusion in the book. Randy sent examples to Randy for inclusion in the book. Randy received new ideas as well as examples, and used them masterfully. There are slogans and codes, photographs and line art, and clever and unusual ideas for kids—but not to mail artists throughout the world. At any rate, there is even an eight-page, full color insert of close to 100 decorations to paste on. The book is the product of an art teacher from Rhode Island, and a mail artist of the world. A delightful addition to anyone's library, especially a kid's. (*Umbrella* also received a plug!)

L'Art Postal Futuriste by Giovanni Lista (Paris, Jean-Michel Place, 1979) traces the growth of mail art from Ray Johnson and the New York Correspondence School of Art to Jean-Marc Poinot and his 1972 exhibition, and then later with *DOC(K)S* with Julien Blaine's *Mail Artists in the World*. Lista traces the predecessors to Apollinaire, Marinetti, Tzara, Carra, Prampolini, Larionov, and Baader. We also learn that the first exhibition of illustrated postcards took place in Venice in 1889, at the third International Exposition of Art. Here we have visual examples of Marinetti, Balla, Cangiullo in the famous green, white and red colors we know so well from Cavellini and from the Italian flag. Panaggi proves to be a great collagist. The various sections of Futurism also proved to be ideally suited to mail art both with the stylizations of letters, the self-publicized cards, Deperto's great graphics. Included is a bibliography (in French of French items with a few Italian ones).

The book is one of a large body of surrealist, Futurist and contemporary works published by Jean Michel Place. 65ff.

MICROFICHE PUBLICATIONS

Masterpieces of Medieval Painting: The Art of Illumination from the Pierpont Morgan Library is a new publication from the Chicago Visual Library, University of Chicago Press. With 88 text pages, housed in an envelope are 15 color fiches (1200 photographs) which make available more than 20 per cent of the Library's finest and most important manuscripts which have glorious miniature illuminations. The incredible range and richness of the Morgan collection is sur-

veyed from Bibles and service books to secular manuscripts. Information in the text includes type of manuscript, when and where it was made, the folio number, and the artist, if known. There is also an index of patrons and manuscripts, an artists index, and an index of century and country of origin. The glory of the illuminations comes through so well in fiche format. The price of this set is \$195, so recommended for collectors and libraries only.

Dorothea Lange: Farm Security Administration Photographs: 1935-1939 (Glencoe, Illinois, Text-Fiche Press, 1981) launches a new independent Press founded by Howard M. Levin, formerly of the University of Chicago Press. *Dorothea Lange* differs from previous text-fiche books in several ways.

First of all, the fiche this time each contain vertical and horizontal formats allowing for equal reduction. Secondly, each image is numbered and a corresponding number is printed in the caption list, thus allowing the reader to refer easily to the pertinent caption for each photo (now printed in 11/13 Times Roman, larger than normal for easier viewing in a darkened room). And thirdly, the silver haloid microfiche make for exquisite clarity—backlighted, exhibiting continuous tones, showing that text fiche surpasses the printed image, thus preserving the original quality.

These two volumes represent 1,311 documentary photographs made by Lange during the FSA/WPA days, now housed at the Library of Congress. More than 1,000 images have never been published before. Included in the printed text volume are three Taylor-Lange reports, one of which initiated the first federally sponsored public housing the United States (Paul Taylor was Lange's husband). There are also two previously unpublished interviews with Lange, one by Susan Riess and another by Robert Doud. Included are maps to show the communities that Lange documented. We think the quality of these two publications demands that scholars of photography and social history be apprised that text-fiche are here to stay, being an invaluable method of publishing with authenticity and aesthetic quality images that require study and appreciation.

Howard M. Levin, who initiated the Text-Fiche Library with the University of Chicago has now founded this company at 540 Drexel Avenue, Glencoe, IL 60022. Forthcoming are photographs of Russell Lee, Ben Shahn, Marion Post, John Vachon, John Collier and others from the FSA archive of the Library of Congress. Volume I costs \$34.50; Volume II costs \$32.50. The set retails for \$67.

Caroline Cochrane Kent has produced microfiche multiples over the years, and is now announcing the publication of her innovative microfiche, *Color Scraps*, which is a riot of colorful abstraction in an edition of 100, housed in an individually-collaged presentation folder. The artist's original is made of 49 units of 8¼ x 13 inches in an overall dimension of 5 feet x 8 feet. This 4 x 6 microfiche is a work of art and can be ordered from Artworks, 170 S. La Brea Ave., Los Angeles, CA 90036 or from the artist, 342 N. Sierra Bonita Avenue, Los Angeles, CA 90036. She is represented by Orlando Gallery. \$30.00