

## RATTLE & ROLL

### Rattling the Frame: The Photographic Space 1974-1999

San Francisco Camerawork  
San Francisco, California  
October 15-November 20, 1999

### Tracey Moffatt, photographie

Galerie Laage-Salomon  
Paris, France  
November 20-January 22, 2000

### Tracey Moffatt: "L'Enfance de L'Art"

Galerie Piltzer  
Paris, France  
December 15-February 12, 2000

### DORE BOWEN

Within a door-sized photograph, a feminine eyelid seems to have either just shut or be on the verge of opening. The text above the photograph recounts the story of a woman who refused to open her eyes before her lover for fear of being overwhelmed with longing for her previous beau. Finally, in full acceptance of her present lover, the narrator opens her eyes, "now certain that he was the one I wanted to see." Later she would understand that this moment of sight was in fact "our last night together. He was about to leave me." The moral of the story concludes: "What happens is always so far ahead of us that we can never catch up to it and know its true appearance." This summation acts as a parable to the narrator's personal account: (in)sight lags behind reality; events always outrun their emotional, visual and linguistic capture. The photograph, Sophie Calle's *Autobiographical Stories (The Other)* (1993), speaks eloquently to the theme of the exhibit of which it was a part—"Rattling the Frame: The Photographic Space 1974-1999." With an ambitious sampling of major photographic works from the past 25 years, the exhibit charted photography's evolution while commemorating San Francisco Camerawork's twenty-fifth anniversary. Like Calle's tale of belated ardor, this retrospective disclosed the relevance of these works after the fact.

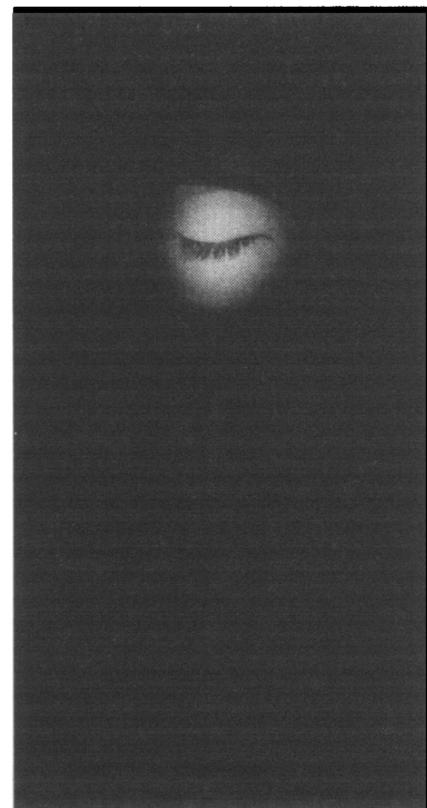
With its gallery, journal, lectures and classes, SF Camerawork has consistently championed innovations in photography. A partial list of artists who received early West Coast exposure at SF Camerawork includes Judy Dater, Robert Dawson, Graciela Iturbide, Barbara Kruger, Sally Mann, The Starn Twins and Joel-Peter Witkin. Furthermore, SF Camerawork has an exemplary record of curating exhibitions that combine formal innovation with political relevance. This anniversary exhibit summarized SF Camerawork's past 25 years by presenting a wide range of work organized loosely around five categories: formal experimentation, portraiture, personal narrative, landscape and appropriation.

Highlights of the exhibit included Ray Metzker's *Mykonos Greece* and *New York City* (from his "Pictus Interruptus" series, 1978-79). The photographs' in-camera framing and focal strategies produce arresting abstract arrangements of city scenes, while Metzker's more recent *Arrestation #10* (1996) and *Arrestation #27* (1998) relinquish representation entirely. Similar in strategy to Henri Matisse's dazzlingly playful cut-outs (1951-54), Metzker's *Arrestation* photographs aggressively recollage exposed photographic paper, successfully exploiting the paper's edge and contrast to create a sculptural form. Other examples of formal experimentation included Michael Rovner's abstract *One Person Game Against Nature II* (1992-93) featuring three vertical black and white enlargements of two tiny bodies floating against an immense and flat ashen field. Rovner's monochromatic *One Person Game Against Nature II* contrasted nicely with Uta Barth's luscious color panels, *Ground #31* (1994) and *#59* (1995), both depicting interior landscapes with her characteristically diffuse light and focus.

