

BOOK REVIEWS

REFERENCE

Guide to Corporate Giving in the Arts, 2 (New York, American Council for the Arts, 570 Seventh Ave., NYC 10018, 1981, \$29.95) provides comprehensive information necessary to the planning and implementation of an effective fund-raising strategy, a strategy crucial in these times of proposed federal cutbacks in arts funding. Included are 234 new companies in this updated casebook, formerly published in 1978. The total of 502 leading U.S. corporations is formidable and necessary in these times of constrained financial aid.

The information has been gleaned from a four-page, indepth questionnaire, in which procedures, examples of contributions, application deadlines, the best time to apply, the maximum arts grand awarded, availability of annual reports, and length of time for considerations are factors. There is much more, and to get at that information, the Guide has indexes listing companies by state, type of support given, and kinds of activities usually funded. The book seems more vital than ever with the proposed federal government's cutbacks in art financing. Order directly from ACA, and add 75 cents for postage.

Audiovisual Market Place 1981: A Multimedia Guide is the new version of this R.R. Bowker standby (New York, Bowker, 1981, \$32.50). This is again a register of the services, supplies, and sources within the dynamic audiovisual world including Audiovisual Software, Hardware, and Reference. Included within are firm names, addresses and telephone numbers, key personnel, and product lines, services, activities, or other related details.

The Reference Section includes a variety of invaluable data, including descriptions of reference books and directories, periodicals and trade journals, listings of associations, state AV administrators, funding sources, and awards and festivals. New to this edition is the Names & Numbers section, printed on yellow pages, which indexes firm names and individuals from the main text.

Videotext: The Coming Revolution in Home/Office Information Retrieval (New York, Harmony Books, One Park Ave., NYC 10016, \$8.95) offers a clear and concise look at videotext, a generic designation for several systems that broadcast textual and graphic information through home television receivers. Efreem Sigel and a team of video specialists try to make the complex simple to the reader. The chapters, each written by an expert, discuss everything from teletext and viewdata, to Ceefax in Britain, Videotext in the U.S. and other countries, etc. Included are appendices with organizations involved with Videotext and Prestel Information providers.

Essential for all involved in the communication of information.

PHOTOGRAPHY

Eisenstaedt: Germany (New York, Abrams, 1981) celebrates the return to his homeland after 50 years, in which the photos Eisenstaedt took in the 1930s are exhibited as well as his recent photos of the new Germany—evocative, haunting, capturing just the right moment. This is an eloquent testi-

monial to consistency and continuity, to the beauty of black and white, to a Germany which has risen from the ashes to evoke memory, feeling, and emotions. 94 duotone illustrations. 96p., \$25.00.

The Portfolios of Ansel Adams, for the first time in paperback, with an introduction by John Szarkowski, is in a new design, has laser-scanned separations, and is a new paperback edition. Gardner/Fulmer Lithograph is now Ansel Adams' favorite printer, and their laser scanning techniques certainly make this an unusually good buy. \$16.95 for a great buy from New York Graphic Society.

Visions of China with photographs by Marc Riboud, 1957-1980, has recently been published by Pantheon. The span of time covers the more than twenty years after the Communist takeover. The documentation is done with enormous power and intimacy, so that there is a look at the international emotional landscape of China by this masterful photographer Riboud. A mosaic, almost a collage of juxtapositions, on one side you can have two schoolgirls walking down the street with surgical masks over their face, and on the right a father and son in Inner Mongolia. Traditional vs. modern, exotic vs. familiar, factories and farms, interiors and vast landscapes. 102 illustrations, introduction by Orville Schell. \$30 cloth and \$14.95 paperback.

A Century of Japanese Photography, produced by the Japan Photographers Association, has been published by Pantheon in a boxed edition for \$47.50. 514 illustrations covering the whole range of photography from documentation, commercial, art, advertisement, etc. The translation of the camera to Japanese culture shows the power, daring, and richness of the Japanese photographic tradition. Contradictory uses and abuses as well as fascination in creativity are demonstrated in this wide-ranging photographic history.

Herbert List: Photographs 1930-1970 by Gunter Metken, with an introduction by Stephen Spender, has just been published by Rizzoli. With 92 black and white photographs, we get to know Herbert List (1903-1975) as one of the outstanding German photographers who rose to prominence in pre-World War II Europe. From "metaphysical photography" of the 1930s and 1940s, we see how his work was picked up by major fashion magazines as well as *Life*. Then he portrayed the real surrealism of bombed-out Germany after the war. Portraits of the great such as Picasso, Maugham, Auden, de Chirico, Morandi end the book printed in beautiful duotone (92 illus.) \$32.50

Photography in Print: Writings from 1816 to the Present, edited by Vicki Goldberg, includes photographic writing across the decades, giving one the opportunity to see the differences from Fox Talbot to Susan Sontag. The writings are informative, provocative, and highly useful for understanding what photography is all about. There are essays, excerpts, interviews and firsthand accounts from the wide range of American, British, French and German sources. Included are practitioners, critics, sociologists, philosophers, and those who seemingly dabbled in photography. A third of the choices are

from the 19th century, with most of the 20th century covering the 1970s, but there is a fair range of other decades as well. This is a book for all those who love photography, want to know more about it, and who in fact feel a professional thrust in the field. \$22.50 clothbound; \$9.95 paper from Simon and Schuster.

