

BOOK REVIEWS

REFERENCE

Arts in America: A Bibliography, a four-volume landmark achievement developed by the Archives of American Art and edited by Bernard Karpel, eminent bibliographer and former librarian at the Museum of Modern Art, has recently been published by the Smithsonian Press. Many chapters have been written by distinguished art historians, librarians, and specialists covering all the visual and performing arts, with material covered before 1976. Each section, compiled by a different specialist, includes monographs, reference works, journal articles, as well as many extremely hard-to-find items found either in the 19th century or in special editions. This is a basic reference tool for all the arts in America, which will hopefully be supplemented on a regular basis to make it a current truly indispensable source for all research collections. \$190.

Audiovisuals for Women by Joan Nordquist is an updated bibliography of available materials of nonprint media by women. This annotated bibliography of motion pictures, filmstrips, audio and video recordings, and slides for, about and by women produced in the English language both in the United States and Canada is arranged by (physical) medium. Each item is numbered and annotated. There is a list of distributors, a subject index, and a selective bibliography. \$8.95 paperback, \$10.95 hardback from McFarland & Co., Inc., Box 611, Jefferson, NC 28640. An important addition to all collections in contemporary arts.

Contemporary Decorative Arts from 1940 to the Present by Philippe Garner (New York, Facts on File, 1980, \$27.50) should have been a stunning book, but instead its two-column layout with Garamond typeface, crowded photographs, some of which bleed across the page, lost in the gutters, as well as a terribly sperrfunctory text by by Garner of Sotheby Parke Bernet make this book a disappointment. To be sure, there are stunning color double-pages which shimmer with fascination in design and in execution, but on the whole the book could have been a reflection of good design, and it is not.

Contemporary Biography: Artists is a new series of up-to-date information on artists from Part I) Newspaper Articles and Part II) Original Profiles. These are offset copies of newspaper articles from over 100 papers throughout the U.S. Photographs are included wherever possible, many selected by the subjects from their own personal albums. The volumes are 8½ x 11 inches, hardbound for libraries and printed on durable acid-free paper. Each volume costs \$30.00. We have only seen Part I, the newspaper articles, but we see that it is an interesting product, some figures of whom are not found anywhere else. Another format could have been microfilm or microfiche that would have brought down the price, but it is a good service. Available from Contemporary News Service, 3609 W. MacArthur Blvd., Suite 814, Santa Ana, CA 92704. There is no index, so one can see that Ansel Adams to Pat Windeck in Volume I covers *all* the arts.

Stained Glass: A Guide to Information Sources is another in the Art & Architecture Information Guide Series by Gale Research (Detroit, 1980, \$30.00). Edited by Darlene Brady, the guide covers books, journal articles, computerized data bases and U.S. government publications, mostly English-language works. There are other chapters dealing with dissertations and theses, library collections, archive collections, organizations, craft events, supplies sources, etc. Three indexes help the researcher.

Volume: International Discography of the New Wave (New York, One Ten Records, 1980, \$7.95) is "a complete guide to new wave/punk records, small labels, distributors, record stores, fanzines, radio stations and clubs," edited with loving care by Bob George and Martha DeFoe. Attempting an almost impossible job, the editors have succeeded in translating the thousands of records into a discography, including a guide how to use the book with some ease. Heavily illustrated (sometimes overdone so illegibility is the result on some pages), this is a first, a work done with great dedication and devotion for self-produced music. The "new wave" is indeed with us. And Volume II is slated for September 1981. Glad we cannot hear them all at once, since *Volume* covers more than 4,000 bands and 10,000 records some cataloged from major labels, but most have never been cataloged before. Addresses are furnished for about 1,000 small U.S., British and European record companies. What is missing in this volume is an index with numbered pages, but perhaps that is coming with Volume II. We hope so.

PHOTOGRAPHY

Artists: Portraits from Four Decades by Arnold Newman with a foreword by Henry Geldzahler (New York Graphic Society, 1980, \$49.95) covers a panorama of an international Who's Who of Artists from Berenice Abbott to William Zorach. Although not intentional, this series of photographs of artists, their personalities especially, has created a chronicle of the leading painters, sculptors, and photographers of Europe and the U.S. from 1941 to 1980. Some artists are shown more than once, in earlier days and later as established personalities. Designed by Lance Hidy, this is a beautiful album, with a foreword by Henry Geldzahler completing a forty-year career which is still going strong.

Bill Brandt: Nudes 1945 - 1980 (New York Graphic Society, 1980, \$37.50) contains 100 duotones of celebrated and imaginative nude studies, some of which appeared in Brandt's 1961 collection, *Perspective of Nudes*, but others never before published in book form. Using a wide-angle lens to create a great illusion of space and sometimes a weird perspective, Brandt concentrates on nudes as studies in form, while some reflect a narrative content with form still persevering. His new studies done since 1977 show startling images such as a feathered hand, bound and hemmed-in bodies, but still fresh, innovative and powerful. The master's touch is ably shown in this quiet, but powerful book.