Recent innovations in portraiture were well represented by the digitally refigured *Maria* (1995) by Aziz + Cuchar. The computer manipulation in this large color portrait alters the face so masterfully that the figure's skin stretches seamlessly, covering—and effectively eliminating—the eyes, mouth and nostrils. The human face becomes a bio-engineered mask, an organ without a body. Through its careful reconstruction process, *Maria* references the slow and deliberate tempo of early photographic processes more than the immediacy of modern photography. Thus, *Maria*, like many recent digital works, marks a departure from the "decisive moment" of street photography and a return to the retouched delicacy of early photographic

portraits and miniatures. Another example of contemporary photography's interest in its early history was Joachim Schmid's *The Face in the Desert* (1999), an interesting mixture of word/text appropriation and site-specific installation. After mining the *Daily Herald's* National Museum of Photography, Film and Television newspaper archive, Schmid reprinted his own version of the newspaper and distributed it at British rail stations in London, Birmingham, Manchester, Leeds and Glasgow. In his selection process, Schmid accentuated the innocuous back page events from 1914-1968 rather than the sweeping political events of the time. The project takes its name from the title of a 1930 article that Schmid reproduced directly from the archive—torn, marked and with the editor's printing notes. The article tells the story of a lonely British private stationed in the Suez Canal who happens upon a scrap of the *Daily Herald*, a "face in the desert" featuring a local beauty queen. The private contacts the 19-year-old English typist and she returns with a letter to "John c/o Middle East Land Forces." Schmid highlights this story of a spectacular encounter between two ordinary youths in order to disclose the ironic and singular nature of history. Like *The Face in the Desert*, Peter Garfield's *Mobile Home (Manifest Destiny)* (1996) and *Mobile Home (Communique)* (1996) depict the everyday, yet with an "American Gothic" spin. These photographs depict houses ripping across a suburban landscape and refer to a variety of dark domestic narratives—from *The Wizard of Oz* (1939, by Victor Fleming) to the recent spate of suburban void films such as *Happiness* (1999, by Todd Solondz) and *American Beauty* (1999, by Sam Mendes). Working in the contemporary vein of photo-tableaux, Garfield produced the images by placing miniatures suspended by wire against a backdrop of sky. Thus Garfield refigures the quintessential problematic of photography, its un/truth of depiction, by staging photographs that are true to the cinematic nature of our contemporary imagination.

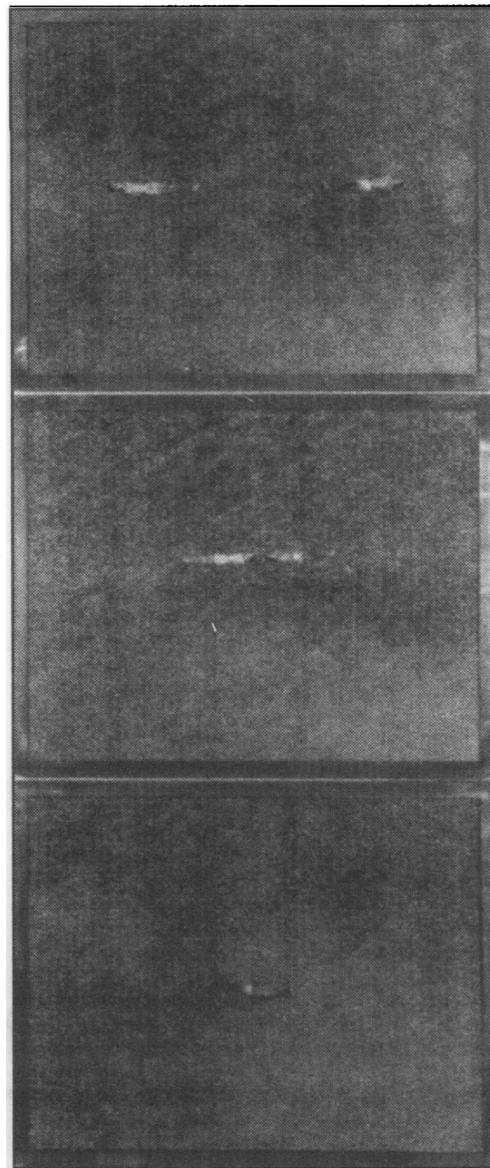
Nicholas Kahn and Richard Selesnick also dwell in the productive space between fact and fiction. In the series "The Circular River: The Panoramic Photographs from the Siberian Expedition 1944-46" (n.d.) Kahn and Selesnick recreate the look of expeditionary photographs in order to address photography's integral relationship to historical memory. The three works exhibited are fragmented records of an exotic rescue mission to Siberia. Through their formal mimicry of aged panorama photographs, the images carry the viewer into the visual world of *National Geographic*, Robert Flaherty's film *Nanook of the North* (1922), and beyond. Though described by the gallery's accompanying text as "mockumentary," the two photographers' child-like insistence on the truth of the imaginary journey brings a bit of magic realism to the three images.<sup>1</sup>



