

Art Book Gifts



Joan Bingham

Warhol autographing

APRIL KINGSLEY

The following is a sampling of newish art books readily available at Jaap Rietman's Soho bookstore or others in the Village vicinity. Since I only reviewed the books I received review copies of, this selection is hardly comprehensive. There are hundreds of excellent remaindered books also available in the annexes to Jaap Rietman's and Barnes and Nobles' main stores. Of them, if you can find them, I heartily recommend the Oxford Press, England, series of *Appreciation of the Arts*. There are three separate volumes—*Painting*, *Sculpture* and *Architecture*.

Sculpture the weakest of the three, but still useful. They are all high level dissections of the structure of art.

The best buy I found is *TriQuarterly 32*, a special issue of Anti-Object art co-edited by Lawrence Levy and John Perreault. It is in itself an anti-Object art object since it exists in a plain brown wrapper (for subway reading, I presume) while five wallet-size photos of the "real" cover, which has a reproduction of Sutherland's "Spiral Jetty" on it, are contained in a small pocket on the brown one. Perreault's introductory essay is tight and well rounded. It penetrates some of the

mists of misunderstanding that continue to enshroud so-called Conceptual art. So, for \$3.95, you get all that plus an exhibition in paperback form. This is a rarity nowadays. There were so many in the early seventies, but interest in this manner of presenting art seems to have fallen off of late, which is too bad. Levy and Perreault chose well from available work. Conceptual art is a hybrid art form that often seems cold and impersonal, but as presented here it seems emotional, idiosyncratic, warmly humanistic and lively. If there were more good compendiums of recent art work like this one available, our conception of Conceptual art would be much clearer.

The Philosophy of Andy Warhol (From A to B & Back Again) by Andy Warhol for \$7.95 from Harcourt Brace Jovanovich, New York, makes for fast, fascinating reading. It's an autobiography which fleshes out our understanding of this enigmatic artist to some extent (especially as concerns his sexual proclivities) but which mainly serves to augment the mythical web he's been weaving about his person for these many years. Warhol has cleverly worked out a way to play both sides of the gameboard with such lines as, "... and an artist should count up his pictures so you always know exactly what you're worth, and you don't get stuck thinking your product is you and your fame, and

your aura." Plainly written, often humorous, occasionally brilliant (almost aphoristic), but mostly poignant and naively fey, the book fulfills its purpose—it reminds us of Warhol's continued existence as a famous person. It adds yet another dimension to the cult figure who has become such an object of adoration that someone on my block actually crossed out a "Jesus Saves" graffiti on the subway entrance gate and wrote, "No. Andy Warhol does."

Two paperback monograph-type books bear comparison. For \$15.00 you can get a tiny introduction, a chronology and three interviews with Gene Davis by Barbara Rose, Walter Hopps, and Donald Wall (the editor) and a whole lot of reproductions of monotonously similar paintings in *Gene Davis*, published by Praeger, New York. (Gene Davis, for those of you who don't know, paints those vertical stripe paintings that are always in shows near Noland's horizontal stripe paintings.) For a mere \$7.50, on the other hand, you can get a really valuable book (thoroughly documented, well written, with lots of excellent color plates) on a major American painter, Arthur Dove, who may or may not have been the first Abstractionist and who will always be an important figure in art history. *Arthur Dove* is written by Barbara Haskell, curator at the Whitney Museum of American Art, distributed by New

York Graphic Society, Boston, and doubles as an exhibition catalogue for the current Arthur Dove retrospective at the Whitney.

New York Graphic Society also distributes *Era of Exploration: The Rise of Landscape Photography in the American West*, \$25 in hardcover, which was issued jointly by the Allbright-Knox and the Metropolitan Museum of Art in conjunction with their exhibition of the same name. The book is scholarly and factual almost to a fault. The text is so full of details and interesting bits of information, especially about the connections between 19th century science and art, that you almost forget to look at the pictures, and they're the best part, especially the full page duotone ones. It's a show in itself.

Parenthetically, one of New York Graphic Society's best productions to date is *Fernand Leger, Drawings and Gouaches*, published in 1973 and well worth the \$30 selling price. Elegant, scholarly, selected according to high standards of connoisseurship and illustrated with accurate color plates, it sets the tone I only wish more art book publishers would hear. The world still awaits, alas, a book of such quality on Leger's total oeuvre. New York Graphic Society has put out a large monograph on Juan Gris (for which there was a similar need), but it is marred by bad design (over-size print and

Continued on Page 45

GALLERIES

Vorpal

Vita
GIORGI

Dooblem Pictures

LAST WEEKS

grand sense of humor which ne combined with light touches of self-deprecation to create a real sense

looked down at his guitar, smiled and then looked up at the audience

should the rest of the world be.

Highwater

Continued from p. 44

gems both as self-contained works and also as studies in typical Reich methods of shaping periodic experience. They were small and short enough and sufficiently condensed so that they offered a graspable insight into what Reich is all about. The performances were extraordinary. Fine musicianship is less often found among percussionists than virtuosity but the people who perform with Reich possessed large measures of both, particularly Bob Becker, Russ Hartenberger, James Preiss, Glen Velez, and Reich himself.

"The problem with modern music," Stockhausen once explained, "is that so much of it isn't really modern at all...it's simply badly performed. If you make enough bad steps in a dance it might look as if you've invented something, and if you put enough wrong notes into your music it might seem that you have discovered something. What it really is, however, is poor imagination, bad technique, and timid craftsmanship posing as modernism." *First you step out of step, then you sing out of tune, then you put it all together and call it the Avant-Garde Rag!*

Kingsley

Continued from p. 19
bled-off reproductions) and an ornate, European style text by Juan Antonio Gaya-Nuno. At \$47.50 I would wait for it to be reissued.