Cole Weston: Eighteen Photographs has 56 pages and presents the first book by one of America's pioneers of artistic color photographer, son of Edward. Cole started using color film samples sent to his father, who continued to choose black and white only. From the Carmel seacoast to New Zealand, from Nova Scotia to Utah's redrock desert, Cole has photographed in color. The large size format gives ample appreciation of the color techniques of this masterful photographer. \$19.95 paperback. Peregrine Smith, Layton, Utah also has a limited edition of 100 hardbound copies for \$300.

B. A. King's *My Maine Thing* is King's tribute to the Maine he loves, southern Maine, with 68 black and white and 8 color images, a loving book, one that shows rapport between photographer and the landscape. King's love for the land and the sea are communicated at once in this beautifully designed volume by Guy Russell, and published by Black Ice Publishers, Worcester, MA 01605 (\$19.95 hardback).

The Photography of Max Yavno, photos by Yavno and text by Ben Maddow, is a large format, handsomely produced book with 85 black and white illustrations, produced by the laser-scanning process of Gardner/Fulmer Lithography. Yavno's photographs of Los Angeles, New York, San Francisco and recent photographs of the Middle East are all graphic testaments to a special pleasure gained through a heightened sensitivity to the art of seeing. Yavno's latest documentation makes him a true artist-photographer, even though for some years he made a living by being a commercial photographer. The poetry of his photographs makes one happy to have this book, published by the University of California Press. \$16.95 paper and \$39.95 cloth. Chronology, exhibition history and an interview. Except for a bit of romantic prose here and there, the book is a fine contribution.

ARCHITECTURE

American Architecture 1607-1976 by Marcus Whiffen and Frederick Koeper is a panorama of American architecture of interest not only to architectural historians, but to cultural and social historians as well, as a rich source of information and insight on the development of the man-made landscape in the United States.

Illustrated with nearly 300 halftones and over 50 line drawings, the book represents the social and environmental factors that shaped American building, delineating both the assimilation of European influences and the growth of native innovations, from Lord Baltimore to Frank Lloyd Wright. The text, laced with illustrations for identification and amplification, becomes heady reading and will serve as a basic text for those who want the full range of this rich

history. Whiffen wrote the first 8 chapters of the book and Koeper the final eight. Select bibliography and index. Published by MIT Press for \$30.00.

Collaboration: Artists & Architects, edited by Barbaralee Diamonstein, is the first book to redefine the nature of the collaboration between the two disciplines, to review the historical link and lend fresh insight and perspective to possible future collaborations between artists and architects.

Part I shows Vincent Scully tracing the relationship between art and architecture. Part 2 shows architecture critic, Paul Goldberger, taking the Modern Movement to task for its frequent use of art as a means of relieving the banality of its architecture. Along with Stephen Prokopoff's evaluation of the GSA's Art and Architecture Program, we see the successes and failures of the last thirty-five years.

Part 3 has a specially commissioned series of original works created by artist-architect teams such as Ambasz and Meritet, James Freed and Alice Aycock; Frank Gehry and Richard Serra; Charles Moore and Alice Wingall; Robert Stern and Robert Graham, and others.

The whole project celebrates the Centennial of the Architectural League in 176 pages with 180 black and white illustrations and 25 full-color plates with index. \$32.50 from the Whitney Library of Design.

The End of the Road: Vanishing Highway Architecture in America is a visual saga by John Margolies, an artist who has traveled up and down throughout the U.S., photographing these architectural wonders, using them in lectures, and trying to promote the necessity to save the architectural heritage of the United States, from signs to gas pumps, from diners to more outrageous architectural oddities, we have vernacular architecture at its best. \$12.95 from Penguin Books.



California Crazy: Roadside Vernacular Architecture by Jim Heimann and Rip George is a trip through the kooky architecture that is exotic and opportunistic, the architecture created by the mobility of American society and especially the motor-crazed California driver. Here we have roadside attractions, monuments to creative imagination, which serve up sandwiches and flowers, cups of coffee and instantaneous photos, whatever you wanted, the California imagination and man-made landscape went wild with those open spaces. 102 samples of "programmatic" architecture, form following function, some of which have left this world, others still standing and functioning. A book to laugh with, perhaps making you think how to save all these wonderful things.