*Autobiographical Stories (The Other)* (1993) by Sophie Calle. Courtesy of the Fraenkel Gallery, San Francisco.

Many of the works in this exhibit fell between or outside of categories. For instance, Joel-Peter Witkin's *Women Masturbating on the Moon* (1982) is quintessential Witkin in its wicked artistry and sexual audacity. Robert

Heineken's polaroid *How Does Posing...*, from his "He/She" series (1977), hilariously spoofs the photographer/model relationship by including a textual dialogue between the photograph-



*One Person Game Against Nature II #25* (1995) by Michal Rovner. Courtesy of the Stephen Wirtz Gallery, San Francisco.

er and model below a series of cheeky nudes. Finally, Vik Muniz's photographic installation "Possible Rupture" (n.d.) provides a contemporary version of *trompe l'oeil*. The installation included two photographs, both depicting two ends of string tied at the center. The two photographs were linked by actual string that mysteriously emerged from either end of the frames and elegantly draped to the floor. "Possible Rupture" made a literal association between the photograph's index and its referent. In an M. C. Escher-like puzzle of origins, the viewer was left pondering where the photograph of string ended and where the actual string began. Another of Muniz's photographs exhibited in "Rattling the Frame," *16,000 Yards (Le Songeur, after J. B. Corot)* (1996), depicts 16,000 yards of brown thread ingeniously placed in such a way as to suggest Jean-Baptiste-Camille Corot's salt print *Le Songeur* (1854). In all of his work, Muniz exploits physical materials—string, chocolate syrup, wire, soil, ashes and spices—to recall a well-known image. For example, all the viewer needs is a suggestion of grain and tonal range to see Marlon Brando leaning over his motorcycle, Marilyn Monroe swooning for the camera or a reproduction of a landscape. Muniz's work speaks to the way in which photography exists in our mind's eye. Muniz's *16,000 Yards* and "Possible Rupture" display, both literally and figuratively, the way photography turns back on itself, lacing our memory and mediating perception.

From Metzker's formal abstractions, to Muniz's photographs about photography, "Rattling the Frame" provided an excellent summary of the significant changes in photography over the past 25 years. The exhibit's curator, Bill Kouwenhoven, proposes that "rattling the frame" is the "quintessential postmodernist gesture" of the past 25 years.<sup>2</sup> Kouwenhoven explains the significance of this self-reflexive gesture when he states that "the photographic space has been revealed for what it really is—not a window on the 'real,' but a construct of its makers who use it to 'frame' their examination of our representations of our realities." Yet Kouwenhoven's postmodern framing of the installation obscures the impact of this exhibi-

tion. The exhibit featured a wide range of photographic practices that challenge the very post-modern premise they purportedly prove. Some works, such as Barbara Kruger's *No Radio* (1988) and Cindy Sherman's *Untitled Film Still #53* (1980) do exemplify a deconstructive practice that emerged in the 1980s, but many of the works, such as Kahn and Selesnick's "The Circular River" series, beg to be read as an exploration of photography's fictive force as well. The plurality of approaches in this exhibit suggested a history of hybrid practices that associate photography's formal constitution (its indexicality, its reproducibility, its various vernacular traditions) with language and history.