In conclusion I would recommend 2 new publications by Viking Press—*Art as Art: The Writings of Ad Reinhardt* (\$14.95 in hardcover, but it will be cheaper later in paperback) and *A Joseph Cornell Album* edited and introduced with a brilliant essay by Dore Ashton (also \$15). Both books are musts for the bookshelves of any critics, historians or lovers of modern art, for they are chock full of ideas by and about the artists in question and art itself. The book on Reinhardt is competently, but unimaginatively edited and introduced by Barbara Rose. It would have been a richer vein to mine had she included his "family tree" drawings and more of his post cards. He wrote thousands of them to friends and artists everywhere, and, like the one to Bernard Karpel that she did include, they provide deep insights that probe behind the protective screen of his official rhetoric. The only faults of the Cornell book are its lack of color plates and occasionally overly sentimental reminiscing on the part of some of the contributors.

Horn of Plenty Restaurant



Gift Certificates Available

We welcome you with fine food seven days from 6 to 11:45 PM
91 Charles St. corner Bleeker 242-0636

FILET DE SOLE AU VIN BLANC (Fresh Filet Baked in White Wine, Onions, fresh Parsley, Mushrooms)	4.95
CHOPPED SIRLOIN STEAK	3.65
FRESH FLOUNDER ALMONDINE	4.75
RISOTTO GOTTLIEB (Clams, Mussels, Ham, Shrimp & Chicken on a bed of Saffron Rice, Cooked and served in a "Casuela")	4.95

ENTREES INCLUDE A CHOICE OF HOME FRIED POTATOES OR RICE AND MIXED GREEN SALAD WITH HOUSE DRESSING FRESH VEGETABLE	
DESSERTS	
INTERESTING ICE CREAM	1.25
GOTTLIEB'S PECAN PIE	1.25
CHEESE CAKE	1.25
COFFEE OR TEA	.35
EXPERESSO	.45
CAPPUCCINO	.85

MAMA GAIL'S

RESTAURANT & THEATRE AT 24 WOOSTER STREET IN SOHO

LUNCHES: NOON TILL 6PM
DINNERS: 6PM TILL 11PM
SUNDAY BRUNCH: 11AM TILL 3PM
TEL: 925-2347 CLOSED MONDAYS

Ye Waverly Inn

A Village Landmark For 55 Years

A tradition of serving home style American food home baked bread and desserts since 1922. The warm Early American setting accented by candlelight, fireplaces, cozy booths and an Outdoor Garden, blend to make Ye Waverly Inn a dining tradition in New York City.

18 BANK STREET (Cor of Waverly Place) WA 9-4377

VINNIE'S COFFEE SHOP

Open Tuesday thru Sunday 7:30 a.m. to 10:00 p.m. for BREAKFAST SANDWICHES and ITALIAN FOOD HOMEMADE BY MAMA GRACE WITH LOVE at Reasonable Prices 186 Prince St. (at Sullivan St.)

135 SULLIVAN STREET RESTAURANT

Tues.-Thurs: 5PM-11:30PM
Fri: 5PM-Midnight
Sat: Noon-Midnight
Sun: Noon-11:30PM
CLOSED MONDAY

For Reservations: 6/4 6570

PROVINCIAL FRENCH COOKING

one of those fine little hideaway spots, with gourmet cooking at low prices that everyone seeks but few discover

HUGH CONWAY TV NEWS

E & H KAST RESTAURANT

Est 1891
Breakfast & Lunch
152 SPRING ST. (925-2584)

RESTAURANTS

(AE-American Express, MC-Master Charge, Bank Americard DC-Diner's Club, CB-Carte Blanche)

BALLROOM RESTAURANT: 458 West Broadway (473-9367). Lunch Tues.-Sat., 12-3:30 p.m. Sunday brunch 1-4:30 p.m. Dinner 7 days from 6-11:30 p.m. Bar. Entertainment. No credit cards.

GOTTLIEB'S: 343 Bleeker St. (929-7800). Brunch Sat & Sun., 12-4 p.m.; Dinner 4:30 p.m. - 12:30 a.m. Bar open noon to 1 a.m. Open 7 days. AE, MC, BA.

HORN OF PLENTY: 91 Charles St. (corner Bleeker) (242-0636). Open 7 days Dinner Mon-Sat., 6-11:45 p.m.; Sun., 5-10:45 p.m. Cocktail lounge open 4:30 p.m.-2 a.m. daily. AE, MC, BA, DC, CB.

O.G. DINING ROOM: 113 Thompson St. (near Prince) (226-8953). Open 7 days from 11 a.m.-midnight. No credit cards.

135 SULLIVAN: 135 Sullivan St. (674-6570) Tues.-Thurs., 5-11:30 p.m.; Fri., 5-midnight; Sat., noon-midnight; Sun., noon-11:30 p.m.; Closed Mon. Beer & wine served. No credit cards.

SPRING ST. NATURAL RESTAURANT AND BAR: 149 Spring St. (between W. Broadway & Wooster). Complete lunch & dinner from 11:30 a.m.-2 a.m. Open 7 days. No Credit Cards.

VINNIE'S COFFEE SHOP: 186 Prince St. Tues.-Sun. 7:30 a.m. - 10 p.m. Closed Monday. No credit cards.

SAM and MIKE'S

Italian Hero Sandwiches
Best Home Cooking In Town

The Lion's Head

O.G. DINING ROOMS

HOMEMADE MEALS
Quiches, pates, soups
and unforgivable desserts
OPEN 11 AM TO MIDNIGHT
7 DAYS A WEEK
CIRCUS DAYS
Photo Exhibit by Jill Freedman