

Humanities

44-3690 ND237 2006-283821 MARC
Griffin, Randall C. **Winslow Homer: an American vision.** Phaidon, 2006. 239p index ISBN 0714839922, \$69.95; ISBN 9780714839929, \$69.95

As author of *Homer, Eakins & Anshutz: The Search for American Identity in the Gilded Age* (CH, Dec'04, 42-2006), Griffin (Southern Methodist Univ.) approaches this chronological monograph with common sense, in-depth scholarly knowledge, and a willingness to offer his own perspectives on Homer while acknowledging contrary views by art historical colleagues. Full of abundant color illustrations as well as comparative images, Griffin's study provides a highly accessible overview of a complicated artist without oversimplification. His well-written prose ably interweaves biography, cultural contexts, artistic influences, and analyses of individual works. A strength of this study is the reference to popular imagery, particularly prints published by Currier and Ives. Griffin's perceptive discussion of *The Cotton Pickers* demonstrates how patronage, conventions, contemporary reviews, and pictorial details can illuminate the ambiguous meanings of Homer's art. Other works, including *The Gulf Stream* and the Houghton Farm pictures, do not receive the complex iconographic readings and political-social contextualizing that they deserve, even in the footnotes. There are several editorial slip-ups with missing words and misspellings; factual mistakes include putting John Kensett in his grave one year early. Overall, an excellent monographic introduction to Homer. **Summing Up:** Highly recommended. General readers; lower-division undergraduates through faculty; scholars new to Homer studies.—*J. Simon, University of Georgia*

44-3691 NE1325 MARC
Hashimoto, Chikanobu. **Chikanobu: modernity and nostalgia in Japanese prints,** by Bruce A. Coats with Allen Hockley, Kyoko Kurita, and Joshua S. Mostow. Scripps College/Hotei, 2006. 208p bibl index ISBN 9074822886, \$99.00; ISBN 9789074822886, \$99.00

This catalog for an exhibition at Scripps College, Claremont, CA, surveys woodblock prints designed by Yoshu Chikanobu (1838-1912), primarily a Meiji period artist. Focusing almost exclusively on prints in the Scripps collection, Coats (art historian, Scripps) extensively overviews Chikanobu's life and work, then provides a detailed chronological study of 236 prints. This latter and major part of the book is interspersed with three essays by other scholars who examine different genres, offering fuller context to Chikanobu's art: the four seasons (Mostow, Univ. of British Columbia); the warrior print (Hockley, independent art historian); and women (Kurita, Pomona College). Throughout are comparative references to prints by other artists. In general, Chikanobu's prints reveal his early use of the new Western techniques and subjects being championed by Meiji society. However, the most valuable contribution of this study shows how he reverted (but not completely) to traditional subjects and eschewed the Meiji spirit of modernism while creating an impressive body of work against his own time; undoubtedly Chikanobu's own early history as an active samurai warrior played a role in this development. Excellent color illustrations, although some of the other artists' prints are reproduced with very small images. **Summing Up:** Recommended. Upper-division undergraduates through faculty.—*D. K. Haworth, emeritus, Carleton College*

44-3692 E78 2006-13866 CIP
Jonaitis, Aldona. **Art of the Northwest Coast.** Washington/Douglas & McIntyre, 2006. 322p index ISBN 0295986360 pbk, \$26.95

Jonaitis (director, Univ. of Alaska Museum of the North; anthropology, Univ. of Alaska Fairbanks) poses this question as the thesis of her latest work about the Pacific Northwest: How did it happen that so much art, so finely made, developed here in this strip of land from Puget Sound to Yakutat in Alaska? *Art of the Northwest Coast* provides a comprehensive survey of all of the Native arts from the region, dating from prehistoric times to the present. Jonaitis incorporates social histories with observations of anthropologists, art historians, and Native peoples in a web of complex factors that represent varied responses to change over time, providing answers to her query. Even during the bleakest periods of decline among Native peoples, artworks expressed strong surviving culture. Mercifully, since the revivals of the 1960s, these works are treated as fine art rather than as anthropological artifacts. These pieces are as distinctive as they are haunting. Few

would ever be mistaken for originating in any other part of the world. In light of this fact alone, this thoroughly researched anthology is a welcome addition to this field. A masterfully written, superbly illustrated, welcome addition to any collection. Must reading for anyone interested in the arts of Native cultures. **Summing Up:** Essential. All levels.—*A. Wirkkala, New Hampshire Technical Institute*