In an issue dedicated to the space's anniversary, *Camerawork*, SF Camerawork's quarterly journal, provides a collection of essays that add insight and critical understanding to the exhibit. In his essay "Constructing Intelligibility," Geoffrey Batchen addresses criticism's relationship to photographic practice. Batchen notes that although postmodern criticism is, and has been, the predominant theoretical paradigm of the past 25 years, a new criticism seems to be emerging. This new criticism attends to both the cultural and material qualities of the photograph, thus complicating the modern/postmodern binary. According to Batchen, this critical framework is marked by a renewed interest in Roland Barthes's *Camera Lucida: Reflections on Photography* (1980), a deceptively minute book that conflates the semiotic and the poetic, the personal and the political, the artistic and the analytic.<sup>3</sup> According to Batchen, this "embodied" criticism is instigated by a new strain of photographic work that challenges the critic to surpass the limits of postmodern criticism; this work "poses a challenge to critics in that it demands we attend to form as an embodiment of meaning (which turns out to be both material and cultural); neither the navel-gazing of formalism nor the relativism of postmodern interpretation seems up to the task." Batchen describes an artistic interest in exploiting the indexical nature of the photograph in order to pose the "photograph as a thing as well as an image." He cites as an example the rising interest in "vernacular traditions," such as folk and popular photography, and "work that is about photography but not necessarily itself photographic."

Photographer, filmmaker and videographer Tracey Moffatt exemplifies Batchen's theory. Moffatt exploits the cultural resonance of photographic style by working in a variety of vernacular traditions. "Rattling the Frame" featured two of Moffatt's short videos. *Heaven* (1997) reverses the "male gaze" inscribed (à la Laura Mulvey) within the filmic apparatus by voyeuristically documenting male surfers stripping at the beach, thus humorously problematizing the masculinity of the "neutral" gaze. As opposed to the cinema vérité style of *Heaven*, Moffatt's *Night Cries: A Rural Tragedy* (1989) employs theatrical staging and saturated color to set the scene for a melodramatic encounter between an aging white woman and her young black daughter. Although the comprehensive nature of "Rattling the Frame" prohibited an inclusive display of Moffatt's vast oeuvre, two simultaneous exhibits in Paris expanded upon the themes explored in *Heaven* and *Night Cries*. At the Galerie Laage-Salomon, Moffatt's series "Landanum" (1998) exploited the photograph in order to depict a complex homoerotic drama between two women separated by race, age and class. Through the stiff and contrast-laden language of her medium, and a romantically charged *mise en scène* (including, of course, a grand staircase), Moffatt depicts a charged eroticism between servant and master. The images are staggered and echo each other in a slightly altered form, ultimately describing a broken narrative of hysteria, desire and frustrated social censure. This exhibition also featured "Something More," (1989) a garish color series that echoes the flat space, cibachrome color and Dutch angle of a Guess Jeans advertising spread. In cartoon fashion, this series hints at an undisclosed drama by including suggestive fragments and repetitive figures. In one image a hand with red fingernail polish holds a riding crop in the foreground, while behind is a kneeling woman. These characters figure throughout the series, yet their narrative is not conclusive.

Galerie Piltzer featured Moffatt's 1999 series "Scarred for Life." Each image in the series affects the style and form—the indescribably grainy green and yellow cast—of family snapshots from the '70s and '80s. For example, *Piss Bags*, 1978 (1994) depicts a Volkswagen van in the foreground, teeming with children, faces pressed to the glass. In the background are two women in natural cloth designer bell-bottoms kissing on the beach. The text below reads "Locked in the van while their mothers continued their affair, the boys were forced to piss into their chip bags." The details of this image—the clothing, haphazardly symmetrical snap-shot composition and words such as "piss" and "chip bags"—successfully evoke a 1970s narrative of sexual exploration fraught with familial responsibility and middle-class trappings.