Included is a map of existing structures, an introduction by famed architectural historian David Gebhard, and a bibliography. (San Francisco, Chronicle Books, 1980, \$8.95 paperback).

MONOGRAPHS

Arshile Gorky: A Retrospective by Diane Waldman (New York, Abrams and the Guggenheim Museum, 1981, \$45) is a brilliant document that covers that artist's entire life and art, complemented by an extensive biographical chronology, a selected bibliography, and a comprehensive list of exhibitions and reviews. With brilliance, Waldman uses new sources of information and traces Gorky's evolution from his early years in Armenia to his role as one of the pivotal artists of the mid-20th century.

Illustrated with actual photographs as well as 62 plates in full color, the book adds to the appreciation and understanding of this powerful artist.

Audrey Flack: On Painting (Abrams, 1981, \$25.00 cloth, \$14.95 paper) is a beautifully designed, intensely analytical volume where a major artist describes her working methods, analyzes her own motives, examines her own emotional reactions, and gives expression to her ideas about art. The book is as expressionistic as the art made by Flack. The Artist at Work, sometimes a cliché, here becomes a living document. Her photo-realism is based on human emotions, human strength and the causes of human suffering, on beauty, and on experiences of her own time. Thus, there is a body of work that is especially rich in content and technique. The printing is literally luscious. Included is an introduction by Lawrence Alloway, a personal view by Ann Sutherland Harris and a biography-chronology, and selected bibliography.

Roy Lichtenstein 1970-1980, by Jack Coward (New York, Hudson Hills Press, 1981, \$35) accompanies an exhibition which has recently opened at St. Louis Art Museum and will travel to Seattle, the Whitney in New York, the Fort Worth Art Museum, Europe and Japan.

This beautiful and lavish book contains 67 color plates, including 5 fold-outs, as well as 100 black and white illustrations. Written by the Curator of 19th and 20th century art at the St. Louis Art Museum, this is the first study of Lichtenstein in 10 years, covering the artist's study of Mirrors, then Entablatures, Still Lives, Surrealism and American Indian images, as well as Expressionism.

An unusual section includes the artist's sculpture, proving

a solidity and ambiguity that combine gracefully. A complete bibliography, biographical outline, lists of exhibitions and index are also included. There is joy in this book, as well as deep understanding.

GENERAL INTEREST

Billboard Art by Sally Henderson and Robert Landau traces the history of these huge art images from its beginnings in outsized posters through the major events of the twentieth century including advertising of all kinds, the joyful inclusion of technological innovation such as neon, three-dimensional objects within, good graphics from the Art Deco period, and then the 1950s with its golden age of paint when hand-painted billboards were en vogue. Art trends of the 1960s influenced billboard art so that the free-way landscape was an outdoor mobile art gallery. With the onset of super-realism, the billboard really came into its own. Unlike *Big Art* (Running Press, 1979), *Billboard Art* is a sociological and historical study, laced with 247 photographs from all over the world. Landau is a photographer, Henderson an art consultant, and David Hockney, writer of the introduction, is David Hockney. \$9.95 from Chronicle Books.

English Art and Modernism 1900-1939 by Charles Harrison (Bloomington, Indiana Univ. Press, 1981, \$27.50) is the history of the development of a modern art in England during the first four decades of the twentieth century. In addition, it is the history of the development of the concept of modernism among English artists, critics, and theorists. The book, divided into two parts, is concerned with the different developments, factions and views of art in the years before WWI, and from Sickert, Post-Impressionists and the Vorticists. Fry and Clive Bell are discussed. The second part opens with the hiatus of the post-war years, indicating the development of a comparatively restrained modernism in landscape and still-life paintings of the 1920s, with emphasis on Paul Nash and Ben Nicholson and on the rise of the Seven & Five Society. The book ends with the formation, aims and closing of the Euston Road School. Selective bibliography and index.

SoHo: The Artist in the City by Charles R. Simpson (Univ. of Chicago Press, 1981, \$20.00) is a sociological study of a cultural phenomenon, the development of the South Houston district of Lower Manhattan as the home of America's foremost community of visual artists. The author, a sociologist, looks at the emergence of the SoHo community and explores the cultural, social and economic processes that shaped and sustained it.

This is an in-depth study of the structure of the social framework there—from dealer to unsuccessful SoHo artist, from successful artist to the integration of a status community, with detailed insights into family life in the area, the real-estate market, transitions, and the territorial community. An insight even into George Maciunas' Fluxus Cooperatives is presented. The author has done his homework very well, and perhaps artists in those areas that are developing in other metropolitan areas should become aware of this book and the experience (both positive and negative) of SoHo. Here we have the truth behind the image, the grimness of really being an artist.