44-3693 2005-937548 MARC
Klee and America, ed. by Josef Helfenstein and Elizabeth Hutton Turner. Menil Collection/Hatje Cantz, 2006. 314p bibl indexes ISBN 0939594625 pbk, \$40.00; ISBN 9780939594627 pbk, \$40.00

This in-depth study of the influence of Paul Klee (Swiss, 1879-1940) on American artists, collectors, and curators provides informative, illuminating, and innovative additions to the transatlantic dialogue of pre-sixties US art. In the excellent exhibition catalog, seven original essays and perceptive catalog entries (only 16 are discussed) greatly enhance the exhibition's intellectual component (organized by Houston's Menil Collection), which, at the Phillips Collection, seemed to lack documentation. Authors Baumgartner and Barnett trace early American collectors of Klee's art, expanding beyond the well-known roles of Drier and Scheyer to Arthur Eddy, whose *Cubists and Post-Impressionism* (1914) devoted four pages to Klee, and Helen Rebay, who advised Solomon Guggenheim. The book painstakingly indicates what Klees were collected and when they were exhibited, in a complete exhibition listing and an index of American collectors. Helfenstein and Haxthausen analyze Klee's critical reception in the 1930s, especially by writers Alfred Barr and Robert Goldwater. Three essays expand considerably the understanding of Klee's framing choices, and how postwar critics and artists variously acknowledged Klee's importance. Jenny Anger superbly reveals how Klee's open-ended grids emerged in classes at Black Mountain College, especially in the art of Albers and Rauschenberg. Beautiful full-color color plates; excellent chronology; documentary photographs; footnotes. **Summing Up:** Highly recommended. General readers; lower-division undergraduates through faculty.—*J. Simon, University of Georgia*

44-3694 ND588 MARC
Klessmann, Rüdiger. **Adam Elsheimer 1578-1610,** by Rüdiger Klessmann with Emilie E.S. Gordenker and Christian Tico Seifert. National Gallery of Scotland/Paul Holberton, 2006. 246p bibl index ISBN 1903470471, \$50.00; ISBN 9781903470473, \$50.00

Born and trained in Germany, Elsheimer worked in Rome for only ten years before his early death, but managed, in three dozen paintings, to combine Northern and Italian artistic ideas that complicate wonderfully some notions of Baroque style and the "geography of art." The complications are accessible and delightful: Elsheimer was admired in his time (by none less than Rubens and Rembrandt) for his innovative treatment of light sources within pictures, disarmingly fresh narrative out of Ovid and the Bible, and tenderly rendered faces, gestures, and landscape. Most of the small body of his work was gathered in 2006 for exhibitions in three European venues, and this accompanying catalog succeeds Keith Andrews's 1977 volume as the reigning book in English on the artist (*Adam Elsheimer: Paintings, Drawings, Prints*, CH, Feb'78). Three dozen pictures—all on copper and most not much larger than the book—reproduce beautifully. Good catalog entries are supplemented by some drawings, samples of work from the artist's circle, a trio of strong essays, and a definitive bibliography. Though the original German text considers Elsheimer's influence in more depth, the British edition is poised to invigorate Anglo-American interest in this remarkable but understudied artist. **Summing Up:** Highly recommended. General readers; lower-division undergraduates through professionals.—*J. L. Hagood, National Gallery of Art*

44-3695 N6923 MARC
Modigliani and his models. Royal Academy of the Arts, 2006. 158p bibl index ISBN 1903973813, \$65.00; ISBN 9781903973813, \$65.00

This catalog of a 2006 exhibition at London's Royal Academy of Arts recognizes Modigliani's continuing popularity while adding much-needed layers of scholarship about his life and work. Kenneth Wayne's essay "Modigliani