One way to understand Moffatt's broad stylistic range, which at the same time concerns a consistent theme, is to think of "photography" as a musical score and "the photograph" as a singular object that is experienced in the tone and timbre of its performance. Thus, Moffatt's oddly anachronistic series express sexual and economic co-dependence and subordination in the distinct key of their medium. Her work addresses issues of race, sex and power but not in terms of abstract categories; rather, Moffatt ventures into a variety of media in order to express subtle shades of emotion.<sup>4</sup>

As Batchen suggests, Moffatt may be understood in the context of a new photography that is interested in the plurality of photographic

form. On the other hand, "Rattling the Frame" included a number of works that challenge this claim for a "new" photography: many photographers over the past 25 years have mined photography's vernacular manifestations. For instance, Betty Hahn's photography from the 1970s employs alternative processes—such as sewing directly onto the image, the use of Van Dyke and Cyanotype emulsions, the use of cheap cameras (a "mick-a-matic" plastic camera, for instance) and various lithographic processes—in order to expand fine art photography's vocabulary. "Rattling the Frame" featured Hahn's *L.R. #30* (1977) and *New Mexico Sky* (1976), both from the series entitled "Who was that masked man? I wanted to thank him." These images are derived from a popular photograph of the Lone Ranger and Tonto, with slight variation between the two but equally flat in depth (serigraph and lithograph, respectively). These two images compare with John Baldessari's garish *Six Colorful Gags (Male)* (1991), a Warhol-like grid featuring actors from the silver screen "gagged" by their own clutching hands. Both Baldessari and Hahn serially reproduce mass media imagery, pulling well-known TV and film icons out of their context and into another narrative. Yet, unlike Baldessari's dramatically multicolored *Six Colorful Gags*, Hahn subtracts color and detail. In *New Mexico Sky*, color is subtracted from all but the powder blue sky, and in *L.R. #30* only the shadow under the illustrious horsemen is prominently filled in. Through these experiments in reduction, Hahn effectively reverses

the emphasis of the image—nature not culture, shadow not light.

The diverse works in "Rattling the Frame" resist being framed within an inclusive theoretical portal that explains a host of art practices through such pat phrases as "critical irony" and "identity construction," thus neglecting the complexity of photographic form. The exhibition suggested that photography's past 25 years still elude apprehension and thus provided a fertile space for poetic rumination and creative critical invention. As the text in Calle's *Autobiographical Stories (The Other)* suggests, "What happens is always so far ahead of us that we can never catch up to it and know its true appearance." Her words speak to a tale of love lost, but also to the medium of the piece as well. Photography, an instrument for recording light, captures a reflection of an illumination that has already expired. Like the star's light that comes to us 100 years after the rays were first emitted, what we see has already passed us by. Thus, Calle's photograph, leaning awkwardly against the gallery wall, depicting an unseeing eye enclosed within a portal of light, is an apt metaphor for a medium that is always in the process of opening onto a world that has already departed. We are never there in the moment but only awaken after the fact. A retrospective of photography is perplexed by this fact: the past is not behind us, it is ahead. We are still struggling to catch up.

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## NOTES

1. In the catalog to Kahn and Selesnick's "The Circular River: Panoramic Photographs from the Siberian Expedition 1944-46," Francois Bucher writes that "[t]he artists themselves are firm believers in the true existence of their kingdom. The starting point of their journey was dictated to Selesnick's brother in a kind of hypnotic trance, as if he were the channel for an immaterial fable to land on earth." 2. All quotations are from *Camerawork* Vol. 26, no. 2 (Fall/Winter 1999).
3. For an expanded discussion of *Camera Lucida's* relevance to contemporary photography see Dore Bowen, "Hysteria and the Helio-trope: On Bodies Gender and the Photograph," *Afterimage* 26 no. 4, (January/February 1999) pp. 13-16.
4. During the same period, The Centre National de la Photographie in Paris featured an inclusive overview of Moffatt's work (November 17, 1999-January 10, 2000). Interestingly, the images exhibited were slightly different in selection and order than those at the Galerie Laage-Salomon or the Galerie Piltzer. Moffatt's work lends itself to such rearrangement, suggesting a number of alternative narratives within each series.

## RECEIVED AND NOTED

## BOOKS

**Act 4: Art, Technology, Technique**, edited by John Gange. Pluto Press/144 pp./\$18.95 (sb).

**Ajmer: A Sufi Pilgrimage**, by Nacho Castellano. Photovision and the Spanish Ministry of Culture/96 pp./\$29.00 (hb).

**Asian America Through the Lens: History, Representations and Identity**, by Jun Xing. AltaMira Press (Sage Publications)/248 pp./\$46.00 (hb), \$21.95 (sb).

