

BOOKS

Reviews

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Leading up to my current show "Where is Jack Goldstein?" at Venus Over Manhattan, my New York gallery, I read this intriguing book. Goldstein was a leading artist of the "Pictures" generation and the book includes reflections by John Baldessari, his teacher at CalArts, as well as his friends Troy Brauntuch, Robert Longo, Matt Mullican and James Welling. In an age where "appropriation" art is the norm, Goldstein can now be appreciated as a pioneer and a visionary. Though his records and films are recognised as influential, it is his eerie and beautiful paintings that look charged today. After living as a recluse for a decade, and despite the fact that the book was about to be released, Jack Goldstein took his own life in November of 2003. I visited some of those who participated in the book and some who chose not to. There is no doubt that stories change depending on who is telling them but no matter, this book brings us back to the work, which warrants rediscovery and serious consideration.

Adam Lindemann
Art collector, financier and dealer. His most recent book is *David Adjaye: A House for an Art Collector* (Rizzoli)

Sanctuary: Britain's Artists and Their Studios
Hossein Amirsadeghi, ed
Thames & Hudson, 600pp, £48 (hb)

This book gives a fascinating peek into the studios of 120 contemporary British artists: Ron Arad, Sir Peter Blake, Cecily Brown, Frank Auerbach, Gary Hume, Ged Quinn, Jenny Saville, Raqib Shaw – the list goes on. Intimate and revealing, it welcomes you to what seems like a personal tour, with insightful interviews alongside beautifully shot photos. Seeing artists in their studios in all their different guises adds an exciting layer of context to their work. It almost makes me miss my first workshop in Betchworth in Surrey, where the winter of 1982 was so severe it split the wooden handles of my chisels.

David Linley
Chairman, Christie's UK

Isabel Clara Eugenia: Female Sovereignty in the Courts of Madrid and Brussels
Cordula van Wyhe, ed
Paul Holberton Publishing, 448pp, £50 (hb)

It is often on leaving well-trodden territory that one encounters the most memorable books. This year, for me, it was *Isabel Clara Eugenia*, edited by Cordula van Wyhe. This massive tome, with 15 contributors and nearly 200 illustrations, gives new significance to the career of Philip II's remarkable daughter, ruler of the southern Netherlands from 1601 to 1633. Linking her patronage of the arts with her political position and her role as a woman, the essays give us a glimpse of a world that was illuminated by remarkable paintings and engravings even as it was riven by conflict. Produced with

the care usually reserved for exhibition catalogues, the book as beautiful as it is revealing about the golden age of Flemish art.

Theodore K. Rabb
Emeritus professor of history, Princeton University, New Jersey

Art of the Deal: Contemporary Art in a Global Financial Market
Noah Horowitz
Princeton University Press, 384pp, £28.95 (hb)

I thoroughly enjoyed this critical account of the global contemporary art economy. Noah Horowitz has a real understanding of the inner workings of the market. The fact that he chose to focus on video and experiential art renders his account unique and gives even the seasoned reader interesting insights. I appreciated his analysis of the markets for these practices, which is unusual in this sort of literature.

Thaddaeus Ropac
Owner of Galerie Thaddaeus Ropac, Salzburg and Paris

336 to 1: August 1973-July 1969
Robert Overby
Robert Overby Estate, 336pp, out of print

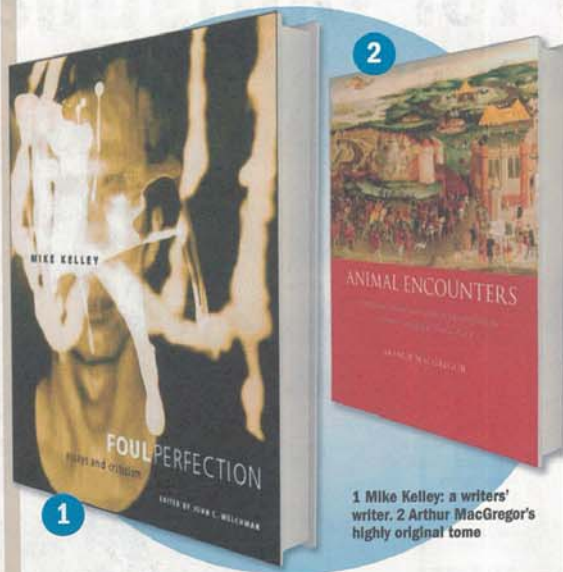
Robert Overby's "red book" is formally and content-wise a breathtaking survey of formative works by this important Californian artist. The book is a proactive statement on artistic production, triggered by the exclusion from a gallery programme of Overby and his peer artists, motivating Overby to self-publish this book, and distribute it in an engaged system of strategies similar to magazine advertising. Terry Myers suggests that Overby's choice to publish, in unedited and reverse chronological order, everything he made in a four-year period (between July 1969 and August 1973) can be read as a reaction to attempts by artists to manipulate their own histories. Overby lived most of his life in Los Angeles, but his appearance in New York in the early 1970s, where he realised two shows at John Weber Gallery (1971) with Carl Andre, Robert Smithson and others, and his association with Lucio Amelio in Milan played a formative role in his views. The pieces included here reveal the artist's interest in the relationship between image and object, and demonstrate his approach to icon and index, realised in a range of materials and mediums, from latex rubber and PVC to more traditional materials like wax, plaster, concrete and lead.