Gjon Mili: Photographs and Recollections (New York Graphic Society, 1980, \$40.00) is a book that accompanies a recently opened exhibition at the International Center of Photography in New York City. Known for more than forty years as a photographer for *Life* magazine, Mili is the master of calculated accidents, using flashbulb and strobe light to create a masterful magic. Capturing the motion of dance, the drawing of Picasso, the romping of Edward Weston, or the hands of Eichmann, he is a consummate master, one who studies his subject for a long time before capturing the essence of introspection and outer joy, of motion and silence, of stone and animation. We are all the more fortunate to have had a Mili in our lives, and his energetic text captures the charm, fascination, and deep feelings of this "real professional."

Paul Outerbridge, Jr.: Photographs, edited by Graham Howe and G. Ray Hawkins (New York, Rizzoli, 1980, \$35.00) has 160 pages, of which there are 81 duotone illustrations and 59 in full color. This is the first monograph on Outerbridge (1896-1959) whose work ranges from the early 1920s to major commercial work in the 1940s. Friend of Man Ray, Picasso, Picabia, Braque, Stravinsky, Duchamp, and others, Outerbridge was a major proponent of Cubist abstraction in photography, and this beautiful album of photographs shows the growth and development of this meticulous photographer, who then turned to color, pioneering in the luxurious carbo-color process. The beautiful color nude photography, shunned by museums over the 35-year span he executed them, are published here for the first time, showing new insights into Outerbridge's concepts of the aesthetic. A most important contribution!

Beaumont Newhall's *Photography: Essays & Images: Illustrated Readings in the History of Photography* will probably become the standard textbook in this field for years to come. With 190 illustrations chosen carefully by this famous teacher, lecturer, and scholar, this is a fascinating pictorial and literary experience, bringing into focus the life and work of scientists, artists, philosophers, innovators and entrepreneurs who have formulated the art of photography in the past 150 years. Included are Stieglitz, Steichen, Strand, Lange, Weston, Baudelaire, Leger, Moholy-Nagy, P.H. Emerson and so forth. It becomes a Who's Who with the newspaper headlines of the times about photography. (Boston, New York Graphic Society, 1981, \$14.95 paper; \$29.95 hardback).

Three Seconds from Eternity: Photographs by Robert Doisneau (New York Graphic Society, 1980, \$32.50) covers about 50 years of the renowned French photographer's love affair with Paris and all her facets. Humor, pathos, sentimentality, and all emotions are reflected in these beautiful photos, but in the thirty-two-page text by the artist, we go from his years as a student of art to his career as a commercial photographer. His prose parallels his style of photography, revealing fantasies, anecdotes, and observations. You will know Paris better with this book, but even moreso you will know Robert Doisneau a great deal better and for years to come.

Michael Lesy's *Time Frames: The Meaning of Family Pictures* is a captivating study of snapshots as seen through the

eyes of the persons who are portrayed, through long interviews. Most of the photographs are those of love, intimacy and family life; photographs of war; and photographs of work. Out of many conversations, the author has selected five stories to tell through means of conventions of art, literature and drama to describe ordinary life, which reflects the need to rely upon the conventions to convey the complex patterns of ordinary life, a hint for the historical profession to begin to trust to the senses. Lesy teaches us how to look with new eyes at the commonplace and uncover new mysteries and meanings. (New York, Pantheon, 1980, \$8.95 paper; \$20.00 hardback). In comparing this book to *American Snapshots* (Scrimshaw, 1977), the difference deals with textual interpretation, Lesy helping the reader to understand, not just look at an album of snapshots.

GENERAL INTEREST

Architecture 1980: The Presence of the Past: Venice Biennale, edited by Gabriella Borsano, documents with 500 illustrations (24 in color) the special part of the Venice Biennale dedicated to architecture alone. Essays by Paolo Portoghesi, Vincent Scully, Norberg-Schulz and Charles Jencks introduce the exhibition. There is a discussion and illustration of the "Strada Novissima", a real street built with temporary materials inside the Rope Factories of the Arsenale, as the central focus of the First International Exhibition of Architecture. Then each participant or special exhibition (Ridolfi, Johnson) is examined textually and in photographs. An index completes the catalog of 352 pages. \$35.00 from Rizzoli, New York.

Art Deco by Victor Arwas is a rich picture-book of one of the major decorative styles of the 1920s, which includes furniture, jewelry, painting and graphics, bookbinding, glass and ceramics, all including separate chapters. The writing is never distinguished, but the design by Judith Michaels makes this book a beautiful art deco artifact in itself. Included are biographies of the artists, bibliography and index. (New York, Abrams, 1980, \$45.00)

R. O. Blechman: Behind the Lines (Hudson Hills Press, 1980, \$32.50) reveals in more than 1,000 illustrations and a text written by this "Woody Allen of the printed page" the story of his early years in New York, his days at the High School of Music and Art, and Oberlin College, and his lifelong passion for film. We get insight into his life as a Jew, a son, a soldier, and an artist. The book serves as a scrapbook of his life, as well as a retrospective exhibition of his zany, nervous, lean drawings—cartoonist extraordinaire. Maurice Sendak writes a loving introduction, since he was so influenced by Blechman. This book has finally met its moment, not too soon. A beautifully produced volume, with more than 100 full color illustrations.

Folon the Eyewitness contains 26 watercolors by Jean-Michel Folon, printed on Italian watercolor paper, reflecting the haunting nature of this illustrator, the joy, the humor and the surrealist aspect of his work. A beautiful album \$55.00 from Abrams, 1980.