**Audiovisions: Cinema and Television as Entr'actes in History**, by Siegfried Zielinski. The University of Michigan Press/345 pp./\$49.50 (hb), \$24.95 (sb).

**The Avant-Garde in Exhibition: New Art in the 20th Century**, by Bruce Altshuler. University of California Press/288 pp./\$24.95 (sb).

**Bachelors**, by Rosalind Krauss. The MIT Press/222 pp./\$29.95 (hb).

**Blackface**, by David Levinthal. Arena Editions. 158 pp./\$65.00 (hb). "Inherent in the blackface myth is a white fantasy that posits whiteness as the norm. What is absent in the blackface stereotype is as important as what is present: every black face is a statement of social imperfection, inferiority and mimicry that is placed in isolation with an absent whiteness as its ideal opposite," begins writer, critic and filmmaker Manthia Diawara, an expert on the representation of African Americans in film, photography and popular media, in her essay that accompanies Levinthal's photographs. Levinthal uses this very idea of blackness as it is opposed to whiteness as his point of departure in his "blackface" series. He portrays African American stereotypes through images of "black memorabilia," miniature household decorations that were popular in the first half of the twentieth century. With his characteristic approach of making large blown-up images of miniature toy tableaux and recreating scenes of racism, genocide and sexual fantasies, Levinthal makes his statement about both the past and present with regard to race, gender, representation and myth in no uncertain terms. "Toys are not benign. They are a form of socialization," Levinthal says. In *Blackface* he takes this statement further—the hauntingly black yet vibrantly colorful images confront the viewer to challenge popular misconceptions.

**Captive Bodies: Postcolonial subjectivity in cinema**, by Gwendolyn Audrey Foster. State University of New York Press/249 pp./\$19.95 (sb).

**City on Fire: Hong Kong Cinema**, by Lisa Stokes and Michael Hoover. Verso/372 pp./\$22.00 (sb). A comprehensive contextual examination of cinema from Hong Kong over the last several decades, replete with a number of film still reproductions.

**The Color of Angels: Of Cosmology, Gender and the Aesthetic Imagination**, by Constance Classen. Routledge/234 pp./\$21.00 (sb).

**Constructing Female Identities: Meaning Making in an Upper Middle Class Youth Culture**, by Amira Proweller. State University of New York Press/284 pp./\$19.95 (sb).

**Contemporary Art in Southern California**, by Mark Johnstone. Craftsman House/208 pp./\$50.00 (hb). Johnstone, an artist, writer, curator and administrator of the Public Art Program for Los Angeles's

Cultural Affairs Department, has assembled a lucid and thought-provoking examination of recent art from one of the most dynamic artmaking centers in the world. He establishes a political, cultural and economic context that forms a foundation for the reader to compare art from southern California with that of other regions.

Beautifully illustrated and clearly organized, the book conveys Johnstone's premise that L.A. is a unique environment that defies easy definition, one that provides artists with the conceptual tools to make work and allows for more creativity than its stereotypical superficiality. The 43 artists discussed represent the various methods of artmaking employed at the end of the century, from painting, sculpture and photography to video, installation and performance art. Each artist is given four pages—one of text written by Johnstone and three pages of their work—that present a framework for each artist's activities and influence, demonstrating his or her unique vision.

The overall scope of the book is expansive and supports the premise that whatever the region itself has to offer artists, a pluralistic, experimental approach to artmaking is predominant. This point is clearly presented through the work of nationally recognized artists such as John Baldessari, Eileen Cowin and Alexis Smith as well as through the work of important but lesser-known artists such as Kim Abeles, Uta Barth and Tim Hawkinson. This inclusionary approach coupled with Johnstone's insightful analysis of each artist's work and his or her contemporary/historical context makes this an important book for any scholar of contemporary art.

—Thomas McGovern

Thomas McGovern is an artist living in Los Angeles.

**Continental Drift: Europe Approaching the Millennium. 10 Photographic Commissions**, edited by Michael Sand and Anne McNeill. Prestel/159 pp./\$65.00 (hb).

**Culture Across Borders: Mexican Immigration and Popular Culture**, edited by David R. Maciel and María Herrera-Sobek. University of Arizona Press/268 pp./price unavailable (sb).