Beatrix Ruf
Director, Kunsthalle Zürich

Four Honest Outlaws: Sala, Ray, Marioni, Gordon
Michael Fried
Yale University Press, 224pp, £30 (hb)

I read with interest these essays by the leading American art historian Michael Fried. Fried develops his highly original opinions –

The best they've read



1 Mike Kelley: a writers' friend, 2 Arthur MacGregor's highly original tome

closely linked to his other seminal works (*Art and Objecthood*, *Absorption and Theatricality* and *Why Photography Matters as Art as Never Before*) – in relation to four contemporary art practitioners: the video artists Anri Sala (recently the subject of an outstanding exhibition at the Centre Pompidou) and Douglas Gordon, the sculptor Charles Ray and the painter Joseph Marioni. At once a history lesson of contemporary art and of art history all in one.

Alain Seban
President, Centre Pompidou, Paris

Other Criteria: Confrontations with 20th-Century Art
Leo Steinberg
University of Chicago Press, 448pp, £23.45 (pb)

Foul Perfection: Essays and Criticism
Mike Kelley; John C. Welchman, ed
MIT Press, 208pp, \$29.95 (pb)

In the best of times my reading is moody and fitful – and these are not the best of times. This year mourning played a large part in stocking my bedside table, prompting me to reread essays by friends and colleagues from whom I had already learned much. At the top of the pile were Leo Steinberg's *Other Criteria*, along with photocopies of as yet uncollected essays, and Mike Kelley's *Foul Perfection*. Neither author ever lost sight of the tricks Eros plays on Reason, and were both writers' writers with unerring ears for the pleasures of the text.

Robert Storr
Critic, curator and dean of the Yale School of Art

James Wyatt, 1746-1813: Architect to George III
John Martin Robinson
Paul Mellon Centre for Studies in British Art in association with Yale University Press, 400pp, £50 (hb)

Animal Encounters: Human and Animal Interaction in Britain from the Norman Conquest to World War I
Arthur MacGregor
Reaktion Books, 512pp, £40 (hb)

Georgian London
John Summerson
Paul Mellon Centre for Studies in British Art in association with Yale University Press, 440pp, £18 (pb)

The Adam brothers have hogged all the light, so how wonderful to have James Wyatt illuminated for us by John Martin Robinson. This protean figure, who was once so admired and had fallen into second place, his buildings altered, demolished and ignored, is now back on his neo-classical pedestal. Perhaps the most original book of the year was Arthur MacGregor's *Animal Encounters*. This is the animal in art in an entirely different way by examining how we interact with them through past times, transport, larder and the farm. Sensitive and scholarly, it is a surprising book of calm observation about man's treatment of animals. A classic that I reread was John Summerson's *Georgian London* (first published in 1945), an astonishing work of distilled scholarship that has not been superseded. What equally amazes is the elegance of his prose. Alas, nobody writes like that today.

James Stourton
Chairman, Sotheby's UK

What is Art? 27 Questions, 27 Answers
Staff of the Beyeler Foundation, eds

Fondation Beyeler Art Education Department in association with Hatje Cantz Verlag, 216pp, SwFr19.80 (pb)

"Why are some works of art so incredibly expensive?" "Can anyone be an artist?" "At what point does something become art?" Few books in this round-up, I suspect, have the nerve to ask – let alone answer – such fundamental questions. But a little tome from the Fondation Beyeler in Switzerland does just that. The foundation collected the questions from people who were not yet afraid to ask: secondary-school students. "We registered whatever questions they had and picked some of the most common and unusual ones," said the Beyeler's director, Sam Keller. A free copy is being sent to every school in Switzerland. Others are available at low cost internationally and as e books, with help from UBS, in English, Italian, French, and German. Accessibility is a buzzword in art circles these days. But our discourse remains as opaque as ever. This well-designed compendium will take the fear out of art for kids of all ages.

András Szántó
Writer, researcher and consultant in the fields of art, media, cultural policy, arts sponsorship and philanthropy, based in New York

The Slave in European Art: From Renaissance Trophy to Abolitionist Emblem
Elizabeth McGrath and Jean Michel Massing, eds
Warburg Institute and Nino Aragone Editore, 396pp, £55 (hb)

Propaganda has a way of bulking larger than other records, especially when the subject is as sensitive and as embarrassing as slavery: certain iconic images, from the Wedgwood jasperware cameo showing a chained figure on his knees ("Am I not a man and a brother?"), dominate the historical memory of the trade, and give the history of abolition a grand part to play. But the success of the struggle against the slave trade has eclipsed widespread evidence of its unopposed flourishing in Europe as well as in the Americas. *The Slave in European Art* reveals the constant yet overlooked presence of slaves. Sources include the magnificent sculptures of Pietro Tacca in Livorno, a sailor's sketchbook, drawings of victims of the galleys and portraits of Turkish captives in the religious wars, vignettes of dockers in leg-irons in the harbour at Barcelona, page boys in polite drawing rooms of the Enlightenment, the lyrical allegory of Africa by Carpeaux in the Jardin de Luxembourg in Paris, and pro-slavery cartoons in Britain. It's an eye-opening collection, original and sobering; the volume is fully illustrated, with several colour plates.

Marina Warner
The first volume of her collected writings on art, *The Symbol Gives Rise to Thought*, will be published next year by Violette Editions. *Stranger Magic: Charmed States and the Arabian Nights* is out now in paperback (Vintage)