**Debating Diversity: Analyzing the discourse of tolerance**, by Jan Blommaert and Jef Verschueren. Routledge/233 pp./\$75.00 (hb), \$22.99 (sb).

**Delta Land**, by Maude Schuyler Clay with an introduction by Lewis Nordan. University Press of Mississippi/96 pp./\$35.00 (hb). Maude Schuyler Clay returns to her family's historic homeland to record the "stark and elegiac beauty" of the Mississippi Delta—a quickly disappearing collaboration between the land and the people who live there. With a documentary eye (and a nod toward the "democratic style" of her uncle, photographer William Eggleston), Clay shows us images of the culture that once was—abandoned churches and barns, burial mounds, disused bridges—as well as a landscape of swamps and bayous inhabited by roving dogs and the occasional farm animal. Clay's writings about the Delta place her images within the sometime dark history of the region, helping them to hint at the lives once led inside these quickly decaying structures.

**Endless Nights: Cinema and Psychoanalysis, Parallel Histories**, edited by Janet Bergstrom. The University of California Press. 305 pp./\$45.00 (hb), \$17.95 (sb).

**For Documentary: Twelve Essays**, by Dai Vaughan. The University of California Press. 238 pp./\$40.00 (hb), \$15.95 (sb). For more than 35 years Vaughan has been an editor of documentary films. Here he chronologically assembles his own essays, some published elsewhere and some never published, on

questions of documentary film. The essays span a 25-year period and they all attempt to tackle, from various angles, similar questions or problems about not only making documentary films but also critically analyzing and writing about them. "Why write about documentary?" Vaughan asks in his preface. The question is never really answered in the twelve essays, the author seems to raise more questions than he is able to answer. However, they are interesting and relevant questions for anyone who cares about how we represent our own society.

**Helen Levitt**, by Peter Weiermair and James Agee. Prestel/111 pp./price unavailable (hb).

**Hollywood Renaissance: The Cinema of Democracy in the Era of Ford, Capra and Kazan**, by Sam B. Girgus. Cambridge University Press/258 pp./\$59.95 (hb), \$18.95 (sb).

**Holocaust Journey: Traveling in Search of the Past**, by Martin Gilbert. Columbia University Press/480 pp./\$27.95 (hb).

**Home, Exile, Homeland: Film, Media, and the Politics of Place**, edited by Hamid Naficy. Routledge/247 pp./\$75.00 (hb), \$19.99 (sb).

**Icons of the Left: Benjamin and Eisenstein, Picasso and Kafka After the Fall of Communism**, by Otto Karl Werckmeister. University of Chicago Press/188 pp./\$45.00 (hb), \$18.00 (sb).

**Icons of Photography: The 20th Century**, edited by Peter Stepan. Prestel/216 pp./\$29.95 (hb).

**Identity: Community, Culture, Difference**, edited by Jonathan Rutherford. Lawrence and Wishart/239 pp./price unavailable (sb).

**Image and Representation: Key Concepts in Media Studies**, by Nick Lacey. St. Martin's Press/256 pp./\$55.00 (hb), \$21.95 (sb).

**Immersed in Technology: Art and Virtual Environments**, edited by Mary Anne Moser with Douglas MacLeod. MIT Press/339 pp./\$22.50 (sb).

**Inside Algeria: Michael von Graffenried**, introduction by Mary-Jane Deeb with a forward by Robert Delpire. Aperture/158 pp./\$45.00 (hb).

**Inside Modernism: Relativity Theory, Cubism, Narrative**, by Thomas Vargish and Delo E. Mook. Yale University Press/196 pp./\$30.00 (hb). This accessible study presents a trans-disciplinary definition of modernism using relativity theory, cubism and modernist literature as support. The concept of comparing these simultaneous developments in thought is not as audacious as the thoroughness, gravity and clarity with which the authors handle all of the disciplines.

**In Search of the Wild Indian: Photographs and Life Works by Carl and Grace Moon**, by Tom Driebe with an introduction by Twig Johnson. Maurose Publishing/432 pp./\$85.00 (hb).

**Interpreting Visual Culture: Explorations in the Hermeneutics of the Visual**, by Ian Heywood and Barry Sandywell. Routledge/260 pp./\$85.00 (hb), \$27.99 (sb).

**Interventions and Provocations: Conversations on Art, Culture, and Resistance**, edited by Glenn Harper. State University of New York Press/230 pp./\$19.95 (sb).

**Joseph Cornell: Stargazing in the Cinema**, by Jodi Hauptman. Yale University Press. 240 pp./\$40.00 (hb). Hauptman, an assistant professor in the Department of History of Art at the University of Delaware, examines what she refers to as Cornell's "cinematic imagination." Cornell, she says, best known for his box constructions in which he assembles small objects, found photographs and various other ephemera, was also an avid fan of the cinema and an admirer of the actors and actresses of his time. Hauptman's book assembles for the first time Cornell's "portrait-homages" to some of

his favorite actresses, among them Lauren Bacall, Greta Garbo, Jennifer Jones and Hedy Lamarr, and argues that they represent the artist's most emblematic works. Cornell, she argues, was both a surrealist and a historian and this is evident in both the work reproduced in the book and in Hauptman's analysis of it.

**Lady Hawarden: Studies From Life 1857-1864**, by Virginia Dodier, with essays by Marina Warner and Mark Haworth-Booth. Aperture/127 pp./price unavailable (hb).

**Landscapes of Loss: The National Past in Postwar French Cinema**, by Naomi Greene. Princeton University Press/234 pp./\$55.00 (hb), \$18.95 (sb).

**Light from the Dark Room: A Celebration of Scottish Photography, A Scottish-Canadian Collaboration**, by Sara Stevenson with essays by Alison Morrison-Low, Allen Simpson, Julie Lawson, Ray McKenzie, Robin Gillanders and James Lawson. National Galleries of Scotland/128 pp./price unavailable (sb).

**Looking Closer 3: Classic Writings on Graphic Design**, edited by Michael Bierut, Jessica Helfand, Steven Heller, and Rick Poynor. Allworth Press with the American Institute of Graphic Arts/304 pp./\$18.95 (sb).

**Love and Desire: Photoworks**, by William A. Ewing. Chronicle Books/400 pp./\$35.00 (sb). Following his acclaimed book, *The Body*, Ewing has again combed the history of photography looking for the visual evidence of our obsession with our bodies. He has uncovered themes of erotica, glamour, fashion, family and celebrity from our visual legacy, some of which have endured unchanged and others have risen to a more prominent status or been relegated from innocence to pornography or perversion. Ewing's writing on the history of photographic processes informs the images he has chosen by placing them in their own context of desire—from one-of-a-kind daguerreotypes to mass-produced fashion magazines—showing the connection between the bodies we desire and an ever-increasing need to visually possess them that has helped drive innovation in the reproduction of photography.

**Media Review Digest: The Only Complete Guide to Reviews of Non-Print Media, Volume 29**, The Pierian Press/1167 pp./price unavailable (hb).

**Media/Society: Industries, Images, and Audiences, second edition**, by David Croteau and William Hoynes. Pine Forge Press/399 pp./price unavailable (sb).

**Meeting God: Elements of Hindu Devotion**, texts and by Stephen Huyler. Yale University Press/272 pp./\$35.00 (hb). Huyler's colorful photographs and extensive explanatory text combine to create a sensitive portrait of followers of the Hindu faith.

**The Memory of Tiresias: Intertextuality and Film**, by Mikhail Iampolski. University of California Press/335 pp./\$48.00 (hb), \$22.50 (sb).

**Multicultural States: Rethinking Difference and Identity**, edited by David Bennett. Routledge/305 pp./\$75.00 (hb), \$24.99 (sb).

**Niek Kemps. Big Eyes, Small Windows: Selected Writings**, edited by Charles Esche and Gerrie van Noord. Black Dog Publishing Limited/166 pp./price unavailable (sb).

**Painting by Numbers: Komar and Melamid's Scientific Guide to Art**, edited by JoAnn Wypijewski. University of California Press/205 pp./\$24.95 (sb). Having been expelled from every Soviet artists' association for their irreverent jabs at Soviet culture, the team of Komar and Melamid have shifted their attention and criticism to the politics and systems of their adopted homeland—the United States. They use one of the most powerful guiding tools of the democratic system, scientific